

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.

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

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**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

as a vulgar and vulgar cultural form. The lack of understanding and support for the development and inheritance of folk art has left the development of folk art without a social foundation. Especially during the Industrial Revolution, folk art was regarded as a backward traditional art. Some artistic works with rich aesthetic value were abandoned or even destroyed, and folk art was faced with a crisis of inheritance.

The purpose of the study is to identify the importance of the integration of folk art and modern art education in universities as a condition for improving the socio-cultural level.

**Material and methods.** In the course of the study, the analysis of theoretical sources, observation, analysis of the results of students' educational activities, generalization and systematization of information was used.

**Results and their discussion.** In the process of development, folk art integrates the history, culture and folk customs of different regions, which is one of its main characteristics different from modern art. China has a vast territory, abundant resources, numerous ethnic minorities, each ethnic group has its special historical accumulation and folk life, so there is a folk art with regional characteristics.

The application of these folk arts with national characteristics in modern art classroom teaching in colleges and universities is helpful to further enrich the content of modern art courses in colleges and universities and improve the relatively simple content of modern art teaching. In addition, folk art will produce many cultural heritages with aesthetic research value with the evolution of history and culture. Through the study of folk art heritages and related resources in different regions, on the one hand, it can provide more educational resources for classroom learning and enable students to have a comprehensive understanding of art; on the other hand, it is conducive to the scientific protection and inheritance of folk art and cultural heritages. We will further promote the extensive and profound Chinese culture.

Development of folk art curriculum and construction of folk art curriculum system in colleges and universities Based on the existing textbooks of modern art, combined with regional characteristics, vigorously develop folk art curriculum and build a high school art curriculum system integrating modern art and folk art. While carrying out modern art education, combine local historical and cultural records, contact local folk art non-genetic inheritors, and pass on the population Collect and sort out folk art works with research value to develop local folk art resources according to local conditions, especially to introduce regional art works with aesthetic value to the classroom as teaching cases to carry out art teaching, so as to promote the construction of modern inheritance mechanism of folk art.

We all live in the information age now. While teaching to students, teachers can use multimedia software, such as video appreciation software and art appreciation software, to provide students with traditional folk culture materials, so that students can appreciate works more intuitively. At the same time, teachers can guide students to understand folk art, and at the same time introduce them to the production process and production skills of these craft works. Such as the production of Xinjiang mulberry paper, the process of Yingjisha knife, Kashgar clay pottery, bronze, folk musical instrument production, the weaving process of Hetian carpet, Hami folk paper-cut and Uygur flower felt, Aidlesi, Mongolian embroidery and so on.

The teaching and appreciation of these exquisite folk art resources can enable students to appreciate the beauty of Chinese folk crafts from practice, cultivate students' aesthetic taste, improve their aesthetic ability, make students feel the beauty of traditional culture and folk art, and improve their attention to folk art. Allowing students to appreciate these traditional art works can not only expand their knowledge, but also cultivate their patriotic sentiment and traditional cultural awareness, let students know the importance of fine arts to a region and even the whole country, and then love traditional culture. Therefore, to develop and utilize folk art resources and promote the construction of art classes in senior high schools is an effective way to perfect the concept of art education and train qualified talents.

**Conclusion.** Nowadays, people attach great importance to folk art, and schools, as an important educational territory, should strengthen the cultivation of students' aesthetic ability and improve their aesthetic quality. Schools can achieve this through art education, allowing students to continuously learn about Chinese folk art and thus stimulate their interest in folk art.

Students should realize that as a Chinese, they should inherit and carry forward folk art, which is also the main responsibility of art educators in the modern industrial civilization era. This paper briefly discusses the significance of cultivating high school students' creative ability based on art classes and Chinese folk art, and focuses on effective inheritance strategies and practical methods of folk art in modern art education system, and puts forward strategic suggestions for the sustainable development and effective inheritance of folk art in the current educational system.

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## "WYN". FROM THE SERIES OF ENGRAVINGS "RUNES" BY JURIJ JAKOVENKO

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"Wyn" is one of Jurij Jakovenko's works that demonstrate his characteristic style of making pieces with the use of the traditional style of etching to give his illustrations fantastical qualities that can emulate folk tales like that of fairies or creatures of myth, bringing them to life with a blend of realism with surreal anatomy and composition. It is of particular note that several of the artist's series uses codified systems that humans use to describe and understand the world (be it the real or the celestial), ranging from alphabets to horoscopes. The selected subject of study of this document, "Wynn", is itself that comes from one of these series, the one titled as "Rune".

Related to his series "Alfabeto", the artist's "Rune" series is a creative study of the letters, as signs with unambiguous meaning and polysemantic symbols. While portrayed as its own piece like it was in Bulgarian Art Lago Gallery in 2015, his works like those from the "Alfabeto" are accompanied by text, while within a traditional text-image relationship the illustration would be subject to the text content, one could infer that the illustration itself holds its own personal expression, potentially putting it in conflict with the text (giving contradicting or alternative meaning to the text).

The purpose of this writing is to analyze the composition and style of a specific piece from the artist's series "Rune": "Wynn", with a brief overview of the technique used to create this graphic work.

**Material and methods.** The material for the study was sourced from the internet (there was no access to the original graphic piece itself), using other similar works /objects for comparative analysis alongside other resources. Additionally, digital image manipulation was used in the study of the subject, to assist in the description of the composition and style.

**Results and their discussion.** Jurij Jakovenko, a Belarusian graphic artist was born in the twenty eighth of december 1965, in the Smolyaninova village, Shkotovsky district, Primorsky Krai, Russia. Graduated from the Belarusian State Academy of Arts, Department of Graphics (1992). In 1994 he became a member of the Union of Belarussian Artists, later in 2004 he became a member of the Swiss association "Grafikens Hus". He held more than 80 personal exhibitions in different countries. He has won 40 awards at international and national graphics competitions (1993 -2021).

*Overview of the technique.* Belonging to the Intaglio family of printing techniques, etching is a form of reproducing illustration by carved metal plates (iron, copper or zinc) whose surface has been eaten away by acid. This process begins first with covering a polished plate with an acid resistant varnish or wax, with the use of etching tools the artist draws their design onto the