

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

Wang Yihan,

*master's student, VSU named after P.M. Masherov, Vitebsk, Republic of Belarus
Scientific adviser – Senko D.S., PhD in Pedagogical Sciences, Associate Professor*

Keywords. Visual arts education, digital pedagogy, interdisciplinary learning, traditional teaching methods.

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

tasks (for example, pigment preparation) at master classes, then copied sketches and created original works. Art academies, such as the Academy of Fine Arts in Florence (1563), formalized education by teaching anatomy, perspective, and classical art. They redefined art as a "liberal art" rather than a craft, emphasizing both intellect and craftsmanship.

Modern artistic movements (Cubism, Dadaism) challenged traditional rules, pushing for experiments. The Bauhaus (1919, Germany) pioneered interdisciplinary learning, combining art, craft, and technology (e.g., metalworking, printing, and the visual arts). By the middle of the century, art education was focused on creativity; educators such as Victor Lowenfeld promoted student-centered approaches that prioritized individual growth.

The end of the XX – the beginning of the XXI centuries is the era of computerization, the Internet and new media. Platforms such as Google Arts & Culture and the Louvre's online collections have increased access to the world's art. The software (Adobe Creative Suite, Procreate) enabled the use of digital painting and animation, while Tinkercad introduced 3D design into the K-12 curriculum. This blurred the line between "traditional" and "digital" art.

Visual arts education uses intersecting theories to create integrated approaches to learning. Contemporary visual arts education prioritizes flexibility, creativity, and real-world relevance. Combining art with history, science, or technology is a key element of artistic practice. A middle school project can combine art and environmental science: students explore local ecosystems, collect pollution data, and then create artwork (e.g., sculptures made from recycled materials, digital collages from flora) to share the results. This emphasizes the connections between objects.

Digital tools encourage creativity and collaboration. High schools/universities use Blender (3D modeling), Oculus Medium (VR art), and DALL-E (generative art with artificial intelligence). Platforms like Padlet enable remote collaboration while students learn digital literacy (e.g., copyright, media criticism). Project-based learning (PBL) allows students to explore topics (such as "Art and Social Inequality") and create adaptive work. Portfolios track growth, and exhibitions (school galleries, online) build confidence and professional skills. However, low-income and rural Chinese schools often lack funding for arts, materials, or qualified teachers. But technology helps: virtual trips to museums, online courses, and free tools (like GIMP) are closing the gaps. An overemphasis on technical skills (such as in Photoshop) can hinder original thinking. Teachers balance this with open-ended projects that allow students to experiment by framing tools as a means of expressing ideas. Traditional assessments (tests, graded projects) miss out on creative growth. "Authentic assessments" – rubrics for processes and products, self-assessments, and portfolios – better measure creativity, critical thinking, and cultural understanding.

Conclusion. Visual arts education evolves along with technology and the needs of society. The integration of historical methods, theories, and contemporary practices prepares students to become skilled artists and active citizens of the world. The future lies in bridging gaps in access, balancing skills and creativity, and adapting to new technologies so that arts education fosters self-expression, social change, and lifelong learning.

THE ROLE OF SKETCHING IN OPTIMIZING ARTISTS' CREATIVE ACTIVITIES: BASED ON THE ANALYSIS OF RAPHAEL'S WORKS

Yao Yanpeng,

*master's student, VSU named after P.M. Masherov, Vitebsk, Republic of Belarus
Scientific adviser – Senko D.S., PhD in Pedagogical Sciences, Associate Professor*

Keywords. Sketch, creative activity, Raphael, painting practice, sketching studies.

Sketching is a key element in the development of art history. This study focuses on its primary role, with the Renaissance artist Raphael taken as a main example. By analyzing works, employing theoretical and practical methods, studying art history documents, and examining