

to the social prosperity and the open cultural environment at that time. Meanwhile, Fang Junyan, in "Character Image Characteristics in Tang Dynasty Lady Paintings - Taking 'Ladies with Head-pinned Flowers' as an Example" [2], analyzed the clothing and makeup of the female figures in "Ladies with Head-pinned Flowers", further demonstrating the luxurious and open characteristics of the female images in Tang Dynasty paintings.

In contrast, the female figures in Song Dynasty paintings tend to be slender and reserved, dressed in simple and elegant attire. According to Li Kangli's "Comparative Study on the Aesthetic Purport of Female Images in Tang and Song Dynasty Paintings" [3], under the influence of Cheng-Zhu Neo-Confucianism in the Song Dynasty, the moral norms for women were stricter and the aesthetic standards became more reserved and implicit. This change is closely related to the political situation, economic development and ideological and cultural evolution during the Tang and Song periods. Yang Senqing also discussed the influence of social background on the shaping of female images in "On the Negative Aspects of Female Images in Tang Dynasty Paintings of Ladies" [4].

Conclusion. The differences in the portrayal of female figures in Tang and Song Dynasty paintings reflect the changes of the times. From the Tang to the Song Dynasty, the transformation of social culture profoundly influenced the shaping of female images in painting creation. This research helps us to have a more comprehensive understanding of the social and cultural connotations of the Tang and Song periods, as well as the interaction between art and society. Zhang Han [1], Fang Junyan [2], Li Kangli [3] and Yang Senqing [4] all provided important references for this research. Their research results on the female images in Tang and Song Dynasty paintings are conducive to our in - depth exploration of the social and cultural background behind these images and the interaction between art and society.

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VISUAL ART AND DESIGN UNDER DIGITAL TECHNOLOGY

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This article combines the actual development status of the current visual arts and design related industries, analyzes the various difficulties faced by the visual arts and design industry, and discusses the dilemmas from four dimensions: technological impact, cultural diversity, sustainable development, and original copyright issues. It also conducts relevant thinking and problem solving on the impact of these actual difficulties on the development of the industry, and provides a reference for the subsequent development of the visual arts and design industry.

Materials and Methods. In today's digital and globalized context, visual arts and design have become important areas of cultural art and commercial applications. These impacts have also presented new opportunities for cultural creation, while also triggering a

series of problems that need to be solved, posing challenges to the sustainable development of the industry.

Results and Discussion. Technological shock and application imbalance. The rapid development of digital technology has brought creative tools and platforms to visual art and design, which has improved design efficiency while also triggering a game between technology and humanities:

On the one hand, technologies such as artificial intelligence (AI), 3D modeling, virtual reality (VR) and augmented reality (AR) have brought designers unprecedented creative expression space, and can create absolutely immersive spaces and works and experience spaces that break through traditional physical limitations. Through its powerful data processing and learning capabilities, artificial intelligence provides strong technical support for visual art design [3]. On the other hand, some designers over-rely on high-tech design methods, ignore the essence of art design, and only pursue visual glitz and glamour. They pile up a large number of technical elements to enhance visual impact and immediate appeal, resulting in the lack of emotional experience and deep ideological transmission in their works. For example, in October 2022, after the death of Kim Jung-ki, a well-known Korean artist and cartoonist, someone created paintings in the style of Kim Jung-ki through AI and posted them on Twitter. However, although these AI-generated works visually imitated Kim Jung-ki's painting style, they were pointed out to be «only the form but not the spirit» [4].

The Challenges of Cultural Expression in the Context of Globalization. In the wave of globalization, cultural exchanges are becoming increasingly frequent, and various cultural elements are colliding and blending with each other. But at the same time, the rapidly accelerating pace of globalization will also lead to the homogeneity of different cultures in visual art and design. The rapid spread of international design styles and trends has caused many designers to blindly follow suit, and a large number of works present similar visual languages and style characteristics. Local culture and regional characteristics have gradually been submerged in this process, and many design elements with unique cultural values have been marginalized. The ethical conflicts caused by the use of visual symbols at the cross-cultural level should not be underestimated. Gucci's 2018 autumn and winter series was boycotted for using Sikh turbans, exposing the utilitarian exploitation of non-mainstream cultural symbols by Western brands [1]. This is a manifestation of cultural empowerment design, but its effectiveness depends on a deeper exploration of the historical context.

Sustainability Challenges. As environmental issues become increasingly serious, sustainable development has gradually become a hot topic in every field, and visual art and design are no exception. In terms of the selection of design materials, the use of production processes, and the consideration of product life cycles, we are facing sustainability challenges. In terms of the selection of design materials, the use of production processes, and the consideration of product life cycles, we are facing sustainability challenges. Many traditional design materials, such as some plastics, paint chemicals, etc., cause serious pollution to the environment, but they are still widely used in design and production. At the same time, companies use natural tones, environmental labels and other visual symbols to "greenwash". For example, H&M's "Environmentally Conscious Series" contains only 23% recycled materials, which is far lower than the publicity commitment [2]. At the same time, it also increases people's doubts about sustainability and leads to a large amount of resource waste and environmental pollution in the entire process from the creation to the abandonment of design works. At present, the challenge we face is how to balance the cost of new technologies, consumer behavior management, and the transformation of industrial systems, and ultimately guide design towards a circular reproduction paradigm.

The dilemma of original copyright. Original design is the driving force behind the development of visual art and design, but the copyright disputes caused by original design have

greatly dampened the enthusiasm of designers and creators. In the Internet age, the spread of design works is extremely fast, but various infringements have also intensified, and appropriation has become a trend, which is suspected of cultural appropriation. On February 12, 2022, a Korean painter live-streamed his painting on the Twitch platform on a daily basis, but during the live broadcast, his draft was screenshotted by a Twitter user and uploaded to the AI drawing software, and the results of the AI creation were posted on his own account without indicating the source of the draft. After being pointed out for plagiarism, the Twitter user also "quibbled" in the painter's comment area, saying that the time of publishing his work was much earlier than the original author's draft. This move further triggered the condemnation of followers and further strengthened people's reflection on AI drawing [3]. These cases are enough to show that some designers rely too much on digital technology and cannot distinguish between reference and plagiarism, and even consciously plagiarize other works. They use cultural elements, patterns, crafts, and culture of other countries for commercial design without authorization for their own selfish interests. This not only infringes on the cultural sovereignty of other countries and causes misunderstandings between different cultures, but also brings negative effects of hindering innovation to the entire industry.

Conclusion. The field of visual arts and design in the digital age, current issues involve multiple levels such as technology, ethics, and social culture. Facing these issues requires joint efforts from many aspects. Not only is it necessary to conduct research and development in technology, to impose constraints in ethics, to develop diversity and conflict awareness in culture, but it is also necessary to add humanistic connotations and in-depth thinking to the design of works to cultivate design behaviors. In the future, how to find a balance between technological innovation and humanistic care will be the key to achieving sustainable development of visual arts and design under digital technology.

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PHOTOGRAPHY AND THE REDEFINITION OF AUTHENTICITY IN 20th–21st CENTURY ART

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This paper delves into the transformative impact of photography on the concept of authenticity in the art world from the 20th to the 21st century. By examining technological advancements, market dynamics, artistic expression, and the interplay with other art forms, we aim to provide a comprehensive understanding of how photography has reshaped our perception of art.

The advent of photography in the 19th century marked a pivotal moment in the history of art. This paper seeks to explore how photography has redefined authenticity in the art world over the past two centuries. The goal is to analyze the multifaceted influence of photography on art, highlighting its role in challenging traditional notions of originality, authorship, and reality.