

**THE APPLICATION OF FINE ART
IN TRADITIONAL CHINESE FEMALE FIGURATIVE PAINTING
(BASED ON THE WORKS OF TANG DYNASTY ARTISTS ZHANG XUAN
AND ZHOU FANG)**

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The Tang Dynasty (618–907 AD) is one of the most brilliant periods in Chinese history, often referred to as its "golden age." It is characterized by developments in calligraphy, architecture, and sculpture. Chinese portrait painting, focusing on images of women, actively developed, providing rich prospects for understanding the cultural concepts of ancient society and their artistic embodiment. Based on a summary of the practice of teaching fine arts in modern Chinese conditions within the genre of the traditional female image, this paper examines the process and results of methodological application in academic programs, namely the teaching of "linear drawing technique" and "color mastery."

This research focuses on four classical works by Zhang Xuan and Zhou Fang, namely: "Court Ladies Preparing Newly Woven Silk," "Lady Guoguan's Spring Outing," "Palace Ladies Adorned with Flowers," and "Court Ladies with Silk Fans." The aim of the article is, based on historical analysis, to systematize the theoretical foundations of key elements of artistic expression in Tang Dynasty portrait painting, and to identify the techniques of aesthetic transformation in the symbolic interpretation of female images. The work aims to substantiate the contribution of Chinese artists to the harmonization of craft canons, the expression of personal emotional principles, and the development of an individualized portrait language, offering historical and artistic generalizations that can be used in modern academic teaching of figurative composition.

Material and Methods. The following methods were used in the course of the research: analysis of theoretical literature, comparative and contrasting methods, generalization.

Results and their discussion. As pillars of the female portrait genre of the Tang era, Zhang Xuan and Zhou Fang jointly created masterpieces that became the heritage of subsequent generations, manifested both in the realism of execution technique and in the depth of spiritual content. Based on the analysis of four works by Zhang Xuan and Zhou Fang (namely: "Court Ladies Preparing Newly Woven Silk," "Lady Guoguan's Spring Outing," "Palace Ladies Adorned with Flowers," and "Court Ladies with Silk Fans."), a comparative analysis of their artistic methods of "linear drawing" and "color mastery" is conducted [1].

Their technical expressiveness reveals significant dynamics: Zhang Xuan, through the dynamic unfolding of linear narrative, sought to capture the authentic texture of mundane scenes (as, for example, the sequential depiction of working postures in "Court Ladies Preparing Newly Woven Silk," accurately capturing social reality); Zhou Fang, in his color technique, demonstrated greater restraint and depth in exploring the inner world of characters, and his rich color palette symbolizes the visual embodiment of silent poetry.

The semiotics of the artistic language of both masters are characterized by unique features in the interpretation of images and the materialization of emotional expression, demonstrating both vividly contrasting and parallel traits, as well as a profound internal continuity. This phenomenon is in complete accordance with the key theory of traditional Chinese art—the principle of the interpenetration of feeling and scenery, where emotion takes form through landscape and vice versa (Figure 1-4) [2].



Fig.1: Zhang Xuan, *Court Ladies Preparing Newly Woven Silk*, ink and color on silk, 37x145.3cm, now in the collection of the Boston Museum



Fig.2: Zhang Xuan, *Lady Guoguan's Spring Ouring*, ink and color on silk, 51.8~148cm, now in the Liaoning Provincial Museum



Fig.3: Zhou Fang, *Palace Ladies Adorned with Flowers*, ink and color on silk, 600x150cm, now in the Liaoning Museum



Fig.4 : Zhou Fang, *Court Ladies with Silk Fans*, ink and color on silk, 33.7x204.8cm, now in the collection of the Palace Museum

Figure 1–4 – Works by Chinese artists Zhang Xuan and Zhou Fang

Focusing on the practice of teaching modern Chinese painting from the perspective of fine arts, a curriculum for higher education students has been developed, including two thematic practice-oriented disciplines. The learning tasks contain two modules:

1. Workshop on linear drawing technique in Chinese traditional thematic painting of female images (4 academic hours).
2. Workshop on color technique in Chinese traditional thematic painting of female images (3 academic hours).

Within the first module, a four-hour practice on linear drawing technique is provided. Instruction is systematically structured: from the perception and analysis of traditional linear art through the study of techniques for conveying structure and posture of figures using lines, mastering methods for depicting the dynamics of clothing and patterns with lines—to the final stage of practicing the skill of processing expressive elements (such as rendering eyes conveying emotional state and fine detailing of strokes revealing the inner image of the character).

In the second module, three hours are allocated for practice in color technique in Chinese gongbi painting. Learning here is also systematically built: from mastering the fundamental concepts of color in the gongbi style, through the detailed acquisition of brushwork techniques for blending on the face (including meticulous detailing using cinnabar)—to the final stage of creating clothing textures and achieving harmonious color composition when developing the overall color scheme [3, 4].

Teaching linear technique is based on the key principles of Chinese painting, tracing back to traditional methods such as "iron-wire lines," "fluent lines of high antiquity," and "orchid-leaf lines." It defines the highest point of unity of form and essence through an exquisite calligraphic manner of writing: from copying ancient models and free sketching from life—through anatomical comprehension of structures—to practice of transformation within a modern reconstructive system, whereby the inner essence of the elastic line transforms from an external "veil" into the object's construction.

In the field of color modeling, "teaching color mastery" is cultivated, which rejects the purely representational tendency of color-light experiments, relying on an evidence-based principle: revealing the stability and purity of mineral pigments and vegetable dyes in line with transmitting traditional color patterns. From careful study of color application patterns in copied models (such as the "three white areas" method—leaving the forehead, nose, and chin unpainted to emphasize

the natural beauty of the face—or the method of gradual layering of paint, where folds of garments, executed in precise shades of blue and red, narrate millennia-old aesthetic feelings), in accordance with ancient principles ("color does not hinder ink, ink does not hinder color," etc.), a path is laid towards an expressive position, enriched by modern experimentalism.

Conclusion. Using the works of Zhang Xuan and Zhou Fang as examples, the analysis and pedagogical application of the principles of linear graphics and coloring demonstrate: the teaching methodology of traditional Chinese painting on female subjects, transcending spatio-temporal boundaries, possesses enduring significance in the university classroom and is practiced in layers within the academic program—at the basic level, contour drawing of figures is mastered; at the advanced level, canonical polychromy is studied, followed by a transition to the creation of modern concise compositions.

In the organizational aspect, the methodology concentrates on the critical analysis of classical models and the synthesis of linguo-cultural transmission. Theoretical reflection and practical creativity here mutually enrich each other in an ascending spiral; the centuries-old visual language acquires new resonance in research innovations; its inspiring light awakens in the new generation a striving for the artistic embodiment of life.

1. Wen C. Fong. Redating and Reinterpretation of Zhou Fang's "Court Ladies with Fans" (Redating and Reinterpretation of Zhou Fang's Literary Gathering) // Archives of Asian Art. 1986. Vol. 39. P. 5–16. (classical analysis of iconography and cultural psychology).
2. Wong, Dorothy C. Zhou Fang's Coiffure: Re-imagining Feminine Beauty in Eighth-Century Late Tang China // Art History. 2007. Vol. 30. P. 505–528. (research on the evolution of Tang era aesthetic ideals).
3. Cahill, James. Chinese Painting. [S.l.]: Skira, 1960. (key analysis of the role of line as the essence of Chinese painting).
4. Niu Kecheng. Color in Chinese Painting: The Evolution of Styles and Techniques in the History of Chinese Painting [Chinese Color Painting: The Dissemination of Models and Techniques]. Changsha: Hunan Fine Arts Publishing House, 2002. (systematic review of the theory and practice of color use in ancient Chinese painting).

INTEGRATION OF DIGITAL TECHNOLOGIES AND TRADITIONAL METHODS IN TEACHING FINE ARTS

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This article explores the evolution, guiding theories, and contemporary applications of visual arts education, focusing on its integration with digital tools and interdisciplinary learning. It builds on the heritage of art academies and the transformative role of digital technologies. The purpose of the article is to analyze the possibilities of the relationship between digital technologies and traditional teaching methods from the standpoint of formalistic, semiotic and cultural perspectives of modern teaching.

Material and methods. In the course of this study, the following methods were used: the method of theoretical analysis of literary sources; the method of comparative contrast analysis; method of systematization and generalization.

Results and discussion. Visual arts education has undergone significant changes, reflecting shifts in technology, society, and culture. From Renaissance guilds to today's digital classrooms, it has gone from teaching technical skills to a holistic approach that combines creativity, critical thinking, and cultural awareness.

Historical development of education in the field of fine arts. The history of visual arts education consists of three key phases, shaped by societal needs, technology, and changing views on the value of art.

From the Renaissance to the 19th century, apprenticeship was the primary model, with master artists teaching the craft through observation and repetition. Students began with basic