

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

Weng Xue,

master's student, VSU named after P.M. Masherov, Vitebsk, Republic of Belarus

Scientific supervisor – Vasiuchenko N.D., M.Ed., Senior Lecturer

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

their understanding of the growth trajectory of oil painting, and analyze the cross - cultural dissemination mechanism of art in the context of globalization.

Analysis reveals that Chinese artists engage in localized innovation when drawing inspiration from Impressionist techniques.

In terms of artistic style, learning from its brushstrokes and colors, emphasizing lines and artistic conception, such as Lin Fengmian's works incorporating the freehand charm of traditional ink painting [3]. In terms of cultural connotations, Wu Guanzhong's works are typical of combining impressionist natural light and color with traditional landscape imagery [4]. Under the influence of the times, there has been a transition from imitation to innovation, from Westernization to localization. Early artists introduced techniques, while later artists developed their own personal styles, showcasing their exploration of artistic localization.

Conclusion. This study reveals the evolution of Impressionism in Chinese oil painting, where artists localized their techniques and created a unique language. The significance lies in deepening the exchange and understanding of Chinese and Western art, providing reference for contemporary creation, highlighting cultural consciousness, and promoting artistic transformation.

In the future, we can expand our research on the influence of other schools of thought and explore new forms of digital impressionism to assist in the innovation of traditional art.

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CROSS CULTURAL DIALOGUE IN DECORATIVE ARTS: AN ANALYSIS OF THE ARTISTIC STYLES OF ALPHONSE MUCHA AND ZHANG GUANGYU

Xia Chuyue,

master's student, VSU named after P.M. Mascherov, Vitebsk, Republic of Belarus

Scientific advisor Lollini.A.D., PhD in Art History, Head of the Fine Arts Department

Decorative art transcends time and space and has a wide impact. This study focuses on Alphonse Mucha and Zhang Guangyu. The former is a representative of the Art Nouveau movement, integrating Eastern aesthetics with Western traditions; The latter is a pioneer in modern Chinese decoration, combining elements of both Chinese and Western art.

By comparing the two, we can explore the similarities, differences, and integration of decorative arts in Eastern and Western cultures.

Research Background and Purpose. Globalization has led to frequent cross-cultural dialogues in decorative arts, making it a focus of contemporary art research.

Mucha was created during the industrialization period in Europe, and his works are full of nostalgia for nature and handicrafts; Zhang Guangyu lived in an era of social change in China, and his works showcase the collision and integration of tradition and modernity, as well as the fusion of Chinese and Western cultures.

Analyzing both can help understand the cross-cultural development of decorative arts.

Materials and Methods. Using the method of literature and image comparison, the materials include artist biographies, collections of works, etc. The images include Mu Xia's "Four Seasons" and Zhang Guangyu's "Journey to the West".