

THE ROLE OF COSTUMES IN CHARACTER SHAPING IN THE BALLET "SLEEPING BEAUTY"

Zhang Jinghan,

master's student, VSU named after P.M. Masherov, Vitebsk, Republic of Belarus
Academic supervisor – Lollini A.D., PhD in Art History, Head of the Fine Arts Department

As a treasure of stage art, ballet combines various elements such as dance, music, and drama. Among them, costumes play an indispensable role in character shaping. This research focuses on the classic ballet "Sleeping Beauty" and aims to analyze in depth how costumes help shape the character's personality, identity, and emotions from the visual level. As a classic of ballet, "Sleeping Beauty" has high artistic value and research significance in its costume design. Through its research, it can provide a theoretical reference for the relationship between costume design and character shaping in ballet art, and promote the development of stage art costume design.

Materials and methods. Collect video data of the performance of different versions of the ballet "Sleeping Beauty", including videos of the performance of the famous ballet company, as well as related dance beauty design drawings, physical pictures of costumes, etc. At the same time, collect text materials related to the costume design of "Sleeping Beauty", such as design concept elaboration, art criticism, etc. The case analysis method is used to analyze the costumes of different characters one by one; the interdisciplinary research method is used to integrate the theories of costume design, theatrical performance, and semiotics to explore the role of costumes from multiple dimensions.

Results and discussion. In "Sleeping Beauty", Princess Aurora's costumes, featuring soft tones like white and pink, exquisite lace, satin materials, and gorgeous jewelry, emphasize her noble and pure princess identity. Kings and queens' costumes convey their dominance through solemn colors, intricate embroidery, and power - symbolizing accessories. Fairy costumes distinguish their attributes by color and shape; for example, green - clad fairies symbolize natural vitality, and purple - clad ones embody mysterious power, helping the audience quickly identify characters' identities and statuses. Aurora's costume changes across different scenes hint at her character development. Her childhood costumes are simple and lively, reflecting innocence, while her adult prom attire is elegant and gorgeous, indicating her growth into a dignified princess. The black fairy Karapos's black - dominated costumes with sharp shapes and exaggerated decorations vividly showcase her evil and dark nature, contrasting with good fairies and intensifying theatrical conflict. When Aurora is asleep, her costume's dim color and soft texture create a tranquil sleeping atmosphere, highlighting her helplessness. When the prince rescues her, the costume brightens and gains more decorations, expressing her regained vitality and happiness. In the pas de deux, the male and female leads' costumes complement each other, and the dynamic movements of the costumes, such as fluttering and intertwining, convey the development of their love, enhancing emotional expressiveness.

Nevertheless, "Sleeping Beauty" costume designs vary across versions. While retaining core elements, some versions innovate, sparking discussions on balancing tradition and innovation. Excessive innovation may deviate from the original character settings, while too much tradition may fail to meet contemporary aesthetic demands.

Conclusion. Costumes in the ballet "Sleeping Beauty" play a key role in character shaping, from identity identification, character suggestion to emotional expression, helping the audience understand the role and plot in all directions. The research also provides inspiration for the design of ballet costumes. Designers should innovate on the basis of respecting the original works to make costumes better serve character shaping and artistic

expression. In the future, we can further expand the research on the influence of different cultural contexts on the costume adaptation of "Sleeping Beauty", as well as the application prospects of new technologies and materials in ballet costume design, and promote the continuous development of ballet art.

Reference list

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NATIONAL TRADITIONS OF FIGURE LINE DRAWINGS IN THE DEVELOPMENT OF CHINESE CONTEMPORARY PAINTING

Zhang Yi,

master's student, VSU named after P.M. Masherov, Vitebsk, Republic of Belarus
Scientific supervisor – Vasiuchenko N.D., M.Ed., Senior Lecturer

The art of line drawing, particularly in Chinese figure painting, holds a significant place in the history of Chinese art. This report explores the national traditions of figure line drawings and their influence on the development of contemporary Chinese painting. The goal is to understand how traditional techniques and philosophies continue to shape modern artistic expressions. The relevance of this exploration lies in appreciating the enduring legacy of line drawing in Chinese art and its adaptation in contemporary contexts.

Materials and methods. This exploration is based on an analysis of historical texts, artistic works, and scholarly articles on Chinese line drawing. The primary materials include classical Chinese painting manuals, such as the "Eighteen Line Drawings" (十八描), and works by renowned artists like Gu Kaizhi and Wu Daozi. The methods involve a comparative analysis of traditional and contemporary line drawing techniques, focusing on the evolution of styles and the incorporation of traditional elements into modern art.

Results and their discussion. The results highlight the profound impact of traditional line drawing on contemporary Chinese painting. Traditional techniques, such as the "Eighteen Line Drawings," have been adapted and reinterpreted by modern artists to create innovative works that resonate with both historical and contemporary audiences. The discussion emphasizes the continuity of cultural values and artistic principles, such as the importance of brushwork and the expression of inner spirit through lines.

The research included the following aspects:

1. Historical Context: The tradition of line drawing in Chinese art dates back to ancient times, with early examples found in Neolithic pottery. The development of line drawing techniques reached a peak during the Tang and Song dynasties, with artists like Wu Daozi and Li Gonglin setting high standards for future generations. As Guo Li discusses, the language of line representation in Chinese figure painting, particularly in the works of Wu Daozi and Li Gonglin, has been foundational in shaping the aesthetic principles of line drawing in Chinese art [1]. These historical techniques continue to influence contemporary artists who seek to blend traditional methods with modern themes.

2. Techniques and Styles: Traditional line drawing techniques, such as the "Spring Silk Lines" (春蚕吐丝描) and "Iron Wire Lines" (铁线描), have been preserved and adapted