

From the perspective of artistic style, cultural connotation, and the influence of the times in three dimensions, pay attention to visual elements such as composition and color, and cultural symbolism. Use triangulation to ensure objectivity and invite expert reviewers to avoid subjective bias.

Research Results and Discussion. By comparison, it can be found that the artistic styles of the two are different. Mucha showcases the New Art Movement's pursuit of nature through curves, soft colors, and elegant female figures; Zhang Guangyu emphasizes geometric modeling, strong color contrast, and blends Chinese and Western styles.

In terms of cultural connotation, Mu Xia blends diverse cultures to showcase an Eastern flavor, while Zhang Guangyu roots in tradition and draws on Western art to create a modern style with ethnic characteristics. In terms of the influence of the times, the works respectively reflect the industrialization of Europe and the social changes in China.

They set an example for cross-cultural dialogue, innovate with foreign elements, and promote the development of art and culture.

Conclusion. This study reveals the integration and innovation of decorative art in Eastern and Western cultures. The two of them rooted themselves in the local area, absorbed foreign cultures, and engaged in cross-cultural dialogue that emphasized understanding and innovation. The significance lies in: deepening cross-cultural communication and understanding of decorative arts; Provide reference for contemporary creation; Highlighting the crucial role of cultural diversity in artistic innovation and inspiring art education and cultural industries. Future research objects can be expanded to explore new paths for decorative arts in the digital age.

Reference list

1. Zhang Mingyuan. Alphonse Mucha Art Research. Art and Design Press, 2018.
2. Li Guanghua. Zhang Guangyu and Modern Chinese Decorative Art. China Academy of Art Press, 2019.
3. Smith, J. Cross-cultural Dialogue in Art Nouveau: The Case of Alphonse Mucha. Art History Journal, 2020, 45(2): 78-95.
4. Chen Jingyi. Comparative Study of Eastern and Western Decorative Arts. Art Review, 2021, 36 (4): 112-125.
5. Brown, A. Traditional and Modern: The Art of Zhang Guangyu. Asian Art Studies, 2022, 18(3): 201-215.
6. Wang Lihua. Cross cultural dissemination of decorative arts. Art and Design Research, 2017, 12 (3): 45-60.
7. Johnson, M. The Influence of Eastern Art on Western Design. International Journal of Art and Culture, 2019, 28(1): 33-47.
8. Liu Wei. The Formation and Development of Zhang Guangyu's Artistic Style. Chinese Art Research, 2020, 15 (2): 88-102.
9. Thompson, E. Alphonse Mucha and the Art Nouveau Movement. European Art Review, 2018, 22(4): 156-170.
10. Chen Xiaoming. Mucha and Eastern Aesthetics. Art History Research, 2021, 19 (1): 77-89.
11. Davis, R. Cross-cultural Influences in Modern Art. Global Art Perspectives, 2022, 10(2): 210-225.
12. Huang Zhiqiang. The Modern Transformation of Decorative Arts. Modern Art Review, 2019, 14 (3): 55-68.

CHINESE FIGURATIVE PAINTING OF THE TANG DYNASTY IN MODERN ILLUSTRATION

Xu Luzhu,

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

Scientific supervisor – Sokolova E.O., PhD in Pedagogical Sciences, Associate Professor

The Tang Dynasty is considered a golden age in the history of Chinese painting, with figure painting reaching remarkable artistic achievements during this period. Tang Dynasty figure painting, known for its exquisite line-drawing techniques, vivid character portrayal, and profound spiritual expression, stands as a treasure in Chinese art history. In this research explores the inspiration of Tang Dynasty figure painting on modern illustration, aiming to understand how Tang artistic techniques and aesthetic philosophies influence contemporary illustration creation and to investigate the innovative application of traditional art in modern design.

Material and Methods. This study is based on the analysis of classic Tang Dynasty figure paintings, historical documents, and modern illustration cases. Primary materials include works by renowned Tang Dynasty painters such as Wu Daozi and Yan Liben, as well as collections by modern illustrators. Research methods involve the interpretation of Tang Dynasty figure painting techniques, comparative analysis with modern illustration techniques, and the exploration of innovative uses of traditional artistic elements in modern illustration.

Results and Discussion. Being a fusion of various religions, philosophies and schools of thought, the art of the Tang Dynasty reflected a kaleidoscope of international influences, which were assimilated mainly through conquest and trade. Research indicates that Tang Dynasty figure painting influences modern illustration primarily in three aspects: technique, composition, and aesthetic philosophy.

Figurative painting of the Tang Dynasty is characterized by:

1. *Inheritance and Innovation of Line-Drawing Techniques.* Tang Dynasty figure painting centers on line drawing, with fluid and expressive lines, such as Wu Daozi's "Wu Daozi's Flowing Ribbons" technique, which vividly captures the dynamics and charm of figures through variations in line density, thickness, and rhythm (Figure 1). Modern illustrators draw inspiration from this technique, combining traditional line drawing with modern digital tools to create works that blend traditional charm with contemporary appeal. For example, many illustrators emphasize the fluidity and expressiveness of lines when depicting characters, infusing their works with vitality.

2. *Inspiration from Composition and Narrative.* Tang Dynasty figure painting focuses on narrative and dramatic composition, often conveying stories through clever arrangements and character interactions. For instance, Yan Liben's *The Emperor Taizong Receiving the Tibetan Envoy vividly depicts Emperor Taizong meeting an envoy through the postures and expressions of the figures. Modern illustrators draw inspiration from this approach, applying narrative composition to picture books, comics, and game illustrations, using visuals to tell stories and enhance the emotional impact of their works.



Figure 1. Wu Daozi. Flowing ribbons by Daozi



Figure 2. Yan Liben. The Emperor Taizong receiving the Tibetan Envoy

3. *Continuation of Aesthetic Philosophy.* Tang Dynasty figure painting emphasizes "capturing the spirit through form," focusing on expressing the inner essence of characters through their external appearance. This philosophy has profoundly influenced modern illustration. Many illustrators not only pursue realistic portrayals but also strive to convey emotions and ideas through color, lines, and composition. For example, in character design, illustrators often use detailed facial expressions and postures to imbue characters with unique personalities and emotions.

Conclusion. Tang Dynasty figure painting, with its refined techniques, vivid narratives, and profound aesthetic philosophy, provides a rich source of inspiration for modern illustration. By integrating traditional artistic elements with modern design language, illustrators create works that are both culturally rich and contemporary. This exploration not only highlights the timeless charm of Tang Dynasty art but also opens new possibilities for the development of modern illustration. The fusion of tradition and innovation will continue to propel Chinese illustration art onto a broader stage.

In the future, with the continuous advancement of digital technology, the techniques and philosophies of Tang Dynasty figure painting are expected to find applications in more fields, such as animation, gaming, and virtual reality. Through in-depth research and innovative practice, traditional art will inject more vitality into modern design, becoming an important cultural symbol for Chinese illustration to reach a global audience.

THE IMPACT OF INFORMATION TECHNOLOGY INNOVATION ON CHINESE FILM

Xu Ming Hui,

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

Scientific supervisor – Medvetsky A.V., PhD in Art History, Associate Professor

With the development of Chinese cinema in recent years, innovation in information technology has driven the digital transformation of Chinese cinema. Digital technology is also constantly optimizing the film production process, enhancing visual effects, and making film narratives more diverse and colorful. At the same time, information technology has also promoted the innovation of research methods in Chinese film, providing new perspectives for the exploration of film theory [1].

The purpose of this article is to explore the profound impact of information technology innovation on the field of Chinese film research.

Material and methods. Using methods such as literature review, case analysis, and comparative research, representative Chinese film works in recent years, such as "Fengshen", "Wandering Earth", "Ne Zha: The Birth of the Demon Child", etc., are selected for in-depth analysis of their production techniques, visual effects, narrative techniques, and other aspects. Compare the application of information technology innovation between Chinese films and other films at home and abroad. Summarize the impact of information technology innovation on Chinese film production, distribution, marketing, and other aspects, as well as possible future development directions.

Results and discussion. In recent years, the Chinese film industry has made significant progress in information technology innovation, promoting a comprehensive transformation from film to digital. The application of digital technology in film production is becoming increasingly widespread, not only improving production efficiency, but also significantly enhancing film quality.

Information technology has optimized the film production process and enhanced visual effects: Chinese films such as "Fengshen", "Wandering Earth", and "Ne Zha: The Birth of the Demon Child" have made significant breakthroughs in visual effects in recent years. Advanced digital special effects technology was extensively utilized in the production process of these movies, making the visuals more realistic and vivid, providing audiences with a stunning viewing experience [2].