

Данный религиозно-культурный проект разрабатывали исходя из рассмотрения монастыря не только как исторического памятника, но и как живого организма, способного вновь продуцировать высокое церковное искусство.

Руководство мастерской команда поставили перед собой задачу не копировать слепо старину, но восстановить саму традицию — совокупность навыков, стилистические особенности, внутренний духовный настрой, необходимый для церковного творчества.

В настоящее время мастерская специализируется на возрождении белорусского икононого письма и традиций резьбы XVII века. Работы мастеров отмечены высоким художественным уровнем и дипломами выставок. Мастера проводят изучение сохранившихся фрагментов резьбы, гравюр, икон, стремясь не стилизовать, а воссоздавать подлинные технологии и художественный язык эпохи. Церковное искусство неразрывно связано с литургической жизнью. Современные мастера «Кутейны», подобно своим предшественникам-инокам, творят в контексте живой церковной традиции. Проводятся работы с новыми материалами и инструментами, учитываются требования заказчиков и каноны XXI века.

Мастерская находится непосредственно при Кутейнском монастыре, на той же земле, где работали их предшественники. Это создает особое чувство сопричастности. Рабочий процесс выстроен по принципу артели, как община единомышленников-профессионалов, как и в XVII веке. Данный подход является альтернативным бездушному промышленному производству церковной утвари.

Продолжается развитие зарубежных культурных связей. В настоящее время мастерские активно сотрудничают с Российской Федерацией. Множество проектов выполнено для храмов российских городов таких как Вологда, Нижневартовск, Иркутск, Самара, Санкт-Петербург. А также реализованные проекты в Эстонии и Украине. Выполнение заказов не только для белорусских храмов способствует восстановлению культурного единства [3].

Заключение. Кутейнский Богоявленский монастырь в XVII веке представлял собой уникальное для своего времени явление. Он был целостной системой, где вера, просвещение и ремесло существовали в неразрывном единстве. Создание в 1995 году мастерской «Кутейна» стало актом не исторической реконструкции, а живой преемственности. Сегодня мастерские «Кутейна» являются не просто ремесленным производством при монастыре, а авторитетным центром церковного искусства, чьи работы известны далеко за пределами Беларуси.

1. Богоявленский_Кутейнский_монастырь [Электронный ресурс]. – Режим доступа: <https://ru.wikipedia.org/wiki/->
Дата доступа: 03.03.2026;

2. Тамара Габрус. Памяць пра лаўру над Дняпром // Роднае слова. – 2015. – № 9. – С. 75-78;

3. Оршанский Кутейнский монастырь [Электронный ресурс]. – Режим доступа: <https://www.orshanka.by/100892->
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DEVELOPMENT OF LATIN DANCE IN CONTEMPORARY CHINESE CULTURE

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The significance of this research lies in analyzing the current development status of Latin dance in China, as well as the development path of Latin dance absorbing traditional Chinese culture and integrating it with it. Since its official introduction to China in the 1980s, Latin dance has undergone a profound transformation from "imported" to "Made in China", and now has formed a dual-track development pattern with competitive main lines and artistic sub-lines running in parallel. However, there is still a lack of systematic research on the localization process of Latin dance in China, especially the exploration of "Sinicization" at the artistic level, which is still in its infancy.

Material and methods. The study used descriptive-analytical, comparative, and empirical methods for analysis the development trend of Latin dance in China. In an interdisciplinary study, this paper innovatively introduces historian Pang Pu's "three-level cultural structure"

theory to analyze the diverse expressions of the Sinicization of Latin dance from three dimensions: material culture, institutional culture, and spiritual culture.

Results and their discussion. The findings show that Latin dance, as an international standard dance that integrates elements of African, European and American cultures, has undergone a profound transformation since its official introduction to China. Its spread in China has shown distinct phased characteristics: enlightenment and introduction in the 1980s, institutional norms in the 1990s, and artistic innovation since the 21st century, gradually forming a dual-track development pattern of competition as the main and art as the secondary. At the competitive level, Chinese Latin dance has made a leap by relying on the increasingly sophisticated competition system and the increasingly advanced technical level. At the artistic level, the creators, based on Pang Pu's "three levels of culture" theory, start from material, institutional and conceptual culture and organically integrate Chinese elements into the subject selection, movement vocabulary and stage presentation of Latin dance, forming a localized expression mechanism that combines "audio-visual atmosphere" and "body language" [1]. Through a diachronic analysis of works from 2005 to 2020, it is found that Chinese Latin dance art creation has shifted from a single technical imitation to a conscious pursuit of cultural subjectivity, the themes of works have expanded to national culture, and the integration of dance vocabulary has become increasingly rich [2]. This process highlights the unique ability of Chinese art to achieve innovative transformation by absorbing foreign forms, providing a typical sample for the study of the localization of dance art.

The research included the following aspects:

1. The origin of Latin dance and its spread in China: the Latin dance are the result of the fusion of African primitive rhythms, European court etiquette and native American styles from the 16th to the 19th century, and was officially included in the world competition in 1960, divided into five categories: rumba, cha-cha, samba, bullfighting and cowboy. Through an analysis of the current development pattern, the study reveals the current two-track parallel state of "competition as the main and art as the secondary" in Chinese Latin dance: the competition system is increasingly improved and the technical level is in line with international standards; on the other, artistic creation has begun to explore local expressions.

2. The study on the current state of development of Latin dance in China: focusing on the artistic practice and integration mechanism of Latin dance in the process of localization in China. The study introduces Pang Pu's "three levels of culture" theory to analyze the manifestation of Chinese elements in Latin dance works from the three levels of material, institutional, and conceptual culture [3]. The explored the "Sinicization" path of body language and summarized three fusion methods: movement splicing, upper body form alteration, and auxiliary control. At the same time, the role of audio-visual atmospheres (costumes, music, stage design) in creating a Chinese cultural atmosphere was analyzed. Through a phased comparison of works, the study found significant improvements in the diversity of dance styles used, the integration of multiple dance styles, and the integrity of narrative themes, showing a clear trend of expanding from a single emotional narrative to national culture.

3. Suggestions for the future development of Latin dance Sinicization: first, there should be a deeper exploration of Chinese cultural themes, with the theme conception as the primary criterion for creation, so that the works carry a deeper national spirit and cultural connotation. Second, when integrating other elements, it is necessary to ensure the dominant proportion of the original vocabulary of Latin dance in the work, avoid destroying the basic mechanical structure and style characteristics of Latin dance by adding excessive movements of other dance styles, and adhere to the creative principle of "Latin as the body, Chinese spirit as the core". Third, in the creation of the audio-visual atmosphere, draw on traditional Chinese color aesthetics and artistic conception, and through stage design, costume color and music selection, build an overall aesthetic field with Chinese characteristics, thereby enhancing the artistic expressiveness and cultural dissemination power of the work.

4. Cultural significance: promoting cross-cultural dialogue and the dissemination of Chinese culture, in the context of globalization, the Sinicization practice of Latin dance is both an embodiment

of cultural confidence and a vivid sample of cross-cultural dialogue. This process is an organic integration based on a deep understanding of the essence of Chinese and Western cultures.

Conclusion. To sum up, this study is of great significance at three levels: theoretical construction, practical guidance, and cross-cultural communication. It not only provides a systematic academic explanation for understanding the localization process of Latin dance in China, but also offers theoretical support for promoting the creative practice and future development of Sinicized Latin dance, and is expected to facilitate this art form to move towards "Made in China" on the basis of "Sinicization", and eventually become a Chinese artistic expression form with global influence.

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2. Fu, Shanshan. On the Cultivation of Students' Artistic Expressiveness in Dance / Shanshan Fu // Adult Education in China. – 2007. – June. – P. 22-28.
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APPLICATION OF MONGOLIAN DECORATIVE PATTERNS IN ART COURSES

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Traditional Mongolian patterns (such as swirls, clouds, and endless knots), appropriate to the characteristics of adolescence, preserve the memory of nomadic culture, helping high school students express cultural identity and alleviate academic pressure, meeting the needs of developing artistic thinking during adolescence.

This is a win-win situation for culture and practice: symmetrical aesthetics, nature worship, and the tribal symbols inherent in these patterns are not only a national cultural asset, but the process of copying and creating them can contribute to the development of aesthetic perception and practical skills among schoolchildren, which corresponds to the dual goals of «practice + culture» as part of art education in secondary school.

The purpose of the study is to demonstrate the importance of teaching methods of Mongolian patterns in China and the preservation of this culture.

The relevance of the research stems from the opportunity to better understand the peculiarities of various ethnic cultures and helps to learn about the unique and fascinating cultures of the world.

Material and methods. The comparative method is a method of analyzing and summarizing scientific literature on the problem under study.

Results and their discussion. Acquaintance with the context and history of culture unites Mongolian holidays, clothes, horse harness and architecture [1]. Using documentaries and exhibits (such as patterned fabrics, replicas of silver jewelry) to explain the symbolism of the patterns (for example, the endless knot pattern symbolizes constant luck), we help students understand cultural connotations.

Multilevel practice and the integration of techniques are of great importance. The basic level involves copying patterns (from simple to complex, first outlining the contours, and then adding colors). At the intermediate level, tools such as watercolors and markers are used to recreate patterns (for example, the inclusion of cloud patterns in modern decorative paintings). The advanced level encourages an interdisciplinary approach to practice (for example, the development of themed cultural and creative products and clothing models).

Mongolian artists are invited to the school to demonstrate the techniques of embroidery and wood carving. Students form groups to perform works on the theme «Ethnic Patterns + Modern Aesthetics», which contributes to increased participation in campus art exhibitions and