

In order to improve students' subjective learning initiative by guiding them to perceive classical oil painting works, allow them to experience the connotation of the works carefully, which can not only improve students' ability to understand oil paintings, but also improve students' thinking ability. Teachers should strengthen and develop students' aesthetic abilities in line with the content of oil painting teaching, as well as improve students' innovative ability to work by creating a platform for evaluating oil painting.

To expand the professional horizons of students, combined with the actual situation of students and the study of cognitive principles, to stimulate students on the pictorial potential, at the same time in the educational process to reveal the advantages of students, to encourage them to boldly express their ideas, make unique works, cultivate good artistic achievements of students. Conducting a variety of extracurricular educational activities to stimulate the innovative abilities of students to create oil painting [3].

Conclusion. The ability to innovate is the basic talent requirement of modern society, and the creation of oil painting requires innovative thinking and imagination. students to learn new techniques of artistic expression and creative ideas, strengthen students' innovative abilities in oil painting creation and increase their level of oil painting creation.

1. Wang Xiaoxiao. Cultivating oil painting innovation ability in college art education [J]. House of Drama, 2020 (14): 188 p.
2. Liu Shijun. Exploring the cultivation ways of oil painting innovation ability in college art education [J]. Fine Arts Literature, 2020 (5):P. 102-103.
3. Sang Pu. Cultivating the innovation ability of oil painting in the art education in colleges and universities [J]. Anhui Literature (second half of the month), 2009 (1): 238p.

FEATURES OF CHINESE ARTISTS' WORK ON LANDSCAPE IN OIL PAINTING TECHNIQUE

Li Kelu,

VSU named after P.M. Masherov,

Vitebsk, Republic of Belarus

Scientific supervisor – Senko D.S., PhD in Pedagogical Sciences, Associate Professor

Keywords. Chinese landscape painting; oil painting technique; combination of Chinese and Western art.

Chinese landscape oil painting combines traditional brush and ink painting with Western color composition. This technique integrates tradition and modernity, Eastern and Western elements to show the natural beauty and personal emotions.

The research on Chinese landscape oil painting focuses on the technique of brush and ink painting and composition to show the nature and emotions and create a harmonious picture.

The purpose of this paper is to analyze the study and discussion of Chinese landscape painting techniques.

Material and methods. The study uses theoretical literature analysis, comparative and contrastive, scientific observation and information synthesis methods.

Results and their discussion. Chinese landscape painting originated in the Wei and Jin Dynasties, reached its peak during the Sui and Tang Dynasties, reached its heyday in the Song Dynasty, and was innovative in the Ming and Qing Dynasties. It combined the essence of tradition and oriental charm to form an art, a unique artistic style. Traditional landscape paintings convey the charm of landscapes through brushwork, composition and elegant colors, while modern oil paintings integrate traditions and use light and shadow, rich colors and personalized compositions to express the three-dimensional feeling and unique beauty of landscapes.

The essence of Chinese landscape painting is to create an artistic concept, and Chinese landscape oil painting is no exception. The artist needs to use delicate brushwork and rich colors to convey the depth and sublimity of the landscape. In terms of technique, Chinese landscape oil painting combines the “cracking method” of traditional landscape painting with the techniques of oil painting, so that the painting not only has the beauty of the artistic concept of traditional landscape painting, but also shows texture and layering [1].

In the learning process, we must first conduct an in-depth study of traditional landscape painting techniques, understand its artistic concept of “writing the spirit with form”, and master the methods of painting mountains, rocks, clouds, water and trees. At the same time, in combination with oil painting techniques, it is necessary to learn how to use color, light, shadow and brushstrokes to enhance the three-dimensional feeling and expressiveness of the painting [2].

In addition, Chinese landscape oil painting also emphasizes that “intention comes first”, that is, the artist needs to imagine the overall picture and determine the theme and artistic concept before creating. In terms of composition, we need to pay attention to the layering and rhythm of the painting, and create the beauty of the artistic concept between the mountains and rivers through clever layout and white space [3].

Multi-faceted teaching of Chinese landscape oil painting methods and strategies. Through the study and discussion of Chinese landscape painting techniques on the theoretical level, we help students gain a deeper understanding of the historical background and cultural significance of Chinese landscape painting, and cultivate awe and love for traditional art. Secondly, on the practical level, we pay special attention to teaching methods. Through demonstration and practical application, students can master the basic techniques such as rubbing stones, shading clouds and water, etc., and improve their painting skills. Finally, at the innovative level, we encourage students to integrate personal emotions and creativity into their works to cultivate their artistic creativity and independent thinking ability.

Teaching Chinese landscape oil painting techniques can promote students' profound cultural heritage and artistic achievement. Through learning techniques, students can master artistic expression that combines tradition and modernity, and improve their creativity. At the same time, practicing techniques helps train students' patience and attentiveness, and promotes their all-round development. However, teaching techniques may focus too much on form and neglect the development of students' individual expression. Some students are not very receptive to traditional methods and need more innovative teaching methods to stimulate their interest. In addition, mastering the techniques requires long-term practice, which can easily make students afraid of difficulties, so as to improve the teaching methods of Chinese landscape oil painting technique, strengthen the combination of theory and practice, encourage innovative expression, adopt interactive teaching, and enhance learning interest and skill mastery.

Conclusion. The People's Republic of China has many areas that need to be explored and improved. China should compensate for the shortcomings of art education in education, create a good atmosphere for training artists, teachers, designers, and enhance the popularity and significance of art education. Teaching Chinese landscape oil painting techniques is of great significance to cultivating a new generation of artistic talents, and deserves to be widely used and promoted in educational practice.

1. Gong Xinfu. Research on Chinese Landscape Painting Techniques. - Beijing: 2021.

2. Ye Jianqing. Textbook of Oil Painting Techniques. - Guangxi: Culture and Art Publishing House, 2001.

3. Li Feng. Rules of Composition of Chinese Landscape Painting. - Guangxi: Fine Arts Publishing House, 2005.

DEVELOPMENT OF HIGE SCHOOL STUDENTS' CREATIVE ABILITIES BASED ON ART CLASSES INTEGRATED WITH CHINESE FOLK ART

Mingyang Wu,

VSU named after P.M. Masherov,

Vitebsk, Republic of Belarus

Scientific adviser – Senko D.S., PhD in Pedagogical Sciences, Associate Professor

Keywords. Folk art, art education, inheritance.

The dilemma of folk art inheritance in the modern industrial civilization era. The inferiority since ancient times hinders the inheritance of folk art Compared with different factions such as court art, modern art and literati art, folk art originated from the recreational life of the people. Due to the humble view since ancient times, the academic circle has always regarded folk art