

innovation, and make greater contributions to the prosperity and development of Chinese national culture.

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STUDY OF JIAMA WOOD CARVING TECHNOLOGY AT UNIVERSITY FINE ARTS COURSES IN CHINA

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The Bai Jiama is the general term for all kinds of carved prints used by the Bai folk in praying for blessings and sacrifices. It is a rare woodcut printmaking art treasure that preserves the unique culture and original ecology of the frontier ethnic areas. The Bai Jiama sustains the traditional national beliefs of the Bai people and their prayers for a better life. It carries the unique spiritual civilization and precious national soul of the Bai people, which is of great value for protection and development.

Materials and methods. However, due to the influence of multiple factors, the Bai Jiama is facing a situation of no inheritance and gradual decline, and has become one of the Chinese folk cultural heritage rescue projects. Therefore, in order to change the status of the Bai Jiama, it is urgent to seek ways to add new vitality and expand new roads to the traditional Bai Jiama.

Results and discussion. Jiama carving technology, as a unique folk woodcut printmaking technique in Southwest China, carries rich folk culture and aesthetic value. Its integration into university art courses is an important practice of traditional cultural inheritance and art education innovation. With Jiama carving technology as the core, this article discusses its teaching application path and strategy in university art courses. Through systematically combing the historical context, craftsmanship characteristics and cultural connotation of Jiama carving, combined with the concept of modern art education, it is proposed that curriculum design should pay attention to the integration of theory and practice, and build a trinity teaching model of "skill study—cultural interpretation—innovation transformation". In specific practice, the curriculum strengthens students' intuitive experience of traditional craftsmanship by introducing training in the carving techniques of Jiama carving; combines interdisciplinary knowledge such as folklore and art history to deepen students' understanding of traditional culture; at the same time, students are encouraged to reconstruct traditional patterns with modern design thinking and develop derivative works that combine cultural heritage and contemporary aesthetics. Studies have shown that the curriculum application of Jiama carving technology can not only enhance students' practical ability and creativity, but also activate the vitality of traditional art in college education, and provide new ideas for the collaborative development of intangible cultural heritage protection

and art education. This exploration not only expands the cultural dimension of university art courses, but also provides a practical example for the transformation and dissemination of traditional culture in contemporary art education.

During the research process, the author used literature review, questionnaire survey, case analysis, empirical research and data analysis to conduct comprehensive reflection and summary, and put forward practical suggestions and future research directions.

Conclusion. Jiama carving broke through the boundaries of religion and turned into a pure prayer. Through Jiama, the locals have constructed a world where man and nature, ancestors, and gods coexist. Although Jiama has a long history, it has not formed a clear written record, but the continuation of each Jiama and the meaning in it are passed down from generation to generation. In order to win the favor of contemporary young people, the black and white armored horses that have been circulating for thousands of years have begun to have color. With the country's emphasis on the protection of intangible cultural heritage, the Bai Jiama has been better promoted and inherited. The Bai Jiama Training Institute has been established in Dali. Through the integration of folklore, tourism and Bai Jiama, a series of intangible cultural heritage products have been launched, which has effectively promoted the promotion and inheritance of the Bai Jiama, so that more people can come into contact with the Bai Jiama culture and other intangible cultural heritage.

TRADITIONS OF IMPRESSIONISM IN CHINESE OIL PAINTING

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Chinese oil painting has undergone more than a century of development and is a crystallization of the localization of Western art. Impressionism, as stylistic direction of Western art, has had a profound impact on it. This study focuses on the Impressionist tradition in Chinese oil painting, analyzing its acceptance, transformation, and innovation in the Chinese context, and sorting out the connection between the two. It helps to understand how artists integrate Chinese and foreign cultures, create local characteristic languages, grasp the development of oil painting, and provide examples for cross-cultural dissemination of art.

Materials and methods. Adopting a combination of literature and image analysis. The literature covers the history of oil painting, artist information, etc. The material for the study was the works of painting from various sources, including art museums, art galleries, art historical archives, and online art databases. The selected images include works in impressionist style such as Lin Fengmian's "Autumn Rush" and Wu Guanzhong's "Jiangnan Water Town".

From the three-dimensional analysis of artistic style (brushstrokes, colors, composition), cultural connotations (cultural symbols, symbolic meanings), and the influence of the times, the triangulation method is used to ensure objectivity, and expert review is invited to prevent subjective bias.

Results and their discussion. At the end of the 19th century, Impressionism emerged in France, known for its unique light color expression. At the beginning of the 20th century, with the influx of Western ideas, Impressionism was introduced to China [1].

In the course of this research, we studied the use of Impressionist traditions in Chinese oil painting, analyzed the process of its adoption and transformation in the Chinese cultural and social environment, how artists absorb foreign nutrients to create local styles [2], deepen