

and Spielberg's recurring "God light" technique to evoke transcendence in humanistic narratives. Historical contextualization situates films like *To Live* (1994) within post-Tiananmen sociopolitical discourses in China [5], while comparative readings of cross-cultural collaborations like *The Great Wall* (2016) reveal tensions between Sinocentric and Hollywood-driven creative logics. This triangulation of textual analysis, theoretical interpretation, and historical situatedness aims to uncover how cultural symbols are strategically deployed to construct and negotiate national identities in global cinema.

Results and their Discussion. This research is likely to yield significant results regarding the cultural and thematic elements in the works of Zhang Yimou and Steven Spielberg. Zhang Yimou's *House of Flying Daggers* (2004) is expected to showcase Taoist harmony. This is achieved through the use of water imagery, which symbolizes the fluidity and balance central to Taoist thought, and calligraphic choreography, which represents the artistry and discipline associated with this philosophy [3].

On the other hand, Steven Spielberg's *Close Encounters of the Third Kind* (1977) is anticipated to present technology as a powerful metaphor for American optimism. The film depicts technology as a force that enables humanity to reach for the stars and engage with the unknown, embodying the nation's belief in progress and innovation [2].

However, the cross – cultural collaboration *The Great Wall* (2016) is likely to highlight the tensions between global and local elements. The film has already faced criticism for what some see as cultural compromise. In an effort to appeal to international audiences, it may have diluted certain aspects of Chinese culture, while also struggling to fully integrate Western narrative styles [5]. Overall, these findings are expected to offer valuable insights into how these two directors navigate cultural differences and global expectations in their filmmaking.

Conclusion. Zhang Yimou and Steven Spielberg's creative practices vividly illustrate the dialectic between cultural specificity and global appeal. While Zhang constructs cultural identity through Confucian philosophical symbols and national aesthetics such as the red metaphor in *Raise the Red Lantern* (1991) – Spielberg's works propagate Western values via individualistic heroism and universal humanism, as seen in *Schindler's List* (1993). Their global success underscores how cultural symbols can transcend borders when embedded in emotionally resonant narratives, yet also highlights tensions between preserving indigenous traditions and pandering to international markets, as exemplified by the cultural hybridity of *The Great Wall* (2016).

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CHARACTERISTICS OF COURT PORTRAITS OF EMPERORS THROUGHOUT THE AGES

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This thesis focuses on the court portrait works of emperors in European history, aiming to comprehensively sort out their development context and deeply analyze the specific evolutionary characteristics. The court portraits of European emperors are not only artistic creations but also visual records of politics, culture, and society. They carry the spirit of the

times and reflect the ideology of the ruling class, which is of great significance for the study of art history and also provides a unique perspective for understanding the historical evolution of Europe. By discussing these portraits, we can gain insights into the symbols of power, aesthetic concepts, and the integration of cultural exchanges in different periods, which helps to deepen our understanding of the overall history and culture of Europe.

Materials and Methods. The research materials cover a vast number of court portrait paintings from the ancient Greek and Roman periods to modern and contemporary times, including precious treasures in museum collections and images recorded in art history documents. Examples include the Statue of Augustus from the Roman Empire period, Titian's Equestrian Portrait of Charles V from the Renaissance period, as well as representative works in Baroque, Rococo, and modern styles, spanning a variety of painting materials and techniques.

The image analysis method is used to carefully examine the composition, color, the posture and expression of the characters, and the background elements of the portraits, so as to explore their symbolic meanings and artistic techniques [1]. Combined with historical document research, the portraits are correlated with political events, cultural trends, and social changes in the same era to explore the historical driving forces behind them. The comparative research method is adopted to compare the portraits of different periods and regions, summarize the commonalities and differences, and clarify the evolution track of the styles [2].

Results and Discussion. Development Process: In the early days, the portraits of ancient Greece and Rome emphasized the integration of realism and idealization, showing the beauty of the human body and the personality of the characters. In the Middle Ages, dominated by religion, the portraits presented stylized and sacralized characteristics, emphasizing religious symbols and the divine right of kings [3]. During the Renaissance, with the revival of humanism, the works returned to human nature and were vividly portrayed in detail. In the Baroque and Rococo periods, the style shifted towards being magnificent, dynamic, and decorative, showing the luxurious life and aesthetic taste of the nobility. In modern and contemporary times, affected by diverse ideological trends and the impact of photography technology, the styles are diverse, and the connotation has shifted from simple eulogy to diversified expression.

Evolutionary Characteristics: In terms of style, it has evolved from classical solemnity to diversified innovation, reflecting the changes in aesthetics and ideas. The function has expanded from demonstrating power and religious propaganda to a carrier of cultural communication and artistic aesthetics. Technological innovation has promoted creation. From simple painting materials to complex techniques, it has enhanced the expressive power. Cultural integration is remarkable. The cultural exchanges among different regions and ethnic groups have made the portraits possess both local and foreign characteristics [4].

Discussion: Political changes have a profound impact on portrait creation. New regimes often use portraits to reshape the authoritative image. Cultural ideological trends such as humanism and the Enlightenment have given new connotations to the works. Economic development provides a material foundation for art, and the patronage system affects the creative direction. The changes in social classes are reflected in the portraits. For example, the rise of the urban middle class has made the artistic themes more abundant [5].

Conclusion. The conference comprehensively presents the development and evolutionary characteristics of the court portrait works of emperors in European history. From ancient times to the present, they have evolved with the development of the times, constantly changing in style, function, technology, and cultural connotation. These portraits are not only artistic treasures but also witnesses of history, carrying political, cultural, and social

information. Future research can broaden the scope, explore more niche works, and use interdisciplinary methods, such as combining sociology and psychology to deeply analyze the profound meanings of the works, injecting new vitality into the study of European history and culture, and making these precious artistic heritages continue to shine in academic research.

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AN EXPLORATION OF TRADITIONAL AND MODERN ARCHITECTURE IN HEBEI ACADEMY OF FINE ARTS

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In the realm of architectural aesthetics, the coexistence and interaction between traditional and modern architecture have captured significant attention. As Mr. Wu, Liangyong stated in *General Architecture*, "Architectural issues must be studied from a cultural perspective because architecture is nurtured in the soil of culture; meanwhile, as a part of cultural development, it becomes a tangible and specific manifestation of culture." Hebei Academy of Fine Arts, with its unique integration of traditional Chinese and modern Western architectures, presents an excellent example for exploring this phenomenon [1, p. 168].

The primary goal of this research is to comprehensively analyze the collision and integration of traditional and modern architecture within Hebei Academy of Fine Arts. Specifically, it aims to uncover the distribution and design characteristics of these two architectural styles across the campus space, explore their integration methods in terms of structure, materials, and decoration, and evaluate the aesthetic and cultural value of the integrated architecture within the campus environment.

This study holds both theoretical and practical significance. Theoretically, it enriches the academic research on architectural aesthetics, providing new perspectives and methods for understanding the relationship between traditional and modern architecture. Practically, it offers valuable references for campus planning, architectural design, and cultural heritage preservation. The experiences of Hebei Academy of Fine Arts can guide other educational institutions in creating unique campus environments and assist architects in designing buildings that seamlessly blend tradition and modernity.

Materials and methods. Comprehensive literature review was conducted, involving the collection and analysis of historical documents, academic papers, professional books, and online resources related to Chinese and Western architectural cultures, spatial architecture, and Hebei Academy of Fine Arts. This approach laid a solid theoretical foundation, facilitating a deeper understanding of the development and evolution of architectural cultures.

Research methods employed include literature research, historical analysis, field investigations, image case analysis, expert interviews, and interdisciplinary research