

participatory exhibitions not only enhance the attractiveness of works but also promote diverse interpretations and dissemination of art.

The process of art exhibitions emphasizing work characteristics is actually a process of artistic recreation. Curators need to plan and design based on the characteristics of works while also considering audiences' needs and aesthetic habits to achieve optimal display effects. Successful exhibitions can accurately capture and amplify the unique charm of works while inspiring audiences' resonance and reflection.

Conclusion. Art exhibitions, as important carriers for presenting artworks, play an irreplaceable role in emphasizing and highlighting specific work characteristics. Through carefully designed spatial layouts, lighting applications, interactive experiences, and cultural context construction, exhibitions not only enhance the viewing value of works but also promote in-depth exchanges between art and audiences. In the future, with technological advancements and continuous innovation in art forms, the forms of art exhibitions will become more diversified, providing more possibilities for the display and interpretation of artworks. Therefore, continuously exploring and optimizing exhibition forms is of great significance for promoting the development of the arts.

Reference list

1. Smith, J. (2018). The Role of Exhibition Design in Enhancing Artwork Presentation. *Journal of Curatorial Studies*, 14(2), 56-72.
2. Ivanova, A. (2019). Cultural Context in Modern Art Exhibitions: A Case Study of Belarusian Galleries. *Art in Society*, 18(3), 98-110.
3. Kuznetsov, V. & Petrov, S. (2020). Interactive Experiences in Russian and Belarusian Art Exhibitions. *Digital Creativity*, 31(1), 45-60.

A COMPARATIVE STUDY OF FEMALE IMAGES IN PAINTINGS OF MING AND QING DYNASTIES

Zheng Xueyi,

master's student, VSU named after P.M. Masherov, Vitebsk, Republic of Belarus
Scientific supervisor – Medvetsky S.V., PhD in Art History, associate professor

This article aims to reveal the social and cultural characteristics of different eras by comparing the images of women in Tang and Song Dynasty paintings.

The female figures in the paintings of the Tang and Song dynasties serve as a significant window into the social landscape of that time. The objective of this study is to deeply analyze the differences in female representations in the paintings of the Tang and Song periods and explore the social, cultural, and economic factors behind them. Through comparison, not only can we understand the evolution of painting art, but also gain insight into how the times shaped the perception of women, which holds considerable value for the study of art history and cultural history.

Materials and Methods. Select representative paintings from the Tang and Song dynasties as research materials, covering court paintings, folk paintings, etc. Use image analysis methods to analyze details such as women's clothing, makeup, posture, and expressions; combine literature research methods, referring to historical documents and poetry of that time, to understand the influence of social background on painting creation.

Results and Discussion. The female figures in Tang Dynasty paintings are mostly plump and confident, with splendid and open clothing, reflecting the prosperity and cultural diversity of the Tang society as well as the relatively high social status of women. As pointed out by Zhang Han in "Research on the Artistic Characteristics of Female Images in Tang Dynasty Gongbi Lady Paintings" [1], the plump body type of female figures in Tang Dynasty paintings is closely related

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.

Reference list

1. Zhang, Han. A Study on the Artistic Characteristics of Female Images in Tang Dynasty Gongbi Court Lady Paintings. / Zhang Han. // Art Education Research. - 2023. - No.15. - P.25-27.
2. Fang, Junyan. Characteristics of Female Images in Tang Dynasty Court Lady Paintings: A Case Study of "Court Ladies Wearing Flowered Headdresses". / Fang Junyan. // Beauty & Times (Middle). - 2023. - No.5. - P.64-66. DOI:10.16129/j.cnki.mysdz.2023.05.038.
3. Li, Kangli. A Comparative Study on the Aesthetic Interests of Female Images in Tang and Song Paintings. / Li Kangli. - Shenyang : Shenyang University, 2022. - DOI:10.27692/d.cnki.gsydx.2022.000002.
4. Yang, Senqing. On the Negative Aspects of Female Images in Tang Dynasty Court Lady Paintings. / Yang Senqing. // Popular Literature and Art. - 2010. - No.7. - P.62-63. DOI:10.20112/j.cnki.issn1007-5828.2010.07.049.

VISUAL ART AND DESIGN UNDER DIGITAL TECHNOLOGY

Zhou Xinyu,

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

Scientific supervisor – Gorolevich T.V., associate Professor

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