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(HISTORY AND THEORY  
OF ART IN THE 21st CENTURY)**

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# Секция 1

## АКТУАЛЬНЫЕ ПРОБЛЕМЫ ВИЗУАЛЬНЫХ ИСКУССТВ И ДИЗАЙНА

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### THE RELATIONSHIP BETWEEN DANCE AND PAINTING IN THE HISTORY OF ART DEVELOPMENT

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The relationship between dance and painting has been a significant aspect of art history, reflecting the interplay between movement and visual representation. This study aims to explore how these two art forms have influenced each other throughout history, focusing on their shared themes, techniques, and cultural contexts. The relevance of this research lies in its potential to deepen our understanding of the interconnectedness of artistic disciplines and their impact on cultural evolution. By examining the historical and aesthetic connections between dance and painting, this study seeks to contribute to the broader discourse on interdisciplinary art studies.

**Material and Methods.** The research is based on a comprehensive analysis of historical documents, artworks, and dance performances from various periods. The study employs a comparative approach to identify commonalities and differences in the expression of movement and form in both dance and painting. Primary sources include paintings, choreographic notations, and historical records, while secondary sources consist of scholarly articles and books on art history and dance theory. The methodology involves qualitative analysis, focusing on the visual and kinetic elements that link these two art forms.

**Results and Discussion.** The findings reveal that dance and painting have often mirrored each other in their depiction of human emotion and movement. For instance, the Baroque period saw a close relationship between the dynamic poses in paintings and the elaborate choreography of court dances. Similarly, modern art movements like Expressionism and Futurism drew inspiration from the fluidity and rhythm of dance to create visually dynamic compositions. The discussion highlights how these interactions have enriched both art forms, leading to innovative techniques and new aesthetic paradigms.

**Conclusion.** The study concludes that the relationship between dance and painting is deeply rooted in their shared goal of capturing the essence of human experience. This interplay continues to inspire contemporary artists, highlighting the enduring connection between these two art forms. The research underscores the importance of interdisciplinary studies in understanding the evolution of art and its cultural significance.

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# EXPLORING THE INTEGRATION OF CHINESE AND WESTERN ELEMENTS IN LIN FENGMIAN'S ARTISTIC PRACTICE

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Lin Fengmian (1900-1991) is a pivotal figure in modern Chinese art history, renowned for his unique style that integrates Chinese and Western artistic elements. By combining traditional Chinese painting techniques with Western modern art methods, he pioneered new forms of artistic expression. This report aims to explore the phenomenon of Chinese-Western integration in Lin Fengmian's artistic practice, analyzing the background, specific manifestations, and its impact on modern Chinese art.

**Objective:** By analyzing Lin Fengmian's artworks and theories, this study explores how he integrated Chinese and Western artistic elements and evaluates the contribution of this integration to modern Chinese art.

**Relevance:** In the context of globalization, the exchange and integration of Chinese and Western cultures have become a significant trend in artistic creation. Lin Fengmian's artistic practice offers valuable insights for contemporary artists, and studying his works helps to understand the possibilities and challenges of integrating Chinese and Western art.

## **Material and Methods.**

- Lin Fengmian's artworks (paintings, sketches, prints, etc.).
- Lin Fengmian's artistic theories (writings, speeches, interviews).
- Relevant literature (art critiques, academic papers, monographs).

## **Methods**

- Visual Analysis: Identifying Chinese and Western artistic elements in his works.
- Literature Review: Analyzing Lin Fengmian's artistic theories and creative background.
- Comparative Study: Comparing his works with those of contemporary Chinese and Western artists to explore his uniqueness.

## **Results and Discussion.**

- Chinese-Western Integration: Traditional Chinese lines and ink techniques combined with Western color and composition, creating a distinctive style.
- Innovative Expression: Introduced Western abstract techniques into traditional Chinese painting, blending Eastern charm with modern sensibilities.
- Educational Impact: Promoted the integration of Chinese and Western art in education, nurturing artists with international perspectives.

## **Discussion**

- Cultural Identity and Innovation: Lin Fengmian demonstrated how to innovate while preserving cultural identity.
- Complementarity of Chinese and Western Art: The two traditions can learn from each other to create new forms.
- Educational Reform: Lin Fengmian's educational practices provided a model for openness and diversity in Chinese art education.

**Conclusion.** Lin Fengmian's artistic practice is a model of Chinese-Western integration. Through his works and educational efforts, he advanced the development of modern Chinese art, offering valuable insights for contemporary artists.

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## COMPARISON RESEARCH ON CHINESE CLASSICAL DANCE AND WESTERN BALLET STAGE PERFORMANCE STYLES

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This study aims to systematically compare the stage performance styles of Chinese classical dance and Western ballet, reveal the similarities and differences between the two in terms of action vocabulary, aesthetic characteristics and cultural expression, so as to deepen the theoretical framework of cross-cultural dance research, and provide practical inspiration for contemporary dance creation and international communication.

**Materials and methods.** The research background is based on the global context, Chinese classical dance plays have developed rapidly (such as innovative plays such as "Liang Zhu" and "Dream Dunhuang"), while Western ballet continues to influence the international stage through classic works such as "Swan Lake" and "Wuji". The comparison between the two is not only related to the differentiated understanding of art forms, but also the epitome of the dialogue between Chinese and Western cultural values, which has the dual significance of academic and reality.

This study adopts mixed research method, combining literature analysis, case studies and comparative aesthetic theory.

**Results and their discussion.** The development of Chinese classical dance at the contemporary stage of its development is characterized by the following trends: 1) the tendency to preserve the national diversity of traditional dance techniques in the classical Chinese dance choreography; 2) active synthesis of various western traditions in the classical Chinese dance choreography;

Through long-time development Chinese classical dance has made certain achievements, formed a distinct dance style and enriched Chinese dance art. Established on the foundation of the five-thousand-year-old, vast Chinese culture, classical Chinese dance is one branch of the arts that uses the body as a performance medium. It includes a wide range of difficult technical moves. Let us emphasize the following stylistic features:

1. As Chen Ling pointed out in "Analyzing the Cultural Differences between Chinese Classical Dance and Western Ballet Dance", Chinese classical dance at the contemporary stage shows a tendency to preserve the national diversity of traditional dance techniques in choreography [1]. This is in line with the unique cultural connotations it carries. Li Zijian, in "Aesthetic System of Chinese Classical Dance and Classical Ballet", emphasizes that Chinese classical dance has formed a distinct style based on China's profound cultural heritage [2]. It has a rich range of difficult technical moves and unique aesthetic features.

2. In terms of the philosophical basis of action vocabulary, as Cai Lei analyzed in "Comparison of Aesthetic Differences between Chinese Classical Dance and Western Classical Ballet", Chinese classical dance's emphasis on "collar shape with intention", sinking of the center of gravity, and restrained movement trajectory reflects the Taoist philosophy of "virtual and real", while Western ballet's "centrifugal" movements and pursuit of geometric lines reflect rationalistic aesthetics [4]. Cheng Pengmin and LI Jing also discussed the differences in action vocabulary in "Analyzing the similarities and differences between Chinese classical dance and western classical ballet", further supporting these findings [3].



3. Regarding stage narrative and cultural expression, Chen Ling noted that Chinese classical dance plays often integrate opera programs with linear narratives and use props to strengthen lyricism [1]. For Western ballet, its reliance on symphonic structure and use of double dance lifting techniques to highlight dramatic conflict, as well as the symbolic meaning of toe skills, are also in line with the analysis in relevant studies.

4. In the aspect of international communication path differences, Chinese classical dance's use of digital technology to enhance visual impact and the challenges it faces, as well as Western ballet's success in cross - cultural adaptation with classic IP, can be further explored in the context of these studies.

**Conclusion.** This study reveals the fundamental differences between Chinese classical dance and Western ballet in terms of aesthetic paradigm and cultural logic. These findings are consistent with the research results of previous scholars. Chen Ling (2022) also explored the cultural differences between the two dance forms from different angles. Li Zijian (2022) provided in - depth analysis of their aesthetic systems. Cheng Pengmin and LI Jing (2013) discussed their similarities and differences comprehensively, and Cai Lei (2009) focused on the aesthetic differences.

The trend of integration in contemporary times for both dance forms, such as Chinese classical dance drawing on modern drama structure and ballet's local adaptation, can be further understood with reference to these previous studies. Future research on the reconstruction role of digital technology on the two dance forms and the differences in cross - cultural audience acceptance mechanism can also build on the existing research foundation established by these scholars.

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## INNOVATION AND EXPANSION OF HOLOGRAPHIC PROJECTION TECHNOLOGY IN STAGE SPACE CONSTRUCTION

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In the 21st century, stage art is undergoing significant technological changes. Traditional stage performances struggle to meet the growing aesthetic demands and desire for novel experiences of audiences. The emergence of holographic projection technology has opened up new avenues for innovation in stage art. Many Chinese dance drama artists have utilized this technology in their creations, such as Yang Lipings "Ambush on All Sides" and Han Zhens "Du Fu." By employing holographic projection and unique three-dimensional imaging effects, these works deliver realistic visual presentations and a high degree of immersion to the audience. This has broken the physical limitations of space in many areas of stage and television arts, bringing numerous possibilities to the construction and creation of stage spaces! [1]

**Research purpose:** Research holographic projection combined with Chinese stage art to make special realistic spatial visual effects.

**Materials and Methods:** A comprehensive search was conducted on academic databases and websites both domestically and internationally to collect performance and competition videos of holographic projection technology from various professional groups at home and abroad; representative Chinese stage art works such as "Du Fu" and "Ambush on All Sides" were carefully selected for detailed analysis from multiple perspectives including technical application, artistic style, and market performance; comparisons were made between different directors use of holographic projection technology, analyzing its impact on the evolution of China's stage art landscape through characteristics in artistic style, production techniques, and dissemination models.

**Results and Discussion:** Holographic projection technology has significantly enhanced the visual effects and stage presentation of Chinese stage art productions. Taking the dance drama "Du Fu" as an example, through holographic projection technology, realistic ancient architecture, landscapes, and other stage backgrounds have been created, such as vividly depicting scenes like Tang Dynasty palaces and streets, allowing the audience to feel as if they have traveled through time into Du Fu's era, enhancing the historical and authentic feel of the dance drama. At the same time, dynamic light and shadow effects can be created to complement the dancers' performances, making the entire stage image more vivid and lifelike. Taking the dance drama "Ambush on All Sides" as another example, holographic projection can create scenarios and atmospheres that are difficult to present in real stage performances, such as battle scenes, historical images, and fantastical character portrayals, like the clash of arms and the sandstorms of ancient battlefields, immersing the audience in the era of the Chu-Han Contention, greatly enriching the visual layers of the stage, breaking the limitations of traditional stage design, and bringing more creativity and variation to the stage [2].

Holographic projection technology has significantly propelled the rapid development of China's stage art market. By allowing directors to instantly transform various scenes and costumes according to the needs of the plot, this technology has unlocked infinite possibilities for stage space, providing audiences with a brand-new visual experience. Audiences can not only appreciate the exquisite skills of dancers but also feel the awe-inspiring impact of high technology, making Chinese stage art gradually stand out on the international market and enhancing its international influence [3].

#### **Conclusion:**

**1. Innovative forms of expression:** Holographic projection technology opens up a new road for the development of stage art, innovates stage expression forms in a unique and unique way of space construction, breaks through the traditional stage restrictions, and brings shocking and novel experience to the audience.

**2. Promote artistic change:** With the progress of technology and the mature application of creators, holographic projection technology can deepen the change of stage art, and constantly give birth to new stage expression techniques and artistic concepts.

**3. Help the development of the field:** Holographic projection technology provides greater possibilities for the field of culture and art, and promotes the stage art to a new height. By virtue of the innovation and expansion in the construction of the stage space, it injects vitality into the development of the whole culture and art field and also drives the development of the relevant industrial chain.

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# NEW PRACTICES OF DIGITAL MEDIA ART IN THE ANIMATION INDUSTRY

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This paper delves into digital media art's new practices in the animation industry. By examining its application in production, communication, and marketing, it uncovers both positive impacts and challenges, offering insights for industry development [1].

The purpose of the Explore new digital media art practices in the modern animation industry.

**Material and Methods.** The research uses a diverse range of animated works from different regions and studios, including feature - length, short - form animations, and animated series. Industry reports, academic papers, and data from production companies are also gathered to understand the animation industry and digital media art application. A comprehensive review of academic articles, industry magazines, and books on digital media art and the animation industry provides theoretical insights and past research findings. Multiple case studies of representative animated works analyze production, marketing, and audience feedback to explore digital media art's practical use. Interviews with animators, producers, and other professionals offer first - hand experiences and insights on using digital media art in animation.

**Results and their Discussion.** In pre - production, big data analysis selects topics and targets audiences, while VR creates immersive previews. During production, 3D modeling and digital sculpting enhance character and scene details. Motion capture and intelligent animation generation improve efficiency. Digital matte painting and special effects create stunning visuals. In post-production, immersive audio and AI - assisted editing enhance the viewing experience [2].

Animation Industry Communication and Marketing. Social media and short - video platforms are key promotion channels. Transmedia storytelling and IP derivative development expand an animated IP's influence. VR and AR experiential marketing offer new audience engagement.

Digital media art enriches animation's artistic expression, optimizes production efficiency, and broadens the market reach through new marketing methods [3].

The fast - paced technological advancements demand continuous skill - upgrading for professionals, posing a talent - cultivation challenge. Balancing art and technology is tricky; over - emphasizing technology may undermine artistic value. Also, digital copyright and content security are pressing issues.

**Conclusion.** Digital media art has introduced new practices that deeply impact the animation industry, from creation to promotion [4]. These changes bring benefits like enhanced expressiveness and efficiency but also challenges in talent, art - technology balance, and digital security. To ensure sustainable industry growth, these challenges must be addressed while leveraging digital media art's advantages. Future research could focus on better art - technology integration and improving digital security and copyright protection [5].

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## INFORMATION TECHNOLOGY CHANGES THE PATTERN OF CHINESE ANIMATION FILM ART

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Since the 21st century, Chinese animated films have made great progress and breakthroughs. With the continuous development of information technology and the continuous improvement of audience demand, Chinese animated films have reached new heights in production quality, storyline, visual effects, etc [1].

The purpose of the study is to analyze the profound impact of information technology on Chinese animated films.

**Materials and methods.** Materials and methods. Comprehensively search domestic and foreign academic databases to collect various documents on the development of information technology and animated films; select representative Chinese animated films such as "The Return of the Great Sage" and "Jiang Ziya" and conduct detailed analysis from multiple angles such as technology application, artistic style, and market performance; compare the characteristics of Chinese animated films in different periods, and explain the role of information technology in promoting the evolution of the artistic pattern of Chinese animated films.

**Results and discussion.** Results and Discussion. The application of information technology has significantly improved the production efficiency and quality of animated films. Taking the Chinese animated film "Jiang Ziya" as an example, 3D modeling technology makes the characters come alive, with clear muscle lines and distinct clothing textures. The film uses AI technology to assist in character action design, making the fighting scenes more smooth and natural, greatly improving production efficiency and reducing labor costs. These information technologies make animated characters lifelike and scenes three-dimensional, fundamentally improving the production quality of animated films and providing a solid technical foundation for improving the artistic expression of animated films [2].

Information technology has greatly enriched the artistic expression of animated films. Take the Chinese animated film "Deep Sea" as an example. The particle ink painting technology used in it combines traditional ink painting with modern digital technology to create unprecedented fantasy visual effects, showing the mystery and magnificence of the deep sea world with colorful pictures, allowing the audience to feel the unique charm of Chinese traditional culture. This technological innovation enables animated films to better explore and display traditional Chinese cultural elements, creating an artistic style that is both national and modern, greatly expanding the boundaries of animated film artistic expression and enhancing the aesthetic connotation and cultural value of animated films.

Information technology has promoted the rapid development of China's animation film market. High-quality animation works have attracted more audiences and increased box office revenue. At the same time, Chinese animation films have gradually emerged in the international market with the advantages of combining technology and art, enhancing the international influence of Chinese animation films. Take the Chinese animated film "Nezha: The Devil Child Comes into the World" as an example. Its final box office performance in China was 4.97 billion yuan. It is not only the highest-grossing animated film in Chinese film history, but also the highest-grossing animated film in a single market in the world [3].

**Conclusions.** The application of 3D modeling technology makes the production of animation characters and scenes more refined and realistic; VR and AR technology provide audiences with an immersive viewing experience; the application of AI technology in animation production has significantly improved production efficiency. efficiency.

Digital painting technology enables animated films to better present elements of traditional Chinese culture and promote the inheritance and innovation of Chinese traditional culture.

High-quality animation works attract more audiences and increase box office revenue. With the advancement of technology, the optimal allocation of resources and the reduction of costs have been achieved, and more production companies are able to enter the market, forming a diversified competitive landscape.

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## CINEMATIC CULTURAL DIALOGUES: ZHANG YIMOU AND STEVEN SPIELBERG

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As a carrier of cultural expression, cinema profoundly reflects the divergent cultural identities between China and the West. This study compares films by Zhang Yimou and Steven Spielberg to analyze their differential encoding of cultural symbols through narrative themes, visual styles, and sociopolitical contexts. Zhang Yimou's (Zhang's) works are rooted in Confucian traditions. By leveraging symbolic colors (for example, the red metaphor that symbolizes the power structure in the film *Hero*) and collective memory, he constructs cultural identity [1, 3]. In contrast, Spielberg's films are anchored in Western Enlightenment values, transmitting Judeo-Christian ethics through individual heroism and universal humanism (e.g., the religious portrayal of redemption in *Schindler's List*) [2,4]. The global success of both directors highlights tensions between cultural specificity and cross-cultural appeal, while also reflecting the impact of creative environments – the contrasting censorship mechanisms of China's "main melody" cinema versus Hollywood's market-driven model – shaping distinct narrative strategies [5].

The purpose of the scientific article is to analyze the differences between films by Zhang Yimou and Steven Spielberg.

The research objectives focus on: analyzing how the two directors encode cultural symbols through cinematic language; exploring pathways to balance local traditions with global audience demands; evaluating how policy frameworks (e.g., censorship and commercialization) both constrain and facilitate creative freedom and cultural expression.

**Material and Methods.** This research employs a comprehensive analytical framework to examine the cultural encoding strategies of Zhang Yimou and Steven Spielberg. Selected films include *Raise the Red Lantern* (1991), *E.T.* (1982), and *The Great Wall* (2016), which represent pivotal works reflecting their respective cultural contexts and directorial visions. Theoretical foundations are drawn from cultural semiotics [1] to decode symbolic systems embedded in cinematic elements, and auteur theory [2] to trace consistent thematic and stylistic signatures across their oeuvres.

Methodologically, the study conducts semiotic analysis of visual motifs – such as the symbolic use of red in Zhang's films as a metaphor for power dynamics and cultural identity,

and Spielberg's recurring "God light" technique to evoke transcendence in humanistic narratives. Historical contextualization situates films like *To Live* (1994) within post-Tiananmen sociopolitical discourses in China [5], while comparative readings of cross-cultural collaborations like *The Great Wall* (2016) reveal tensions between Sinocentric and Hollywood-driven creative logics. This triangulation of textual analysis, theoretical interpretation, and historical situatedness aims to uncover how cultural symbols are strategically deployed to construct and negotiate national identities in global cinema.

**Results and their Discussion.** This research is likely to yield significant results regarding the cultural and thematic elements in the works of Zhang Yimou and Steven Spielberg. Zhang Yimou's *House of Flying Daggers* (2004) is expected to showcase Taoist harmony. This is achieved through the use of water imagery, which symbolizes the fluidity and balance central to Taoist thought, and calligraphic choreography, which represents the artistry and discipline associated with this philosophy [3].

On the other hand, Steven Spielberg's *Close Encounters of the Third Kind* (1977) is anticipated to present technology as a powerful metaphor for American optimism. The film depicts technology as a force that enables humanity to reach for the stars and engage with the unknown, embodying the nation's belief in progress and innovation [2].

However, the cross – cultural collaboration *The Great Wall* (2016) is likely to highlight the tensions between global and local elements. The film has already faced criticism for what some see as cultural compromise. In an effort to appeal to international audiences, it may have diluted certain aspects of Chinese culture, while also struggling to fully integrate Western narrative styles [5]. Overall, these findings are expected to offer valuable insights into how these two directors navigate cultural differences and global expectations in their filmmaking.

**Conclusion.** Zhang Yimou and Steven Spielberg's creative practices vividly illustrate the dialectic between cultural specificity and global appeal. While Zhang constructs cultural identity through Confucian philosophical symbols and national aesthetics such as the red metaphor in *Raise the Red Lantern* (1991) – Spielberg's works propagate Western values via individualistic heroism and universal humanism, as seen in *Schindler's List* (1993). Their global success underscores how cultural symbols can transcend borders when embedded in emotionally resonant narratives, yet also highlights tensions between preserving indigenous traditions and pandering to international markets, as exemplified by the cultural hybridity of *The Great Wall* (2016).

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## CHARACTERISTICS OF COURT PORTRAITS OF EMPERORS THROUGHOUT THE AGES

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This thesis focuses on the court portrait works of emperors in European history, aiming to comprehensively sort out their development context and deeply analyze the specific evolutionary characteristics. The court portraits of European emperors are not only artistic creations but also visual records of politics, culture, and society. They carry the spirit of the

times and reflect the ideology of the ruling class, which is of great significance for the study of art history and also provides a unique perspective for understanding the historical evolution of Europe. By discussing these portraits, we can gain insights into the symbols of power, aesthetic concepts, and the integration of cultural exchanges in different periods, which helps to deepen our understanding of the overall history and culture of Europe.

**Materials and Methods.** The research materials cover a vast number of court portrait paintings from the ancient Greek and Roman periods to modern and contemporary times, including precious treasures in museum collections and images recorded in art history documents. Examples include the Statue of Augustus from the Roman Empire period, Titian's Equestrian Portrait of Charles V from the Renaissance period, as well as representative works in Baroque, Rococo, and modern styles, spanning a variety of painting materials and techniques.

The image analysis method is used to carefully examine the composition, color, the posture and expression of the characters, and the background elements of the portraits, so as to explore their symbolic meanings and artistic techniques [1]. Combined with historical document research, the portraits are correlated with political events, cultural trends, and social changes in the same era to explore the historical driving forces behind them. The comparative research method is adopted to compare the portraits of different periods and regions, summarize the commonalities and differences, and clarify the evolution track of the styles [2].

**Results and Discussion.** Development Process: In the early days, the portraits of ancient Greece and Rome emphasized the integration of realism and idealization, showing the beauty of the human body and the personality of the characters. In the Middle Ages, dominated by religion, the portraits presented stylized and sacralized characteristics, emphasizing religious symbols and the divine right of kings [3]. During the Renaissance, with the revival of humanism, the works returned to human nature and were vividly portrayed in detail. In the Baroque and Rococo periods, the style shifted towards being magnificent, dynamic, and decorative, showing the luxurious life and aesthetic taste of the nobility. In modern and contemporary times, affected by diverse ideological trends and the impact of photography technology, the styles are diverse, and the connotation has shifted from simple eulogy to diversified expression.

Evolutionary Characteristics: In terms of style, it has evolved from classical solemnity to diversified innovation, reflecting the changes in aesthetics and ideas. The function has expanded from demonstrating power and religious propaganda to a carrier of cultural communication and artistic aesthetics. Technological innovation has promoted creation. From simple painting materials to complex techniques, it has enhanced the expressive power. Cultural integration is remarkable. The cultural exchanges among different regions and ethnic groups have made the portraits possess both local and foreign characteristics [4].

Discussion: Political changes have a profound impact on portrait creation. New regimes often use portraits to reshape the authoritative image. Cultural ideological trends such as humanism and the Enlightenment have given new connotations to the works. Economic development provides a material foundation for art, and the patronage system affects the creative direction. The changes in social classes are reflected in the portraits. For example, the rise of the urban middle class has made the artistic themes more abundant [5].

**Conclusion.** The conference comprehensively presents the development and evolutionary characteristics of the court portrait works of emperors in European history. From ancient times to the present, they have evolved with the development of the times, constantly changing in style, function, technology, and cultural connotation. These portraits are not only artistic treasures but also witnesses of history, carrying political, cultural, and social

information. Future research can broaden the scope, explore more niche works, and use interdisciplinary methods, such as combining sociology and psychology to deeply analyze the profound meanings of the works, injecting new vitality into the study of European history and culture, and making these precious artistic heritages continue to shine in academic research.

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## AN EXPLORATION OF TRADITIONAL AND MODERN ARCHITECTURE IN HEBEI ACADEMY OF FINE ARTS

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In the realm of architectural aesthetics, the coexistence and interaction between traditional and modern architecture have captured significant attention. As Mr. Wu, Liangyong stated in *General Architecture*, "Architectural issues must be studied from a cultural perspective because architecture is nurtured in the soil of culture; meanwhile, as a part of cultural development, it becomes a tangible and specific manifestation of culture." Hebei Academy of Fine Arts, with its unique integration of traditional Chinese and modern Western architectures, presents an excellent example for exploring this phenomenon [1, p. 168].

The primary goal of this research is to comprehensively analyze the collision and integration of traditional and modern architecture within Hebei Academy of Fine Arts. Specifically, it aims to uncover the distribution and design characteristics of these two architectural styles across the campus space, explore their integration methods in terms of structure, materials, and decoration, and evaluate the aesthetic and cultural value of the integrated architecture within the campus environment.

This study holds both theoretical and practical significance. Theoretically, it enriches the academic research on architectural aesthetics, providing new perspectives and methods for understanding the relationship between traditional and modern architecture. Practically, it offers valuable references for campus planning, architectural design, and cultural heritage preservation. The experiences of Hebei Academy of Fine Arts can guide other educational institutions in creating unique campus environments and assist architects in designing buildings that seamlessly blend tradition and modernity.

**Materials and methods.** Comprehensive literature review was conducted, involving the collection and analysis of historical documents, academic papers, professional books, and online resources related to Chinese and Western architectural cultures, spatial architecture, and Hebei Academy of Fine Arts. This approach laid a solid theoretical foundation, facilitating a deeper understanding of the development and evolution of architectural cultures.

Research methods employed include literature research, historical analysis, field investigations, image case analysis, expert interviews, and interdisciplinary research



**Results and discussion.** Hebei Academy of Fine Arts consists of two campuses, each with distinct architectural styles. The North Campus adheres to the principle that “Chinese architecture is always in harmony with nature, rather than against it.” and is predominantly characterized by traditional Chinese architecture. In contrast, the South Campus features European - style castle - like architecture. The "Art Empire" is a large - scale creative experience park with diverse functions. The castle complex, inspired by European classical architecture, is magnificent [2, p. 212].

Structurally, some buildings incorporate traditional Chinese wooden structures with modern building techniques, ensuring both structural stability and aesthetic appeal. Architects always need to balance between the aesthetics of artists and the scientific technology of engineers, seeking equilibrium between technology and aesthetics. Regarding materials, traditional materials such as wood and stone are combined with modern building materials. Meanwhile, modern materials like glass and steel are used in certain areas to add a contemporary touch. [3, p. 190]

In terms of decoration, traditional Chinese decorative elements, such as carved windows and colored paintings, are integrated with Western - style sculptures and reliefs. This combination enriches the decorative language of the buildings and reflects the collision and integration of different cultures.

Aesthetically, the integration of traditional and modern architecture creates a unique campus landscape. The main forms of beauty are "order, symmetry, and clarity" in space. The contrast between the tranquility of the traditional Chinese garden - style architecture in the North Campus and the grandeur of the European - style castles in the South Campus generates a powerful visual impact. The campus layout adheres to the principles of formal beauty, including the principles of diversity and unity, balance, proportion and scale, rhythm and rhyme, and human - orientation, enhancing the overall aesthetic value [4, p. 265].

Culturally, the traditional architecture on campus serves as a carrier of Chinese traditional culture, contributing to the inheritance and promotion of ancient Chinese architectural techniques, aesthetic concepts, and cultural traditions. The integration of Western - style architecture also reflects the trend of cultural exchange and integration in the modern era, fostering a diverse and inclusive campus cultural atmosphere.

However, architectural integration has faced challenges. Some style combinations seem forced and lack cultural depth. To solve this, conduct in - depth cultural research before design to base the integration on a good understanding of different cultures. "Innovation is the ultimate goal." Encourage constant innovation in design concepts and techniques to create more harmonious and distinctive architecture [5, p. 2].

**Conclusion.** This research provides valuable references for architectural aesthetics theory and practice. It encourages more educational institutions and architects to explore the integration of traditional and modern architectures, promoting the innovation and development of architectural design and the inheritance and innovation of culture. In the future, with the continuous progress of globalization, the exploration of the modern expression of traditional architectural culture will remain a crucial topic in the architectural field.

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## THE PORTRAIT PAINTING IN CHINA IN THE END OF 1950 TO 21th CENTURY

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The purpose of this research is to analyze in depth the development history of Chinese portrait painting from the late 1950s to the 21st century. Through the research on portrait paintings of different periods, artists' creative concepts and artistic trends of thought, it is clear that the style evolution, subject matter expansion and technique innovation of Chinese portrait painting at this stage under the influence of social changes.

**Materials and Methods.** The material for this study was the works of Chinese artists done in watercolor and oil painting from the late 1950s to the 21st century. Analysis methods include:

1. Graphic analysis: Carefully interpret the visual elements such as picture composition, color matching, character modeling, brushstrokes and texture of portrait paintings, and explore the artistic language and cultural symbolism contained in them.

2. Historical context research: Place portrait paintings in the social, political, economic and cultural background of a specific historical period, and explore the influence of era factors on artistic creation.

3. Comparative research: Horizontally compare the portrait paintings of different artists in the same period and analyze their style differences; vertically compare the changes in subject matter, techniques and expression content of portrait paintings in different periods, and sort out the development context of portrait painting.

**Results and Discussion.** This research not only enriches the theoretical system of portrait painting research in the field of Chinese art history, but also provides a reference for contemporary artists on how to integrate traditional and modern elements in their creation and grasp the spirit of the times. It has important theoretical and practical significance.

The collection covers representative Chinese portrait paintings from the late 1950s to the 21st century, such as Dong Xiwen's "Founding Ceremony", Wang Shigu's "Blood Clothes", Jin Shangyi's "Tajik Bride", Luo Zhongli's "Father", Leng Jun's "Portrait of the Face-Xiao Luo" and so on [1]. At the same time, extensive collection of artist's creative notes, art criticism articles, art college textbooks, and various art exhibition materials, these materials provide a comprehensive understanding of the background of the creation of works, the use of techniques, and artistic concepts. Rich materials [2].

From the late 1950s to the 21st century, Chinese portrait painting has undergone a development process from the realistic style of serving political propaganda, to the exploration of multiple styles, to a high degree of personalization and diversification [3]. In the early days, it was influenced by political ideology, mainly depicting workers, peasants, soldiers and revolutionary leaders, and its style was biased towards realism. After the reform and opening up, Western artistic thought inspired artists to explore different styles and techniques, and traditional and modern, local and foreign cultures blended with each other [4].

**Conclusion.** In the 21st century, in the context of globalization and cultural diversity, portrait painting pays more attention to individual expression and artistic language innovation. In the future, Chinese portrait painting should continue to actively absorb the essence of international art on the basis of inheriting traditional culture, and while maintaining diversified development, tap into the deeper spiritual connotation of

works to adapt to changing social and cultural needs and bloom unique brilliance on the world art stage.

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## THE AESTHETIC CORE OF "WENQI" IN CHINESE CALLIGRAPHY

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The concept of "literary style" has long been central to Chinese calligraphy aesthetics, embodying the interplay between textual content, artistic expression, and cultural philosophy. Rooted in classical literary criticism and Confucian-Taoist thought, wenqi transcends mere technical skill to represent the spiritual vitality and rhythmic harmony inherent in brushwork. This study investigates the historical evolution, aesthetic principles, and contemporary reinterpretations of wenqi in calligraphy, aiming to bridge classical theory with modern artistic practices. Through interdisciplinary analysis of canonical texts, masterworks, and contemporary innovations, this research seeks to redefine wenqi as a dynamic framework for understanding calligraphy's role in cultural identity and global art discourse.

The term wenqi, literally "literary breath" or "cultural vitality," originated in classical Chinese literary criticism (e.g., Cao Pi's Discourse on Literature) and was later adopted into calligraphy theory during the Tang and Song dynasties. It encapsulates the fusion of textual meaning, rhythmic brushstrokes, and the artist's moral cultivation. For instance, Sun Guoting's Treatise on Calligraphy (7th century) emphasizes wenqi as the "spiritual resonance" that elevates script beyond formalism [1]. In contemporary practice, wenqi remains a contested yet indispensable criterion for evaluating calligraphic excellence, reflecting tensions between tradition and modernity.

The research included the following aspects:

1. To trace the conceptual evolution of wenqi from literary theory to calligraphy aesthetics.
2. To analyze how wenqi manifests in iconic works (e.g., Wang Xizhi's Preface to the Orchid Pavilion and Yan Zhenqing's stele inscriptions).
3. To explore its adaptation in modern calligraphy, including digital and cross-cultural contexts.

**Material and Methods.** In the exploration of this research, the materials draw from a comprehensive range of sources. Classical texts, including "Shu Pu", "Yi Zhou Shu", and Ming-Qing calligraphy critiques, form the theoretical bedrock, offering valuable insights into the historical development of calligraphic concepts and aesthetic standards. Masterworks, such as the renowned Tang-Song period scrolls, Qing dynasty rubbings that preserve traditional calligraphic essence, and 20th-century innovative creations, vividly represent the evolution of calligraphic styles and techniques, embodying the cultural and aesthetic values of different eras. Contemporary case studies, like Xu Bing's revolutionary Square Word Calligraphy and digital calligraphy installations that integrate modern technology, showcase the emerging trends and possibilities in the field.

Regarding the research methodology, a Historical-Genetic Analysis is applied to map the evolution of the "wenqi" concept from the Han Dynasty to the Digital Age, elucidating how it has been shaped by historical, cultural, and social factors. A Formal-Stylestic Analysis is utilized to meticulously analyze brushstroke techniques, compositional balance, and ink dynamics in selected works, uncovering their unique aesthetic qualities. Semiotic Interpretation is employed to reveal the cultural symbols, such as the yin-yang balance, hidden within "wenqi" expressions. Finally, a Comparative Study is conducted to contrast "wenqi" with Western aesthetics, like "sprezzatura" in Renaissance art, facilitating a deeper understanding of the similarities and differences between Eastern and Western aesthetic ideals in the context of calligraphic art.

**Findings and their Discussion.** This research anticipates uncovering significant insights into the concept of wenqi in calligraphy, exploring its philosophical roots, practical manifestations, and modern reinterpretations. Wenqi is deeply rooted in Chinese philosophy, being a synthesis of Confucian and Taoist ideas. In Zhao Mengfu's works, wenqi embodies the integration of Confucian ren (仁) emphasizing moral virtue and humanity, and Taoist ziran (自然) representing naturalness and spontaneity, as his calligraphy combines traditional form rigor with spontaneity, reflecting these ideals [2]. The concept of qi (气) is crucial in wenqi philosophy; as in Fu Shan's "script as personhood" theory [3], it links calligraphic rhythm to the cosmic order, suggesting calligraphic energy and rhythm connect to the universal order. In practical calligraphic expression, wenqi has diverse forms. Wang Duo's wild cursive script (狂草) is a prime example, with its seemingly chaotic yet harmonious composition, bold brushstrokes, and intricate rhythm powerfully expressing wenqi. Lin Fengmian's modernist experiments, balancing ink wash fluidity with structural precision [4], re - interpret traditional wenqi in a modern context, showing its adaptability. In the modern era, technological advancements and cross - cultural exchanges have led to new interpretations of wenqi. Digital calligraphy tools like VR brushwork redefine wenqi through interactivity and algorithmic randomness, blurring the boundaries between artist, work, and viewer. There's also a resonance between wenqi and Abstract Expressionism's "gestural energy" as seen in Franz Kline's works [5], indicating wenqi has universal elements, opening new ways for its exploration and evolution. Overall, these findings will deepen our understanding of wenqi and its potential for development and cross - cultural exchange in the contemporary art world.

**Conclusion.** This study posits that wenqi serves not only as a historical aesthetic standard but also as a living philosophy adaptable to technological and cultural shifts. By recontextualizing wenqi within global art narratives, calligraphy can transcend its ethnocentric confines and contribute to universal discourses on creativity and humanistic expression. Future research will focus on developing a wenqi-based evaluation framework for digital art preservation.

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## THE EVOLUTION AND DEVELOPMENT OF CHINESE FOLK DANCE

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As an important carrier of Chinese national culture, Chinese folk dance carries the historical memories, beliefs, customs, etc. of various ethnic groups. At a time when the process of globalization and modernization is accelerating, studying its evolution and development is of great significance to protect national cultural diversity, enhance national cultural self-confidence, and promote the development of cultural industries. At the same time, it also contributes to the theoretical construction and creative practice in the field of dance art, and provides rich teaching resources for dance education.

**Materials and methods.** Historical documents and materials: including ancient music and dance classics, records of dance in the history books of various dynasties, oral histories of folk artists, etc. Video data: collect videos of ethnic folk dance performances from different periods, field survey images, etc. Field survey materials: conduct field visits to settlements of various ethnic groups to record dance performance forms, costumes and props, musical accompaniment, inheritance methods, etc.

Literature research method: Systematically comb through historical documents and explore the development context and characteristics of ethnic folk dance in different historical periods. Case analysis method: Select representative ethnic folk dances, such as Tibetan pot village dance, Dai peacock dance, etc., for in-depth analysis. Interdisciplinary research method: Combining interdisciplinary theories such as history, sociology, culture, and art to comprehensively analyze the internal laws of the evolution and development of national folk dance.

**Results and discussion.** Ancient times: National folk dances have a strong religious color and practical functions. With the change of dynasties, cultural exchanges between various ethnic groups have been frequent, and they have been continuously absorbed and integrated, forming unique styles and forms of performance. Modern and modern times: Influenced by the changes in Western culture and Chinese society, national folk dance has begun to incorporate new forms of expression and themes on the basis of retaining traditional elements. Contemporary: Under the wave of globalization and modernization, national folk dance has shown a diversified development trend.

Facing challenges and strategies: The younger generation has insufficient interest in national folk dance, and how to maintain the cultural characteristics and artistic value of national folk dance has become a difficult problem. Ethnic folk dances face fierce competition in the cultural market, and commercial development is more difficult. It is necessary to strengthen the inheritance of education, integrate national folk dance into the school education system, and on the basis of retaining the cultural core, encourage creators to innovate in combination with modern aesthetics and scientific and technological means, strengthen brand building, and enhance the market influence of national folk dance through cultural tourism, performance markets and other channels.

**Conclusion.** evolution and development of Chinese folk dance is a long-term and complex process. In contemporary society, national folk dance is not only facing the challenges of inheritance and development, but also ushering in opportunities for innovation and prosperity. Through a series of strategies, Chinese national folk dance can rejuvenate in the new era, realize the organic unity of cultural inheritance and artistic

innovation, and make greater contributions to the prosperity and development of Chinese national culture.

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## STUDY OF JIAMA WOOD CARVING TECHNOLOGY AT UNIVERSITY FINE ARTS COURSES IN CHINA

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The Bai Jiama is the general term for all kinds of carved prints used by the Bai folk in praying for blessings and sacrifices. It is a rare woodcut printmaking art treasure that preserves the unique culture and original ecology of the frontier ethnic areas. The Bai Jiama sustains the traditional national beliefs of the Bai people and their prayers for a better life. It carries the unique spiritual civilization and precious national soul of the Bai people, which is of great value for protection and development.

**Materials and methods.** However, due to the influence of multiple factors, the Bai Jiama is facing a situation of no inheritance and gradual decline, and has become one of the Chinese folk cultural heritage rescue projects. Therefore, in order to change the status of the Bai Jiama, it is urgent to seek ways to add new vitality and expand new roads to the traditional Bai Jiama.

**Results and discussion.** Jiama carving technology, as a unique folk woodcut printmaking technique in Southwest China, carries rich folk culture and aesthetic value. Its integration into university art courses is an important practice of traditional cultural inheritance and art education innovation. With Jiama carving technology as the core, this article discusses its teaching application path and strategy in university art courses. Through systematically combing the historical context, craftsmanship characteristics and cultural connotation of Jiama carving, combined with the concept of modern art education, it is proposed that curriculum design should pay attention to the integration of theory and practice, and build a trinity teaching model of "skill study—cultural interpretation—innovation transformation". In specific practice, the curriculum strengthens students' intuitive experience of traditional craftsmanship by introducing training in the carving techniques of Jiama carving; combines interdisciplinary knowledge such as folklore and art history to deepen students' understanding of traditional culture; at the same time, students are encouraged to reconstruct traditional patterns with modern design thinking and develop derivative works that combine cultural heritage and contemporary aesthetics. Studies have shown that the curriculum application of Jiama carving technology can not only enhance students' practical ability and creativity, but also activate the vitality of traditional art in college education, and provide new ideas for the collaborative development of intangible cultural heritage protection

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.** Jiaama carving broke through the boundaries of religion and turned into a pure prayer. Through Jiaama, the locals have constructed a world where man and nature, ancestors, and gods coexist. Although Jiaama has a long history, it has not formed a clear written record, but the continuation of each Jiaama 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 Jiaama has been better promoted and inherited. The Bai Jiaama Training Institute has been established in Dali. Through the integration of folklore, tourism and Bai Jiaama, a series of intangible cultural heritage products have been launched, which has effectively promoted the promotion and inheritance of the Bai Jiaama, so that more people can come into contact with the Bai Jiaama culture and other intangible cultural heritage.

## TRADITIONS OF IMPRESSIONISM IN CHINESE OIL PAINTING

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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

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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".



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.

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## CHINESE FIGURATIVE PAINTING OF THE TANG DYNASTY IN MODERN ILLUSTRATION

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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

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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].

Information technology has promoted the diversification of narrative techniques in films: with the continuous development of information technology, Chinese films have also innovated in narrative techniques. By combining traditional storytelling with modern technological means, filmmakers are able to tell stories more flexibly and attract the attention of audiences.

The innovation of information technology has enhanced the international competitiveness of Chinese films: through cooperation with international film production teams, Chinese films have made significant progress in production technology, visual effects, and other aspects. These collaborations not only enhance the overall level of Chinese cinema, but also gain more attention and recognition for Chinese films in the international market [3].

Information technology has provided a new perspective for the innovation of film research methods: the development of information technology has not only changed the way films are produced, but also provided new methods and perspectives for film research. By utilizing technologies such as big data and artificial intelligence, film researchers are able to analyze film content and audience behavior in greater depth, providing strong support for the development of film theory.

**Conclusion.** With the continuous development of information technology, the Chinese film industry will present a more diversified and intelligent trend. In the future, film production will rely more on advanced technological means such as VR, AR to bring audiences a more immersive viewing experience. So, information technology innovation has had a profound impact on the Chinese film industry, not only promoting the digital transformation of films and optimizing production processes, but also promoting the diversification of narrative techniques and the enhancement of international competitiveness. In the future, the Chinese film industry will continue to benefit from the continuous innovation and development of information technology.

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## THE IMPACT OF ARTIFICIAL INTELLIGENCE TECHNOLOGY ON VISUAL ARTS

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Visual art and design play an important role in contemporary society, but with the development of science and technology, cultural changes and changes in social needs, the field also faces many challenges.

**Material and methods.** This article explores the main issues of current visual art and design, including the impact of digital technology and the controversy over originality and plagiarism. By analyzing these issues, this article aims to provide artists, designers and related practitioners with thinking directions to cope with future development trends.

As the wave of digitalization sweeps the world, the field of visual art and design is undergoing unprecedented changes [1]. The rapid development of digital technology has brought about revolutionary progress in creative tools, but has also triggered a crisis of

survival for traditional art forms. On the one hand, the popularity of design software such as Photoshop and Illustrator has greatly lowered the threshold for creation, and new technologies such as 3D modeling and virtual reality continue to expand the boundaries of artistic expression; on the other hand, the rise of AI painting programs is challenging the professional authority of human creators, and the quality and efficiency of algorithm-generated works are comparable to those of human creations. This technological subversion forces practitioners to rethink the essential value of artistic creation.

**Results and discussion.** In the face of these multi-dimensional challenges, the field of visual arts and design needs to establish a more adaptive development framework. Educational institutions should strengthen interdisciplinary training so that future practitioners have both technical literacy and humanistic care; industry organizations need to improve the copyright protection mechanism in the digital age; and individual designers need to maintain cultural sensitivity and technical learning ability. As the famous design thinker John Hescott said: «Design is not about creating beauty in a vacuum, but about seeking meaningful solutions within complex constraints». Only by facing the essence of these challenges can visual arts and design continue to play an important role in shaping the social and cultural landscape.

As an important medium for cultural exchange, social expression and commercial communication, visual art and design are facing unprecedented transformation and challenges under the digital technology revolution and the wave of globalization. This article adopts a multi-dimensional analysis framework to systematically explore key issues in the field of contemporary visual art and design from the perspectives of technological innovation, legal ethics, and cultural identity.

**The rise of AI-generated art.** In recent years, the application of artificial intelligence (AI) in art creation has shown explosive growth. Generative AI tools represented by DALL-E, MidJourney, and Stable Diffusion are reshaping the entire creative ecosystem. According to the 2023 AI Art Industry White Paper, more than 60 million users worldwide use AI art generation tools, and the usage rate of professional designers is as high as 78% [4]. These tools can generate professional-level image works in a few seconds based on text prompts. For example, the «Space Opera» generated by Mid Journey V5 even won the first prize in the digital art competition at the Colorado State Fair in the United States.

This technological innovation has sparked heated debate in the art world. Opponents such as the famous digital artist David Holz believe: «AI is just a collage and reorganization of existing works, and the images it generates lack real emotional depth and creative intent». A 2023 study by the University of the Arts London found that AI-generated works scored 37% lower than human works in emotional resonance tests. Supporters point out that AI is becoming an important creative aid. For example, when Marvel Studios designed the multiverse scene of «Doctor Strange 2», it used MidJourney to generate more than 2,000 concept sketches, shortening the design cycle that originally took 6 weeks to 3 days [2]. The famous Japanese artist Takashi Murakami has pioneered the combination of AI-generated patterns with traditional printmaking techniques. His 2024 new series «AI Garden"» was sold at Christie's for a high price of US\$2.8 million.

**Impact of Virtual Reality (VR) and Augmented Reality (AR).** VR and AR technologies are changing the way art is presented, allowing audiences to experience works of art in an immersive way. However, the popularity of these technologies has also brought new challenges, such as how traditional art forms (such as painting and sculpture) can adapt to the digital environment and how to protect the copyright of digital artworks [3].

**Conclusion.** Visual art and design face multiple challenges in today's society, including technological change, copyright disputes, cultural ethics, sustainable development and commercial pressure. To deal with these problems, artists, designers, policymakers and

the public need to work together to promote the healthy development of the industry. In the future, how to find a balance between innovation and ethics, art and business will be the direction of continuous exploration in this field.

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## METHODOLOGICAL INNOVATION AND RESEARCH OF CONTEMPORARY ART CRITICISM

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Modern art, with its complexity, interdisciplinarity, and heterogeneity of forms, poses great challenges to traditional methods of art criticism. This article discusses the shortcomings of conventional critical methods in dealing with contemporary art practices and advocates methodological innovation and interdisciplinarity. It analyzes the need for breaking away from established paradigms such as formalism and iconology to adopt a more reflexive, contextual, and multidisciplinary stance. Moreover, the essay deals with the evolving role of art criticism in the contemporary art system, emphasizing the shift from judgment to interpretation and the need for public involvement. This theoretical investigation is meant to accompany a more firm and sufficient critical discussion able to confront the dynamic reality of contemporary art.

**Materials and Methods.** Contemporary art, in its multifaceted manifestations, poses a profound challenge to traditional art criticism. The very nature of contemporary art production, with its characteristic focus on conceptual refinement, interdisciplinarity, and engagement with multiple media, challenges the capacity of traditional critical paradigms [1]. Traditional paradigms such as formalism and iconology are increasingly being found wanting in the face of art practices that privilege ideas, processes, and social interaction over strictly aesthetic considerations. The advent of conceptual art, performance art, new media art, and social engagement art practices necessitates a critical theory that moves beyond the limitations of these historically rooted methods.

**Results and discussion.** The globalized art world further complicates the waters for art criticism. Western-centric models of criticism are tested more so in an era where artistic practice emerges from fragmented cultural origins and worldviews. The universal applicability of models developed within specific Western art historical and philosophical traditions is undermined by the need to acknowledge and comprehend art in its specific cultural and geopolitical contexts. Furthermore, the increasing influence of the art market and socio-political forces on the production of art raises questions about the autonomy and objectivity of art criticism. Traditional models are inclined to posit a disengaged and objective critical stance, but the circumstances of the contemporary art world demand a more advanced understanding of the intertwined processes between art, commerce, power, and critical discourse. Lastly, the vocabulary and conceptual tools of traditional criticism also fall short to capture and describe the complex experiences and meanings that contemporary artworks generate. The need for an expanded critical vocabulary and conceptual strategy is uncovered in attempting to engage with art that actively resists classification and challenges conventional aesthetic norms.

Resolving the challenges posed by today's art entails a significant methodological diversification and firm integration of interdisciplinary strategies towards art criticism. In a bid to respond appropriately to the complexity of contemporary art practice, criticism must be capable of accessing a broader body of theoretical and methodological knowledge beyond the restricted confines of classical art history and aesthetics. Employing knowledge derived from philosophy, sociology, cultural studies, semiotics, communication studies, and other disciplines is crucial in widening the theoretical foundations of art criticism [2].

Contextual analysis emerges as a ultimate methodological tool in this multi-disciplinary setting. Locating works within larger-scale history, society, and culture is a precondition to meaningful interpretation. That involves going beyond the domain of strictly formal or iconographic explanation to examine the socio-political conditions, cultural rhetoric, and institutional organization that regulate art-making and reception. Furthermore, the integration of different interdisciplinary approaches can further elaborate on the multifaceted character of art experience. The changing roles of critics and curators in the modern art world also address the need for new critical approaches [3]. The emerging field of digital humanities also offers new methodological instruments, applicable to the practice of criticism in the digital sphere [4]. Finally, considering the wider ecology of art criticism, with all its various platforms and agents, is essential for a general methodological framework [5].

Criticists are no longer simply passive judges of taste or disinterested readers of aesthetic value, but are active producers of meaning and influencers of cultural conversation. This necessitates a self-criticism of the critic's own predispositions, cultural positioning, and institutional location, acknowledging how these necessarily inform their critical gaze.

This self-reflexive movement also includes a shift in the function that art criticism is seen to fulfill. In addition to its previous largely evaluative function in determining artistic value, contemporary criticism increasingly relies on the function of interpretation, positioning, and brokering of debate [4]. The critic shifts from being a "judge" to being a "dialogue partner" or "guide," promoting a better understanding and appreciation of art rather than simply rendering value judgments. In addition, contemporary art criticism is more and more widely recognized for its public role and social responsibility. It functions as an important interface between the public and art, promotes literacy in art, and provokes critical thinking to contemporary culture. Ultimately, the evolving role of criticism within the contemporary art system involves remolding its jobs, such as knowledge production, meaning negotiation, and active involvement in cultural construction. This emerging role calls not only for methodologically new modes of critical work but also one that is both ethically healthy and socially engaged.

**Conclusion.** Modern art criticism's methodological innovation and scholarship are the key to its continued relevance and utility in engaging with the shifting and complex landscape of contemporary art production. Classical critical paradigms' limitations necessitate a development towards methodological diversity, interdisciplinary overlap, and self-reflexive understanding of the critic's role. By embracing a wider variety of theoretical and methodological resources, recognizing contextual complexity, and developing a more dialogical and publicly engaged critical practice, art criticism can successfully negotiate the challenges and possibilities posed by contemporary art.

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

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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.

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

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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

in contemporary art. These techniques emphasize the fluidity and expressiveness of lines, which are essential for capturing the essence of the subject. Zheng Yajie's research on the beauty of modern fine brushwork figure painting lines highlights how contemporary artists have refined these traditional techniques to create more dynamic and expressive works [2]. The "Spring Silk Lines," for instance, are known for their delicate and flowing quality, which modern artists have adapted to convey both traditional and contemporary themes.

3. Contemporary Adaptations: Modern Chinese artists have integrated traditional line drawing methods with new materials and themes, creating a dynamic fusion of old and new. This adaptation not only preserves cultural heritage but also pushes the boundaries of artistic innovation. Li Junlin's study on the application of traditional lines in modern character sketches demonstrates how contemporary artists are reinterpreting classical techniques to address modern aesthetic and cultural concerns [3]. For example, the use of traditional lines in depicting modern urban landscapes or abstract forms showcases the versatility of these ancient techniques in a contemporary context.

4. Cultural Continuity and Innovation: The enduring relevance of traditional line drawing techniques in contemporary art is a testament to their cultural significance. Pan Yuning's analysis of contemporary aesthetic features in elegant figure lines underscores how modern artists are balancing tradition and innovation [4]. By incorporating traditional line drawing methods into their works, artists are able to maintain a connection to their cultural heritage while exploring new artistic expressions. This balance is particularly evident in the works of artists who use traditional lines to depict modern social issues or personal narratives, thus bridging the gap between past and present.

5. Inner Spirit and Brushwork: The expression of inner spirit through lines remains a central theme in both traditional and contemporary Chinese painting. Zhou Liya's analysis of contemporary fine brushwork figure painting lines emphasizes the importance of brushwork in conveying the artist's emotional and spiritual state [5]. This concept, rooted in ancient Chinese philosophy, continues to be a guiding principle for modern artists who seek to infuse their works with a sense of vitality and depth. The ability to capture the essence of a subject through a single, fluid line is a skill that has been passed down through generations and remains a hallmark of Chinese figure painting.

**Conclusion.** The national traditions of figure line drawings continue to play a crucial role in the development of Chinese contemporary painting. By studying and adapting traditional techniques, modern artists are able to create works that are deeply rooted in cultural history while addressing contemporary issues. This report underscores the importance of preserving and innovating upon traditional art forms to ensure their relevance in the modern world. The references to scholarly works by Guo Li, Zheng Yajie, Li Junlin, Pan Yuning, and Zhou Liya provide a comprehensive understanding of how traditional line drawing techniques have evolved and continue to influence contemporary Chinese art.

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## DREAM IMAGERY IN THE WORKS OF EUROPEAN AND CHINESE SURREALIST ARTISTS AND THEIR INTERPRETATIONS

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Surrealism, as an important art genre, breaks traditional art rules and integrates dreams with reality. The dream imagery in the works of European and Chinese surrealist artists during this period is the key to understanding their creative concepts and the spirit of the times. On the one hand, this study helps to deepen the understanding of the essence of surrealist art and analyze the role of the use of dream imagery in promoting artistic innovation. On the other hand, by comparing the creations of European and Chinese artists, it can reveal the commonalities and differences in artistic creation under different cultural backgrounds, promote cross-cultural art exchanges, and provide theoretical and practical references for the development of contemporary art.

This study aims to comprehensively analyze the dream imagery in the works of Surrealist artists from Europe and China from the 20th century to the early 21st century, and explore their profound connotations and symbolic meanings.

**Materials and Methods.** Select representative works of Surrealist artists from Europe and China during this period, such as the paintings, sculptures, and literary works of European artists like Salvador Dalí and Joan Miró, as well as those of Chinese artists influenced by Surrealism, as analysis samples. The main methods are historical-chronological, comparative, formally plastic and software design method. This study also used complex methods for analyzing the material under study. We employ image analysis and text interpretation, combine the creative backgrounds and personal experiences of the artists, and use psychoanalytic theory and cultural research methods to explore the presentation and meanings of dream imagery. [1]

**Results and Discussion.** They share a common dreamy element. Both European and Chinese surrealist artists often employ distorted figures. For example, in the works of Salvador Dalí, such as "The Persistence of Memory," the melting clocks and distorted landscapes create a dream - like, illogical space. Similarly, Chinese surrealist artist Li Shan's "New Species" series features hybrid, distorted biological forms. These distorted figures disrupt the normal perception of reality, mimicking the way our minds distort images in dreams. [2]

Another common element is the use of unexpected juxtapositions. European surrealists like René Magritte frequently placed unrelated objects together, as seen in "The Treachery of Images" where a pipe is depicted with the text "This is not a pipe." In the Chinese context, artists like Zhang Huan also use unexpected combinations. His performance art sometimes combines traditional Chinese cultural elements with modern, often grotesque, materials, creating a jarring visual experience similar to the illogical combinations in dreams.

Fantasy image with cultural characteristics. European surrealist dream imagery is often influenced by Western mythology and Judeo - Christian traditions. In the works of Hieronymus Bosch, the Garden of Earthly Delights is filled with fantastical creatures and scenes that draw on religious and mythological themes. In contrast, Chinese surrealist dream imagery is deeply rooted in Chinese cultural heritage. Artists may use elements from traditional Chinese painting, such as ink - wash landscapes, or from Chinese mythology, like the stories of the Monkey King. For instance, some Chinese surrealist paintings may incorporate the concept of qi (life force) and depict floating, ethereal forms that are reminiscent of traditional Chinese spiritual concepts. [3]

In European surrealist art, the viewer is often encouraged to engage in a Freudian - inspired self - analysis. The strange and dream - like images are seen as a window into the subconscious, and the viewer is expected to interpret the symbols in relation to their own

psychological state. In Chinese surrealist art, while there is also room for personal interpretation, there is a stronger emphasis on the cultural and collective understanding. The use of traditional Chinese cultural symbols means that the viewer's cultural background plays a more significant role in understanding the work, and the art may be seen as a commentary on Chinese cultural identity and its evolution.

The presence of common dream - like elements between European and Chinese surrealist artists suggests that the human subconscious has certain universal characteristics. Dreams seem to follow some basic principles of illogic, distortion, and unexpected combinations across different cultures. This universality may be due to the fundamental nature of the human mind, which processes information and experiences in similar ways regardless of cultural background.

**The Influence of Culture on Dream Imagery.** The cultural - specific dream imagery highlights the role of culture in shaping our subconscious expressions. European and Chinese cultures have distinct histories, religions, and philosophical traditions, which are reflected in the artists' works. These cultural differences provide rich sources of inspiration for surrealist artists, and they also challenge the idea of a one - size - fits - all interpretation of surrealist art. Understanding the cultural context is essential for a more comprehensive appreciation of the dream imagery in surrealist works.

**The Significance of Dream Imagery in Art.** Dream imagery in surrealist art serves multiple purposes. It allows artists to explore the subconscious, which is often hidden from our daily, rational awareness. By bringing these subconscious thoughts and emotions to the surface, artists can offer new perspectives on the human condition. In both European and Chinese surrealist art, dream imagery also functions as a form of social and cultural commentary. It can critique modern society, question traditional values, and explore new ways of seeing the world. For example, the distorted figures and unexpected juxtapositions can be seen as a response to the rapid changes and uncertainties of the modern.

**Conclusion.** The dream imagery in the works of Surrealist artists from Europe and China from the 20th century to the early 21st century is rich and diverse, reflecting the cultural characteristics of each region while also embodying the commonalities of Surrealist art. This study helps to expand the research dimensions of Surrealist art and provides theoretical support for cross-cultural art exchanges. In the future, in-depth exploration can be carried out from more diverse perspectives and a wider range of works.

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## **RESEARCH ON CHINESE OIL PAINTING IN THE URBAN CONTEXT OF THE 20th AND 21st CENTURIES**

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This research aims to explore the evolution and characteristics of Chinese oil painting within the urban contexts of the 20th and 21st centuries. The study seeks to understand how urbanization has influenced the themes, techniques, and cultural significance of oil painting in China, and how these artworks reflect the socio-political and economic changes of the period.

The study is significant as it bridges the gap between art history and urban studies, providing a comprehensive analysis of how urban environments have shaped and been represented in Chinese oil painting. This research contributes to the broader understanding of the interplay between art and urbanization, offering insights that are valuable for both academic and practical applications in cultural studies and urban planning.

**Materials and methods.** The study employs a multidisciplinary approach, combining visual analysis of representative oil paintings from key periods (pre-1949, post-reform era, and 21st-century globalization) with archival research into artists' writings, exhibition catalogs, and urban policy documents. Case studies of pivotal artists (e.g., Xu Beihong, Liu Xiaodong) and movements (e.g., Political Pop, Cynical Realism) are contextualized through sociological and art-historical frameworks [1; 3]. Comparative analysis with global urban art trends further grounds the discussion.

**Results and their discussion.** Chinese oil painting, introduced in the early 20th century, has evolved dynamically alongside China's rapid urbanization and sociocultural transformations [2]. In this research we have considered how urban environments encompassing industrialization, globalization, and digitalization have influenced the themes, techniques, and aesthetics of Chinese oil painting [1]. The research was at identifying the relationship between urban development and artistic innovation, and addressing gaps in understanding the local adaptation of Western media within the framework of modern Chinese culture [4; 5].

This study examines how urban contexts – spanning industrialization, globalization, and digitalization – have shaped the themes, techniques, and aesthetics of Chinese oil painting. The research aims to uncover the interplay between urban development and artistic innovation, addressing gaps in understanding the localized adaptation of Western mediums within China's modern and contemporary cultural framework [4; 5].

The findings reveal three phases of urban influence: early 20th-century works blended Western techniques with traditional motifs to negotiate national identity amid modernization; post-1980s paintings critiqued urbanization's social costs through hyperrealist and ironic styles; 21st-century creations integrate digital media and globalized narratives, reflecting hybrid identities. Notably, urbanization catalyzed shifts from collective political themes to individualized, market-driven expressions. The study debates tensions between commercialization and artistic authenticity, as well as the role of oil painting in constructing China's "urban imaginary."

**Conclusion.** Urbanization has been a pivotal force in redefining Chinese oil painting, fostering both continuity with cultural heritage and rupture through global engagement. The research underscores the medium's unique capacity to document and interrogate China's urban metamorphosis, offering insights for cross-cultural art studies. Future interdisciplinary explorations could further decode the symbiotic relationship between urban ecosystems and visual culture in non-Western contexts.

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## TRADITIONS OF CHINESE PAPER-CUTTING ART IN MODERN CHINESE FASHION

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The purpose of this study is to deeply explore the application form and fusion innovative way of Chinese traditional paper cutting art in the field of modern fashion, analyze its value and influence on the modern fashion industry, and provide theoretical basis and practical reference value for the inheritance and development of traditional paper cutting art in the context of modern fashion.

With the diversified development of global culture, the fashion industry continues to draw inspiration from traditional culture. As a folk art form with profound historical and cultural heritage, Chinese traditional paper-cut art provides a new creative source for modern fashion design with its unique modeling language and rich cultural connotation. The research on the integration of the two is helpful to promote the cultural innovation of the fashion industry, enhance the influence of national culture in the international fashion stage, and open up a new inheritance path for the traditional paper-cut art.

**Materials and Methods.** Literature research method: consult the relevant documents at home and abroad to understand the history, cultural connotation, artistic characteristics of paper-cutting art and the application status in modern design.

Case analysis method: select the representative design case of paper-cutting art and modern fashion, and analyze its design concept, expression technique and application effect.

Comparative research method: compare and analyze the application of different designers and brands of paper-cut art, and summarize their successful experience and shortcomings.

**Results and its discussion.** Direct application of patterns: the auspicious patterns in traditional paper cutting, such as dragon and phoenix, and more than several years, are directly applied to the printing, embroidery or jewelry design of clothing fabrics, to convey a strong traditional cultural charm. This way retains the original flavor of the paper-cut art, which is easy to trigger the emotional resonance of consumers to the traditional culture [1] [2].

Reference of modeling and structure: take inspiration from the hollow out, folding, symmetry and other techniques of paper cutting, and apply it to the tailoring and structural design of clothing. For example, the edge of the clothing similar to the paper cutting, or the use of folding techniques to shape the three-dimensional shape of the clothing, to add a unique sense of hierarchy and art to the clothing [3].

Color collocation and fusion: Learn from the red, gold and black colors commonly used in traditional paper cutting, and apply them in fashion design. Red symbolizes auspicious and festive in Chinese culture, and gold adds a sense of luxury. Black is matched as a calm background color, making fashion works both visual impact and contain traditional cultural connotation.

**Conclusion.** The application of Chinese traditional paper-cut art in modern fashion has brought unique cultural charm and innovative vitality to the fashion industry. Through the direct application of patterns, modeling structure reference, color collocation and fusion and other forms, as well as material innovation, digital innovation and other strategies, the organic combination of traditional and modern has been realized. However, in the process of integration, there are also challenges of insufficient cultural understanding, high process difficulty and cost. In the future, it is necessary to strengthen the education and research of

traditional culture, improve the cultural literacy of designers; at the same time, encourage technological innovation and technological improvement, reduce the production cost, promote the wider and deeper development of paper cutting art in the modern fashion field, and make the traditional paper cutting art shine more brilliant on the modern fashion stage [4].

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## FEMALE IMAGE IN CHINESE OIL PAINTING OF 20th–21st CENTURY

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The female image in Chinese oil painting from the 20th to 21st centuries serves as a vivid reflection of social changes, cultural evolutions, and artistic innovations. This research focuses on the portrayal and significance of the female image in Chinese oil paintings during these two centuries, exploring how artists have used this subject to express ideas, emotions, and social commentaries. By studying these artworks, we can better understand the changing roles of women in Chinese society, the intersection of art and gender studies, and the development of Chinese oil painting as an art form.

**Materials and methods.** Employ a combination of art historical research, iconographic analysis, and cultural studies. Art historical research involves studying the development of Chinese oil painting during this period, including major art movements, key artists, and art exhibitions. Iconographic analysis focuses on the visual elements and symbols used in the portrayal of female images, such as postures, expressions, clothing, and settings. Cultural studies are applied to interpret the cultural and social meanings behind these images in the context of Chinese history and contemporary society.

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 theoretical basis is based on the studies of Chinese and foreign authors, including art criticism, artist interviews, and academic research on Chinese art and gender studies.

**Results and their discussion.** The research included the following aspects:

1. Historical evolution: In the early 20th century, as China was undergoing social reforms and Western art was being introduced, female images in oil paintings often carried the mark of traditional Chinese aesthetics combined with new Western - influenced techniques [1]. They were sometimes depicted as symbols of national rejuvenation or as representatives of the new - era woman breaking free from traditional constraints.

2. Cultural and social meanings: Female images in Chinese oil paintings have been used to convey a wide range of cultural and social meanings. In some works, they represent traditional Chinese virtues, while in others, they are symbols of modernization and social change [2]. For example, during the socialist construction period, female images were often portrayed as strong, independent workers, reflecting the new social status of women. In

contemporary art, female images are used to explore more complex issues such as gender identity, body politics, and the impact of globalization on Chinese women [3].

3. Artistic innovation: Artists have continuously innovated in their portrayal of female images. In terms of technique, they have combined traditional Chinese painting techniques with Western oil - painting methods, such as using the free - hand brushwork of Chinese ink painting in oil painting to create a unique visual effect [4]. In terms of composition and color, there is an exploration of new ways to express the inner world and emotions of female figures, breaking away from traditional Western - style realism.

**Conclusion.** This study reveals the rich and diverse portrayals of female images in Chinese oil paintings from the 20th to 21st centuries. It shows how these images are not only artistic creations but also powerful tools for reflecting and commenting on social and cultural changes. The significance of this research lies in deepening our understanding of the relationship between art, gender, and society in China, providing valuable references for future art creation, art history research, and gender - related studies. In the future, research could be expanded to compare the female image in Chinese oil painting with that in other countries' art, and explore how emerging digital art forms may influence the portrayal of female images in the context of Chinese oil painting.

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## THE DEVELOPMENT AND INFLUENCE OF DIGITAL TECHNOLOGY ON SCULPTURE ART IN THE 21st CENTURY

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**Materials and methods.** The rapid development of digital technology in the 21st century has profoundly changed the creation, display and dissemination of sculpture art. This paper by combing the development of the traditional Chinese sculpture, expounds the digital software and other digital technology application in the field of sculpture, analysis of the results of sculpture and digital technology, introduces the relevant famous artists and their contribution, discusses the influence of the digital technology on sculpture teaching and the world sculpture pattern, looking forward to the future development trend of sculpture art in the digital age.

In the 21st century, digital technology has swept across all fields, and sculpture has fallen out of it. From the traditional manual carving to the creation with the help of digital tools, the sculpture art is undergoing unprecedented changes under the influence of digital technology. This change is not only reflected in the means of creation, but also has a profound impact on the development direction, teaching mode and its position in the global art pattern.

#### **Results and their discussion.**

1.The rise of modeling software. In the field of sculpture creation, 3D Max, Maya, ZBrush, Mudbox, AI, VR, AR, and 3D printing have become important tools. 3D Max and Maya are the two most common and powerful software, just like the giants in the field of



digital art, providing artists with endless creative possibilities. 3D Max is a three-dimensional modeling software widely used in many fields of architecture, games, film and television. Its polygonal modeling function is like an accurate carving knife, allowing artists to create a variety of complex and changeable forms through careful adjustment of the polygonal grid [1]. Maya performs well in role animation and surface modeling, providing sculptors with a more flexible modeling method, which can accurately shape a variety of smooth curves and delicate surfaces, greatly expanding the possibility of sculpture creation. ZBrush With their unique functions and powerful expressive force, ZBrush and Mudbox have become the leaders in the field of digital sculpture, greatly expanding the creation boundary of sculpture art. ZBrush, Is a software known as the "digital sculptor's dream tool", its high-precision detail carving function is amazing. It allows artists to carve models in a virtual space as using real carving tools. Digital sculpture software can also be combined with 3D printing technology to transform virtual digital models into real physical sculpture works, providing more possibilities for the display and dissemination of sculpture art.

2. Innovation of digital engraving software. Compared with traditional manual sculpture, digital technology shows many significant advantages in sculpture production, which are reflected in many key aspects such as production efficiency, precision control, cost saving and creative freedom, which have profoundly changed the creation pattern and development trend of sculpture art. Digital technology in the application of sculpture display and spread in the virtual exhibition and online exhibition, virtual exhibition and online display platform for the spread of sculpture art display and opened up a new path, completely broke through the traditional exhibition in time and space, let the audience no matter where, can anytime and anywhere to appreciate excellent sculpture around the world, greatly expand the audience of sculpture art and influence [2]. The emergence of digital engraving software such as ZBrush and Mudbox has brought about revolutionary changes to the creation of sculpture. They simulate the carving process of traditional sculptures, and with various brush tools, sculptors can easily create high-resolution details on the virtual model, whether with delicate skin texture or complex hair effects. This highly free and efficient way of carving enables sculptors to express their creativity more fully, breaking through the limitations of time and precision of traditional hand-carving.

3. Synergism of integrated software. Photoshop And other two-dimensional image software plays an important role in the post-processing of sculpture, which is used to adjust the model material and light and shadow effects, and add rich texture and color levels to the sculpture works. In the large-scale sculpture engineering design, CAD software helps designers to accurately plan the size and structure, ensuring the feasibility and stability of the sculpture in the actual production. Each software collaborates with each other to form a complete digital sculpture creation process [3]. Social media plays an pivotal role in the communication of sculpture art, and has become an important bridge for the communication and interaction between sculpture art and the audience. With the popularity of social media platforms such as wechat, Weibo, TikTok and Instagram, more and more sculpture artists begin to realize the communication potential of social media, and actively use these platforms to share their works, show the creative process, and interact with the audience, thus effectively expanding the influence of sculpture art.

The application and development of digital technology in the field of sculpture. The application of digital technology in the field of sculpture is experiencing rapid development. In the early stage, digital technology was mainly used in the design and conception stage of sculpture. With the help of 3D modeling software, artists could more easily plan the form, structure and details of sculpture, greatly improving the creative efficiency. With the progress of technology, 3D printing technology is integrated into it, enabling sculptors to quickly transform virtual models into physical prototypes, breaking through the limitations of traditional manual shaping in complex shapes. Today, digital scanning technology can

accurately capture the morphological data of real objects or sculptures, being used for reproduction, restoration, and secondary creation. At the same time, virtual reality (VR) and augmented reality (AR) technology bring a new experience to the sculpture display, and the audience can enjoy and even interact with the sculpture in the virtual environment. This comprehensive penetration from design to production and then to exhibition continuously expands the boundary between sculpture art creation and communication, and more and more artists actively embrace digital technology and open a new chapter of sculpture creation [4].

The French artist JR and Google collaboration "Inside Out Project" is a typical result of the combination of sculpture and digital technology. The project uses digital platforms to collect photos of people around the world and uses 3D modeling and printing technology to turn them into large-scale sculptures placed in public Spaces. These sculptures show the faces of ordinary people from a unique perspective, triggering wide emotional resonance, and promote the communication and understanding between people in different regions. In China, some artists use digital carving software to design sculpture works with traditional meaning and very modern sense, which are manually polished and colored after 3D printing. For example, the sculpture created with the ancient beast as the prototype, digital technology accurately shapes the complex shape and clever posture of the beast. The final product not only retains the charm of traditional sculpture, but also shows the delicacy and innovation brought by digital technology. These cases show that the combination of sculpture and digital technology can not only break through the limitations of traditional sculpture in materials and crafts, and create novel and unique visual effects, but also make the sculpture works reach a wider audience, and realize the double promotion of artistic value and social influence [5].

The influence and prospect of digital technology on the future development of sculpture art. Digital technology will continue to profoundly affect the future development of sculpture art. In terms of creation, it will give artists greater creative freedom, the idea of different materials, structures and scales can be easily realized, cross-field integration creation will be more common, and the boundary between sculpture and architecture and installation art will be further blurred. In the production process, intelligent equipment driven by digital technology will improve production efficiency and precision, reduce production costs, and let more people have the opportunity to participate in sculpture creation. In terms of display and communication, online virtual exhibitions and immersive experience will become the norm, breaking the limitation of time and space, and enabling global audiences to easily appreciate sculpture works. But at the same time, it also faces challenges such as copyright definition of digital sculpture works and remodeling of aesthetic standards. Looking forward to the future, sculpture art will continue to innovate in the wave of digitalization, develop richer and more diversified art forms, and become an important art carrier connecting different cultures, across the reality and virtual world, bringing people more visual feast and emotional touch beyond imagination.

**Conclusion.** The digital technology in the 21st century has brought an all-round transformation to the sculpture art, from creative means to display and dissemination, from cultural inheritance to commercial application, from teaching mode to global pattern. The deep integration of digital technology and sculpture art not only enriches the form of expression of sculpture art, but also injects new vitality into its development. With the continuous progress of technology, sculpture art will show a more diversified and innovative development trend in the future, and bring more unique artistic experience to people.

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## INTERCONNECTION BETWEEN THE UNIQUE CHARACTERISTICS OF THE ART EXHIBITION AND THE SPECIFIC CHARACTERISTICS OF THE WORK OF ART

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In the contemporary cultural context, art exhibitions serve not only as windows for artists to showcase their creations but also as bridges connecting creators, audiences, and art critics. As a unique presentation form of art, it profoundly influences our understanding, appreciation, and evaluation of art. This paper aims to explore how art exhibitions function as stages that highlight the characteristics of artworks and the impact of this process on art creation, dissemination, and reception.

**Revealing the Core Functions of Art Exhibitions:** art exhibitions are not merely physical display spaces for works but also media for transmitting artistic ideas, styles, and emotions. **Analyzing How Art Exhibitions Emphasize Work Characteristics:** through spatial layout, lighting application, thematic planning, and other means, how art exhibitions highlight the unique charm of works.

**Materials and Methods.** Case studies: select influential art exhibitions at home and abroad in recent years as research objects, including but not limited to contemporary art, traditional art, digital art, and other types; documentation: collect and analyze academic works, journal articles, and online resources on art exhibition planning, design, audience psychology, and related fields; interview data: conduct in-depth interviews with artists, curators, art critics, and audiences to obtain firsthand information on the relationship between exhibition presentation methods and work characteristic emphasis.

Literature review method: Sort out relevant art theories, exhibition history, and art criticism to provide theoretical support for the research; field visits: visit and analyze selected exhibitions, recording spatial layouts, lighting designs, audience interactions, etc; interview surveys: conduct in-depth interviews with curators, artists, and audiences to collect their views on the relationship between exhibition forms and work characteristics.

**Results and discussion.** **Spatial Layout and Lighting Application:** Research has found that through carefully designed spatial layouts and lighting effects, art exhibitions can significantly enhance the visual impact and emotional expression of works. For example, in abstract art exhibitions, simple and bright exhibition halls with focused lighting can highlight color contrasts and line movements, making audiences more focused on the formal beauty of the works. **Thematic Planning and Narrative Construction:** Exhibitions planned around specific themes can integrate the internal connections between works, forming a strong narrative effect. This narrative not only deepens audiences' understanding of work content but also stimulates their emotional resonance and cultural identity. **Interactive Experiences and Audience Participation:** Modern art exhibitions increasingly emphasize audience interaction, using digital technology, sensing devices, and other means to make audiences part of the exhibition, thereby enabling them to experience and understand works more deeply. Such

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.

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

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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.

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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.

**Materials and Methods.** Our research draws upon a diverse range of sources, including scholarly articles, artist interviews, and historical archives. We employ a qualitative analysis method to examine the evolution of photographic techniques, the changing status of photography in the art market, and the aesthetic and conceptual shifts in artistic practice.

### **Results and Discussion.**

The development of digital photography and advanced editing software has revolutionized artistic creation, enabling new forms of expression and manipulation.

These technologies have democratized art, making it more accessible to a broader audience.

Photography has gained prominence in the art market, with significant growth in auctions, collections, and exhibitions.

The commercial success of photographic art reflects a shift in societal value and appreciation.

Photographers like Annie Leibovitz and Andreas Gursky have used the medium to convey powerful social, political, and personal narratives.

Photography has become a vital tool for artists to engage with contemporary issues and audiences.

The intricate relationship between photography and reality has undergone a continuous process of negotiation and evolution. Initially, documentary photography was seen as a direct and unaltered representation of the real world. However, as the medium progressed, the emergence of staged images and advanced digital alterations challenged this notion, blurring the lines between fact and fiction. This ongoing dialogue has led to a profound redefinition of authenticity in photography, where the once clear-cut boundaries of truth and representation have become increasingly fluid and subjective, reflecting the complex interplay between technology, artistic expression, and societal perceptions.

#### **Interplay with Other Art Forms:**

Photography has influenced and been influenced by other art forms, leading to innovative hybrid practices. The integration of photography with painting, sculpture, and installation art has expanded the boundaries of artistic expression.

The impact of photography on the art world is profound and far-reaching. It has not only altered the way art is created and consumed but also challenged our understanding of what constitutes authentic art. The democratization of photography has empowered diverse voices and perspectives, enriching the cultural landscape. However, the ease of manipulation in digital photography also raises questions about trust and veracity in art.

**Conclusion.** In conclusion, photography has been a driving force in redefining authenticity in 20th and 21st century art. Its technological advancements, market success, and profound influence on artistic expression have reshaped the art world. As we look to the future, photography is poised to continue evolving, offering new possibilities and challenges for the authenticity of art. This study underscores the significance of photography in contemporary art discourse and provides valuable insights for future explorations in art history and cultural studies.

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# AN ANALYSIS OF THE BASIC CHARACTERISTICS OF TANG DYNASTY DAQU – A CASE STUDY OF "NICHANG YUYIQV"

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An Analysis of the Basic Characteristics of Tang Dynasty Daqu—A Case Study of "Nichang Yuyiqv"

Tang Dynasty Daqu, as an important form of ancient Chinese music, represents the pinnacle of Tang Dynasty court music, characterized by its complex structure, rich content, and diverse performance forms. This paper takes "The Song of Rainbow and Feather Garments" as an example to analyze the basic characteristics of Tang Dynasty Daqu. By examining the structure, musical form, dance performance, and cultural connotations of "The Song of Rainbow and Feather Garments," the study reveals its significant position in Tang Dynasty musical culture. The research shows that "The Song of Rainbow and Feather Garments" not only embodies the complexity and artistry of Tang Dynasty music but also reflects the aesthetic tastes and cultural spirit of Tang society. This study provides a new perspective for understanding the artistic value and historical significance of Tang Dynasty Daqu.

**Materials and Methods.** The Tang Dynasty was a golden age for the development of ancient Chinese music, and Daqu, as the core form of Tang court music, epitomizes the artistic achievements of Tang music. "The Song of Rainbow and Feather Garments," one of the representative works of Tang Dynasty Daqu, is traditionally attributed to Emperor Xuanzong of Tang. It integrates music, dance, and poetry, hailed as the pinnacle of Tang court art. This paper focuses on "The Song of Rainbow and Feather Garments" as the research subject, analyzing its musical structure, dance performance, and cultural connotations to explore the basic characteristics of Tang Dynasty Daqu and its importance in Tang musical culture.

**Research Methods.** This paper employs literature review and comparative analysis, combining historical records with modern academic research to conduct an in-depth analysis of the musical structure, dance forms, and cultural background of "The Song of Rainbow and Feather Garments." Primary sources include historical documents such as the \*New Book of Tang\* and \*Miscellaneous Records of the Music Bureau\*, as well as modern scholarly research on Tang Dynasty music. Through the 梳理 and interpretation of these documents, alongside the socio-cultural context of the Tang Dynasty, the study reveals the artistic features and historical significance of "The Song of Rainbow and Feather Garments."

1. Musical Structure: "The Song of Rainbow and Feather Garments" consists of three parts—Sanxu, Zhongxu, and Po—reflecting the typical structure of Tang Dynasty Daqu. Sanxu is dominated by instrumental music with a free rhythm; Zhongxu introduces singing, with dance gradually unfolding; and Po features an accelerated rhythm, with music and dance reaching a climax.

2. Dance Performance: The dance is closely integrated with the music, with performers wearing elaborate feather garments and executing graceful, fluid movements, showcasing the high skill of Tang court dance.

3. Cultural Connotations: "The Song of Rainbow and Feather Garments" is not only an artistic form but also reflects the aesthetic tastes and cultural spirit of Tang society, embodying the Tang court's pursuit of luxury and elegance.

**Conclusion.** As a representative work of Tang Dynasty Daqu, "The Song of Rainbow and Feather Garments" epitomizes the artistic achievements and cultural depth of Tang music.

Its complex musical structure, exquisite dance performance, and profound cultural background make it a model of Tang court music. Through the analysis of "The Song of Rainbow and Feather Garments," this paper reveals the basic characteristics of Tang Dynasty Daqu and its significant position in Tang musical culture, providing a new perspective for understanding the art of Tang music.

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## НОВАТОРСКИЕ РЕШЕНИЯ Е.И. ДЕШАЛЫТА В ИСКУССТВЕ ДИОРАМЫ

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Искусство диорамы занимает особое место в сфере визуального представления исторических, природных и военных событий. Одним из выдающихся мастеров этого жанра был советский художник Ефим Исаакович Дешалыт (1921—1996). Его работы отличались не только высокой художественной ценностью, но и техническими инновациями, которые значительно повлияли на развитие диорамного искусства в СССР.

**Результаты и их обсуждения.** Новаторские решения Дешалыта выражаются через особое использование света, перспективы, объёмных макетов и комбинированных техник, которые позволили ему создавать эффект полного погружения зрителя в изображаемое пространство.

Ефим Дешалыт родился в 1921 году в Одессе. Окончил Ленинградский институт живописи, скульптуры и архитектуры имени И. Е. Репина, где изучал традиционные методы живописи и композиции. Однако его истинным призванием стало создание масштабных диорам и панорам, требующих не только художественного мастерства, но и инженерного мышления.

Уже в 1950-х годах Дешалыт начал экспериментировать с новыми приёмами, стремясь преодолеть статичность классической диорамы. Его работы стали эталонными примерами синтеза искусства и технологии [1].

**Динамическое освещение и игра светотени**

Одним из главных открытий Дешалыта стало использование сложных систем освещения, имитирующих естественный свет. В отличие от устоявшегося в то время канона равномерной подсветки произведений данного вида, его работы включали:

- переменную интенсивность;
- узконаправленные точечные источники света, создающие эффект прожекторов, пожаров, взрывов;
- отражённый свет, усиливающий глубину пространства.

Этот подход позволял зрителю ощущать динамику сражения или смену времени суток, что было революционным решением для середины XX века [3].

**Трёхмерная перспектива и иллюзия бесконечности**

Отличительной чертой творений Дешалыта является мастерское органичное сочетание живописного фона с объёмными макетами, стирающее границу между реальным и иллюзорным. Его метод включал:

- использование криволинейных холстов, нивелирующих перспективные искажения;
- градиентную детализацию объектов (более чёткие элементы на переднем плане и размытые вдали);
- оптические обманы, такие как искусственная дымка или «воздушная перспектива» [2].

Интеграция реальных объектов и мультимедиа

Ещё одним прорывом стало сочетание классической живописи с реальными артефактами, дополненными механизированной сценографией. Например:

- подвижные фигуры и техника (с помощью скрытых механизмов);
- звуковое сопровождение (записи голосов, выстрелов, шума моторов);
- фрагменты оригинальных боевых орудий и обмундирования, встроенные в композицию.

Этот синтез превращал диораму в интерактивный спектакль, что было нехарактерно для произведений начала второй половины XX века, широко представленных в музейных экспозициях по всему Советскому Союзу.

Методы Дешалыта оказали значительное влияние на дальнейшее развитие иммерсивных выставок. Новаторское использование проекционных технологий в сочетании с физическими макетами, уникальный творческий взгляд на формирование исторической реконструкции, где особую значимость приобретал не только факт исторической достоверности, но и эмоциональное воздействие на зрителя.

**Заключение.** Ефим Дешалыт своим творческим методом и подходом к созданию произведений переосмыслил устоявшийся взгляд на искусство советской диорамы, превратив его из статичной экспозиции в динамическое, почти кинематографическое зрелище. Его новаторские решения в области света, перспективы и комбинированных техник остаются актуальными и сегодня, вдохновляя последователей, в том числе смежных видов деятельности таких как художники-живописцы новой волны и сценографы.

Таким образом, исследование его наследия важно не только для истории искусства, но и для понимания эволюции способов визуального повествования в культуре и искусстве XX–XXI веков.

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## **ВЛИЯНИЕ МИРОВОЗЗРЕНИЯ ИЛЛЮСТРАТОРА НА ХУДОЖЕСТВЕННЫЙ ОБРАЗ ЛИТЕРАТУРНОГО ПРОИЗВЕДЕНИЯ**

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Стремление человека к осознанию мира сформировалось в первую очередь физическими способностями и интеллектуальными возможностями, которые начали проявляться еще в эпоху каменного века. В борьбе с природой за выживание человек

обрел не только новый инструмент – воображение, но и сумел использовать его как средство коммуникации в племенных отношениях.

**Цель исследования** — проанализировать ключевые проблемы содержания серии работ в книжной графике, выявить художественные и композиционные аспекты содержания на художественный образ.

**Материал и методы.** Изучение литературных источников и анализ личных впечатлений от графических работ зарубежных и отечественных художников.

**Результаты и обсуждение.** Современное искусство часто строится на взаимодействии разных форм визуального творчества, где художники сознательно стирают границы между традиционными видами искусства. Они свободно комбинируют техники, материалы и жанры, создавая принципиально новые гибридные формы искусства. Этот процесс отражает общую тенденцию к синтезу искусств, где визуальные образы дополняются звуком, текстом и другими медиа. В результате возникают сложные многослойные произведения, которые невозможно однозначно классифицировать в рамках традиционных жанров. Ключевым фактором здесь становится взаимодополняемость разных художественных языков.

Подобные эксперименты меняют сам подход к созданию и восприятию искусства. Границы между жанрами размываются, и на их стыке рождаются свежие идеи и нестандартные художественные решения. Ярким примером традиционного и современного подходов в этом вопросе является иллюстрирование литературного текста.

Марк Шагал широко известен как художник-живописец. Но он так же плодотворно работал в графике. Мастерство в искусстве графики и нестандартное применение живописных эффектов помогло добиться известности художнику не только на территории России, но также и во Франции.

В свое время живописца заметил известный французский арт-дилер, коллекционер, издатель Амбруаз Воллар и предложил реализовать свой талант в области иллюстрации. В последствии Шагал иллюстрировал «Мертвые души» Н. Гоголя, «Басни» Лафонтена, неоднократно обращался к графической интерпретации Библии. Все его серии и циклы иллюстраций рождались как личное переживание, как преломление через призму литературного текста личного жизненного опыта.

Роман Сервантеса «Дон Кихот», вероятно, вдохновил больше художников, чем любое другое произведение мировой литературы. Образы хитроумного идалго и его верного оруженосца Санчо Пансы нашли воплощение в бесчисленных иллюстрациях, графических сериях, живописных полотнах и скульптурных композициях. К этому следует добавить многочисленные театральные постановки и экранизации.

Савва Григорьевич Бродский, советский художник книги, не подражая известным образцам, нашел новое решение. В своей графической серии Бродский создаёт не психологические портреты, а скорее символические образы-архетипы. Его Дон Кихот и Санчо Панса лишены мимической выразительности - они предстают как вечные маски, воплощающие вневременные человеческие качества. При этом, Санчо Панса трактуется несколько неожиданно – не как сложный характер романа, сочетающий простодушие с мудростью, а скорее как олицетворение стихийной жизненной силы. «Пользуясь формулировкой Тургенева, можно сказать, что Бродский всматривался в «Дон Кихота» «не тем торопливым взглядом, который останавливается на поверхностях и мелочах»» [1, с.14].

*Создание художественно-образных иллюстраций требует от художника не только умений технического характера, но и также индивидуального мировосприятия.* «Главный аспект нравственной позиции художника связан с его местом в той части культуры, которая ориентирована на решение проблем совести, губительности нравственных компромиссов, необходимости сознательного

самоопределения и совершенствования человека, согласованности жизни и моральных принципов, слова и дела» [2, с.185].

Не менее интересным в освещении событий, связанных с жизнью общества являются иллюстрации Оноре Домье. График и живописец высмеивал монархию и буржуазию. Сатира является фундаментом для творчества этого художника и при помощи ее он переосмысливает актуальные события и темы. «В литературе, посвященной культурной и социальной ситуации XIX столетия, неоднократно описывался шок от новых форм городской жизни, который переживали европейцы» [3, с.21]. Так в «Вагон третьего класса» художник при помощи живописи изображает все тяготы жизни простого человека.

В формировании образов и создание собственной мифологии, график и живописец Уильям Блейк так же достигает определенных высот. Он объединяет в своих произведениях традиции, связанные с готическим искусством и элементами эпохи Возрождения. Общее представление фигуры человека в творчестве и иллюстрациях формируют образ нереальный, близкий к божественному. Читая стихи или прозу, мы воспринимаем с легкостью те образы, которые дополняют непосредственно иллюстрациями. Так при оформлении «Песен Невинности», переведенных С. Я. Маршаком «Дитя - Радость» художник добавляет не только образы, не фигурирующие в произведении, но и обогащает восприятие новыми элементами. Что в свою очередь делает прочтение поэтического произведения, без участия графики, не полным. Весь сборник представляет собой синтез поэтического и художественного. Так образ ребенка, находящегося в цветке, воспринимается как символ детства, гармонии и счастья.

Творчество Блейка можно характеризовать не только как желание достичь синтеза романтики и сентиментализма с готической строгостью и античной точностью, но и умелое использование конкретных символов для общего усиления впечатления от книги. Художник не просто пересказывает, а дополняет литературные произведения.

Излюбленной темой Франциско Гойя является тема, посвященная семи смертным грехам и ее трактовке. Похоть, жадность, чревоугодие – это те пороки, которые определяют общий характер и сюжетную составляющую его работ.

Одной из характеристик творчества Гойи является уместный гротеск, который используется для усиления образов. Так в натуралистических сценах могут участвовать персонажи сравнимые с бестиарием Иеронима Босха. Животные чаще всего являются предвестниками зла, а облик людей, погрязших в пороках, изменяется до неузнаваемости.

В то же время, героический образ Марии Августины Арагонской в гравюре «Какое мужество!» создаёт персонажа по силе равный Жанне Д'Арк. Образ этой женщины формирует символ Родины. Это единственная из работ в серии «Бедствия войны», посвященная героизму.

«По большей части офорты выходят за рамки конкретики. Работа Ф. Гойи универсальна, потому что в ней есть глубокое сострадание ко всем жертвам войны и понимание страдания, которое затрагивает всех и лежит в основе Человечества» [4].

События Второй мировой войны так же оставили большой отпечаток не только в книжной графике. Георгий Поплавский в своем осмыслении Великой Отечественной войны находит точки соприкосновения не только с белорусским изобразительным искусством в целом, но и с литературной традицией. Его графические серии развиваются в своеобразном диалоге с литературными произведениями, предлагая визуальную интерпретацию военной темы.

Яркий пример такого подхода – цикл автолитографий 1975 года, созданный по мотивам произведений Алесея Адамовича. В этих работах художник противопоставляет два мира: бездушную машину фашизма и стойкость белорусского народа. В листе

«Хатынь» фашисты показаны как безликий, механизированный монстр, тогда как в «Блокаде» природа сама становится союзницей партизан. Работа «Моральный контакт» раскрывает трагедию мирного населения под гнетом захватчиков.

Художник мастерски использует контрасты – как смысловые, так и пластические. Тяжелые, давящие формы, изображающие фашистов, противопоставлены воздушной, светлой манере изображения мирных жителей. Такая графическая техника не просто передает внешний облик персонажей, но и наделяет их внутренним светом, подчеркивая нравственное превосходство. «Недаром на открытии выставки произведений Георгия Поплавского в Минске в 1982 году белорусский писатель Алесь Адамович сказал: «Это старая истина, что внутренний облик человека напрямую связан с тем, что он делает, пишет, рисует. Тем более, если это человек с таким талантом, как Поплавский. Он человек очень серьезный и глубокий. Он пишет про такие серьезные вещи, как мир, как война, как трагизм современного мира. Он задумывается над тем, как защитить этот мир теми средствами, которые у него есть»» [5, с.22].

**Заключение.** Графика не просто документирует историю – она активно конструирует, закрепляет или разрушает мифы. От гравюр эпохи Просвещения до современных иллюстраций она остаётся мощным средством визуального воздействия. В отличие от живописи, она быстрее реагирует на события, обладает большей лаконичностью и охватом, что усиливает её роль в пропаганде, сатире и документальном отображении реальности. Графика в книге может ограничивать зрителя видением художника. С другой стороны симбиоз изображения и текста формирует уникальный объект, который обогатит читателя, корректировать уже имеющееся мировосприятие.

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**«НЕЗНАКОМКА ИЗ ПРОШЛОГО»: ОПЫТ РЕАЛИЗАЦИИ  
ДОЛГОВРЕМЕННОЙ ВЫСТАВКИ ЖЕНСКОГО ПОРТРЕТА  
ИЗ СОБРАНИЯ УК «ВИТЕБСКИЙ ОБЛАСТНОЙ КРАЕВЕДЧЕСКИЙ МУЗЕЙ»**

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При подготовке концепции долговременной выставки «Незнакомка из прошлого» автор отталкивалась от принципа единства места и времени. Здание Художественного музея – памятник архитектуры XIX века, и многие женские портреты из музейного собрания были написаны в это время. Стиль архитектуры здания бывшего Окружного суда классицизм. Изначально оно строилось как административное здание с кабинетной системой помещений, но современное его существование как пространства музейного позволило его обыграть, исходя из экспозиционных задач. Камерный формат выставочного зала №21 позволил сопоставить его с гостиной дворянского дома, в которой собирались хозяева, приглашённые гости, проходило общение и этапы социализации.

Для того, чтобы посетители выставки могли более органично погрузиться в поэтику женских образов прошлого были организованы комментарии и авторские экскурсии куратора выставки. Анонсы выставки и репосты фотосессий посетителей на музейных страницах в социальных сетях ВКонтакте, Инстаграм, Facebook также способствовали её востребованности.

Идея выставки – Точка отсчёта, которая задаёт систему координат в искусстве и в жизни. Цель выставки: «Ряды – в лады!»

**Результаты и их обсуждение.** И в период Античности, и в эпоху христианства женщина носит имя отца, а по вступлении в брак принимает имя мужа. Если женщина навлекает на себя позор, то он касается не только её лично, но и целого ряда лиц: отца, мужа, сына. Но чтобы женщина блюла честь имени, которое носит, важно, чтобы мужчины в её окружении следовали девизу: «Душа – Богу, сердце – женщине, честь – никому!»

Ещё один важный аспект восприятия выставки: ценность рабочей профессии и уровня мастерства. Произведения искусства рождаются у станка: мольберт, гончарный круг, пианино, паяльник для вышивания, балетный станок и т.д. В них вложены напряжённые усилия интеллектуального и физического труда мастера. Именно они, усилия рук и души мастера проявляются в напряжённости деталей художественной формы произведения искусства. Греки называли этот феномен «энтазис».

На выставке были представлены портреты кисти Якова Фёдоровича Капкова (1816-1854), Ивана Николаевича Крамского (1837-1887), Александра Никоноровича Новоскольцева (1853-1919), Юрия Моисеевича Пэна (1854-1937), Николая Ефимовича Рачкова (1825-1895), Петра Петровича Соколова (1821-1899), Алексея Степановича Степанова (1858-1923), Ивана Фомича Хруцкого (1810-1885) и др.

Примером сарматского портрета, распространённого в белорусской станковой живописи XVIII века является портрет Эльжбеты Пузыни (неизвестный художник, 1746-1752, холст, масло, КП 16409). [1, С. 122] В нём значима не только сама персона, но и сопровождающие её атрибуты. Эльжбета Магдалена Пузыня (урождённая Огинская) была дочерью Григория Огинского и Теофилии Чарторыйской. Атрибутами её высокого положения являются пурпурная мантия с воротом из драгоценного меха горноста и изображение фамильного герба с надписью-эпитафией: «Эльжбета из рода Огинских жена Пузыни каштеляна Мстиславского».

К портретной живописи XVIII века восходит женский портрет кисти «неизвестного художника круга Левицкого» (конец XVIII в. холст, масло, КП 14302). Модель изображена в парадном тёмно-зелёном платье в большом напудренном парике, на лице макияж характерный для моды эпохи барокко: широкие брови и яркие румяна на всю область щёк. Композиционная схема этого портрета напоминает работу Дмитрия Григорьевича Левицкого «Портрет Прасковьи Николаевны Репниной 1781г.»

Прекрасным портретистом XIX в. является И.Ф. Хруцкий, получивший художественное образование в Петербургской Академии Художеств. «Портрет неизвестной» (1840-е гг., холст, масло, КП 15376). В образе молодой аристократичной женщины отразилось стремление художника придать модели объём игрой прямого и отражённого света. Точность и натуралистичность в передаче деталей костюма и аксессуаров сближает этот портрет с работами современников:

О. Кипренского, К. Брюллова, А. Варнеки.

«Вдовушка» (1847, холст, масло, КП 14301) кисти Я.Ф. Капкова – пример реализации в русской живописи стиля «классицизм». Сын крепостных князя

С. Воронцова, Я. Капков, благодаря успехам в рисовании, был отпущен на волю, поступил в Академию Художеств и работал в русле её традиций. Ученик и последователь П. Федотова и К. Брюллова. На портрете молодой вдовы никакие психологические аффекты не искажают красоту черт её лица и пластику руки с двумя обручальными кольцами. В этом проявление стиля «классицизм», который предполагал сдержанность и достоинство в манере держать себя на людях. Склонённая голова женщины вторит абрису овальной рамы, сдержанное печальное достоинство художник сделал главной темой.

Воздушный образ молодой красавицы запечатлён на полотне А.Н. Новоскольцева (2-я половина XIX в., холст, масло, КП 13159). В портрете тщательно выписаны прозрачность и блеск голубых глаз, улыбка модели, складки её платья и кружев, цветы. Чувствуется, что художник очарован образом женщины-цветка.

Ярчайшей страницей в художественной жизни России 1860–1870-х гг. стали жизнь и творчество И.Н. Крамского. Вышедший из низов русского общества художник, гражданин и мыслитель, проницательный критик, он страстно проповедовал идеал реалистического искусства. На портрет-медальоне его работы образ молодой женщины из дворянского сословия. Её руки украшают браслеты и веер, тёмное платье контрастирует с фарфоровой белизной лица. Цвет нежного румянца на скулах перекликается с цветом лепестков розы в волосах женщины. Выражение лица у модели сдержанное, но сам её образ полон неброского очарования. Ракурс в 3/4 придаёт изображению ощущение естественной глубины. В процессе реставрации была уточнена дата создания портрета (1878, холст, масло, КП 15375).

«За гаданием» (1870-е гг., холст, масло, КП 14290) П.П. Соколов. Моделью для портрета выбрана девушка-подросток, читающая страницы книги с астрологическими таблицами. Жаркий румянец на её щеках позволяет сделать предположение, что она пытается «вычислить» идеальный «вариант» пары для себя.

«Портрет девушки» (1881, холст, масло, КП 13162) кисти Н.Е. Рачкова. Художник уроженец Нижегородской губернии, выпускник частной художественной школы в Арзамасе, писал небольшие сценки и портреты из народной жизни. Они не проникнуты глубоким социальным содержанием, но привлекательны по живости передачи натуры. Портрет девушки по художественному решению близок к традициям русского художника А. Венецианова.

Неизвестный художник «Портрет молодой женщины в зелёном платье с кружевным воротником» (1894? 1897? ткань по картону, масло, нв 7875/09). Портрет был отреставрирован, моделью предположительно была жена витебского краеведа А. Сапунова.

Неоценимое значение в развитии белорусского искусства и художественного образования в городе Витебске оказала деятельность художника, выпускника Петербургской Академии художеств Ю.М. Пэна. [2, С. 6] Портрет баронессы Корф (1888, холст, масло, КП 21850/134) (в девичестве Эммии Вульф) считается заказным, но этапы реставрации работы подтвердили наличие творческих поисков художника. Баронесса предстаёт элегантно одетая, с украшениями, которые подобраны тонко и со вкусом. Лицо модели обращено на зрителя, но взгляд направлен как бы внутрь себя, что создаёт впечатление некоторой отстранённости и сдержанности. Женские портреты в творчестве Ю.М. Пэна играют важную роль. В них обычные витебские дамы и барышни, которых так много встречал и писал мастер: «Девушка с брошкой» (1916, холст, масло, КП 21850/42), «Дама в бархатном платье» (1908, холст, масло, КП 21850/79). И совершенно другой образ в «Портрете неизвестной в шляпе с вуалью» (1907, холст, масло, КП 21850/128). Перед нами



женщина, знающая цену людям и вещам. Её глаза цепкие, взгляд прямой и резкий. И, хотя лицо дамы прикрыто вуалью, ощущение взгляда в упор, она не скрадывает.

Работа «Весенние грёзы» (1900-е гг., холст, масло, КП 15375) кисти Степанова Алексея Степановича (1858-1923) пример портрета в экстерьере. В ней художник сочетает реалистические методы письма с импрессионистскими приемами — короткими мазками, обилием светлых тонов. А.С. Степанов вначале был студентом Московского Училища живописи, ваяния и зодчества (1880-1884), а затем в 1900-х годах в нём преподавал. Изучение опыта французских художников-импрессионистов помогло Степанову развить свой собственный стиль.

Для создания более атмосферного интерьера гостиной были включены предметы мебели как из музейной коллекции «Декоративно-прикладное искусство»: часы напольные с маятником, так и от частного коллекционера, небольшой круглый столик, два кресла тёмного дерева с тканевой обивкой сиденья, настольное зеркало в деревянной раме с декоративной резьбой.

Долговременная выставка женского портрета к. XVIII – нач. XX вв. из собрания Витебского областного краеведческого музея «Незнакомка из прошлого» отработала на базе филиала Художественный музей 107 рабочих дней: с 24 ноября 2024 года по 31 марта 2025 года, и её посетило 1572 чел. От продажи билетов и экскурсионного обслуживания было выручено 2558,00 руб. Согласно формулам расчёта акта-рейтинга музейной выставки «Незнакомка из прошлого» имела высокий рейтинг по привлечению внебюджетных доходов:  $R_d = 2558,00 / 107 = 23,9 \geq 12$  и высокий рейтинг по количеству посетителей выставки:  $R_p = 1572 / 107 = 14,7 \geq 5$

Такой результат был обоснован тем, что представленные на выставке музейные предметы – произведения академической живописи высокого художественного уровня. Их достойный экспозиционный вид – результат качественной реставрации, обрамления в рамы, соблюдения условий хранения и правил экспонирования. А также лучшему восприятию выставки способствовало новое регулируемое освещение.

Благодаря занятиям в клубе культурно-исторической реконструкции «Пауночная вежа / Северная башня», автор статьи имеет практический опыт приобщения к культуре XIX века, уже востребованный в музее. В 2021 году члены клуба принимали участие в открытии выставки дворянской вышивки «Веков связующая нить», в праздничной программе 7 марта «Чего хочет женщина», в 2022 году в открытии выставки к 210-летию войны 1812 года, в Пушкинских днях 2023 года. Авторское музейное занятие Елены Кривенькой «Сказки Фонарика Мечты», посвящённое истории искусства силуэта, родилось из опыта работы в жанре вырезания из бумаги и участия в подготовке спектаклей театра теней. 8 марта 2025 на базе выставки «Незнакомка из прошлого» прошла праздничная авторская экскурсия «Прекрасная Дама из прошлых столетий» с элементами литературно-художественного салона.

**Заключение.** Таким образом, в музее есть что показать, а у автора концепции и макета экспозиции достаточно знаний и опыта, к тому, чтобы приобщать посетителей музея к практическому изучению истории искусства и своего края.

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## ВОЗДЕЙСТВИЕ ВИРТУАЛЬНОЙ РЕАЛЬНОСТИ НА ТРАДИЦИОННУЮ МОДЕЛЬ ХУДОЖЕСТВЕННОГО ОБРАЗОВАНИЯ

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В последние годы все более широкое распространение в мире получает виртуальное дистанционное обучение, основанное на использовании компьютерных технологий, в том числе Интернета. Технология виртуальной реальности создает иммерсивные учебные пространства, где учащиеся не ограничиваются учебной аудиторией. Виртуальная среда позволяет создавать художественные произведения нематериальными средствами, также она позволяет могут орудовать кистями в невесомой среде, а также могут «соприкоснуться» с художественными произведениями в виртуальных музеях. Этот опыт стимулирует творческое мышление учащихся и побуждает их вдохновляться твоим творчеством, а также творчеством знаменитых художников.

Цель – анализ воздействия виртуальной реальности на традиционное художественное образования.

**Результаты и их обсуждение.** Движимая технологическим прогрессом, технология виртуальной реальности постепенно проникла во многие отрасли, и сфера художественного образования не является исключением. Традиционный режим обучения искусству часто опирается на очное обучение, творческий опыт на месте и интуитивную оценку произведений искусства, но интеграция технологии виртуальной реальности открыла новую перспективу и способ для художественного образования, сделав процесс обучения и творчества все более и более красочным. Технология виртуальной реальности создает иммерсивные учебные пространства, где учащиеся не ограничены учебным классом.

Персонализированное обучение стало возможным благодаря технологии виртуальной реальности. У каждого ученика уникальный темп и стиль обучения, а платформа виртуальной реальности позволяет учителям адаптировать уроки к потребностям учеников. Студенты всех национальностей могут взаимодействовать и учиться вместе в режиме реального времени, что не только обогащает содержание обучения, но и развивает у студентов международное видение и культурную толерантность.

В процессе оценки и обратной связи технология виртуальной реальности также показала свои уникальные преимущества. В виртуальной среде инструмент автоматической записи может отслеживать творческий процесс ученика, от размышлений и экспериментов до конечного результата, предоставляя преподавателям всестороннее понимание развития учащихся.

Кроме того, технология виртуальной реальности способствует сотрудничеству и обмену опытом в области художественного образования. В то время, как традиционные групповые проекты ограничены физическим пространством, платформы виртуальной реальности обеспечивают транснациональное и междисциплинарное сотрудничество. Например, уроки рисования и музыки могут работать вместе для создания интерактивных произведений искусства, и это междисциплинарное сотрудничество значительно расширяет понимание и применение искусства студентами.

Анализируя вопрос воздействия виртуальной реальности на традиционные методы художественного образования, следует отметить и недостатки данного подхода к обучению. «Понимание минусов виртуального обучения помогает более обоснованно и объективно оценить этот формат образования и принять решение о его

использовании. Некоторые из минусов онлайн-обучения включают в себя: отсутствие личного взаимодействия: Один из основных недостатков обучения состоит в том, что студенты не имеют возможности взаимодействовать лично с преподавателем и однокурсниками. Виртуальное обучение требует от студентов большей самоорганизации и самодисциплины. Также успешном освоения художественных дисциплин зависит от надежного интернет-соединения и функционирующего компьютера или устройства. Технические проблемы могут препятствовать нормальному прогрессу и стать причиной неудобств и задержек» [1].

**Заключение.** Подводя итог, можно сказать, что технологии виртуальной реальности постоянно революционизируют сферу художественного образования и вливают новую жизнь в традиционное обучение. От иммерсивного обучения до персонализированных уроков и глобального сотрудничества и мгновенной обратной связи — эти изменения не только обогащают учебный процесс, но и открывают новые возможности для развития будущих художественных талантов. По мере того, как эта область продолжает развиваться, разумно ожидать появления более разнообразной, эффективной и глобальной модели художественного образования, предоставляющей лучшие возможности для следующего поколения.

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## Секция 2

# ПРОБЛЕМЫ МУЗЫКАЛЬНОГО ИСКУССТВА НА СОВРЕМЕННОМ ЭТАПЕ

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### INNOVATIVE APPLICATIONS OF INFORMATION TECHNOLOGY IN THE PRESENTATION OF DANCE ART

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In the digital age, cross - cultural dance exchange thrives. Choreographers from different countries cooperate, mixing dance traditions with technology. This enriches creativity and cross - cultural understanding.

Overall, information technology drives dance's global development, rejuvenating traditional forms and creating new hybrid styles for artists and audiences...

The purpose. Provide more convenient new methods for the teaching and development of Chinese dance.

#### **Materials and methods.**

Select representative Chinese dance works and teaching practice cases. For example, the Chinese dance drama «The Eternal Wave» skillfully integrates AR technology. This includes the coordination between the abstract images simulating the transmission of radio waves and the dance movements, as well as the integration of lighting, sound effects with the virtual scenes. All these demonstrate how these technologies enhance the narrative and artistic appeal of the dance, bringing the audience an immersive stage experience [1].

Divide the survey subjects into four groups: dance teachers, students, parents, and dance industry experts. For dance teachers, the questionnaire focuses on the impact of information technology on the innovation of teaching methods and teaching content. For students, the questionnaire focuses on learning experiences, such as their interest in and acceptance of using virtual reality (VR) or augmented reality (AR) technology to assist in dance learning, as well as the frequency and effectiveness of self - learning dance with the help of information technology.

#### **Results and discussion.**

Through the dance drama «The Eternal Wave», virtual reality (VR) and augmented reality (AR) technologies can more precisely convey the unique space and timeline that dancers intend to express. They expand the stage space and extend the expressiveness of dance from the real world to the realm of imagination.

Through questionnaires among people at different stages, it is found that people believe that artificial intelligence can generate creative dance movements, bring inspiration to choreographers, make dance works more appealing to the audience, and gain wider recognition.

Through the research on this subject, it is discovered that the Internet and new media platforms have become crucial channels for dance dissemination. Online courses and video sharing have broken through the time - and - space limitations of dance dissemination. Social

media enables dance works to spread rapidly, enhancing their social influence and promoting the popularization of dance culture [2].

**Conclusion.** By analyzing the innovative applications of information technology in the presentation of dance art, we have drawn the following conclusions.

**Innovation in Dance Performance Forms.** In the dance drama «The Eternal Wave», it is obvious that information technology has brought about remarkable changes to dance performance forms. Technologies such as VR and AR have broken the spatial limitations of the stage. They can create various virtual scenes, endowing dance with more imagination.

Through a questionnaire survey of dance choreographers, they indicated that artificial intelligence can provide choreographers with a large amount of creative inspiration, and big data can help creators understand audience preferences and market trends. With the help of these technologies, dance works can better meet the tastes of the general public and become more popular.

The article «Making Good Use of Digital Technology to Promote the Innovative Development of Traditional Dance» states: «Utilize new media technologies to strengthen the dissemination of traditional dance. Select appropriate new media platforms, such as Douyin and Kuaishou, to provide convenient dissemination channels for traditional dance. Strengthen network information management, adopt encryption technologies to protect data, safeguard the copyright of traditional dance, and ensure that the disseminated content is positive and healthy.» On social media, dance works can be quickly seen by a large number of people. The influence of dance art in society is increasing day by day, and dance culture is spreading more widely. More and more people are falling in love with dance. Dance art can communicate and integrate globally and is developing more and more prosperously.

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## THE CONVENIENCE OF MODERN INFORMATION TECHNOLOGY FOR DANCE TRANSMISSION

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In China, modern information technology has made it much easier to spread dance. At present, everyone is keen to brush short videos, such as Tiktok, XiaoHongshu, Kuaishou and other short video software emerge in an endless stream, so that dance has more communication paths, communication methods, communication platforms, so that dance into life, into everyone's heart.

**The purpose** is to deeply spread dance teaching materials via WeChat Official Accounts and fuel dance interaction on Tiktok. IT broadens reach and boosts engagement.

**Materials and methods.** The information of well-known Chinese dance bloggers and dance associations was collected, and the transmission data of dance-related content on these two platforms was analyzed in depth from the dimensions of video clicks, fan growth, interactive comments, etc., taking "Uygur dance teaching materials" and "interactive portability" as examples.

**Results and discussion.** In the field of wechat public accounts, many dance studios and professional dancers have opened accounts, regularly pushing dance teaching articles, dance works appreciation, dance industry trends and other content. A good dance technique explaining tweet can often get thousands or even tens of thousands of views. For example, the teaching article on the basic steps of Uygur dance (three steps and one lift) released by the Chinese Dancers Association not only talks about the details of the «three steps and one lift» movement and the position of each step, but also explains the source and meaning of the movement. The article is accompanied by high-definition pictures and video demonstrations, so that students can learn and use for reference more intuitively. With the help of the message area of the public number, students can ask questions at any time, and the teachers of the association can also reply in time, forming a good interactive teaching atmosphere, draining the offline courses and helping the development of the dance training industry [1].

The Douyin platform, with its simple and intuitive short video form, has shown explosive growth in the spread of dance. Hot dance topic challenges continue to emerge, and many dance lovers participate in them. Take the # original choreography # Tiktok topic as an example, among which the most "likes, comments, forwarding amount" and other data is the «uneven dance group» blogger, which can harvest millions of likes in just a few days after release, and the number of plays is tens of millions. The number of followers has increased from 1.2 million to 19.85 million. With its convenient shooting and editing functions, Tiktok allows ordinary people with no basic knowledge to easily shoot dance videos and participate in the dissemination. Moreover, Tiktok's algorithm recommendation mechanism can accurately push different styles of dance to potential interested users, greatly expanding the scope of dance audiences and allowing more people who have not learned dance to participate in topic interaction [2].

**Conclusion.** Wechat public account helps dance knowledge dissemination and offline training with in-depth content output and interactive communication; Douyin uses short videos, hot topics and powerful algorithms to realize the rapid and wide spread of dance and attract a large number of audiences to participate. These two platforms under modern information technology have greatly improved the convenience of Chinese dance communication from different aspects, promoted the development of dance at different levels, and made dance known and loved by more people.

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## EMBODYING FOLK TALES IN VIOLIN MUSIC BY CHINESE COMPOSERS

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In today's world, where globalisation blurs the boundaries between cultures, there is a growing interest in preserving and promoting national heritage. Music, as a universal language, can convey to the listener the deep meanings and values embedded in folk art. In this context, the study of violin works by Chinese composers inspired by folk tales seems particularly relevant. Folktales are like a rich cultural treasury, whose plots, characters and

emotions can be cleverly transformed in violin repertoire, and through the unique expression of melody, rhythm and harmony, they bring out a new artistic charm.

Turning to folklore sources in academic music is a trend characteristic of many national schools of composition. In China, this process became particularly significant in the 20th century, when composers sought to create a national musical identity by combining Western techniques with traditional elements. Violin works based on folk tales became an important part of this movement, demonstrating the unique combination of Chinese melody, harmony, and rhythmic with European form and instrumental technique. Therefore, *the purpose* of this article is to briefly characterise works for violin by Chinese composers on fairy tale themes.

**Material and Methods.** The material for this article was research articles by Chinese scholars and analyses of Chinese composers' works for violin embodying the theme of folk tales. Applying a set of research methods, including the study of scientific literature, historical-archival and comparative approaches, musicological analysis.

**Results and discussion.** In China, with its rich history and diverse ethnic groups, fairy tales occupy a special place in the cultural heritage. Not surprisingly, these magical stories have been reflected in the work of Chinese composers, especially in works for the violin, an instrument capable of conveying the subtle nuances of feelings and moods.

The plot development of a folk story is like a meandering river, and the melody of a violin piece is a vivid depiction of the river. Take "Liang Shanbo and Zhu Yingtai" violin concerto for example, this work is based on a well-known folk love tragedy. In the melodic construction, the creator cleverly uses the musical elements of Yueju theatre, fragmenting the various episodes of the story into the melody. The melody of the opening section "Bidding Worship on the Grass Bridge" is melodious, based on the pentatonic scale, with a moderate span between the notes, which is similar to the friendly conversation between the two protagonists when they first meet, giving people a sense of freshness and cheerfulness, as if we could see the scene where they meet at the grass bridge and become friends.

As the story advances to "Reading Together in the Same Window", the melody becomes more lively and fluent, and the rhythm is slightly more compact. Through the rapid beating of the notes and the ups and downs of the high and low notes, the joyful time during the period when Liang Shanbo and Zhu Yingtai were in the same window is shown, such as the picture of reading and playing together jumps out at you. In the episode of "Farewell to the Eighteen", many decorative notes are added to the melody, and the rhythm becomes soothing and lingering, which delicately portrays their reluctance to part, as if we can hear their implicit and heartfelt confessions. This creative method of closely linking the folk storyline with the melody makes the listener feel like being in the story when listening to the melody, following the ups and downs of the melody and feeling the development of the story.

Characters in folktales have different personalities and rich and varied emotions, and these qualities are distinctly reflected in the rhythmic changes of the violin piece. In the violin piece "The Morning of Miao Ridge", it is inspired by the scenes of Miao folk life. At the beginning of the piece, the violin imitates the cheerful cries of the birds in the mountains and forests in the early morning with fast trills and jumping notes.

At this time, the rhythm is light and lively, with a large number of syncopated rhythms and appoggiaturas, which vividly shows the vibrant life of the Miao people in the early morning as if they can be seen labouring in the fields and shuttling around the mountains and forests, highlighting the passionate and cheerful character traits of the Miao people. When the piece enters the passage showing the antiphonal singing of young Miao men and women, the rhythm becomes rhythmic, based on relatively stable beats, and simulates the question and answer of the antiphonal singing through the sparse and dense changes of the rhythm. The male side's melodic rhythm is harder and more powerful,

reflecting the male's boldness; the female side's melodic rhythm is softer and more gentle, highlighting the female's gentleness and shyness. This rhythmic design not only accurately portrays the characters in the story, but also allows the listener to deeply feel the emotional exchange and collision between the characters.

Harmony in violin music is like the colours in a painting, which can create a rich and diverse emotional atmosphere for folk tales. The use of harmony is especially crucial in some violin pieces based on myths and legends. For example, when depicting the mysterious fairyland scene in myths, composers often use some dissonant chords and rich harmonic colours, such as the use of augmented triads, diminished seventh chords and so on, the unique acoustic effect of these chords can create an unreal, ethereal atmosphere, as if the listener is brought into a mysterious and unpredictable fairyland.

When the story develops into a tense and intense plot, the harmony will become heavy and strong, by increasing the interval span of the chords and using more bass voices, it will enhance the sense of tension and oppression of the music. For example, in the scene where the hero fights with the devil, the strength and thickness of the harmonies can make the listener feel the intensity and cruelty of the battle. On the contrary, when expressing warm and peaceful emotions, the harmony will become simple and bright, mostly using major triads and other harmonic chord structures to create a warm and beautiful atmosphere, such as in the depiction of family reunion scenes in folk tales, this harmonic configuration can make the listener deeply feel the happiness and joy. Through the careful design of harmony, the emotions in folk tales can be presented in a more three-dimensional and full way, so that the listeners can more deeply appreciate the emotional connotation of the stories.

**Conclusion.** The embodiment of folk tales in violin works by Chinese composers is a vivid example of the interaction between music and literature and the reflection of national culture in art. Using the expressive possibilities of the violin and elements of folk music, composers create unique works that not only tell fairy tales, but also deepen them, enriching them with new meanings and emotions. Studying these works allows you to better understand Chinese culture and appreciate the contribution of Chinese composers to the world's musical treasury.

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## SONG ART AND PERFORMANCE CULTURE OF THE ETHNIC MINORITY MINNAN

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The music culture of ethnic minorities is a huge layer of both tangible and intangible culture that needs to be studied and popularised among the younger generation. As an important part of national culture, Chinese ethnic minority vocal music includes the works of the 56 ethnic groups that live in the country. Thus, the centuries-old music culture reflects the extensive creative activities and achievements of ancestors, shows the colourful social life of ethnic minorities and makes great contributions to Chinese heritage. Among the diversity of ethnic minority music in China, the vocal culture and songs in the Minnan dialect stand out.



This part of the music culture has hardly been studied. Therefore, *the purpose* of this article is to characterise the song art and musical language of Minnan songs.

**Material and Methods.** The material for writing this article was the research of Chinese scholars, which presents a general characteristic of the singing art of ethnic minority Chinese and songs in the Minnan dialect. Applying a set of research methods, including the study of scientific literature, historical-archival and comparative approaches, musicological analysis.

**Results and discussion.** In China, as a country with multi-ethnic integration and a long history, the musical culture of ethnic minorities is at a high level of development. As an example, Hubei Tujia's folk songs "Eighteen Bends of the Mountain Road" and "Tujia Daughters' Meeting" delicately describe the local customs of ethnic minorities. It should be noted that the music of different regions in China has distinctive features, according to which the locality in which it is played can be identified. For example, northern Chinese traditional music is characterised by clear rhythm, simple musical language and heroic sentiments. Southern song works are characterised by lyrical character, refinement of performance, and the use of pentatonic chords [1].

Songs in the Minnan dialect attract attention with their unique sound and performance. Minnan dialect songs are rooted in Minnan culture and are widely spread in the Minnan region of Fujian Province, Taiwan, and overseas communities of Minnan descendants in Southeast Asia and other places. They are not only a form of musical expression but also a vivid carrier of Minnan culture, containing profound historical memories and emotions. From the early folk songs depicting maritime labor and urban life to modern pop songs that integrate diverse musical styles, Minnan dialect songs have always been closely related to the lives of Minnan people, reflecting the changes of the times.

In the context of globalization and the blending of diverse cultures, the pop music market is occupied by various musical styles. Minnan dialect songs are facing unprecedented challenges, and their popularity and audience have been somewhat affected. However, the unique artistic charm and cultural value of Minnan dialect songs cannot be ignored. In-depth research on them is helpful for better inheriting and developing this precious cultural heritage in the new era, enabling Minnan dialect songs to shine brightly on the modern music stage.

Minnan songs have the following characteristics:

1. In terms of language, Minnan is a living fossil of the ancient sounds of the Central Plains and one of the eight major dialects. Its language style is humorous, with strong local colour, very lively, makes good use of metaphors, vivid and tactful.
2. As for themes, most of them are based on real life, express the voices of people from all walks of life, and sing about the hardships of the lives of poor people at the bottom.
3. In terms of emotional expression, note the combination of sincere and subtle emotions with people's daily life and emotions.
4. In terms of genre, there are more love songs with gentle and lyrical tones that sound soft and make people feel happy; there are also some inspirational songs with lyrics full of positive energy and cheerful melodies that make people feel strong. The song has a beautiful melody, touching lyrics and a distinct local flavor [2].

The rhythmic characteristics of Minnan songs are quite varied. Some have cheerful rhythms, such as the song dedicated to the people of Datian who are not afraid of wind, rain and scorching sun, as well as young and enterprising hearts; some have fresh and melodious rhythms, such as some shortlisted songs; some have lyrical rhythms, not fast, but the more you listen to them, the more interesting they become, such as most ordinary Minnan songs.

Minnan dialect songs mostly use the chest voice and emphasise chest resonance. The voice is simple and soft, close to expressing vital emotions, and can evoke a strong emotional response from listeners. The unique phonetic system of Minnan dialect requires singers to

have a precise command of articulation. Through unique intonation techniques, the charm and emotion of the lyrics are fully conveyed, enhancing the appeal of the songs.

Traditional forms of performance often rely on the postures, gestures and stage actions of opera styles. Modern performances incorporate popular dances, electronic music special effects, etc., presenting a trendy and diverse style. Performance venues cover temple fairs, folk events, streets and alleys, commercial performances, and concerts, showcasing different cultural functions and artistic charms at different venues. When performing songs in the Minnan dialect, great importance is attached to interaction with the audience. Singers create a warm performance atmosphere by interacting on the spot and inviting the audience to sing along, which enhances the audience's sense of participation and cultural identity.

**Conclusion.** Characteristic features of Minnan songs are their soft and gentle pronunciation and light and pleasant melody. The lyrics of Minnan songs are easy to understand and use localised language. They often touch on themes such as family, love, inspiration and homesickness. They have a strong local flavour and certain literary connotations. The aesthetic characteristics of Minnan songs are summarised by the fact that listeners share folk customs and emotions with blood ties. In general, the melodies of Minnan songs are beautiful, smooth and pleasant, with strong appeal and impact. Minnan songs are unique in traditional music culture because of their unique musical form and aesthetic flavour, which are enjoyed by both the elite and the masses.

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## FUTURE APPLICATION OF INFORMATION TECHNOLOGY IN VIOLIN TEACHING

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In modern times, Information technology in violin teaching through video tutorials, online platforms and intelligent feedback system, improve students' autonomous learning ability and teaching interaction effect.

In addition, information technology enables teachers to track students' progress in a timely manner and provide targeted advice through remote guidance and real-time feedback. Multimedia resources such as audio analysis and interactive exercises can also increase students' interest and make teaching more interactive and participatory.

The purpose of this article is to analyze the influence of information technology on violin teaching.

**Material and methods.** The materials of this study include violin teaching methods and related teaching resources using information technology, involving online teaching platform, virtual learning tools and digital teaching content. The research adopts its subjective and objective scientific research methods to analyze the influence and development of information technology on violin teaching in different periods.

**Results and discussion:** The study uses online learning platforms, audio analysis software and intelligent teaching tools to enhance student learning. Students watch instructional videos through platforms such as Youku, Douyin and Bilibili, conduct self-directed learning, and participate in interactive discussions. These platforms not only provide

video tutorials, but also increase the flexibility of learning. In addition, audio analysis software, such as Sibelius and Audacity, was used to help students analyze performance, provide accurate feedback, and correct problems in performance. At the same time, intelligent teaching assistants such as "Practice Together" apps are also used to provide personalized practice advice [1].

In order to increase interaction, the study uses platforms such as DingTalk, wechat group and QQ group, where students share performance videos and discuss skills to form a learning community. Digital textbooks, interactive textbooks and electronic music are also widely used, so that students can learn at any time. In advanced learning, the remote collaboration platform allows students to play online ensembles with musicians from around the world to broaden their musical horizons. The study combined quantitative and qualitative methods, with quantitative data collected through performance performance and progress records, and qualitative data collected through questionnaires and interviews to understand students' experience. By comparing the traditional teaching group and the teaching group using information technology, the teaching effect of information technology is evaluated [2].

The research shows that information technology effectively improves students' learning efficiency and skill level. Online platforms and intelligent assistants provide students with personalized learning support, and audio analysis software helps pinpoint technical problems. Social media facilitates interaction among students, and digital tools enhance learning flexibility and progress tracking [3].

**Conclusion.** With the rapid development of information technology, digital tools and online platforms are playing an increasingly important role in violin learning. This paper explores how modern technology has greatly enriched the form and content of violin instruction through online learning platforms, audio analysis software, intelligent teaching assistants, social media and communities, digital textbooks and tools, remote collaboration, and progress tracking tools. These technological means not only improve the personalized and interactive learning, but also provide teachers and students with more efficient and convenient learning and teaching methods.

Through these innovative tools, students can get real-time feedback, adjust and improve themselves, and thus accelerate their skills. At the same time, the use of remote collaboration and social platforms allows students to expand their horizons, share knowledge and experience with music lovers and professionals around the world, and promote the integration of different cultures and styles. This kind of digital learning mode makes violin learning break through the limitation of traditional classroom, and provides a more flexible and diversified learning way [4].

In general, the application of information technology opens up new possibilities for violin teaching. With the continuous progress of technology, the form of violin learning in the future will be more diversified and intelligent, students will be able to master playing skills more efficiently, and teachers will be able to achieve more accurate teaching guidance with the help of technical means. Education in the future will pay more attention to personalized learning, global interaction and collaboration, which will have a profound impact on the overall development of students and the improvement of music literacy.

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## COMBINING ELEMENTS OF TRADITIONAL AND CONTEMPORARY ART IN POPULAR VOCAL MUSIC OF INNER MONGOLIA

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Against the backdrop of the growing sense of community of the Chinese nation, cultural diversity and national unity have become important aspects of national development. The national music of Inner Mongolia, as a treasure in the musical treasury of the Chinese nation, carries rich historical memories and cultural emotions. With the changing times, the integration of Inner Mongolia's national music and contemporary pop music has become a new cultural phenomenon, which not only promotes the innovation and development of music and art, but also deepens the cultural identity and emotional connection of the Chinese nation. *The purpose* of this article is to examine the characteristics of the integration of ethnic music and contemporary pop music in Inner Mongolia.

**Material and Methods.** The methodological basis for writing the article is the concept of Zheng Kaiyuan, Professor of the School of Music of the Inner Mongolia Nationalities University Zheng Kaiyuan's "Development Opportunities and Inheritance Paths of Ethnic Music in the Context of the Belt and Road Initiative", created on the example of Mongolian art [1]. The methods used in the process of writing the article were: study and analysis of scientific literature on the research topic, historical-archival and comparative methods, musicological analysis.

**Results and discussion.** Popular music of Inner Mongolia is a unique cultural phenomenon that emerged at the intersection of traditional Mongolian musical heritage and modern musical trends. This synthesis is manifested, above all, in vocal culture, where ancient techniques and styles find a new incarnation in modern arrangements and contexts. The study of this phenomenon allows for a deeper understanding of the processes of globalisation and localisation in the musical sphere, as well as the peculiarities of the cultural identity of the Mongolian people.

Mongolian vocal culture has a rich and ancient history. It includes various genres and styles, from extended folk songs to epic tales. The most important feature of Mongolian vocals is the use of throat singing (khomei) and long song techniques, which require special training and skill.

Throat singing, or hoomei, is a unique technique in which the performer produces two or more sounds simultaneously, creating the illusion of polyphony. There are different styles of hoomei, varying in timbre and technique. This technique is often used to imitate the sounds of nature, such as the sound of the wind or the babbling of a river. A long Mongolian song is a long melodic composition sung in chants. It is characterised by a wide range, complex melismas and deep emotional content. The lyrics of a long Mongolian song often tell about love, nature, history and customs of the Mongolian people. These traditional vocal techniques have been passed down from generation to generation, forming the basis of Inner Mongolia's musical culture. They are not only an important part of the cultural heritage, but also continue to influence the contemporary music scene.

Inner Mongolia's contemporary popular music is influenced by global music trends such as pop, rock, hip-hop and electronic music. However, as opposed to simply adapting Western styles, Mongolian musicians strive to create a unique sound that combines traditional elements with modern ones.

In recent years, more and more musicians have begun to attempt to integrate elements of Inner Mongolia's national music into the creation of modern pop music, for example,

combining the melodic melody of Mongolian patriarchy with the rhythm of modern pop music to create musical works with both national characteristics and contemporary aesthetic interest. This kind of creative integration not only enriches the expression of music, but also expands the audience of music.

Contemporary Mongolian pop music often uses traditional Mongolian instruments, such as the Mongolian violin and limba (flute), combined with modern electronic instruments and drum machines. Song arrangements may incorporate elements of traditional Mongolian harmony and rhythmic.

Song lyrics in contemporary Mongolian pop music often address themes relevant to young people, such as love, friendship, freedom and self-expression. However, many songs also contain elements of national identity, pride in one's culture and respect for ancestral traditions. This synthesis of traditional and modern allows Mongolian pop music to remain authentic and appealing to a wide audience.

Despite the successes in combining traditional and modern vocal cultures, there are also certain problems. One of them is the danger of losing traditional knowledge and techniques. Efforts should be made to preserve and promote traditional Mongolian music so that it does not disappear under the influence of globalisation. It is important to support educational programmes aimed at teaching traditional vocal techniques and to support musicians working in the field of combining traditional and modern. It is necessary to promote and popularise Mongolian pop music in the international arena to make it better known and in demand.

In terms of education and communication, the integration of Inner Mongolia's national music and modern pop music has achieved remarkable results. Many music colleges and music education institutions have started to offer courses combining Inner Mongolia national music and modern pop music, which has cultivated a group of combined talents who understand both Inner Mongolia national music and modern pop music. At the same time, with the popularisation of the Internet and the development of social media, the fusion of Inner Mongolia national music and modern pop music has become more widespread and widespread, which further promotes cultural exchange and integration.

**Conclusion.** The integration of Inner Mongolia's national music and contemporary pop music is an important embodiment of cultural diversity and national unity. Against the background of the formation of the Chinese nation's sense of community, this integration not only promotes the innovation and development of music and art, but also deepens the cultural identity and emotional connection of the Chinese nation. In the long run, connecting traditional and modern vocal cultures can become an important factor in developing the Mongolian music industry and strengthening the cultural identity of the Mongolian people. This area has great potential for creativity and innovation, allowing the creation of unique and authentic music that will be in demand in Mongolia and beyond. Exploring and supporting this process is an important task for musicians, researchers and cultural practitioners.

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## ELEMENTS OF WESTERN COMPOSITIONAL TECHNIQUE IN THE CREATIVITY OF MODERN CHINESE COMPOSERS

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In the mid-nineteenth century, Western music began to spread in China due to missionary activities. By the end of the nineteenth century, Chinese music still practised traditional forms of thinking and development, and although Western music had no obvious influence on it, it gradually introduced elements of foreign culture and laid the foundation for the transition of Chinese music to the modern stage of its development. In the early twentieth century, following the deepening of social change processes and the rise of the new culture movement, Western music was integrated into Chinese music, resulting in a sustained dialogue. In the art of music, the purpose of dialogue is the interaction between the principles of musical thinking and the study and use of the language of music. The dialogue between Chinese and Western music is a process of "using the merits of Western music to make up for the shortcomings of Chinese music" [1, p. 82]. The purpose of writing this article is to consider the elements of Western style in the activities of contemporary Chinese composers.

**Material and methods.** The material was the analysis of literary sources on the research problem, the author's personal experience. The methods of analysis of scientific and scientific-methodological literature; observation, generalisation was used.

**Results and their discussion.** Before the twentieth century, Chinese traditional music was divided into two categories: on the one hand, it was palace music that met political demands, and on the other hand, it was widespread folk music that reflected the life of the people. Depending on the source of origin, traditional music includes: ancient local music, music from outside the country, and new author's music. With the passage of time, the music that came from outside is infused into the local music, new author's music goes into the past, and the three types of music combine to form a tradition. Traditional music is a concept with a broad meaning. In different historical epochs, the objects under which traditional music is understood may not be absolutely identical. These categories were formed and developed over a long period of time in the system of feudal society, influenced by feudal ceremonial music. Compared with Western music from classical to the early twentieth century, which emphasises freedom and equality and the expression of personal feelings and ideals, Chinese traditional music has found a number of shortcomings.

The music lacked harmonic richness, and keyboard instruments were absent. And although the pipa and sheng flute could simultaneously create quart and quintact chords, they differed from European harmony and did not fulfil the function of supporting the main tonality. Melody in Chinese traditional music was often slightly modified or became a new work by adding new words. The repetition of melodies caused the music to become dull and uninteresting, lacking novelty. With regard to the modes of musical inheritance, the transmission of Chinese traditional music and learning was mainly oral. The Chinese musical notation system "gongchipu" could only record the voice part, but not the detailed information of rhythm, tempo, and dynamics.

Gongchipu (Chinese 工尺谱) has its origins in the system of recording the relative pitch of sounds using characters in the Tang Dynasty, when the characters "shan" (上) , "chi" (尺) , "gong" (工) , "fang" (凡) , "lu" (六) , "wu" (五) , "yi" (乙) . denoted the notes C, Re, Mi, Fa-diez, G, A and B respectively. In order to consolidate their dominant position, feudal rulers used music to mitigate social conflicts created by the feudal class system. Influenced by the class system of society, in the Chinese five-step sound system, each

step was assigned the meaning of its class in the hierarchy. The tonic, for example, symbolised unwavering imperial power. For this reason, Chinese traditional music is characterised by the simplicity of melodies and tonalities and the lack of harmonies.

Modern Chinese musicologist Yang Yandi believes that "up until the early twentieth century, music was not distinguished in Chinese culture as one of the types of art, actually being in a state of dependent existence" [2, p. 62], so there were no professional composers in China until the early twentieth century. In the course of the formation of the system of musical education in China, the social influence of music became stronger and stronger, and gradually it became an important tool in opposing feudal ideology and in building the New China. At the beginning of the twentieth century. China urgently needed new music that was different from traditional music and at the same time awakened national consciousness and spirit. Obviously, there were few themes and melodies in traditional Chinese music that would meet social needs. The musicians of the time realised that for this to happen, their work had to take the path of combining with Western music. Nevertheless, for them, who had not yet mastered Western compositional techniques deeply and comprehensively enough, this path was inevitably a complex process of searching. Therefore, such a simple, quick and effective way as borrowing Western and Japanese melodies and filling them with texts in Chinese that had actual meaning was the only choice. This method also gave rise to the product of the early fusion of Chinese and Western music, the "school songs" ("xuetang yuege"), which were widespread in Chinese schools.

Compared to Chinese traditional music, which emphasised melody, the borrowing of academic Western compositional techniques led to huge changes in Chinese music, which were reflected in melody, rhythm, harmony, tonality and polyphony. The most notable change was the use of classical functional harmony. The lack of harmonies was the biggest problem of traditional Chinese music. Beginning in the 1920s, Chinese composers borrowed the Western major-minor system and the technique of functional harmony. Using the material of Chinese folk melodies, they created many pieces of music with features of polyphony. The application of classical Western harmony enriched musical expression and strengthened the musical language of Chinese music. However, harmony as one of the musical means of expression should be combined with melody, tonality, rhythm, etc., only in this case it becomes possible to express the national musical style and characteristic features. In the 1950s, Chinese composers abandoned the full borrowing of classical Western harmony and began to use modified chords corresponding to the pentatonic melodic style.

**Conclusion.** Since the twentieth century, the development of Chinese music has been a progressive process of change from mere borrowing, imitating the language of classical Western music, to a deeper interaction with modern Western compositional techniques. Perhaps because of the existence of the common points of contact described above between traditional Chinese elements of musical expression and modern Western musical techniques, contemporary Chinese composers have more readily mastered and begun to utilise modern composition techniques. They spent more than half a century studying classical Western musical techniques, although no famous composers or works appeared in China during this time. However, after being introduced to modern Western techniques from the 1980s onwards, works by contemporary Chinese composers began to win prizes and awards in international competitions, at the same time exerting a positive influence on Western musical creativity. This phenomenon, to a certain extent, indicates the choice of the right path for the development of Chinese music.

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## NATIONAL VOCAL ART IN THE CONTEXT OF CHINA'S CULTURAL DEVELOPMENT

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The vocal art of China, with its distinctive national colouring, is currently of great interest to the world cultural community. In this regard, a number of studies devoted to Chinese vocal music, its specificity, connection with folk traditions, and the uniqueness of the national musical language are appearing. Chinese vocal music has been a folk art since ancient times. The national character is reflected in the transmission of emotional attitude to the surrounding reality by means of musical expression through the specifics of melody, rhythm, intonation, the peculiarities of pronunciation and articulation of sounds. *The purpose* of the article is to consider the national vocal art in the context of China's cultural development.

**Material and Methods.** The methodological basis for writing this article is the works of Chinese (Li Jun, Liu Lang), Russian (V. P. Morozov, K. I. Pluzhnikov) and Belarusian (E. S. Polyakova, Y. S. Sused-Vilichinskaya) researchers. Applying a set of research methods, including the study of scientific literature, historical-archival, musicological analysis, aspects of the development Chinese national vocal music of the 20th-21st centuries.

**Results and discussion.** Chinese culture is one of the oldest. It represents the whole variety of art forms. The culture and development of Chinese art was significantly influenced by the attitude to nature as an organic whole living according to its own laws, close connection with philosophy and cosmos.

Nowadays, the intensification of interest in Chinese culture and art is acquiring a global scale, as it is one of the oldest civilisations, which has preserved and multiplied the accumulated experience in various artistic spheres. Chinese vocal art with its distinctive national colouring is of great interest to the public today, satisfying its spiritual and aesthetic needs. Vocal music has always been closely connected with folk traditions and language, reflecting the life of society and contributing to the development of national culture. Vocal music in China has been a folk art since ancient times. The national character is reflected in conveying the emotional attitude to the surrounding reality by specific means of musical expression that are not typical of other cultures.

The problem of vocal performance development is one of the most debated issues in China and beyond. Chinese society is faced with the goal of preserving the original national vocal school on the one hand, and keeping up with modern innovations of the world cultural community on the other. Scholars studying these issues are of the opinion that the interaction of the principles of vocal training of the Western and Russian schools with the peculiarities of Chinese methods will contribute to the preservation of the original and unique style of national music and to the determination of the prospects for further development of vocal art.

The relevance of the topic of the development of national vocal music in China has determined the scientific interest of researchers. In their works, scholars have reflected the specifics of the organisation of the educational process due to the peculiarities of the Chinese worldview and mentality; presented the development of vocal teaching methods at various stages of musical education in China; revealed the features of vocal performance in the context of the development of Chinese culture. The scholars emphasise that in order to preserve the original and unique style of national music, the development of vocal performance should be based on the study of Western singing methods combined with the peculiarities of Chinese vocal culture. According to the contemporary Chinese researcher Ma Yuqing, these aspects will also "help to determine the ways of further development of vocal art" [1, p. 293].



The Chinese national school of academic singing is based on the aesthetic principles and technical techniques of bel canto, which has greatly influenced the development of Chinese vocal music in this direction. Today, however, other genres of vocal performance, such as authentic and pop, are also being developed by prominent figures of the People's Republic of China, which are not inferior to academic singing in terms of virtuosity. In this regard, it should be emphasised that the country's singing culture is a reflection of aesthetic ideals and spiritual traditions, which include China's religious and ritual foundations, its national cultural values and other aspects. This resonates in all vocal areas and consequently in pedagogy [2].

In the 1980s, after the decade of the Cultural Revolution, China's policy of reform and opening up began, which led to the flourishing of vocal education throughout the country. A number of higher music education institutions normalised the teaching process, which was constantly expanded and improved. Experienced and renowned teachers such as Shen Xiang and Zhou Xiaoyan made great contributions to the education of famous Chinese vocalists. At the same time in China vocal academic art developed in parallel with folk singing. In the history of Chinese music we know the names of many remarkable singers who mastered folk and academic vocals equally well, among them Song Zuying, Peng Liyuan, Yin Xumei, Dilibaye, Qin Yongcheng, Shi Wanchun and others. This tradition has been preserved in the modern vocal education system. The whole world knows tenor virtuoso Shi Yijie, who masterfully performs folk songs in a completely different manner from the academic style of sound production [1].

Since the 1990s, due to the deepening reform and opening-up policy and continuous cultural exchanges with the West, as well as under the influence of global cultural processes, a new form of vocal performance - authentic or folk singing - has been developing in China. Today it is classed as one of the main vocal styles, along with bel canto and pop. At the XII Competition of Young Singers in China, very popular in the country, the authentic performance style was included in the equal nomination, which caused a serious debate about its demand and relevance for modern China.

**Conclusion.** Consideration of vocal art in the context of Chinese culture allows for a deeper understanding of its specificity and significance. The national vocal art of China is an important tool for the preservation and transmission of China's cultural heritage. Through vocal art historical events, legends, myths and folk traditions are transmitted. They serve as a kind of chronicle, preserving the memory of the past and shaping national identity. The variety of styles and genres of vocal art reflects the diverse cultural characteristics of different regions of China. Thus, Chinese national vocal art is an integral part of China's cultural heritage, reflecting history, philosophy, literature and folk traditions. Studying and preserving this art is important for understanding Chinese culture and preserving its uniqueness for future generations.

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## THE INFLUENCE OF INFORMATION TECHNOLOGY ON DANCE LEARNING

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The purpose: This paper studies the application of information technology in dance learning.

**Materials and methods:** The greatest feature of modern information technology is to expand and extend the information function of human beings, and the exchange and

dissemination of human information are greatly shortened in time and space. Using computer, network, communication and other modern information technology means to achieve information acquisition, processing, transmission, storage and utilization technology.

The application of information technology in dance teaching mainly includes video technology, interactive multimedia teaching, dance teaching software and AI motion capture system.

**Results and discussion:** Video technology is one of the most widely used forms of information technology in dance teaching. Through the recording of dance teaching videos, students can repeatedly watch and learn at home to better understand dance movements and expressions. Teachers can also show excellent dance works through videos to lead students to appreciate and learn. In addition, video technology is used to record student dance performances for teachers to evaluate and guide, while giving students the opportunity to showcase their performances [1].

Interactive multimedia teaching is another important application form of information technology in dance teaching. With the help of multimedia teaching platform, teachers can design more flexible teaching content and forms according to the actual needs and levels of students. Students can learn and consolidate autonomously through multimedia teaching platforms, while receiving more personalized guidance and feedback through interaction with teachers [2].

Dance teaching software. With the rise of mobile Internet, more and more dance teaching software appears, including dance learning tools, dance teaching videos, dance choreography software and so on. This software provides students and teachers with more convenient and flexible learning and teaching methods, help students to record learning results, evaluation and feedback on learning effects [3].

For example, I need to give students a folk dance course today. I will learn the dance video "Balang Zi" from Douyin to enhance students' interest in learning.

**Conclusion:** The application of information technology not only provides more possibilities and convenience for dance teaching, but also improves the learning effect and interest of learners.

1. Promote learning effect. The application of information technology makes dance teaching more vivid, intuitive and visualized.

2. Expand the teaching content and provide more diversified content and resources for dance teaching.

3. Improving the teaching level can help teachers improve their teaching level and ability.

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## MODERN INHERITANCE AND INNOVATION OF TRADITIONAL CHINESE DANCE

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This research focused on in-depth discussion on the inheritance path and innovation strategy of traditional Chinese dance in modern society. It aims to bring together the academic and artistic circles to sort out the current situation of traditional dance inheritance, explore the

problems faced, explore innovative models, and provide theoretical support and practical guidance for the sustainable development of traditional Chinese dance in contemporary times.

Traditional Chinese dance carries the deep heritage of Chinese civilization for thousands of years and is an important symbol of Chinese national culture. Under the impact of the wave of globalization and modernization, traditional dance faces the dilemma of inheritance. But at the same time, modern society has also provided it with a new communication platform and source of creative inspiration. [1]. The study of its inheritance and innovation is not only related to the development of dance art itself, but also a key measure to protect the roots of national culture and enhance cultural self-confidence. It also has far-reaching significance for enriching the cultural diversity of the world.

The main goal - collect and analyze a large number of traditional dance materials from different regions and nationalities, including written records and video materials with dance movements, music, costumes and props, historical origins, etc.

**Materials and methods.** [2] The main methods are historical-chronological, comparative, formally plastic and software design method. This study also used complex methods for analyzing the material under study. The literature research method is used to sort out the theoretical development context of traditional dance inheritance and innovation; the case analysis method is used to analyze the successful inheritance and innovation of traditional dance works, such as the dance drama "Only This Green", etc., from the creative concept, expression form, market response and other multi-dimensional analysis; questionnaires and on-site interviews are conducted for dance practitioners, enthusiasts and ordinary people to understand their views and suggestions on traditional dance inheritance and innovation.

**Results and their discussion.** Inheritance status: [3] The survey shows that the fault line of traditional dance inheritance talents is prominent, and some niche traditional dances are at risk of being lost. However, under the promotion of the cultural revival policy, traditional dance has gained a certain popularity in school education and social training, and its attention has increased.

Innovative achievements: [4] in terms of expression, modern multimedia technology is integrated to create immersive stage effects; in terms of subject matter, new historical and cultural stories are explored and combined with the spirit of the times. For example, "Tang Palace Banquet", with its unique artistic conception and the blessing of modern technology, has become popular and gained great popularity.

Market feedback: [5] The attention of innovative and adapted traditional dance works has increased significantly among young groups, and the market prospects for commercial performances are good, but there are also situations where some innovations have lost their traditional charm due to excessive innovation, which has led to disapproval among professionals and old audiences.

Difficulties in inheritance: The inheritance system is imperfect, there is a lack of standardized teaching materials and professional teachers; the society has insufficient awareness of the value of traditional dance, and the motivation for inheritance is lacking.

Innovation challenge: [6] How to balance traditional and modern elements, and retain the cultural core when innovating is the key. At the same time, innovation requires a lot of capital and technical investment, which is difficult for small and medium-sized art groups to bear.

Development opportunities: the support of the national cultural development strategy, the development of digital technology, and the trend of cultural tourism integration provide a broad space for the inheritance and innovation of traditional dance.

**Conclusion.** The modern inheritance and innovation of traditional Chinese dance is a complex and long-term project. Inheritance is the foundation. It is necessary to improve the inheritance system, strengthen talent training, and enhance social awareness. Innovation is the driving force. On the basis of adhering to the cultural connotation, we should actively

integrate modern elements and expand expression forms and communication channels. All parties need to work together, the government will increase policy support and capital investment, the academic community will conduct in-depth theoretical research, and the art community will boldly create and practice, so as to jointly promote the new vitality and vitality of traditional Chinese dance in modern society.

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## TRANSFORMATION OF DANCE CREATION AND PERFORMANCE MODES BY DIGITAL TECHNOLOGY

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The rapid advancement of digital technology has revolutionized various artistic domains, including dance. This report explores the transformative impact of digital technology on dance creation and performance modes, aiming to analyze how emerging tools and platforms have reshaped choreography, performance, and audience engagement [1]. The relevance of this topic lies in its intersection of art and technology, offering new possibilities for artistic expression while challenging traditional paradigms. By examining this transformation, we aim to provide insights into the future of dance as a dynamic, technology-driven art form.

**Material and Methods.** To investigate this topic, we employed a mixed-methods approach:

**Literature Review:** We analyzed academic articles, case studies, and industry reports on digital dance technologies, including motion capture, virtual reality (VR), augmented reality (AR), and AI-driven choreography tools [2].

**Case Studies:** We examined specific projects and performances that integrate digital technology, such as motion-capture-based choreography and VR dance experiences.

**Interviews:** We conducted semi-structured interviews with choreographers, dancers, and technologists to gather firsthand insights into the creative and technical processes.

Data was collected over three months, focusing on both the artistic and technical dimensions of digital dance transformation.

### **Results and Discussion.**

1. Digital Tools in Dance Creation. Motion Capture and AI: Motion capture technology has enabled choreographers to translate physical movements into digital data, allowing for precise analysis and modification. AI-driven tools have further expanded creative possibilities by generating movement patterns and suggesting choreographic sequences [3].

Virtual Choreography: Platforms like VR have allowed choreographers to design and visualize dances in virtual spaces, breaking free from physical limitations.

2. Transformation of Performance Modes. Immersive Experiences: AR and VR technologies have created immersive performance environments, enabling audiences to engage with dance in interactive and personalized ways [4].

Remote Collaboration: Digital tools have facilitated global collaboration among artists, allowing dancers and choreographers to work together across geographical boundaries.

Hybrid Performances: The integration of live and digital elements has given rise to hybrid performances, blending traditional stage presentations with digital projections and real-time data.

3. Challenges and Opportunities. Artistic Integrity: While digital tools offer new possibilities, there is an ongoing debate about preserving the authenticity and emotional depth of dance.

Accessibility: The high cost of advanced technologies may limit access for smaller dance companies and independent artists.

Audience Engagement: Digital performances have the potential to reach wider audiences, but they also require new strategies to maintain audience connection and emotional impact [5].

**Conclusion.** The integration of digital technology into dance creation and performance has fundamentally transformed the art form, offering unprecedented opportunities for innovation and expression. However, this transformation also presents challenges, particularly in balancing technological advancements with artistic authenticity. As digital tools continue to evolve, the dance community must navigate these complexities to harness the full potential of technology while preserving the essence of dance as a human art form. Future research should focus on developing accessible technologies and exploring the long-term impact of digital transformation on dance aesthetics and audience perception.

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## THE SYMBOLIC LANGUAGE OF DANCE IN RELIGIOUS CEREMONIES

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Throughout human history, dance has been an integral part of religious ceremonies. From ancient primitive religions to world mainstream religions, dance, with its unique body language, carries faith, prayer, and reverence. In the context of globalization and multicultural integration, studying the symbolic language of dance in religious ceremonies not only deepens our understanding of the cultural connotations of various religions but also promotes the development of cross-cultural religious studies, uncovering the commonalities and differences in human spiritual expression through art. The diverse forms of dance in different religions, such as the cosmic creation and destruction symbolized by the dance of Shiva in Hinduism and the reverence for God expressed in Christian liturgical dances, are central to cultural heritage and religious practice, holding both academic exploration value and practical significance for cultural exchange.

### **Materials and Methods.**

1. Literature Review: Extensive review of global literature on religious ceremonial dances, including religious academic works, anthropological field records, and art history

research, such as interpretations of dance theories in the Hindu \*Natya Shastra\* and analyses of early Christian patristic writings on liturgical dance.

2. Fieldwork: In-depth participation and observation of religious ceremonies, such as Buddhist temple ritual dances and Sufi whirling dances in Islam, documenting dance movements, costumes, props, musical rhythms, and ritual processes, and conducting interviews with religious practitioners and dancers to obtain firsthand data.

3. Semiotic Analysis: Application of semiotic theory to interpret the symbolic meanings of dance movements, postures, spatial arrangements, costumes, and props, integrating religious doctrines, myths, and cultural traditions to uncover their deeper symbolic connotations, such as analyzing the symbolic system of hand gestures (mudras) in Buddhist dance.

### **Results and Discussion.**

1. Movement Symbolism and Doctrinal Expression: Dance movements in different religions carry unique symbolic meanings closely tied to their doctrines. In Hindu dance, specific gestures and steps of Shiva symbolize the cosmic cycle and the rhythm of life, reflecting his roles in creation, preservation, and destruction. In Christian liturgical dance, upward arm movements symbolize devout prayer and spiritual ascension, aligning with Christian teachings on divine salvation and heavenly aspiration.

2. Symbolic Significance of Costumes and Props: Costumes and props in religious dances are important symbolic elements. In Buddhist dance, robes and ritual objects such as vajras and bells represent spiritual attainment and the majesty of Buddhist teachings. In Sufi whirling dances, the white robes symbolize purity and transcendence, with the swirling robes representing the soul's union with the divine.

3. Symbolism of Space and Ritual Context: The spatial arrangement and ritual context of dances hold significant meaning in religious ceremonies. In Christian churches, dances around the altar symbolize the sacred center, with movements directed toward the altar expressing closeness to God. In Tibetan Buddhist cham dances, specific spatial divisions and dance formations symbolize the battle between good and evil and the triumph of Buddhist teachings over demonic forces.

4. Cultural Transmission and Evolution: Religious dances evolve by integrating local cultural elements during their transmission. For example, Buddhist dances, upon entering China, absorbed traditional Chinese dance elements, becoming more graceful and incorporating Chinese costume styles, while retaining core Buddhist teachings. Christian dances in different regions have blended with local folk dance forms, leading to localized interpretations and changes in their symbolic expressions.

**Conclusion.** This study reveals that dance in religious ceremonies is a complex and intricate symbolic language system. Movements, costumes, props, and spatial elements construct unique symbolic codes across different religious cultures, conveying profound religious doctrines and spiritual meanings. Despite significant differences in the symbolic languages of various religious dances, they all play a crucial role in faith expression and community cohesion. In contemporary society, religious dances continue to evolve in cultural transmission and cross-cultural exchange. Future research could focus on the dynamic changes in the symbolic language of religious dances in the context of globalization and the impact of the digital age on the dissemination and interpretation of religious dance symbolism, further expanding the depth and breadth of interdisciplinary research in religion and art.

- Literature Research: Academic religious works such as the Natya Shastra and the writings of early Christian Church Fathers, anthropological field records, and art history research materials.

- Fieldwork: In-depth participation in and observation of religious ceremonies such as the ritual dances in Buddhist temples and the Sufi whirling dances in Islam, as well as interviews with religious practitioners and dancers.

- Other Potential Sources: During the elaboration process, the author may have also referred to a large amount of general knowledge about religious dances and other research findings that have not been explicitly mentioned. For example, the content regarding the origin, development, and characteristics of religious dances in different religions may be derived from a comprehensive understanding of the overall research on religious dances.

## THE INHERITANCE AND DEVELOPMENT OF POLYPHONIC MUSIC THEORY IN CONTEMPORARY CREATION

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Polyphonic music, with its long - standing history, has played a pivotal role in the development of Western music. From the early days of plainchant and organum in the Middle Ages to the highly sophisticated polyphonic works of Bach in the Baroque era, polyphonic music theory has continuously evolved. The goal of this study is to explore how polyphonic music theory is inherited and developed in contemporary musical creation.

In contemporary society, music has become an extremely diverse field, with various styles and genres emerging. Amidst this diversity, understanding the inheritance and development of polyphonic music theory is of great relevance. On one hand, polyphonic music theory provides a rich resource for contemporary composers to draw upon, enabling them to create more complex and profound musical works. On the other hand, the contemporary musical environment also poses new challenges and opportunities for the traditional polyphonic music theory, which needs to adapt to new aesthetic demands and technological advancements.

**Materials and Methods.** The materials used in this study include a wide range of musical scores from different historical periods of polyphonic music, ranging from medieval polyphonic chants to modern polyphonic compositions. In addition, relevant theoretical treatises on polyphonic music, both classic and contemporary, are also carefully examined.

The methods employed are mainly music analysis and literature review. Through detailed music analysis, the polyphonic techniques used in different works are identified, such as counterpoint, imitation, and fugue. The literature review helps to understand the theoretical basis and historical context of polyphonic music theory development. Moreover, interviews with contemporary composers are also carried out to gain insights into their creative processes and how they use polyphonic music theory in their works.

**Results and Their Discussion.** Inheritance of Traditional Polyphonic Techniques. Contemporary composers still widely use basic polyphonic techniques. For example, in many contemporary chamber music works, the technique of imitation can be clearly observed. Composers often imitate musical themes or motives among different instruments, creating a sense of dialogue and interaction, which is a direct inheritance from the traditional polyphonic music.

The principle of counterpoint, which emphasizes the harmonious combination of multiple independent melodic lines, is also frequently applied. However, contemporary composers may adjust the rules of counterpoint according to their creative needs. For instance, they might use more dissonant intervals in the counterpoint to create a more modern and edgy sound.

Development in the Context of New Technologies and Aesthetics

With the development of electronic music, polyphonic music theory has found new applications. In electronic music, multiple sound layers can be created and manipulated more freely. Composers can use software to precisely control the pitch, rhythm, and timbre of each

layer, expanding the possibilities of polyphonic music. For example, in some electro - acoustic music works, different sound sources are combined in a polyphonic way to create unique soundscapes that were difficult to achieve in traditional acoustic music.

In terms of aesthetics, contemporary polyphonic music has become more inclusive. It not only absorbs elements from different musical cultures around the world but also combines various musical styles. Some composers incorporate elements of folk music or non - Western music into their polyphonic compositions, creating a new kind of musical language.

The inheritance of traditional polyphonic techniques ensures the continuity of musical culture. These techniques are the crystallization of the wisdom of generations of musicians. By using them, contemporary composers can connect with the long - standing musical heritage and maintain the integrity of musical development.

Traditional polyphonic techniques also provide a solid foundation for musical education. Students learning music composition can start from understanding these basic techniques, which helps them develop their musical thinking and compositional skills.

#### **The Challenges and Opportunities of Development**

The development of polyphonic music theory in the contemporary context also faces challenges. For example, the over - reliance on new technologies may lead to a neglect of the essence of polyphonic music. Some electronic music composers may focus too much on technical manipulation and ignore the musical expressiveness and emotional connection that polyphonic music should convey.

However, new technologies and changing aesthetics also bring numerous opportunities. The digital age allows composers to share and promote their polyphonic works more widely. The integration of different musical cultures enriches the creative sources of polyphonic music, enabling composers to break through traditional boundaries and create more innovative works.

**Conclusion.** In conclusion, polyphonic music theory is both inherited and developed in contemporary creation. The inheritance of traditional polyphonic techniques forms the basis of contemporary polyphonic music, while the development in the context of new technologies and aesthetics broadens its horizons. Contemporary composers play a crucial role in this process. They need to balance the use of traditional techniques and the exploration of new possibilities. By doing so, polyphonic music can continue to thrive in the contemporary musical landscape, bringing more diverse and wonderful musical experiences to the audience. Future research could focus more on in - depth case studies of individual contemporary composers' creative processes related to polyphonic music theory, as well as further exploration of the potential of polyphonic music in emerging musical fields such as immersive music and music for new media.

## **INFORMATION TECHNOLOGY HAS EXERTED MANY INFLUENCES ON LATIN DANCE**

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The purpose of this research is to comprehensively explore the multifaceted impacts of information technology on Latin dance.

By delving into how information technology has transformed teaching, performance, cultural dissemination, and creative aspects of Latin dance, we aim to not only uncover the existing changes but also anticipate future trends. This study intends to provide valuable



insights for dance educators, performers, choreographers, and enthusiasts. For educators, it can offer innovative teaching models; for performers, it can suggest new ways to enhance their performances; for choreographers, it can inspire novel creative directions; and for enthusiasts, it can enrich their understanding and appreciation of Latin dance. Ultimately, this research hopes to contribute to the sustainable development and further prosperity of the Latin dance field in the digital age.

**Materials and Methods.** This study extensively collected relevant cases of the application of information technology in the field of Latin dance. These cases covered the actual data of Latin dance teaching institutions, performance events, and online dissemination platforms in different regions and of different scales. Through in - depth analysis of these cases, a research method combining qualitative and quantitative approaches was adopted. Qualitatively, the specific application methods and presentation effects of information technology in teaching, performance, dissemination, and creation were analyzed in detail. Quantitatively, data such as the dissemination data of relevant videos, the frequency of audience interaction, and the quantitative indicators of teaching effect improvement were statistically analyzed to comprehensively explore the impact of information technology on Latin dance [1].

**Results and Discussion.** This research aims to comprehensively explore the multifaceted impacts of information technology on Latin dance. By delving deep into how information technology has transformed aspects such as the teaching, performance, cultural dissemination, and creation of Latin dance, we not only seek to uncover the existing changes but also predict future development trends [2].

For instance, in terms of teaching, some Latin dance training institutions utilize online live - streaming platforms, enabling renowned teachers to conduct remote classes. Students can then learn the basic steps and rhythm control of Latin dance at home under the guidance of professional instructors. In the field of performance, take a well - known Latin dance competition as an example. The use of multi - camera shooting and high - definition video technology showcases the wonderful moments of the contestants in a comprehensive and clear manner to a global audience. Regarding cultural dissemination, on social media platforms, Latin - dance - related topic tags like “TheBeautyofLatinDance” have attracted a large number of users to participate in discussions and sharing, facilitating the wider global spread of Latin dance culture. In terms of creation, choreographers can use professional dance - creation software. By inputting movement parameters and musical rhythms, they can quickly generate a preliminary dance framework, significantly improving the creative efficiency.

This research is intended to provide valuable insights for dance educators, performers, choreographers, and enthusiasts. For educators, it can offer innovative teaching models, such as online - offline blended teaching, where teaching videos can be recorded for students to review after class. For performers, it can point out new ways to enhance their performances, like using virtual reality technology to create a more immersive performance environment on stage. For choreographers, it can inspire novel creative directions, such as generating unique dance movement sequences by combining with artificial intelligence algorithms. For enthusiasts, it can enrich their understanding and appreciation of Latin dance, allowing them to enjoy the charm of Latin dance from all perspectives through 3D videos. Ultimately, this research hopes to contribute to the sustainable development and further prosperity of the Latin dance field in the digital age [3].

**Conclusion.** Information technology has comprehensively and profoundly transformed the development landscape of Latin dance. It has optimized the teaching process and outcomes, achieved rapid global dissemination, brought a qualitative leap to the experiences of dancers and audiences, and played an irreplaceable role in cultural inheritance,

artistic innovation, and commercial value development. In the future, with the continuous advancement of information technology, Latin dance is expected to make breakthroughs and innovations in more areas.

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## APPLICATION OF MODERN INFORMATION TECHNOLOGY IN DANCE CREATION AND PERFORMANCE

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**Materials and methods.** The materials of this study include social media, motion capture and analysis systems, and virtual reality technology, etc. These methods are used to enhance the quality and reach of dance works, and also contribute to the improvement of dancers' performance levels.

**Results and discussion.** The popularity of live streaming and short-form video platforms has shattered the limitations of hell, allowing audiences to enjoy dance performances from around the world without having to be physically present. Whether it is the elegance of classical ballet, the passion of street dance, or the unique charm of folk dance, it can be transmitted to the global audience in real time through live broadcast, which greatly enriches people's cultural and entertainment life. At the same time, the real-time barrage comment function during the live broadcast enhances the audience's sense of participation and interactivity, and improves their visibility and influence. The like, comment, and retweet functions on social platforms can provide a relatively immediate feedback mechanism for dance works, and the audience can express their suggestions for dance in real time. Dancers can constantly adjust and innovate accordingly, forming a virtuous circle, which greatly promotes the diversified development and wide dissemination of dance art [1].

Through high-precision motion capture technology, every subtle movement of the dancer can be recorded and analyzed in detail, helping the coach and the dancer themselves to accurately identify the shortcomings and highlights in the movement, so as to make targeted adjustments and optimizations. This quantitative feedback mechanism makes the training process more objective and scientific, and avoids the limitations of traditional training based on empirical judgment alone [2]. At the same time, the application of virtual reality (VR) and augmented reality (AR) technology allows dancers to simulate various performance scenarios in a virtual environment, which not only saves the cost and time of on-site rehearsals, but also challenges extreme movements under safe conditions and explores new boundaries of dance performance. These techniques not only enhance the dancers' spatial perception and stage adaptability, but also provide them with a platform for unlimited creative practice and inspire new inspiration for dance creation [3].

**Conclusion.** The application of modern information technology in dance creation and performance has greatly enriched dance's expressive techniques, improved creation efficiency, promoted cross-border integration, and enhanced the dissemination and influence

of dance. At the same time, it also provides dancers with a more scientific training method and promotes the innovation and development of dance art.

1. Style: This style makes the content clear and easy to understand, while also demonstrating a deep understanding and expertise in combining dance art with modern information technology.

2. Themes: This theme aims to demonstrate how modern information technology brings new development opportunities and innovative possibilities to dance art, and how it promotes the innovation and development of dance art.

3. Theme: This theme aims to demonstrate how modern information technology brings new development opportunities and innovative possibilities to dance art, and how it promotes the innovation and development of dance art.

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## AESTHETICS OF THE CHOREOGRAPHIC ART OF THE DAI ETHNIC GROUP

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Traditional Chinese art is diverse and unique. Its study is currently receiving much attention among art historians. Chinese folk dance is also the basis for many studies, as its stylistics, wide range of contents and differences in vocabulary are a reflection of the multinationality of the Chinese people and a demonstration of the cultural image of the Chinese nation. Dai dance widely and fully represents Chinese traditional culture and embodies deep national meaning and cultural heritage. The issues of preserving the basic elements of Dai dance and exploring its artistic beauty from the perspective of modern art aesthetics are important and relevant at present. Based on this, *the purpose* of writing this article is to reveal the characteristics of the aesthetics of Dai choreographic art and identify the characteristics of peacock dance.

**Material and Methods.** From the point of view of aesthetics, a science that studies folk dance art among other kinds, the history of ancient Chinese dance art is quite fully covered in the works of Chinese researchers. Of great value are Wang Kefen's "History of Chinese Ancient Dance" and Yuan He's "Course of Study on the History of Chinese Ancient Dance". The national originality of Chinese dance art was studied in Sun Qian's dissertation "Dance Art of China in the XX century: national originality and the influence of Western traditions" [1]. In the process of writing the article general scientific methods, as well as descriptive-analytical and comparative methods were used.

**Results and discussion.** Today, there are 56 ethnic groups living in the PRC, and each of these groups has its own unique culture in which the art of dance plays an important role. The choreography of each of these ethnic groups reflects both the themes common to all mankind: love, jealousy, rivalry, the ability to forgive, etc., and the peculiarities of life, culture and history of a given nationality. Kinship and ethnic ties have always played an important role in Chinese folk dances. One of the main reasons for this is the feeling of

closeness of the representatives of their ethnic group. Folk dance has always been the most important form of creative expression of the Chinese people, Chinese folk dance is often referred to as 'the simplest and most accessible form of folk theatre'.

Dance aesthetics of Chinese folk dances is determined by the characteristic plastic vocabulary, spatial structure, and music of movement. The art of Chinese folk dance has its own, unique, deep history. Just like the Chinese language, Chinese dance developed on the basis of a unique vocabulary of expressive means, semantic and syntactic logic of expression. The performer's inner concentration, expressed in the dialogue between man and Heaven, man and Earth, man and God, is a distinctive feature of Chinese folk choreography.

Chinese culture is extensive and profound, and Dai dance is like a dazzling pearl in China's outstanding traditional culture. It originated from the life and beliefs of the Dai people, which is closely related to the natural environment where they live. Therefore, excellent Dai dances showcase the understanding of nature, life and beauty, reflect the observation and worship of all things in nature, and contain the artistic aesthetic philosophy of "harmony between man and nature", being an outstanding representative in the culture of Chinese ethnic minorities. In the context of the global multi-cultural integration, people's aesthetic perspectives and concepts are no longer in a single fixed mode, and an aesthetic blueprint full of individualized artistic colors has emerged. In this rich and colorful artistic environment, combined with the characteristics of modern art aesthetics to promote the artistic development of Dai dance, starting from aspects such as movement elements, music, themes and stage performance forms, we should spare no effort to put forward practical theoretical bases for promoting the sustainable development of Dai dance in modern society and achieving a new look of artistic sublimation, and provide practical development directions for the organic integration of artistic innovation.

Peacock dance (kunkyue-woo; 孔雀舞) – one of the Dai folk dance forms, which is most widespread and popular in the Yunnan region. The peacock dance is the most famous and traditional dance among Dai folk dances and is also common in Zhuili, Liuxi in Dehong-Dai-Kachin Autonomous Region, Mendin, Mengda in Jinggu-Dai-Yi Autonomous Region, and Qangyuan-Waxi Autonomous Region. This dance is performed during New Year celebrations in the sixth month of the traditional Dai calendar (aka the Water Dousing Festival), the Closed Doors Festival, the Open Doors Festival and important religious events.

According to Chinese interpretation, the peacock dance is a symbol of kindness, wisdom, beauty, good luck and happiness. In the past, dancers performing the peacock dance wore special headdresses and masks and embroidered dresses decorated with peacock feathers. When the dance was performed by one dancer, he wore a woman's mask; if there were two dancers, one wore a woman's mask and the other wore a man's mask, on their shoulders they put a cape with a skeleton made of bamboo and silk, to which peacock feathers were attached. After 1949, when this dance was professionally processed, the masks and props were abandoned. Nowadays, the peacock dance is performed by dancers of either gender.

In China, there are two different kinds of traditional peacock dance of the Dai ethnic group. One of them is the peacock dance, which involves wearing a heavy stand made of bamboo, silk and other materials that imitate the stretching feather of a peacock. One stand can weigh up to 20kg and is attached to the back and waist of the dancer. Another option is the 'unarmed peacock dance' in which the dance performers do not have to carry a heavy stand. Drums are the traditional accompanying instruments for the peacock dance.

The dance is performed in the same style in different parts of China, but it has its own local peculiarities. For example, in the counties of Ruili, Menglian and Manding, the peacock's movements and habits are conveyed through agile and beautiful jumps, spins and

turns. From the beginning to the end, the dancer is forced to stand on half-bent legs and make many small movements. Each movement corresponds to a beat of accompaniment, and there is a whole system of alternating percussion. In Lusi City, the image of the peacock is conveyed in detail during the dance by bending and waving the arms, rotating, running and dancing pas with the feet while running. In Xishuangbanna, the tradition of peacock pair dance is preserved, with the male and female dancing opposite each other. Their dance steps are smooth and graceful, and their movements are graceful. The peacock dance tells the folk tale 'Zhao Shutun'. In areas where Dai culture has come under the influence of other nationalities, especially in areas of constant cultural contact with the Han Chinese, the tale has become a paired dance with singing.

**Conclusion.** Peacock dance has a very long history and is closely related to the ethnic culture of China. Any festival or celebration, is accompanied by the peacock dance, whether it is the annual water festival or the closing/opening gate festival. The peacock, as a totem of the Dai people living in the southwestern Chinese regions, is an integral part of the cultural and spiritual aspects of the people. The Dai people believe that the 'sacred bird' or peacock is a symbol of happiness and favour and thus the peacock appears in numerous folk legends. The peacock dance is the favourite dance of the Dai people and the dance has all the folk characteristics. Nowadays, the peacock dance is often seen on stage with modifications made by choreographers to meet the demands of modern audiences. In 2006, the dance was included in the list of China's national intangible cultural heritage.

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## REVOLUTIONARY OPERA AS AN ARTISTIC PHENOMENON OF CONTEMPORARY MUSICAL CULTURE IN CHINA

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During the global political and socio – cultural transformations in China's Cultural Revolution era, "revolutionary operas" held a crucial position. When creating these operas, the authors incorporated traditional art forms while infusing them with revolutionary ideology. As a genre and style, revolutionary opera is closely linked to traditional Chinese theatre, especially Peking Opera, and also draws on European musical art models. However, these aspects have not been thoroughly explored in art history, and a scientific and musicological analysis of revolutionary opera in the context of Chinese – European art interaction is lacking. This forms the basis for the relevance of this study.

"Revolutionary exemplary performances" in the Cultural Revolution played a significant role in public opinion-building. Understanding their emergence as an outcome of art politicization and the content and genre-stylistic features of revolutionary opera, which is a result of the modernization of Peking Opera, are important research topics. Consideration of revolutionary opera as a historical phenomenon and an artistic phenomenon of contemporary Chinese musical culture is *the purpose* of writing this article.

**Material and Methods.** The methodological basis for writing this article is the works of Chinese and Russian scientists: Peng Cheng [1], T. B. Budaeva [2]. Applying a set of research methods, including the study of scientific literature, historical-archival and

comparative approaches, musicological analysis, aspects of the development of revolutionary opera as a historical and contemporary phenomenon of Chinese musical culture are revealed.

**Results and discussion.** Revolutionary opera emerged as a response to the political and social needs of the Cultural Revolution era. It was a tool for spreading revolutionary ideas and values. As a historical phenomenon, it reflects the spirit of that time, with stories of revolutionary struggles and heroes. In the context of contemporary Chinese musical culture, revolutionary opera has left a deep mark. Its unique combination of traditional and modern elements has influenced the development of Chinese musical theatre. Some of its musical styles and performance techniques have been carried forward, and it has become an important part of China's musical heritage.

The content of "exemplary revolutionary opera" mainly focuses on revolutionary themes, such as the fight against oppression, the pursuit of freedom, and the heroic deeds of revolutionary martyrs. The plots are often straightforward and aim to arouse the audience's emotions. Dramaturgically, they follow a relatively simple structure, with a clear beginning, middle, and end. Compositional features combine Chinese and European elements. For example, the use of Chinese musical modes in the melody is combined with European – style orchestration, creating a rich and unique musical texture. The stage settings also incorporate both Chinese traditional aesthetics and European realistic techniques.

The musical language of "exemplary revolutionary opera" is a blend of Chinese and European musical languages. Chinese musical elements, such as pentatonic scales and unique vocal techniques, are combined with European musical concepts like harmony progressions and orchestration principles. The melodies are catchy and easy to remember, which helps to convey the revolutionary message. The use of different musical instruments from both cultures also enriches the sound. For example, traditional Chinese instruments like the erhu and European instruments like the violin may be used together in the orchestra, creating a new and harmonious musical effect.

An important issue that has been extensively discussed by art historians is the interaction between traditional Chinese and European art. In the field of revolutionary opera, it involves the combination of Chinese traditional musical elements, such as the unique melodies and rhythms of Peking Opera, and European musical techniques, such as harmony and orchestration. Chinese traditional art emphasises expression through intonation and timbre, while European art focuses on harmony and form. In revolutionary opera, these two arts blend to create new musical images. For example, European harmony can be used to enhance the emotional impact of a revolutionary theme, while Chinese melodies retain a national identity.

The process of creating "exemplary revolutionary operas" was based, on the one hand, on the preservation of national traditions and, on the other hand, on a significant renewal of the genre's content and style. The remaking of the Jingju drama into an "exemplary revolutionary opera" was carried out within the framework of the search for: a new literary language in the sphere of libretto, principles of interaction between word and music, drama, composition, melodic, harmonic and orchestral languages, actors' roles, plasticity and acrobatic techniques, and dance at the intersection of national and European traditions. These are complex problems that the authors of "exemplary revolutionary operas" tried to solve within the framework of this era, and they certainly achieved certain successes in the aspect of creating a specific genre and style model of opera theatre.

Major examples of the revolutionary opera genre include: "The Taking of Weihushan Mountain by Cunning", "Red Lantern", "Shajiabang", "Raid on the White Tiger Regiment", "Battle on the Plain" and "Seaport". They were included in the list of "exemplary revolutionary plays" authorised by the authorities.

**Conclusion.** "Exemplary revolutionary opera" deserves attention not only as a historical phenomenon that emerged during the Cultural Revolution in the context of a powerful ideological movement, but also as a phenomenon of China's contemporary musical culture. Thus, "exemplary revolutionary operas" have not left the country's theatre stages today. The operas "Red Lantern", "Shajiabang", "Azalea Mountain", "The Taking of Weihushan Mountain by Stratagem" are still being staged today, and are relevant and popular with the audience.

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## THE ROLE OF THE FORTEPIAN SONATA GENRE IN THE FORMATION OF BETHOVEN'S COMPOSITIONAL STYLE

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Ludwig van Beethoven was a key figure in classical music during the transitional period between classicism and romanticism, and one of the most performed composers in the world. He wrote in all genres that existed in his time, including opera, music for dramatic plays, and choral works. For Beethoven, the piano sonata was the most direct form of expression of his thoughts and feelings and his main artistic aspirations. Whereas symphonies appeared in Beethoven's work as the result and generalisation of a long period of searching, the piano sonata directly reflected the diversity of his creative quest. Beethoven was an outstanding virtuoso and known for his original piano improvisations, which often conjured up images of his future great works. The Piano Sonata can be called the composer's "creative laboratory". In connection with the above, *the aim* of this article is to identify the role of the piano sonata genre in the formation of L. Beethoven's compositional style.

**Material and Methods.** The material for writing the article is the works of musicologists, which are based on the analysis of the peculiarities of L. Beethoven's compositional style and the characteristics of his piano sonatas. Applying a set of research methods, including the study of scientific literature, historical-archival and biographical, musicological analysis.

**Results and discussion.** Beethoven regarded the piano sonata as an all-encompassing genre, capable of reflecting the diversity of musical styles of the day. Each Beethoven sonata is a complete work of art; together they form a true treasure of classical thought in music. A huge range of images and moods – from soft pastoral to pathetic solemnity, from lyrical outpouring to revolutionary apotheosis, from the heights of philosophical thought to folk genre moments, from tragedy to joke – characterise Beethoven's thirty-two piano sonatas over the course of a quarter of a century.

It was in the sphere of piano music that Beethoven first and most decisively asserted his creative individuality and overcame his dependence on the keyboard style of the eighteenth century. The piano sonata was so far ahead of the development of Beethoven's other genres that the usual conventional scheme of periodisation of Beethoven's work is essentially inapplicable to it. While in both symphony and chamber instrumental music Beethoven remained committed to the school of classicism of the late eighteenth century, his

new dramatic style, the versatility of images and psychological depth had long since become apparent in the piano sonatas.

Beethoven's characteristic themes, the manner of their presentation and development, the dramatised interpretation of the sonata scheme, new rhythms and new timbre effects appeared for the first time in piano music. In Beethoven's early sonatas there are dramatic "theme-dialogues", recitative recitation, "theme-vowels", progressive chord themes, the combination of harmonic functions at the moment of the highest dramatic tension, consistent motive-rhythmic compression as a means of intensifying inner movement, and a free and varied rhythmic style that is fundamentally different from the measured dance-like periodicity of music of the 18th century [1].

The path from Beethoven's first to his last sonata marks an entire epoch in the history of world piano music. Beethoven began with a modest classicist piano style (still largely associated with the art of harpsichord playing) and ended with music for the modern piano, with its enormous sonic range and numerous new expressive possibilities. Calling his last sonatas "works for the hammer instrument" (Hammerklavier), the composer emphasised their modern pianistic expressiveness.

Many researchers of Beethoven's work point to the combination of classical and romantic characteristics in Beethoven's compositional style. Russian scholar V. Konen wrote: "the composer was repeatedly reproached for his desire to be original, saw in his new expressive techniques deliberate search for strange, cutting sounds. Meanwhile, Beethoven's music was favoured by composers of the mid-nineteenth century who were paving new paths in their art. Beethoven's break with the aesthetics of the Age of Enlightenment was the impetus for their own innovative quests, epitomising the psychology of the new age. The unprecedented emotional power of his music, its new lyrical quality, freedom of form (compared to the classicism of the 18 century), finally, the widest range of expressive means – all this caused admiration of the Romantics and was further multilateral development in their music" [2, p. 296]. It is extremely important to emphasise that Beethoven's pianism, as the foundation of the new Romantic performing style, is nevertheless based on classical traditions, that he, in his endeavour to expand the boundaries of the instrument, seeks support in the creative methods of Mozart and Haydn.

Beethoven worked extensively on the problems of piano virtuosity. In his search for a distinctive sound image, he tirelessly developed his original piano style. The feeling of a wide airy space achieved by juxtaposing distant registers, massive chords, compacted, rich, multiplanar texture, timbre and instrumental techniques, and the rich use of pedal effects (particularly the left pedal) – these are some of the characteristic innovative techniques of Beethoven's piano style. Beginning with the first sonata, Beethoven contrasted the chamber-like nature of eighteenth-century keyboard music with his majestic sound frescoes painted in bold, large strokes. Beethoven's sonata began to resemble a symphony for piano.

**Conclusion.** Beethoven's life journey spans two eras: the Enlightenment and Romanticism. Beethoven's creative quest was directed simultaneously towards both classical and romantic trends in art. His compositional style therefore combines the characteristics of classicism and romanticism. This is particularly evident in Beethoven's piano work. Beethoven wrote for the piano extensively, throughout his life. At the centre of his piano works is the image of a strong, strong-willed and spiritually rich human personality. Beethoven's piano music became the basis for the artistic ideas of subsequent generations of composers. Beethoven's works for piano were extremely important for the development of many images in piano literature: the heroic personality, the masses of people, spontaneous social and natural forces, the inner world of man, and the lyrical perception of nature. Beethoven's works gave powerful impulses to the symphonisation of



piano music genres, helped to establish development techniques based on the struggle of conflicting beginnings and the formation of the principle of monothematism. Beethoven's pianism charted new ways of orchestral interpretation of the instrument and the reproduction of piano-specific sound effects using the pedal.

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## THE REFLECTION OF CONFUCIAN DANCE ART IN MODERN CHINESE DANCE

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**Material and Methods.** This study explores the reflection of Confucian dance art in modern Chinese dance in depth. By combing the core characteristics of Confucian dance art, she analyzes his embodiment at the level of vocabulary of movements, aesthetic pursuit and cultural expression of modern Chinese dance, and reveals the relationship between inheritance and innovation of the two.

**Results and discussion.** Confucian dance art is not a specific kind of dance, but a dance form with Confucian cultural connotation, aesthetic characteristics and value orientation. It covers ancient ritual dances, as well as folk and court dances influenced by Confucian ideas, and its movement, posture, rhythm and other elements all reflect the core Confucian ideas of "rites", "benevolence" and "harmony".

The purpose of this study is to comprehensively analyze the concrete reflection of Confucian dance art in modern Chinese dance, including movement vocabulary, aesthetic concept, cultural expression and so on. To explore how Confucian dance art affects the creation and development of modern Chinese dance, and how modern Chinese dance inherits and innovates Confucian dance art;

As the core of Chinese traditional culture, Confucianism runs through the process of Chinese historical development and profoundly affects every field of Chinese society, and dance art is no exception. Under the background of globalization, Chinese modern dance is faced with the problem of how to stick to the roots of local culture while absorbing foreign dance culture. Confucian dance art contains rich Chinese cultural genes, and the study of its reflection in modern Chinese dance is helpful to inherit and carry forward the excellent traditional Chinese culture and enhance the self-confidence of national culture.

The study used a review of ancient Confucian classics such as The Works of Confucius, Li Ji, and The Music of Ji to understand the theoretical origin, development context, and cultural connotations of Confucian dance art; Collect modern and contemporary dance research works and academic papers to understand the development process, creation concept and style characteristics of modern Chinese dance; By analyzing the materials of dance teaching materials and syllabuses, this paper probes into the inheritance of Confucian dance art in dance education. Through the systematic collation and analysis of literature, the theoretical framework of the research is constructed, which provides a solid theoretical foundation for the follow-up research.

Representative modern Chinese dance works are chosen as the object of research, "Li Bai", dance poem "National Color" and so on. From the dance movement, arrangement structure, music application, stage art and other aspects of in-depth analysis, excavating the Confucian dance art elements.

In modern Chinese dance works, many movements learn from the posture and movement norms of Confucian etiquette, such as arching hands, bowing, bowing, etc. After artistic treatment, they are integrated into the dance movement vocabulary, reflecting the cultural connotation of humility and respect. Many dances follow the Confucian thought of "neutralization" in terms of movement transition and rhythm change, pursue smooth and harmonious movements, avoid exaggerated and intense movements, and show a subtle and restrained aesthetic feeling.

The Confucian aesthetic concept of "the beauty of neutrality" occupies an important position in modern Chinese dance, and the dance works pursue moderation and implicitness in emotional expression, avoiding excessive catharsis. The works pay attention to balance and symmetry in the overall style, and pursue the harmonious unity of form and content. The pursuit of "lively spirit" in dance works also reflects the Confucian emphasis on life vitality and spiritual connotation, and conveys the inner spiritual temperament through the rhythm and rhythm of dance movements.

**Conclusion.** Dance art has a significant reflection in the movement vocabulary, aesthetic concept, cultural expression and other aspects of modern Chinese dance, providing a profound cultural heritage and unique artistic style for modern Chinese dance, and becoming an important source for the development of modern Chinese dance. Modern Chinese dance has made some achievements in the process of inheriting Confucian dance art, but it also faces many problems and challenges, such as the superficial application of Confucian dance art elements, the stiffness in the process of integration and innovation, and the shortcomings in aesthetic inheritance and cultural transmission. In the future, modern Chinese dance should strengthen the in-depth study of Confucian dance art, excavate its core value and cultural connotation, and enhance the creator's understanding and grasp of Confucian culture.

## **A HISTORICAL RETROSPECTIVE ON THE DEVELOPMENT OF TRADITIONAL VOCAL ART IN CHINA**

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The evolution of Chinese traditional vocal performance art reflects the spiritual core and aesthetic qualities of Chinese civilisation. Taking historical evolution as the basis, this paper systematically explores the development patterns, cultural motivation and contemporary transformation of folk vocal performance within traditional music culture. It is found that from the sacrificial music of the Qin era to the operatic voices of the Ming and Qing eras, traditional vocal music has always fulfilled the dual function of cultural inheritance and social indoctrination; in the modern era, amid the gradual development of East and West and cultural innovation, the mode of inheritance has shifted from oral folk transmission to professional training system, which not only preserves the traditional technique of "word correctness" but also integrates the concepts of modern compositions. In the era of digitalisation, vocal music is carrying out creative transformation through cross-border integration and new media communication, forming a dynamic balance between traditional

and modern expression. *The purpose* of writing this paper is to present a historical picture of the development of traditional vocal art in China.

**Material and Methods.** The material for writing the article was scientific articles of Chinese researchers on the history of artistic creation, on the development of traditional culture and vocal art of China. In the process of writing the article the following methods were used: analysis, synthesis, generalisation, as well as descriptive method. Art history methods were also employed: historical-archival and comparative .

**Results and discussion.** Local traditions and artistic phenomena, which were borrowed from Europe in the process of globalisation, played a major role in the development of Chinese vocal art. It was through absorbing theoretical foundations and practices, mastering new forms and genres, as well as alternative pedagogical methods and forms of musical life of other national vocal schools (Italian, French, Russian) that Chinese vocal art was able not only to move to another level, but also to breathe new life into established traditional patterns.

The national traditions of Chinese vocal art date back to ancient times. Three stages in the evolution of the country's vocal traditions can be distinguished. The beginning is considered to be the time of natural or pre-scientific spread of national vocal traditions. To the so-called second period can be attributed the time of formation of systematic professional rules and methods of teaching vocal mastery. The third period is characterised by the penetration of Western European music into Chinese culture, which eventually led to the formation of a new musical paradigm based on the skilful and subtle combination of national traditions with European musical innovations.

It is well known that Chinese culture is traditional in nature, deeply honouring established principles and values that are stable and unquestionable. In other words, in the many thousands of years of Chinese cultural history, there have been no radical changes in Chinese culture until the early twentieth century. Built around the authority of the past, Chinese music has long maintained the inviolability of its traditions handed down from ancient times. The unique national singing originated from the early syncretism of the 8th to 13th centuries and came to high vocal art in the Peking Opera in the 20th century. The strong interrelation of the state and art determined a responsible approach to "vocal music as a fundamental spiritual and practical value of the nation, which manifested itself not only in the systematisation of chants, but also in the purposeful development of aesthetic and technological requirements for their performance" [1, p. 58].

Since the Shang Dynasty (XIV-XI centuries B.C.), there have been professional educational institutions in China where singing was taught. They later formed the famous music academies "Yue Fu", "Li Yuan", "Tai Chang Shu" and others. If we turn to the ancient Chinese philosophical and aesthetic treatises and musical-theoretical sources "Conversations and Judgements" by Confucius, "Treatise on Music" by Sima Qian, "Discourse on Singing" by an unknown author, we can notice a special attitude to music in general and specific characteristics of vocal training in particular, which over time have become firmly established in the singing culture of the Celestial Empire.

A key, priority area of training is to pay close attention to the breath, which acts as a source of vital energy. And the instrument for transmitting this energy is the voice itself. This approach implies the reliance on the lower abdominal muscles rather than on the diaphragm, as in the European musical tradition. Special attention in the training of singers is paid to a detailed description of the figurative qualities of the voice. No less important is the question of the influence of the singer's emotional state: much time is devoted to studying not only the technical but also the emotional aspects of vocal performance. It is characteristic that during the first two periods of the development of the original Chinese vocal art one can see the endeavour to preserve in singing the significance of all components of the original unity

(word, sound, gesture) and, accordingly, the study of diction and the singer's manner of movement. This is because the sources of vocal creativity in China have long been folk songs (word, sound) and dances (movement, gesture). Historically, there was an aesthetic requirement for performance based on the synthesis of systematic and complex approaches: the vocal part and plasticity had to be a unified whole. In other words, sensual gazes and emotional gestures were an integral part of vocal numbers.

**Conclusion.** Traditional arts in China today are at the peak of their development, including musical culture. Of the most colourful and textured branches of Chinese musical culture, vocal art is noted. Its achievements at the present stage of development organically enter the space of world musical culture. This is due to the fact that for many centuries, experience has been accumulated, a fundamental base has been collected, which has been carefully handed down and continues to be handed down to the younger generation as a cultural heritage. Thus, the centuries-old history of national music, including vocal art, has experienced a huge number of transformations and innovations, which has provided ample opportunities for the development of modern vocal-performing art in modern vocal music.

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## DECONSTRUCTING AND RECONSTRUCTING TRADITIONAL DANCE SYMBOLS IN THE DIGITAL AGE

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Traditional dance, as a corporeal semiotic system, faces existential challenges from cultural aphasia, intergenerational transmission gaps, and global homogenization. By redefining dance as a dynamic interface for transmitting cultural DNA, this research bridges gaps in fragmented scholarship, techno-utopian myopia, and stagnant paradigms, offering a framework for sustaining cultural genes while enabling innovation [1].

The purpose of this study explore the process of transforming traditional dance symbols in the digital age.

**Material and Methods.** Phenomenological and semiotic analysis (e.g., Merleau-Ponty's body schema, Lotman's semiosphere) to excavate cultural genomes (e.g., Chinese classical dance's yuan-qu-ning-qing encoding cosmological harmony). Cross-media adaptation (e.g., Cloud Gate Dance Theatre's Water Moon translating Tai Chi into aquatic choreography). Digital interventions (e.g., Dunhuang Academy's 3D modeling of mural dances, blockchain-based preservation of Tang-era notations).

Comparative analysis of global practices, including Pina Bausch's The Rite of Spring (ritual reimagining), Dream of the Red Chamber (East-West symbiosis), and China's "cultural relics dance" trend (e.g., Tang Palace Banquet). Integrating dance anthropology, digital humanities, and cultural studies to critique algorithmic governance (e.g., social media's dilution of cultural density) and commercialization ethics.

**Results and Discussion.** Traditional dance embodies cultural grammar through movement DNA (e.g., Yoruba Egungun's spiral dynamics transmitting ancestral wisdom). Ritual syntax (e.g., ballet's geometric discipline mirroring Tsarist hierarchies) reveals power encodings [2].

Cloud Gate's deconstruction of Tai Chi into fluid topologies demonstrates equilibrium between preservation and innovation. Ritual Recontextualization: Pina Bausch's *The Rite of Spring* resurrects primal tension through corporeal narratives, bridging vernacular rites and urban performances. Intercultural Symbiosis: *Dream of the Red Chamber* fuses Eastern lyricism with Western choreographic structures, optimizing indigenous genetic signatures.

Kinetic Archiving: AI and 3D modeling (e.g., Dunhuang's digital restoration) enable dynamic preservation but risk authenticity paradoxes in VR simulations. Blockchain Applications: Safeguarding choreographic notations against cultural appropriation (e.g., *Night Banquet* in Tang Palace).

Ethical Dilemmas: Commercialization attenuates cultural density (e.g., viral TikTok challenges reducing ritual depth). Globalization Paradox: Cross-cultural adaptations face aesthetic reception biases (e.g., *Iron Man*'s mixed reception in Western contexts). Techno-Ethical Tensions: Digital tools mediate cultural regeneration but may alienate embodied praxis [3].

**Conclusion.** The transformation of traditional dance is a topological mutation of cultural genes, demanding a dynamic equilibrium between genetic essence and formal innovation. By transcending the preservation-innovation binary, the Decoding - Transcoding - Regeneration model repositions dance as a manifesto of civilizational survival. Successful cases demonstrate that cultural regeneration requires: Semantic Legibility: Translating closed ritual symbols into cross-cultural languages. Techno-Cultural Symbiosis: Deploying digital tools as auxiliary mediators, not replacements. Intercultural Negotiation: Balancing indigenous authenticity with global resonance. This framework empowers non-Western cultural subjects to reclaim agency in global cultural politics, transforming heritage into capital within modernity's entropic landscape.

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## CURRENT TRENDS IN THE FUSION OF TRADITIONAL CHINESE INSTRUMENTS AND ELECTRONIC MUSIC

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Chinese traditional music and electronic music are two different music systems: traditional music is the evidence of China's long history and culture, an important way of history and inheritance of Chinese culture, and electronic music is the product of the continuous development of modern music editing and production technology. With the development of science and technology and the continuous change of listeners' aesthetics, traditional music and electronic music have been continuously exchanging and merging for some time, and the frequency of fusion music has been increasing. The purpose of writing this article is to analyse the combination of traditional performance techniques and modern elements of electronic music.

**Material and methods.** The material was the analysis of literary sources on the research problem, the author's personal experience. The methods of analysis of scientific and scientific-methodological literature; observation, generalisation was used.

**Results and discussion.** The use of traditional Chinese musical instruments in electronic music is a relatively popular method of music creation and expression in recent years, combining elements of traditional and modern music to form a new way of musical expression. With the rapid development of electronic music and music sampling and editing technologies in the 1990s, and the attention paid by music creators to traditional Chinese musical instruments, more and more music creators have started to try to combine traditional musical instruments with electronic music and explore a range of new forms of musical expression. At first, the combination of traditional Chinese musical instruments with electronic music was mainly based on electronic synthesizers, and the timbre produced by synthesizers was the main component of the music, resulting in a number of distinctive works. As technology develops and music creators become more adept at combining the two, the ways of combining the two have become increasingly diverse, such as adjusting the timbre of traditional instruments through real-time sampling and digital plug-ins, using improvisation, and the use of digital plug-ins.

Both traditional Chinese musical instruments and electronic music have their own unique musical and cultural roots. Traditional Chinese musical instruments originate from ancient China, and each instrument has a unique sound and playing technique. The history of some traditional musical instruments can be traced back thousands of years, which is an important part of traditional Chinese culture and represents the essence of traditional Chinese music. Traditional Chinese musical instruments are usually unique and easily recognisable, some of the tones they produce imitate the sounds of nature, and their playing techniques are varied and complex, with strong expressive power that can subtly convey the mood and meaning of the music.

The varieties and types of electronic music continue to evolve and change. With the continuous progress of audio editing technology and the expansion of the music market and audience, more and more musicians are beginning to combine traditional Chinese musical instruments with electronic music or electronic music elements, as mentioned above, and explore new forms of musical expression. In fact, the combination of traditional Chinese instruments and electronic music has existed since the 1990s, but due to the limitations of audio technology and equipment at that time, as well as the lack of market demand and distribution opportunities, creators have not progressed in exploring this form of music as much as they have in recent years. However, in the twenty-first century, thanks to advances in sound editing and processing technology, interest in works that combine traditional Chinese instruments with electronic music has increased. Based on the basic structure of traditional Chinese instruments and electronic music, music creators continue to use new music plug-ins, editing and digitisation techniques to create new and exciting music.

The fusion of traditional Chinese musical instruments and electronic music can not only satisfy the needs of modern music lovers and listeners for the novelty and diversity of musical forms, but also has important historical and cultural significance. The fusion of traditional Chinese musical instruments and electronic music can not only fulfil the needs of modern music lovers and listeners for novelty and diversity of musical forms, but also has important historical and cultural significance. Traditional Chinese music is an important part of Chinese culture, reflecting China's long history and cultural traditions. On the other hand, electronic music is a form of music that emerged after the 20th century and has attracted the increasing attention and love of young listeners due to its high degree of freedom and creativity. Therefore, the fusion of traditional Chinese musical instruments and electronic music can, to a certain extent, not only enhance the attention of today's young music audience to traditional Chinese musical instruments, but also promote the commercial value of the inheritance of traditional Chinese music and culture.

Meanwhile, in today's music market, there is also a broad market demand for works in the fusion style of traditional Chinese instruments and electronic music. Different types and styles of music creators, music production companies and musicians are gradually paying attention to and experimenting with this new form of music fusion, as well as exploring more related forms of musical expression and development directions. The advantage is that the sounds of traditional music are added to the most common styles of electronic music, giving the piece a modern and avant-garde sound, but at the same time leaning towards traditional Chinese styles in terms of tonal expression. However, this type of music is more fixed in its composition, including the tempo of the music, the rhythm of the drum kit, the use of column chords and synthesisers, etc. Therefore, there tends to be less development for the unique playing techniques of Chinese traditional instruments in the melody arrangement process.

**Conclusion.** Thus, by analysing the characteristics of traditional Chinese musical instruments and the development of electronic music, it can be concluded that the fusion of traditional Chinese musical instruments and electronic music is a feasible and modern, mature new musical style and creative form. Moreover, there are already some fusion works that have already emerged that have been recognised and noticed by the audience. In the following section, we classify and analyse the creation and fusion of traditional Chinese musical instruments and electronic music according to the musical works that have a high degree of attention in the current music market or are more mature. The fusion of traditional Chinese musical instruments and electronic music is currently a popular trend in the field of domestic musical creativity. This fusion allows traditional music to be better disseminated and developed, to utilise the uniqueness of traditional musical instruments in different musical styles, and to bring new stylistic offshoots and cultural connotations to electronic music.

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## FEATURES OF ART INTERACTION IN PEKING OPERA

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This paper explores artistic interaction in Peking Opera in depth. By drawing on stage performance and cultural communication theories, it comprehensively analyzes the interaction between actors and the audience during performances, how the unique stylized forms of Peking Opera resonate with audience understanding, and the novel interaction forms emerging in the new media era. The study reveals that Peking Opera's art interaction is characterized by strong ritual, profound cultural inheritance, and seamless online-offline integration. These features not only vividly display its artistic allure but also play a fundamental role in cultural inheritance, offering innovative perspectives for its modern-day development. *The purpose* of writing this paper is to examine the peculiarities of the interaction of arts in Peking Opera and to reveal the role of opera in communicating with the audience.

**Material and Methods.** The material for writing this article was the scientific works of Chinese scholars and the characterisation of musical works written in the genre of Peking

opera. In the process of this research, biographical, historical-archival and comparative methods were used.

**Results and discussion.** Chinese traditional opera theatre is fundamentally different from European opera. As Xu Chengbei, a contemporary Chinese theatre scholar and researcher at the Chinese Academy of Arts, points out "between Western opera and Chinese theatre, which have different systems, cannot be equated. Classical opera of the West is regarded as a "refined" art, while Chinese opera is considered a mass art, which can be watched and listened to anywhere – in major centres and backwoods – by the most diverse categories of spectators – avid theatregoers, ordinary old people, children, women" [1, p. 65].

Chinese opera differs from European opera in many respects: not only at the literary-dramaturgical, content and aesthetic levels, but also in terms of performance technique, vocal pronunciation, the share of orchestral accompaniment in opera, the use of choreographic elements, acrobatic techniques. In general, Chinese opera is a fusion of various arts – music, choreography, theatre, literature, plastic arts, fine arts, circus arts and martial arts.

Peking opera (called "jingjiu" - "capital performance" in Chinese) is the most perfect form in the Chinese theatre tradition and crowns the thousand-year history of the development of theatre art in this country. The genre was born in Beijing around 1840. It is a unique genre that impresses with its stage uniqueness and external colourfulness.

Peking opera largely unites almost all kinds of Chinese traditional arts: literature (drama, poetry), music (singing, recitative, recitation, instrumental music), dance (body plasticity, gesture and mimicry techniques), painting (costume and make-up symbolism), circus skills (acrobatics, martial arts traditions) and so on. All these arts and artistic methods are synthetically used in "musical drama", as Beijing opera is also called, to portray both plots and characters. The foundation of Beijing opera, like Chinese traditional theatre in general, is music.

In the West, the connection between melody, singing and dance weakened over time, placing drama and musical theatre on opposite sides of the theatre genres. In China, however, this connection remained so essential that it formed the classical (traditional) musical drama, shiqiu, which still exists today. It is music in the Chinese theatrical tradition that serves as the initial basis for the creation of the theatrical canon, subordinating to the unified principles of harmony the stage existence of the actor, every detail of the stage action, props, colours and ornaments, costume and make-up and so on. Music in Beijing opera is not only a means of communication, but also an expression of "time-space", which is shaped by the rhythms of yin-yang separations and reunions.

As China's cultural gem, Peking Opera has a long-standing history, with rich heritage and unique charm. Artistic interaction, an integral part throughout its development, has transformed from traditional theater – based exchanges to diverse modern-day scenarios. This interaction serves as a crucial bridge for emotional connection between performers and audiences and is central to the inheritance and evolution of Peking Opera culture. Thoroughly studying its features is essential for grasping the essence of Peking Opera and promoting its inheritance and innovation in contemporary society [2].

Beijing opera has a strict system of dramatic roles: sheng (male characters), dan (female characters), jing (disguised male characters) and chou (comedians). It fully expresses the peculiarities of Chinese traditional theatre, manifested in the strictness of form and the unchanging nature of the role performed by the actor. All this determines the integrity of the performing system – both dance and vocal performance, and thus of the performance as a whole.

Stage Performance Theory highlights the dynamic mutual influence between actors and the audience. In Peking Opera, actors convey stories and emotions through singing, acting, and acrobatics, while audience reactions, such as applause and cheers, can directly impact the performance rhythm and actors' mood. Cultural Communication Theory posits that culture interacts with audiences through various symbols. Peking Opera, with its distinct



facial makeup, costumes, and arias, acts as a carrier to achieve cultural inheritance and communication.

Performances in Peking Opera are rich in ritual nature. When actors present outstanding segments, the audience's synchronized cheers not only recognize the performance but also uphold a long-standing interaction ritual. Actors, in turn, adjust their performance rhythm and intensity according to these reactions. The highly stylized forms, like different facial makeups representing diverse character personalities, gradually build a tacit understanding and interaction with long-time audiences. In the new media era, online-offline integration has become a new norm. Online live-broadcasts and short-videos expand the reach of Peking Opera, allowing for real-time audience feedback, while offline workshops and lectures offer immersive experiences.

In Chinese traditional theatre, everything has a canon, and movements such as turns, falls, swings and strokes are inseparable from the canon. The canon is the basic technical vocabulary of opera performance. There are canons for four skills – singing, recitative, gesticulation and acrobatics – and among these, gesticulation and acrobatics are categorised as action canons.

**Conclusion.** Peking Opera's art interaction exhibits unique characteristics that have developed over time and are a significant manifestation of its cultural value. However, it currently confronts challenges such as an aging audience base and insufficient online interaction depth. In the future, it is imperative to further explore the potential of artistic interaction, innovate interaction forms, attract younger generations, and ensure the continuous prosperity of Peking Opera art in modern society.

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## INFORMATION TECHNOLOGY IN ARTISTIC CREATION IN MUSIC AND DANCE

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With the advent of the 21st century, the rapid development of information technology has had a profound impact on various fields, and the field of art is no exception. Information technology gives art more possibilities, making artistic creation more innovative, interactive and diverse. Information technology injects new vitality into music and dance art, broadens the boundaries of artistic creation, and enhances the interactivity and dissemination of artistic works. At the same time, information technology not only improves the efficiency and quality of music and dance art creation, but also provides artists with unprecedented innovation space [1].

The purpose. This paper will explore the application and embodiment of information technology in contemporary music and dance art creation.

**Materials and methods.** The research adopts the literature research method, selects authoritative academic journals and papers in the field of music and dance creation in professional journals and academic databases, and deeply studies the application of computer music production and stage technology in creation from the perspectives of technical characteristics and innovations, and takes "Yungong Xunying" and the dance drama "Du Fu" as

cases to explore the technical principles and artistic values behind them, and provide valuable insights and suggestions for the development of related fields.

**Results and discussion.** Information technology has brought unprecedented convenience and unlimited innovation possibilities to the field of music and dance creation. Very evident in the field of music composition. In China, most music creators have abandoned the traditional way of creating and started to use professional music production software, such as AU and Cool edit. These powerful software covers recording, mixing, editing, and other functions, greatly improving the efficiency of music creation. With these software, creators can easily turn their musical ideas into reality, such as "On the Shore of Lake Baikal", "Little Apple" and other well-known music production software. At the same time, the use of these software has also reduced the cost of music creation, giving more talented ordinary people the opportunity to showcase their works, further promoting the development of music creation [2]. When it comes to dance creation, information technology also brings more opportunities for dancers to innovate. Some dancers incorporate stage projection techniques in their creative process, projecting images that echo the content of the dance while projecting images that echo the content of the dance, depending on the plot of the dance and the movements of the dancers. This technique not only enhances the visual impact of the dance performance, but also enables the audience to feel the emotions and artistic conceptions expressed by the dance more intuitively in the process of appreciating the dance [3].

**Conclusion.** By analyzing the possibilities offered by information technology for music and dance creation, we can draw the following conclusions:

1. Information technology has opened up new ways for music and dance creation, enriched the methods of creation, and made artistic creation break through traditional restrictions and show a more diversified development trend.

2. Artists should take into account the opportunities and challenges brought about by the use of information technology. It is necessary to actively make use of the advantages of information technology to improve the efficiency and quality of creation.

3. Information technology will continue to evolve in the field of music and dance creation. With the advancement of technology, more advanced methods of music creation will emerge, and dance creation can also use more advanced stage projection technology to create better works of art.

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## POSSIBILITIES OF USING THE TROMBONE IN ENSEMBLE PERFORMANCE IN CHINA

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The trombone, known as the "pull tube horn" due to its reliance on sliding telescopic tubes for tone and pitch control, is an important and ancient brass instrument in Western music with a long history. It has a pure tone, high pitch, short and vigorous rhythm, and has evolved to become the leading instrument in Western jazz, earning it the title of "King of Jazz." After its introduction to China, the trombone has primarily been used in jazz or

symphony orchestras, unlike the trumpet, which has been more closely integrated with Chinese national vocal music. However, China also has a history of traditional trombones (commonly known as trumpets) used by multiple ethnic groups, though they differ from Western trombones in construction and tone. *This paper aims* to investigate the possibility of ensemble performance of Chinese national vocal music accompanied by trombone based on their respective characteristics to promote trombone localisation.

**Material and Methods.** The methodological basis for writing this article is the scientific works of Chinese scholars, which reflect the musical characteristics of the trombone and the possibilities of its integration with Chinese vocal performance. The methods used in the process of writing the article were: study and analysis of scientific literature on the research topic, historical-archival and comparative methods, musicological analysis.

**Results and discussion.** The trombone, with a history of over two thousand years in the West, has been used by many excellent musicians in various music forms such as symphony, chamber music, and jazz, fully showcasing its artistic charm and securing its place in the Western wind instrument family. Its main characteristics are as follows:

1. In terms of tone and pitch, the trombone excels in playing majestic, cheerful, short, and loud vocal works with diverse tones ranging from悲壮 to激昂, 奋进 to紧凑, 响亮 to柔和. These effects are achieved on a higher pitch foundation, so the trombone is not suitable for long and broad melodies due to breath consumption during playing. Additionally, the trombone has a delayed response in staccato playing and produces portamento in legato playing, affecting clarity. Therefore, the trombone is commonly used in majestic and loud symphonies and energetic and紧凑的 jazz, where its strengths are fully utilized. When playing悲壮 and fast-paced vocal works, the trombone sounds like heavy rain, continuous and powerful. When playing short,激昂的 melodies, the sound is intermittent and echoing. Despite its advantages, the trombone also has limitations, but its ability to play majestic and powerful music is its main strength. By leveraging its strengths, the trombone can shine in artistic performances.

2. In terms of range and style, the trombone is more versatile. After long development, trombones are categorized into four types based on pitch: Alto Trombone (Eb), Tenor Trombone (Bb without F attachment), Tenor Trombone (Bb with F attachment), and Bass Trombone (Bb with F and G attachments). This wide range allows many excellent composers like Beethoven, Wagner, Tchaikovsky, and Rossini to create diverse trombone works. Beethoven's "Symphony No. 9 in E minor" is lively and紧凑; Wagner's "Die Walküre" is smooth and powerful; Tchaikovsky's "Symphony No. 4" is romantic and full; Rossini's "William Tell" is激昂 and grand. These works demonstrate the trombone's diverse range and artistic appeal.

3. In terms of emotional expression when playing vocal works, the trombone's emotions are closely related to its tone, pitch, range, and style. The trombone can convey various emotions through changes in its sound, whether悲 or喜, 抑 or 扬. Each note of the trombone conveys the emotion of the vocal work. Based on its characteristics in tone, pitch, range, etc., the trombone is particularly adept at expressing joy, excitement,激昂, and perseverance, but it can also showcase romance and humor, leading to a wide variety of trombone works. Specifically, the trombone is very flexible in expressing emotions in vocal works, capable of conveying different moods such as solemnity, passion, and romance. Each heartfelt performance leaves a deep impression.

In the history of Chinese folk music, there were traditional trombones closely associated with the music development of ethnic groups such as Yao, Zhuang, Miao, Yi, Hani, Buyi, Tujia, Uighur, and Han. However, the trombone discussed here refers to the Western trombone, which differs from the traditional Chinese trombone in construction, tone, pitch, and playing method but shares a common point of being majestic and intense. The Western trombone has been in China for over a century but has not yet been integrated into

the creation and performance of national music. Instead, it has been used in symphony and jazz performances. The existence of traditional Chinese trombones indicates that Chinese national vocal music has a suitable artistic foundation for the development of trombone. Therefore, from the perspectives of both national music development and world music cultural exchange, there is a necessity for the ensemble performance of trombone and Chinese national vocal music to promote the localization and nationalization of the trombone.

The analysis of the possibility of ensemble performance of trombone and Chinese national vocal music is due to two aspects. First, Chinese national vocal music has a history of using trombones. Although different from Western trombones, they share similarities in tone effects. Thus, the Western trombone can potentially achieve good ensemble effects with Chinese national music, possibly even surpassing expectations. Second, over the past century, many have explored the integration of trombone with Chinese national vocal music. For example, the military band's performance of the "National Anthem of the People's Republic of China" using the trombone is a case of ensemble between trombone and Chinese national vocal music. Additionally, some orchestras have attempted to ensemble the trombone with the suona to perform the classic Chinese tune "Cang Hai Yi Sheng Xiao." These practical explorations provide a solid foundation for the ensemble.

**Conclusion.** On a macro level, the ensemble of trombone, a Western instrument, with Chinese national vocal music represents the exchange and integration of different ethnic music cultures, a trend in global music development. On a micro level, the combination of the trombone, a symbol of Western vocal art, and Chinese national vocal music, a symbol of Chinese music, is an innovation for both. This ensemble can help the trombone take root in Chinese vocal art, promoting its localization and nationalization. Moreover, the trombone can be used not only for ensemble performances but also for creating Chinese national vocal music works and education. This exploration is just the beginning of the trombone's localization in China. By using the trombone for creation, education, and ensemble performances of Chinese national vocal music, we can contribute more excellent and fresh works to the world of music and open a new window for the world to understand Chinese national vocal music.

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## PECULIARITIES OF THE PERFORMING STYLE OF PIANIST SERGEI RACHMANINOFF

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In the work of Sergei Rachmaninoff, the areas of performance and composition are characterised by close interaction. C. Rachmaninoff was an outstanding pianist, which is reflected in his own compositions, which reveal many innovations in the sphere of performing art. One can speak of Rachmaninoff's synthetic approach to the creation of musical works: acting as a composer, he understood the specifics of the performer's work. The pianist's work on Rachmaninoff's works requires attention to the elements of musical language and to the numerous performance nuances of the musical text. *The purpose* of this article is to examine the individual features of Sergei Rachmaninoff's piano style.

**Material and Methods.** The material for writing this article is the scientific works of Russian and Belarusian scholars, including an analysis of S. Rachmaninoff's musical style and a characterisation of his individual performance style as a great pianist of the 20th century. The methods used were: biographical, historical and archival, and the method of musicological analysis.

**Results and discussion.** Performing work accompanied Rachmaninoff throughout his life. The intensity of his performances was very great. Behind Rachmaninoff's enormous success as a performer was the persuasive power of a great, sincere and serious artist who was able to awaken the innermost strings of the human soul with his art. Rachmaninoff's performance constituted an epoch in the development of the piano-concert style. Rachmaninoff is as brilliant in the performance of his music as he is in the works of other composers. His interpretation is always an act of inspiration and creativity. Rachmaninoff believed that a composer-interpreter who has a "keen sense of musical colour" and "whose imagination is highly developed by nature has an advantage over a mere artist", but "any good pianist has the right to his own interpretation" [1].

A specific feature of the pianistic mastery of Rachmaninoff's works was their extraordinary dynamic power. It manifests itself in mighty chords and in prolonged pressurisations of incredible force. No less "Rachmaninovian dynamics" is characterised by his famous rhythmic style, which is striking in its originality, flexibility and extraordinary freedom. The rhythm of Rachmaninoff's interpretations is the inner core, the vital rhythm of his own personality and his sense of Time. Rachmaninoff's performing art does not tolerate the slightest approximation or understatement. Hence the unusual relief of Rachmaninoff's themes. In the field of intonation, Rachmaninoff acts as a vivid representative of the national tradition of Russian pianistic art.

The basis of S. Rachmaninoff's creative method was melodic thinking coming from the traditions of the Russian pianistic school associated with the vocal interpretation of the sound of the piano. S. Rachmaninoff's innovation was also the introduction of the concept of concept into the field of interpretation, which testifies to the composer's new, conscious approach to the performing art. "When starting to study a new work, it is extremely important to understand its general concept, it is necessary to try to penetrate into the composer's basic idea, to form a correct idea of the work as a whole", S. Rachmaninoff wrote [2]. Under the concept he understood the system of connections and structural plans of a musical work. Therefore, a pianist's work on Rachmaninoff's compositions requires a deep understanding of their concept.

The individual features of S. Rachmaninoff's piano style are clearly manifested in the area of melodic and textural means and the interpretation of performance nuances. A great role in the composer's works is given to the melodic beginning, which is connected with the need for delicate intonation work, with sound saturation and dense touch. Depending on the composer's choice of textural principles, the performer of his piano works should present either a monolithic, multi-layered interpretation of the texture or take into account the detail of the musical fabric. However, attention to performance nuances should not compromise the integrity of the form and the dramaturgical orientation of the work. The pianist needs to build a structural plan for the work, to work out the links between various thematic, melodic, intonation and textural elements, which will help to gain a true understanding of the concept of the work. On the one hand, S. Rachmaninoff inherits and continues to develop Russian musical traditions established by 19th century composers and pianists, and on the other hand, the stylistic features of his pianism relate to the context of 20th century piano performance art imbued with intellectualism.

**Conclusion.** Rachmaninoff's piano work is the pinnacle of Russian pianism. As one of the greatest pianists in the history of piano art, he has in many ways predetermined the model

of the modern performing style. The pianist's peculiarities in working on the melodic beginning are connected with the need for subtle intonation work with sound. The textural principles of Rachmaninoff's works set the pianist the task of showing both a monolithic, multi-layered interpretation of the texture and a detailed musical fabric. The pianist must pay special attention to creating a concept for interpreting the work being performed. The historical significance of Rachmaninoff's work as a pianist is that he summarised the high traditions of world Romantic performance and gave powerful impulses to the development of pianistic art in later times.

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## THE FUSION OF TRADITIONAL CHINESE DANCE AND WESTERN BALLET IN THE 1950s

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The mid-20th century marked a significant period of cultural exchange between China and the West, particularly in the arts. This study explores the fusion of traditional Chinese dance and Western ballet during the 1950s, a time when China was undergoing profound political and social changes.

The goal of this research is to analyze how these two distinct dance forms interacted, influenced each other, and created a unique hybrid art form. The relevance of this study lies in its contribution to understanding cross-cultural artistic exchanges and their impact on global dance traditions. By examining this fusion, the research sheds light on the broader dynamics of cultural adaptation and innovation during a transformative era in Chinese history.

**Material and Methods.** This research employs a multidisciplinary approach, combining historical analysis, dance studies, and cultural theory. Primary sources include archival materials such as performance programs, photographs, and interviews with dancers and choreographers from the 1950s. Secondary sources consist of scholarly articles, books, and critiques on Chinese dance and ballet. The study also incorporates visual analysis of recorded performances and choreographic notes to identify key elements of fusion, such as movement vocabulary, thematic content, and stylistic adaptations. Comparative analysis is used to highlight the similarities and differences between traditional Chinese dance and Western ballet, as well as the ways in which they were integrated [1].

**Results and Discussion.** The findings reveal that the fusion of traditional Chinese dance and Western ballet in the 1950s was driven by both artistic experimentation and political motivations. On one hand, Chinese dancers and choreographers sought to modernize traditional forms by incorporating ballet techniques, such as pointe work and extended lines, while retaining the expressive gestures and storytelling elements of Chinese dance. On the other hand, the Chinese government promoted this fusion as part of its cultural diplomacy efforts, aiming to showcase China's ability to blend Eastern and Western traditions. Key

examples include the creation of works like \*The White-Haired Girl\*, which combined ballet's technical rigor with Chinese folk dance's narrative richness [2].

The discussion highlights the challenges and successes of this fusion. While some critics argued that the integration diluted the authenticity of both traditions, others celebrated it as a groundbreaking innovation. The study also examines the role of individual artists, such as Dai Ailian, who played a pivotal role in bridging these two worlds. The results suggest that the fusion was not merely a superficial blending but a profound reimagining of both dance forms, resulting in a new artistic language that resonated with audiences both in China and abroad [3].

**Conclusion.** The fusion of traditional Chinese dance and Western ballet in the 1950s represents a significant moment in the history of dance, illustrating the potential for cross-cultural collaboration to create innovative art forms. This research underscores the importance of cultural exchange in shaping artistic traditions and highlights the complex interplay between politics, identity, and creativity. By examining this historical case, the study offers insights into the ongoing dialogue between Eastern and Western dance traditions and their continued evolution in a globalized world. The findings contribute to a deeper understanding of how art can serve as a bridge between cultures, fostering mutual appreciation and innovation.

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## ОТРАЖЕНИЕ ОБРАЗА МУЗЫКАНТОВ В ЖИВОПИСИ

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Художники разных исторических эпох часто обращались к теме музыки в своих произведениях. Есть множество картин, где запечатлены музыканты и музыкальные инструменты, которые не только создают представление о культурной жизни своего времени, но и несут образно-символический, лирический или философский смысл. Музыка и живопись обладают схожей палитрой оттенков. Василий Кандинский соотносил с определенным цветом тот или иной музыкальный тембр: голубой ассоциировался у него с тембром флейты, красный – трубы, синий – виолончели. Выдающийся русский композитор Н. А. Римский-Корсаков обладал так называемым «цветным слухом». Каждая тональность представлялась ему окрашенной в определенный цвет и, в связи с этим имела тот или иной эмоциональный колорит: до-мажор – белый; до-минор – багряный, трагический; ми-мажор – сумрачный, серо-синеватый [1]. Любое творчество предполагает раскрытие и самовыражение автора, некую демонстрацию собственных переживаний. Творец предлагает зрителям и слушателям разделить его мысли и чувства, трансформируя это сквозь собственные фильтры восприятия. Многие художники вдохновлялись музыкой. Цель написания статьи – рассмотрение особенностей воплощения образа музыкантов в живописи.

**Материал и методы.** Материалом послужил анализ литературных источников по проблеме исследования. Используются методы анализа научной и научно-методической литературы; наблюдения, обобщения.

**Результаты и их обсуждение.** В художественном и музыкальном искусстве есть общие категории, например, ритм, композиция, жанр, пропорции. Согласно мнению Д. В. Бриткевич, о музыкальном и изобразительном искусствах «каждое является изобразительным и выразительным в равной степени» [2, с. 53]. Возможно, именно поэтому они часто пересекаются или действуют сообща. И картины, и музыкальные произведения воздействуют на эмоции и чувства человека, передают внутреннее состояние и идею создателя. В обоих случаях мы можем проследить определенное настроение, историю, смысл и посыл созданного шедевра. Тесная связь музыки и живописи способствовала тому, что много художественных сюжетов дополнялось инструментами, а порою и играло в них главную роль. Музицирующие персонажи часто держали в руках символический инструмент, который подразумевал некий контекст. Поэтому такие полотна наполнены не только красотой, но и глубокими идеями, которые закладывал художник. Художники часто использовали динамичность и ритмичность изображения, придавали персонажам плавность движений, чтобы подчеркнуть музыкальную составляющую картин. Также можно отметить использование более яркой и насыщенной палитры или же передачу настроения с помощью соответствующих оттенков. Творцы воплощали восхитительные произведения, глядя на которые, зритель может буквально услышать звучание музыки.

Взаимосвязь музыки и живописи – это диалог двух великих искусств, где кисть и холст стремятся запечатлеть неуловимую сущность мелодии, ритма и эмоций, воплощенных в образах музыкантов. На протяжении веков живописцы находили вдохновение в мире звуков, создавая произведения, которые не только демонстрируют виртуозность исполнителей, но и раскрывают их внутренний мир, их связь с искусством и зрителем.

Ранние примеры изображения музыкантов в живописи можно найти в античности и Средневековье. Фрески, мозаики и миниатюры того времени часто изображали певцов, играющих на лирах, флейтах и других инструментах, в контексте религиозных обрядов, мифологических сцен или придворных развлечений. Эти работы, как правило, носили декоративный характер, подчеркивая важность музыки в культурной жизни общества, а образы музыкантов служили символами гармонии, красоты и божественного вдохновения. Эпоха Ренессанса принесла с собой новый взгляд на искусство и на человека. Музыканты стали рассматриваться не просто как исполнители, а как творческие личности, способные выражать глубокие чувства и идеи через свою игру. Художники, такие как Леонардо да Винчи, Рафаэль и Тициан, изображали музыкантов с большей реалистичностью и психологической глубиной, акцентируя внимание на их индивидуальности, эмоциях и взаимоотношениях с другими персонажами. Например, на картинах, изображающих музицирование, можно увидеть сложные композиции с участием разных инструментов, а лица музыкантов выражают сосредоточенность, страсть и наслаждение. В эпоху барокко музыка и живопись достигли новых высот в своей экспрессивности и драматизме. Художники, такие как Караваджо, Рембрандт и Рубенс, использовали яркие цвета, динамичные композиции и контрастные светотени, чтобы передать мощь и величие музыкальных произведений. Музыканты на их картинах предстают как герои, погруженные в мир звуков и эмоций, их лица искажены страстью, а движения полны энергии. Особенно популярными становятся изображения оркестров, оперных сцен и религиозных концертов, где музыка становится средством выражения высших духовных истин. XVIII и XIX века принесли с собой новые направления в живописи, которые отразились и на изображении музыкантов. В эпоху рококо художники, такие как Франсуа Буше и Жан-Оноре Фрагонар, создавали изящные и чувственные сцены музицирования в аристократических салонах, где музыка служила фоном для флирта,



развлечений и светских бесед. В эпоху романтизма художники, такие как Эжен Делакруа, Каспар Давид Фридрих и Уильям Тернер, стремились передать эмоциональную глубину и драматизм музыкальных произведений через свои картины. Музыканты на их полотнах предстают как одинокие гении, страдающие от непонимания и стремящиеся к идеалу, их игра наполнена тоской, страстью и надеждой.

В XX и XXI веках изображение музыкантов в живописи становится еще более разнообразным и экспериментальным. Художники, такие как Пабло Пикассо, Василий Кандинский и Марк Шагал, использовали разные стили и техники, чтобы выразить свои впечатления от музыки. Кубисты, например, разлагали фигуры музыкантов на геометрические формы, футуристы передавали динамику и ритм движения, а сюрреалисты создавали фантастические образы, в которых музыка переплетается с подсознанием и мечтами. Современные художники продолжают исследовать взаимосвязь музыки и живописи, используя новые медиа и технологии, чтобы создавать интерактивные инсталляции, видео-арт и цифровые картины, которые позволяют зрителю погрузиться в мир звука и изображения.

**Заключение.** Отражение образа музыкантов в живописи – это не просто визуальное представление музыкального мира, но и способ понять и почувствовать музыку глубже. Картины, изображающие музыкантов, позволяют нам увидеть их личность, их страсть к искусству и их связь с окружающим миром. Они напоминают нам о том, что музыка и живопись – это два великих искусства, которые способны дополнять друг друга и обогащать наш мир.

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## Секция 3

# ИННОВАЦИОННЫЕ ТЕХНОЛОГИИ ХУДОЖЕСТВЕННО-ПЕДАГОГИЧЕСКОГО ОБРАЗОВАНИЯ

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## DEVELOPMENT OF CREATIVITY AND ARTISTIC EXPRESSION AMONG STUDENTS IN ELEMENTARY AND SECONDARY SCHOOLS OF CHINA

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In the context of the rapid development of society and the progress of science and technology, innovative thinking has become an important component of the comprehensive development of students. Art education, as an important way of developing creativity and artistic expression among students, plays an indispensable role in the development of innovative thinking. Currently, art education in primary and secondary schools is facing these challenges. This article examines the current situation with art education in primary and secondary schools and a strategy for developing innovative thinking aimed at becoming a reference point for educators. Thus, the study of this topic is relevant and has practical significance.

**Material and methods.** The purpose of the study is to identify the features of the development of creativity and artistic expression among students in elementary and secondary schools in China. In the course of the research, the author used a literature review, a questionnaire survey, case analysis, empirical research and data analysis to conduct a comprehensive reflection and generalization, as well as to put forward practical suggestions and directions for future research.

**Results and their discussion.** In today's world of rapid globalization and informatization, innovative thinking has become an important driving force for personal and social progress. The main task of education is not only the transfer of knowledge, but also the development of innovative abilities of students. As a unique form of education, primary and secondary art education provides students with a good platform for developing creativity and artistic expression through the development of innovative thinking.

In this study, we observed and analyzed drawing courses in different schools and obtained several important results. First, art education courses that implement innovative thinking can significantly improve students' creativity and self-expression. Surveys show that students who participate in innovative projects show richer imagination and unique styles in their work and can go beyond traditional artistic expression [1]. Secondly, the study showed that teachers' teaching methods play a key role in developing students' innovative thinking. Classes that use project-based learning and open discussion of issues can effectively stimulate students' active thinking [2]. In such an environment, students can freely express their ideas and make bold attempts, thereby improving their artistic expression abilities. However, some problems were also noted during the discussion. Some teachers are not sufficiently aware of the development of innovative thinking, and traditional learning models continue to dominate, as a result of which students' creative abilities are not fully developed. In addition, some schools have limited resources and do not have enough materials and equipment to support

diverse artistic creativity, which significantly affects the development of creativity and artistic expression of students [3].

**Conclusion.** Thus, the development of innovative thinking in primary and secondary art education has produced positive results, but there is still a need to improve teacher training, curriculum development, and resource allocation. In the future, schools should pay more attention to the development of innovative thinking and create a more open and supportive environment for art education in order to comprehensively improve the comprehensive development of students and their creative abilities.

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## THE METHOD OF ART TEACHING BY USING NETWORK RESOURCES

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The use of Internet resources in the era of the Internet to teach students issues related to art is becoming a relevant topic of teaching methods. Network education has a great impact on modern art education, including the formation of the concept, characteristics of network interaction and contrast with traditional education. The purpose of the article is to analyze the types of network resources and educational platforms in the context of art education, to identify their role in enriching educational content, providing flexible teaching methods and innovative teaching experience.

**Material and methods.** In the course of the study, the analysis of theoretical sources, observation, analysis of the results of students' educational activities, generalization and systematization of information was used.

**Results and their discussion.** Network education develops rapidly but still faces many problems, and its ideal result has not been fully realized. The concept of educational network is put forward based on the realistic penetration of network into education and the influence of network as an educational idea on practical education. In the field of art education, the influence of educational network is not fully recognized, but ignoring the network will hinder the development of art education. The physical layer, the code layer and the content layer of the network are of great significance to art education at different levels, which promotes the reform of art education in many aspects [1].

The Internet era requires the concept of art education to keep pace with The Times. For example, students' knowledge structure and way of thinking change. Schools can use the Internet to share human resources and hire experts and professors for online communication and lectures.

The source of knowledge is no longer limited to teachers, and the way teachers impart knowledge needs to be changed. At the same time, the teaching of skills and creative expression has new connotations, and the teaching content should be updated timely. The teaching organization form can combine the advantages of class teaching and individual

teaching, and use the network to extend the teaching space, such as after-class discussion and homework correction [2; 3].

In the past, students paid attention to the study of skills, but now they need to master the skills of information integration, and self-study is particularly important. With the development of art teaching methods and the insufficiency of network resources, the education management department should advocate teachers to use network resources to carry out teaching.

2. Types of network resources and educational platforms in the context of art education:

Digital art galleries and museums. For example, Google Art and Culture Platform cooperates with many museums to display art treasures in the form of high-definition images and 3D models, providing information such as the creation background of the work, the artist's life and technical analysis. Many museum official websites also provide virtual visit services, and some also use VR technology to bring immersive experience, so that students can break through the limitations of time and space to appreciate art works, feel diverse cultures, and stimulate art interests [4].

Art teaching website. Created by professionals, it offers rich tutorials covering a variety of art forms. Such as "Painting Tutorials Online" from the basic to advanced teaching, there are also specific art media or style of the website. These websites provide students with a self-directed learning platform where they can interact and display their work.

Social media platforms. Platforms such as Instagram, Pinterest and Tumblr have become important venues for art display and communication. Instagram allows artists to share their work and creative process, and students to get inspired and interact; Pinterest is used to collect and organize art resources; Tumblr forms an art community where students can make friends and explore art together.

Online courses and educational platforms. Platforms such as Coursera, EDX and Khan Academy cooperate with universities and art institutions to provide systematic art courses, including art history, painting and other fields, focusing on skill training and theoretical learning, flexibility and convenience, and providing interactive functions, which are ideal learning options for students.

Virtual reality and augmented reality technologies. VR can create immersive art experiences, such as allowing students to walk into a virtual gallery; AR provides additional information to the work and enhances appreciation. Although it is in the development stage, it has great potential and is expected to become an important force in art education [5; 6; 7].

**Conclusion.** To sum up, network resources and educational platforms bring many opportunities for art education, which should be fully utilized and combined with traditional teaching to explore innovation in order to cultivate more art talents.

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## THE ROLE AND IMPORTANCE OF TEACHING DRAWING TO PRIMARY SCHOOL STUDENTS IN THE OPEN AIR

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Classes in the open air play an important role in teaching primary school students, especially in the development of their artistic skills and perception of the aesthetics of the world around them.

**Results and their discussion.** Plein air is not just drawing in the fresh air, but a whole process that brings many positive effects to children. Here are a few key benefits:

- Development of observation: children learn to notice the details of the world around them, the state of nature, the season, expanding their horizons and ideas about the surrounding reality.
- Creative inspiration: Nature stimulates the imagination, helps to find new ideas and develop artistic thinking.
- Improvement of drawing technique: working from nature allows you to better understand perspective, composition and color combinations.
- Emotional well-being: Being outdoors reduces stress, improves mood, and promotes concentration.
- Physical activity: students move, explore the environment, which has a positive effect on their health.
- Social skills: learning is carried out in groups, which helps students learn to interact, exchange ideas and support each other [1; 2].

Classes in the open air help students better understand color, light and perspective, as well as develop observation and creative thinking. Working outdoors contributes to the emotional and aesthetic perception of nature, which makes the learning process more fun and inspiring.

The practice of drawing from nature helps children to develop the skills of depicting objects faster and more effectively, teaches them to concentrate and highlight the main thing in the composition.

At daily drawing classes in the open air, students can not only appreciate the majestic view of the landscapes of nature, but also appreciate the elegance and beauty of architectural buildings created by man, the beauty and harmony of the surrounding nature, centuries-old history, as well as subsequently make their own contribution to the preservation and popularization of culture. Drawing in different conditions, with different colors and landscapes will inspire students to reflect and develop creative abilities, mitigate their impulsivity, develop moral values and worldview, expand horizons, enrich the spiritual world, and motivate them to develop independently.

When drawing in the open air, you can use various teaching methods that will help children develop artistic skills and creative thinking. Here are a few approaches:

- Observation and analysis: students carefully study the environment, analyze color combinations, compare light and shadows.
- Historical and cultural context: Exploring the works of famous artists working in the open air helps children better understand the diverse styles of art.
- Practical drawing from nature: helps to develop a sense of composition, perspective and proportions.
- Trial and error: Students experiment with different techniques, learn to correct mistakes, and find new solutions.

- Group work: the exchange of ideas and joint discussion of works contributes to the development of critical thinking and communication, the creation of collective works in the classroom based on impressions from nature.

- Creative tasks: drawing in different styles, the use of non-traditional techniques and materials [3].

**Conclusion.** Teaching students to draw in the open air allows them to reveal their individuality, develop initiative in aesthetic observation of nature and artistic creativity. Classes contribute to the development of innovative thinking and the ability to learn independently with the help of personalized expressive techniques. At the same time, the practice of drawing sketches deeply integrates the aesthetic perception of the natural landscape with the beautiful traditional Chinese culture, awakens the soul, broadens horizons and promotes cultural heritage.

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## THE SYNERGISTIC EFFECT OF VISUAL MEMORY AND ART EDUCATION: ON THE CULTIVATION OF COGNITIVE CONSTRUCTION AND INNOVATIVE THINKING IN MIDDLE SCHOOL

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In the era of information and rapidly changing technologies, critical thinking, creativity and the ability to innovation become key skills for success in any field of activity. Traditional teaching methods are often focused on memorizing facts and reproducing information, losing sight of the development of these important cognitive abilities. This work explores the synergistic effect of visual memory and art education as a powerful tool for growing cognitive structure and innovative thinking in high school students.

**Material and methods.** From educational experiments, cognitive evaluation, neuroimaging techniques, and comparative and follow-up analysis of teaching groups,

**Results and their discussion.** Memory, an intricate aspect of our everyday life and education, acts as a consistent, unseen connection between past experiences and current cognitive processes. This significantly molds our forthcoming thoughts and actions, allowing us to comprehend various elements and occurrences. Through this unique mental process, we have created an extensive and intricate framework of knowledge. Spanning from the writing age to the present, characterized by digital archives, speech recognition, and diverse technological advancements, the accumulation of our knowledge persists. This wisdom, akin to shimmering stars, merges into a vast expanse of profound understanding, presenting a clear and direct path for delving into the unknown and unraveling the mysteries of our universe.

Middle schoolers hold memory paramount importance, facilitating swift physical and mental development and adaptation. Remarkably, their architectural growth highlights its crucial part in sustaining building stability. Throughout their middle school years, students engage in diverse educational pursuits, ranging from intricate natural science elements to nuanced humanities and social science studies. Memory, with its profound understanding of mathematical reasoning and advanced verbal and literary skills, is crucial for the complete

absorption and combination of knowledge, fostering customized knowledge structures. Proficient memory notably bolsters their comprehension of fresh information, thereby boosting their grasp of intricate ideas and concepts, essential for academic success and laying a strong foundation for future educational or career agendas.

In many fields of education, art education has shown its special importance in cultivating and enhancing students' memory skills. Fine arts courses not only help to enhance the individual's aesthetic appreciation ability and cultivate lofty moral character, but also help people to understand the world more deeply. Art education is not only a simple teaching of painting skills, but also a spectacular journey of deep combination of vision and soul, a strange journey with perception, imagination and creativity as the core. Therefore, art teachers should pay attention to cultivating students' imagination and creativity, so that students can experience the beauty of art through learning art. When students receive art education, they have the responsibility to carefully observe the uniqueness of various works of art in shape, tone collocation, composition and layout, and detail treatment. Based on this, teachers have the ability to guide students to adopt a variety of strategies to deepen their understanding of these art forms, and then establish a complete and logical cognitive structure of art. In teaching activities, we emphasize that students need to maximize their visual memory skills and efficiently encode and store the captured image data in the brain to ensure that these data can be quickly and accurately extracted and applied in the subsequent art creation or work analysis process. In this process, memory is particularly crucial for artists, because these memories are often one of the main sources of their artistic innovation and presentation. For example, when students look at a classical oil painting, they need to deeply remember key factors such as the facial expression, body posture of the characters in the painting, the texture and touch of the clothing, and the clever design and layout of the background.

**Conclusion.** By carefully observing these key details many times, people are able to understand the hidden meaning behind the picture from multiple perspectives, which greatly improves their visual cognition. The memorizing points in these suggestions not only help them to have a deeper understanding of the emotions and core ideas expressed in the works, but also provide them with rich creative inspiration and a reference template for a variety of expression techniques during their independent painting process.

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## METHODS OF DEVELOPING CHILDREN'S CREATIVE ABILITIES AT ART COURSES IN CHINA

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In the system of higher professional preschool education, art courses are an important way to develop the creative abilities and artistic literacy of future preschool teachers. Through systematic art education, students can master the methods and techniques of teaching fine arts in preschool institutions, laying a solid foundation for future preschool education.

**Material and methods.** The role of art courses in the development of creative abilities of kindergarten teachers. Art courses provide students with the opportunity for free expression and exploration, which can effectively stimulate the imagination and creativity of educators. When designing courses, teachers should focus on developing students' innovative thinking and practical abilities. For example, in the Children's Art Education course, students can improve their ability to capture details through observation and sketching, as well as learn how to incorporate these details into children's art education.

**Results and their discussion.** The role of teachers in the art education of children in preschool art education is crucial. Teachers need to develop appropriate learning strategies for children at different stages of development. In the early period (2-4 years), children mostly express themselves using random lines and colors to learn the characteristics of tools and materials. Teachers should provide rich material and create a free creative environment and avoid excessive interference or evaluation. In the next period (4-7 years), children begin to try to depict objects using simple graphic elements and symbols. Teachers can stimulate children's imagination by telling stories, singing nursery rhymes, etc., and help them translate life experiences into paintings. In the schematic period (7-9 years), children gradually develop a more stable pattern. Teachers can teach children to observe and sketch, improve their ability to capture details and features, and introduce basic principles of composition such as symmetry, balance, and density to help children better organize an image.

Teachers can stimulate students' imagination through techniques such as story creation and scenario modeling. When creating stories, teachers can simply start and let students freely continue the story and turn it into a work of art. For example, "There is a talking elf in a mysterious forest," and then let the students imagine the story of the elf's adventures and draw it. Scenario modeling provides students with virtual situations such as "cities of the future," which allows students to design buildings and transportation in the cities of the future. These activities can stimulate the imagination of students and help them create unique works of art.

Critical thinking is an important component of creativity. Teachers can develop students' critical thinking through questions and discussions. For example, when evaluating a work of art, teachers may ask students: "Which part of this painting do you like the most? Why is that?" or "What do you think an artist can improve in?" These suggestive questions encourage students to observe and think from different perspectives, express their own opinions, and thus develop critical thinking skills.

Teachers can develop students' creative thinking by setting challenging tasks for them. For example, when performing manual labor, the teacher gives a task: "Make a container from these materials into which small toys can be placed. It should be both beautiful and practical." Students should think about how to choose materials, design structures, and use tools to complete the task. In this process, students constantly optimize solutions through trial and reflection, thereby developing their creativity and practical abilities.

**Conclusion.** Thus, drawing courses are an important way to develop students' creative abilities in the system of higher professional preschool education. By stimulating students' imagination, developing critical thinking, and improving problem-solving skills, drawing courses can comprehensively promote students' creative abilities. In the future, higher professional preschool education should pay more attention to the development and implementation of fine arts courses, explore more diverse teaching methods and provide support in the training of highly qualified preschool teachers.



# RESEARCH REPORT ON THE SYNERGISTIC DEVELOPMENT OF DANCE AND MUSIC IN THE HISTORY OF CHINESE ART

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Research Report on the Synergistic Development of Dance and Music in the History of Chinese Art

**Material and methods.** This research aims to deeply analyze the synergistic relationship and development context of dance and music in the history of Chinese art, revealing how they influence and promote each other, thereby enriching the connotation and expressiveness of Chinese art.

As important components of Chinese art, dance and music have been closely connected in different historical periods. They not only reflect the social outlook and cultural customs of the time but also have a profound impact on the construction of the Chinese art system and the formation of aesthetic concepts. In - depth research on their synergistic development helps to explore the artistic value of traditional Chinese culture and provides reference for contemporary art creation and cultural inheritance.

A wide range of historical documents from various periods in Chinese history were collected, such as ancient poems, music theories, and dance scores. At the same time, archaeological materials like unearthed cultural relics, murals, and stone reliefs were also referred to. These physical materials vividly display the performance forms of dance and music at that time. In addition, the research results of modern scholars on the history of Chinese dance and music were collected to obtain more comprehensive academic perspectives.

**Results and their discussion.** The literature research method was adopted to sort out historical materials and explore the development clues and interrelationships between dance and music in different periods. The interdisciplinary research method was used, combining the knowledge of history, aesthetics, sociology, and other disciplines to comprehensively analyze the social and cultural background of their synergistic development. The image analysis method was employed to interpret the dance and music images in archaeological cultural relics, supplementing the deficiencies of written materials.

1. Primitive Society: Dance and music originated from the production, life, and religious sacrifice activities of primitive humans. They were closely combined, with rhythm being the key element connecting them, and both served primitive worship and group communication.

2. Xia, Shang, and Zhou Dynasties: Dance and music became important parts of the ritual system, with strict hierarchical norms. In the Ya - yue (elegant music) system, music and dance were integrated and used for sacrifices and court ceremonies, reflecting the authority of the ruling class.

3. Qin and Han Dynasties: With the formation of a unified multi - ethnic country, folk popular music and dance flourished. Dance and music became more diverse in form and content, learning from and integrating with each other. Comprehensive performance forms such as "Bai Xi" (a variety show) emerged.

4. Tang and Song Dynasties: The prosperous economy promoted the high - level development of art. Both dance and music reached their peaks in the court and among the people. In the court Yan - yue (banquet music), the coordination between dance and music was exquisite. Folk songs and dances also had their own characteristics, and the two influenced each other in artistic expression and aesthetic pursuit.

5. Yuan, Ming, and Qing Dynasties: The rise of opera art led to dance and music being incorporated into opera performances, becoming important means to shape characters and promote the plot. The synergistic development of the two showed stylized characteristics.

The synergistic development of dance and music in the history of Chinese art reflects the changes in social culture. Political, economic, cultural, and other factors in different historical periods have promoted the continuous evolution and integration of the two. This synergistic development has enriched the forms of artistic expression, enhanced the artistic appeal, and promoted the development of Chinese art aesthetic concepts. At the same time, the mutual reference between dance and music has promoted the innovation and improvement of their respective artistic techniques.

**Conclusion.** Dance and music have always been closely and synergistically developed in the history of Chinese art. From their integration at the origin to their mutual integration and co - evolution in different historical stages, they not only record the development track of Chinese society but also construct a unique Chinese art aesthetic system. Contemporary art creation should attach importance to the synergistic relationship between the two, inherit and carry forward this excellent traditional culture, and inject new vitality into the innovative development of Chinese art.

## THE USE OF MODERN TECHNOLOGIES IN THE ARTISTIC EDUCATION OF PRESCHOOL EDUCATION SPECIALISTS IN CHINA

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Within the framework of pre-school art education in higher professional colleges in China, students usually face problems such as a weak artistic base and low learning ability, and it is difficult to achieve ideal results using traditional teaching methods. At the same time, higher professional colleges also face challenges in the field of art education, such as limited academic resources, insufficient student interest in learning, and a lack of practical work skills. These problems not only affect the quality of teaching, but also the consumption of materials needed for drawing places a heavy economic burden on the shoulders of students. The introduction of modern technologies provides an effective solution to these problems and at the same time demonstrates significant economic advantages. This article explores the use of modern technologies in preschool art education, especially in the study of perspective, color, and first-level compositional design.

**Material and methods.** This study analyzes the effectiveness of the use of modern technologies in art education in the framework of preschool education through literature review, educational experiments and audience observation. The research subjects are Chinese college students specializing in pre-school education, who pay special attention to their learning experiences and creative achievements in art courses integrated with modern technology. Through the integration of modern technology into drawing courses, changes in students' color studies, composition development, and ability to innovate are analyzed.

**Results and their discussion.** Modern technologies help students to understand the academic discipline "Perspective". Perspective is an important concept in artistic creation, but students specializing in preschool education usually find it difficult to understand the principles of spatial perspective. In traditional teaching methods, perspective learning is mainly based on hand drawing and theoretical explanations, and students often have to spend a lot of time to master the basic principles and techniques of perspective. The use of digital multimedia technologies, such as

the perspective auxiliary tool in digital drawing software, allows you to automatically create a perspective grid, helping students to more intuitively understand and apply the principle of perspective. Students can observe changes in lines and shapes in real time by moving control points on the grid to learn the law of perspective faster. This intuitive experience not only helps students better understand the principle of perspective, but also stimulates their interest and creativity in three-dimensional spatial imaging.

At the present stage of the development of art education, the use of modern technologies in the study of color is becoming relevant. In traditional painting education, professional colleges require preschool students with little artistic training to use a lot of paints and drawing tools to practice. Students need to buy a lot of paints, brushes, canvas and other drawing tools. For many students, these costs are significant. The use of modern technologies can significantly reduce these costs. Using the drawing software does not require the purchase of expensive paints and drawing tools. Students can practice drawing at any time convenient for them, without using real paints and brushes. This software provides a variety of tools for color selection and matching color combinations. Students can freely try different color combinations and observe color changes in order to better understand and assimilate knowledge about color. This not only saves costs, but also increases learning efficiency and student engagement, as well as reduces waste of resources and environmental pollution during the learning process. At the same time, the interactivity and fascination of modern technology can effectively increase students' interest in learning and help them better master the skills of choosing colors and applying them.

The use of modern technology is also not replaceable in design. Students of higher professional colleges also lack practical work skills, especially when they are involved in creating the environment and manufacturing, they often have to repeatedly change and adjust the project plan, which takes a lot of time and labor intensity, and also leads to the loss of materials. Using digital drawing software, students can complete the design of a composition in a virtual environment, freely change the position, size and shape of elements, and quickly create various design plans. After determining the final plan, students will create an environment that solves the problem of lack of practical work skills and waste of resources in traditional education. In addition, visualization and the possibility of modification of modern technologies allow students to more intuitively see the design effect, adjust and optimize the design plan in a timely manner, thereby increasing their design abilities and aesthetic level.

**Conclusion.** Modern technologies have brought new opportunities and changes to art education in preschool education. In the future, art education should make more active use of modern technologies, explore more diverse learning models, and develop more artistic talents with innovative and practical abilities. The use of this technology is also a useful guideline for other areas of art education and contributes to the innovative development of the entire art education industry.

## **THE INFLUENCE OF INFORMATION TECHNOLOGY ON THE CLASSROOM TEACHING OF CHINESE NATIONAL DANCE**

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Since the 21st century, the rapid development of information technology has profoundly changed the classroom teaching of Chinese folk dance and pushed it to a new height. The application of information technology has not only changed the way of classroom, but also changed the way of teaching, so that the diversity of classroom and teaching has been

enriched and developed. The result is that students learn more interesting, and finally make the enthusiasm of learning improve.

The purpose: to understand how information technology is applied to strength the classroom, which brings innovation and transformation, what are the positive influence, and there is what still needs to solve the problem.

**Materials and methods.** This paper uses the case analysis method, questionnaire survey method . First of all, take "A Big River" and "Peacock Dance" as examples, analyze how they use information technology to transform into video courses, and how to use information technology to decompose dance movements, show more aspects of the body amplitude, and how to apply it to the actual course, and how to play an excellent effect. Secondly, questionnaire survey was adopted to sample the students and teachers in the national dance class using information technology, and to ask them whether their satisfaction with the class was improved or decreased before and after the use of information technology.

**Results and discussion.** The application of information technology such as multimedia teaching and online teaching platforms can effectively improve the teaching effectiveness of ethnic dance. Teachers can use rich audio-visual materials, such as videos and animations, to help students better understand dance movements and performance techniques.

The application of information technology makes the classroom more lively and interesting, enhancing students' awareness of participation. Through online interactive platforms and social media, students can continue to communicate and learn after class, promoting interaction between teachers and students as well as among students.

Information technology has promoted the transformation of traditional dance teaching models. Teachers can adopt new teaching models such as flipped classroom and blended learning to make teaching more flexible and personalized, meeting the learning needs of different students.

**Conclusion.** Information technologies such as multimedia teaching and online teaching platforms can effectively improve the teaching effectiveness of ethnic dance. Teachers can use rich audio-visual materials, such as videos and animations, to help students better understand dance movements and performance techniques. The application of information technology makes the classroom more lively and interesting, enhancing students' sense of participation.

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## APPLICATION OF INFORMATION TECHNOLOGY IN MUSIC PERSONALIZED TEACHING IN THE FUTURE

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In the future, the application of information technology in personalized music teaching aims to use intelligent algorithms, big data, virtual reality and other advanced technologies to provide students with customized learning resources, real-time feedback and evaluation, enrich teaching methods, and promote teacher-student interaction, so as to meet the

diversified learning needs of students and improve the personalized and interactive music education [1].

The purpose of this article is to analyze the the future application and influence of information technology on music teaching, learning process

**Methods and materials.** AI technology, big data analysis and intelligent music software were used. AI technology can identify students' music preferences and learning styles; Big data analyzes students' learning behaviors and predicts their learning needs; The smart music software provides personalized music creation and instruction.

**Results and discussion.** Explore personalized teaching model. Study how to use future information technology (such as artificial intelligence, big data analysis, etc.) to build a personalized music teaching system, which can provide customized teaching content methods and feedback according to students' learning characteristics, interests, progress and other factors.

To promote the improvement of students' independent learning ability, in the practice of personalized music teaching mode we found that students' independent learning ability has been significantly improved under the guidance of customized learning content and intelligent feedback. Students began to actively explore the field of music they are interested in and made use of the resources provided by the system for self-learning and challenges forming a positive learning atmosphere. This ability to learn independently is not limited to musical skills, but extends to time management, goal setting, and self-assessment.

Improve the teaching effect. Through empirical research, evaluate the application effect of personalized teaching model in music teaching, including the changes in students' learning interest, participation, skill improvement and other aspects, as well as teachers' acceptance and satisfaction of this teaching model [2].

Optimize the music teaching process. Explore the integration of virtual reality and augmented reality technology in music teaching, and how to optimize the music teaching process through virtual instrument teaching, music scene simulation and other ways to improve students' learning efficiency and interest.

Using AI technology to collect students' music preferences and customize personalized learning plans. Using big data analysis, dynamically adjust the teaching content and difficulty to ensure the high efficiency of learning. At the same time, smart music software assists students in their creation, providing real-time feedback and guidance.

Enhancing the inclusiveness and fairness of music education, the implementation of personalized music teaching system has effectively enhanced the inclusiveness and fairness of music education. By intelligently analyzing students' learning characteristics and needs, the system provides tailored learning programs for students with different backgrounds and ability levels, ensuring that each student can learn music at a pace and difficulty that suits them. This personalized learning support makes music education more accessible and equitable, giving more students the opportunity to access and enjoy the charm of music [3].

**Conclusion.** The students' music accomplishment and creative ability improved significantly, and their learning interest and enthusiasm increased. Personalized teaching programs effectively meet the needs of students and promote the diversified development of music education.

In the future, we should continue to deepen the application of information technology in music teaching and explore more innovative teaching models to achieve comprehensive personalized and intelligent music education. At the same time, we focus on technology ethics and privacy protection to ensure the safety and compliance of technology applications.

1. Information technology will greatly enrich the means and resources of personalized music teaching and improve the teaching effect.

2. Through accurate data analysis and feedback, information technology can help students better master music knowledge and skills.

3. Information technology will promote the innovation and development of music education and promote the modernization process of music education.

4. In the future, information technology will become an indispensable part of personalized music teaching.

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## ART EDUCATION AS A MEANS OF EMOTIONAL SUPPORT FOR CHILDREN WITH SPECIAL NEEDS

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This study focuses on emotional support strategies in the art education of children with special needs. It is aimed at studying effective methods of increasing the psychological stability and social adaptability of special children through art pedagogy. Based on the humanistic theory of education, the principles of art pedagogy and positive psychology, this study combines case analysis and empirical research to systematically analyze the emotional needs of children with special needs in art education and support mechanisms. Through the practice of art intervention with special groups such as children with autism and intellectual disabilities, it has been found that strategies such as structured art activities, individual learning, and collaboration between home and school can significantly improve children's emotional expression and social interaction abilities. The results of the study provide theoretical support for the wider application of art pedagogy in special education. At the same time, it calls for increased investment in resources and teacher training at the policy level to promote the equitable development of the education system for children with special needs.

**Methods and materials.** This study uses a mixed research method that combines qualitative and quantitative data to build a multidimensional analysis system. Theoretically, it combines the systematic development by Rogers (1969) of emotional support in the humanistic theory of education, the mechanism of non-verbal communication in art pedagogy by Malchiodi (2012) and the positive psychology of Seligman (2002) in terms of strengths, forming a three-dimensional theoretical model of a "personality-oriented approach", artistic self-expression as a means and positive development as a foundation". The empirical study consists of two stages: during a 12-week structured art experiment conducted at a special school in Zhejiang. The researchers observed changes in social interaction and anxiety levels in children with autism through means such as painting and pottery. At the same time, data was collected from observation records, parent surveys, and psychological scales. For children with intellectual disabilities, a qualitative analysis was conducted of the results of using colored and tactile materials (such as clay and sandpaper) in drawing courses at two schools, combined with teacher evaluations and student work. At the same time, a

questionnaire survey was conducted among 50 special education teachers and 30 parents. The data show that 83% of teachers agree that individual learning significantly increases students' interest in participation, but 65% of respondents reported a lack of professional training and suitable educational materials (June 1, 2016). This result confirms the structural contradiction between the supply and demand for art pedagogy resources.

**Results and discussion.** A review of the literature showed that domestic and foreign studies show that art education has a unique value in the rehabilitation of special children. Zhou Hong (2007) noted that art pedagogy helps children with special needs to release emotions through non-verbal means, and its effectiveness has been widely confirmed in various countries. Yin Hong (2023), in the course of practical research based on museum resources, discovered that art pedagogy courses can effectively promote emotional self-expression and cognitive development of special children. Shao Xueyuan (2018) also suggested that the expressive and playful characteristics of art pedagogy correspond to the psychological needs of special children, especially in terms of improving aggressive behavior and increasing self-efficacy. However, existing research is mainly focused on theoretical discussions. There is still a lack of empirical analysis of localization practices, and cultural differences and limited resources need to be more carefully considered.

Art education demonstrates its unique value in providing emotional support to children with special needs, and its mechanism of action has been confirmed by numerous studies. Creating a low-irritant environment can effectively reduce anxiety in children with autism. For example, using soft lighting and natural materials to create an art space provides them with a safe field for emotional release (Yin Hong, 2023). Individual learning strategies for children with intellectual disabilities, such as turning creative tasks into achievable activities such as creating textural collages and supplementing them with positive reinforcement, can significantly increase their engagement and self-efficacy (Zhou Yuanyi, 2018). Research on home-school collaboration also shows that artistic interactions, such as parent-child drawing together, can reconstruct the model of family communication and promote effective emotional bonding (Liu Yingjun et al., 2018).

However, there are still many obstacles in the way of practical progress. There is a widespread shortage of teaching staff in special education institutions in central and western China. Most schools use general practice teachers as art educators, which limits the professionalism of the activities carried out (June 1, 2016). Some families question the scientific nature of art pedagogy and prefer traditional rehabilitation methods, which leads to a decrease in the effectiveness of cooperation between the home and the school (Feng Wei, 2015). In academic research, existing assessments are mainly based on subjective observations and are not supported by data from standardized psychological scales (Zhou Hong, 2007).

In general, art education creates the basis for the psychological rehabilitation of children with special needs through non-verbal self-expression. The integration of art pedagogy and positive psychology in various disciplines, combined with a mechanism for collaboration between home, school and community, can have a significant effect. Future efforts should focus on improving teacher training, developing on-site assessment tools, and optimizing resource allocation through policy. Exploring the combined use of art education with music and drama therapy will open a new path for building an ecosystem of inclusive education and is of great practical importance for improving the support system for special education.

**Conclusion.** Art education plays an indispensable role in providing emotional support to children with special needs. Its value lies not only in developing skills, but also in achieving psychological rehabilitation through non-verbal self-expression. Research

shows that a comprehensive strategy combining humanistic care, art therapy, and positive psychology can significantly enhance the effect of intervention. In the future, it is necessary to strengthen teacher training, optimize resource allocation, and explore models of interdisciplinary integration (for example, in combination with music therapy). This study offers new insights for equality in special education. It calls on policy makers and educational institutions to attach great importance to the health-improving function of art education and to create a more inclusive environment for the development of children with special needs.

## **ОСОБЕННОСТИ ВЛИЯНИЯ ИСКУССТВЕННОГО ИНТЕЛЛЕКТА НА ХУДОЖЕСТВЕННОЕ ОБРАЗОВАНИЕ**

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Информационное общество требует от современного человека способностей быстрого обучения, переобучения в течение всей жизни, адаптации к стремительно меняющимся социальным условиям и жизни в новых условиях информационного социокультурного пространства. Традиционным формам образования сегодня сложно справиться с такой задачей. Поэтому широко внедряется новая его форма – образование дистанционное с использованием искусственного интеллекта.

Цель – проанализировать особенности сочетания искусственного интеллекта с художественным образованием.

**Материалы и методы.** Материалом для статьи послужили исследования отечественных и зарубежных ученых, посвященные проблемам использования искусственного интеллекта в художественном образовании. В основе статьи лежит аналитический метод исследования.

**Результаты и их обсуждение.** В момент развития науки и техники интеллектуальные технологии, такие как искусственный интеллект, широко распространились в различных сферах общества. Искусственный интеллект является не только неизбежной тенденцией развития информатизации образования, но и имеет важное теоретическое и практическое значение в коммуникации с традиционным художественным образованием, расширении форм и содержания образования, повышения качества образования и обеспечения образовательного равенства.

«На современном этапе развития общества информационные технологии являются неотъемлемым компонентом системы образования. Реализация данного проекта направлена на повышение качества образования» [1].

В последние годы становятся актуальными исследования, направленные на осмысление и анализ эффективности применения информационных технологий и искусственного интеллекта на повышение художественной грамотности учащихся.

«Искусственный интеллект активно внедряется в процесс обучения и становится, очевидно, что масштабы использования данных сквозных технологий ежегодно будут только увеличивать» [2].

Творческая деятельность в настоящее время постепенно начинает уступать искусственному интеллекту. Компьютерные технологии активно проникают в художественную среду, влияют на творческие процессы, обуславливают феномен цифрового искусства.



Компьютерные платформы по созданию цифровой живописи «разрушают» временные и пространственные ограничения традиционного обучения, расширяют его методы, делают учебный процесс более объемным для интереса к обучению и творчества учащихся, а также привносят новые аспекты в образовательные инновации. Интеграция и взаимодействие дисциплин интеллектуального и художественного образования помогает развить у учащихся творческие способности и способности к самовыражению в цифровую эпоху, чтобы они могли лучше адаптироваться к спросу социального развития на инновационные требования времени.

Высококачественные ресурсы художественного образования, такие как онлайн-курсы по искусству, расширяют доступ к образовательным ресурсам, сокращают разрыв в художественном образовании между городскими и сельскими районами, а также между регионами, способствовать равенству в образовании.

Технология больших данных позволяет анализировать поведение учащихся в процессе обучения и создавать основу для персонализированного обучения; Технология облачных вычислений обеспечивает хранение и быструю передачу образовательных ресурсов, а также оказывает мощную техническую поддержку интеграции интеллектуальных технологий и художественного образования. Интеллектуальные технологии интегрируются в искусство, процесс обучения информатизируется, управление обучением автоматизируется. С помощью онлайн-платформ обучения, интеллектуального программного обеспечения для обучения и других инструментов преподаватели могут легко получать и распространять учебные ресурсы и осуществлять разнообразную педагогическую деятельность.

Интеллектуальные технологии позволяют точно проанализировать особенности и потребности учащихся, чтобы добиться персонализации художественного образования. Студенты самостоятельно выбирают содержание и методы обучения, исходя из собственных интересов и прогресса в обучении. Преподаватели предоставляют индивидуальные рекомендации и обратную связь, чтобы позволить каждому ученику в полной мере раскрыть свой потенциал в изучении искусства и достичь индивидуального роста.

Виртуальная среда позволяет также создавать возможность посещения виртуального художественного. Учащиеся могут оценить произведения искусства и принять участие в создании произведений искусства в новой форме, что повысит реалистичность и интерактивность обучения, а также будет способствовать развитию их интереса в обучении.

Несмотря на важную необходимость и атмосферу художественного образования, основанного на теории информатизации образования, междисциплинарного образования и персонализированного образования, оно сталкивается с такими трудностями, как несоответствие между технологиями и образовательными концепциями, неравномерное распределение ресурсов, недостаточное качество и способности преподавателей.

**Заключение.** Путем исследования инновационных путей и внедрения практических стратегий мы можем эффективно содействовать комплексному развитию, повышать качество и эффективность художественного образования, а также развивать инновационные таланты в области искусства, отвечающие требованиям времени.

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