

Professional artistic training of students in teaching painting

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Annotation. The article analyzes the professional and artistic training of students in teaching painting. It was determined that teaching painting is carried out on the basis of studying the basic techniques and means of creating a composition on the plane of the pictorial form, transferring its dimensions, volume, textural and spatial qualities. In this regard, a student should be able to rationally and effectively build objects, correctly convey their proportions, volumetric, constructive, material, spatial qualities, this indicates that, in addition to knowledge about the theory of drawing and composition, it is important to acquire knowledge of practice about various painting materials, to know the rules of realistic and decorative depiction of reality. In addition, in the process of teaching painting, it is necessary to apply a system of various teaching methods, namely: explanatory and illustrative method, research method and method of sequential formation of painting skills.

In painting classes, students should master the skills of using the laws of perspective (linear and aerial), composition, and the correct optical mixing of colors in the practical field. And the acquisition of knowledge about the laws of color mixing optimizes the practical activities of the future specialist, helps inform students about the laws of color science in an easier way, which helps make painting classes more interesting and expressive (bright).

The conclusions were formed that in the process of teaching painting, students gradually acquire knowledge, abilities and skills in the field of painting, study the main laws and features of the reproduction of the surrounding reality with the help of color, in addition, they become aware of the laws of color construction of a realistic form, learn the methods and means of construction on a plane pictorial form with the transfer of proportions, constructive, three-dimensional, material and spatial properties. Studying the theory and practice of painting makes it possible to find various approaches to solving creative tasks of varying complexity, promotes the stimulation of artistic and cognitive interests and needs, the development of intellectual and visual abilities, spiritual and value orientations, the ability to communicate, self-realization of students, contributes to the development of an individual professional work style.

Keywords: professional artistic training, painting, color science, painting techniques, teaching methods.

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INTRODUCTION

Currently professional artistic training addresses a number of tasks, one of them being the formation of students' worldview regarding the philosophical foundations of painting, the artistic and creative perception of nature, its imaginative reinterpretation taking into account the specifics of a certain type of decorative and applied art. In fact, such an approach will enable future artists to fit their own artistic vision into the general context of modern applied art and contribute to the formation of painting skills. Suffice it to say that the value of any artistic product has always been determined by the skills, a high level of technical techniques mastery as well as basic means of artistic language.

With special reference to professional students' artistic training in painting, learning acquires special relevance, and therefore requires the use of innovative methods of activating the artistic and creative activity of future specialists in the learning process in order to acquire relevant knowledge about painting techniques, enriching the content and modern learning formats to develop a high level of artistic skill.

A considerable number of scholars, in particular V. Butenko, I. Zyazyun, O. Kuzmin, M. Leshchenko, Ya. Ponomaryov, O. Rudnytska, H. Shegalev, in their scientific studies considered the main aspects of artistic training theory and methodology and revealed the role of art in student's personality artistic development. Moreover, researchers such as Yu. Basanets, O. Voitko, M. Osypchuk, L. Rybalko, O. Shevnyuk probed into the substantiation of the psychological, pedagogical and methodological foundations of future specialists training in the artistic specialty. Furthermore, still other scientists V. Vyzer, S. Lomova, A. Puchkova, N. Sokolnikova and A. Yashukhina studied the main theoretical and methodological aspects of the painting course. In addition, Ukrainian scientists V. Zinchenko, Ye. Shorokhov in their

scientific works revealed the main ways and means of developing the creative potential of future art and graphics specialists and while studying art disciplines.

That said, having analyzed the scientific views of scholars, we can state that currently there is a lack of studies on students' professional artistic training, in particular in teaching painting.

The purpose of the article is to analyze the professional and artistic training of students in teaching painting.

RESULTS

In the process of studying painting, students master the basic laws of tonal and color ratios as well as the method of their determination. As regards painting, it is based on the basic laws of reproducing a realistic form through colors.

The instruction in painting is implemented on the basis of studying the basic techniques and means of creating a composition on the plane of the pictorial form, transferring its dimensions, volume, textural and spatial qualities. Apropos these goals, the student must be able to rationally and effectively design objects, correctly convey their proportions, volumetric, constructive, material, spatial qualities. Thus, in addition to knowledge about the theory of drawing and composition, it is important to acquire knowledge of practice about various painting materials, to master the rules of realistic (maximum approximation to life reality) and decorative depiction of reality (N. Digtar, O. Tarasenko, 2019: 136–144). It is specifically in the process of practical activity that logical thinking and spatial orientation are enhanced, professional skills and practical skills are formed, and the process of aesthetic perception of works of art and the surrounding reality is activated.

More to the point, it should be emphasized that the process of teaching painting is carried out in accordance with the main tasks of the course, in particular: to instill in future specialists the culture of

visual perception, to teach the trainees to display objects in connection with space, environment, lighting in accordance with color features, to enhance visual memory, to familiarize students with the theoretical foundations of painting, to elaborate a system of knowledge about color and its properties, central projection, geometric foundations of the theory of shadows, composition, with technology and major types of painting techniques, to deepen knowledge about the aesthetic culture of realistic painting (Poltavets, 2020; Ponomaryova, 2013).

In the course of professional artistic training, future specialists are first and foremost supposed to master the skills of practical application as regards the laws of linear and aerial perspective, composition, color as well as optical mixing of colors.

When it comes to the primary stages of studying painting, it is indispensable to instill in future professionals the ability to identify and distinguish the color tones, lightness and saturation, which are the key indicators of color solutions qualitative characteristics. That said, color literacy is an important component of future specialists' professional skills, as it includes the development of color perception and relevant expertise in color.

In view of the above, it should be noted that students' professional artistic training in teaching painting should be carried out on the basis of their mastery of basic laws of constructing harmonious color combinations, the history of color development. What is more, it is crucial to ensure the ability of vision to perceive and transform light radiation determined spectral composition in the feeling of different color shades and tones, forming a holistic perception and enhancing the mastery of psychophysiological, form-creating and expressive features of color.

As emphasized by O. Muzyka (2013: 47), in the process of performing painting tasks, future specialists gain experience in creative activities with color, learn to carry out a color analysis of a painting, master

the techniques of color combination techniques (for instance, transitional strokes, color overlay, textured strokes, etc.).

In the same vein, in order to successfully realize students' professional artistic training while teaching painting, the ability of an instructor to select and apply a suitable system of teaching methods, as well as to build a system of pedagogical effects to stimulate students and shape positive motivation for learning based on the creation of a situation, is of considerable importance. Therefore, in our opinion, in the process of teaching painting, it is of utmost importance to form in students a stable motivation for creative activity, because elaborating the situations in which the future specialist gets excellent results enhances their self-esteem. In this connection, it is expedient to make use of a video library with recordings of famous artists' master classes. Viewing such classes significantly facilitates the creative mood of students, inspiring them to start work in a special spirit.

In addition, teaching painting should be started making use of the unsophisticated assignments to master the basic painting methods and techniques. After each successfully accomplished assignment, students will experience positive emotional thrill of the completed work. It is our firm belief that in the process of teaching painting, successful mastery of the visual language takes place when the sense of line, color, form, composition is brought home making use of some abstract material.

In higher education institutions, teaching painting is a practical activity that helps students develop professional skills and abilities, enhances spatial and logical thinking, and activates the aesthetic perception of the surrounding reality. In the course of accomplishing the painting tasks, trainees study the laws of composition, color, the major painting techniques, acquire practical skills, which are aimed at the development of professional skills.

According to the researcher O. Mozolyuk-Konovalova (2015: 65-68), who studied the place and role of the subject "Painting" in the process of training students, she connected it with drawing, composition and color science. To that effect, she revealed that the future specialist should obtain such knowledge and drawing skills as follows: mastering the basic air laws (changes in some features of objects that appear under the influence of the air environment and space; changes in color, contours and degree of objects' illumination; nature emerging as distance moves away from observer) as well as linear perspective laws (a fixed point of view and the presence of a common starting point), the ability to construct objects of different shapes, knowledge of volume transmission specifics, the texture of objects and space for conveying the image.

For another thing, knowledge of the visual basics plays an important role in seeing and relevantly understanding the laws of form construction and accurate representation of what is seen. However, those are not sufficient to acquire a high level of professional skill. Thus, in the process of students' professional artistic training in painting, it is necessary to perform sketches, which are indispensable for enhancing professional skills.

Having analyzed scientific sources (Rudnytska, 2005; Piddubna, 2012), it was determined that a sketch is a small graphic, pictorial work created by an artist in a quick, easy-to-comprehend, freehand manner. It is intended for quick capturing on the canvas of any ideas or observations during the current work. Making sketches (graphic or pictorial) is one of the most important means of art students' visual training.

Drawing sketches helps the future specialist to keep the image in their memory for a long time, and also develops observation skills, the ability to quickly and accurately identify the most important features in objects. In the process of sketching, students use graphic techniques

and tools, in particular: mixed techniques to give a more expressive line, as well as spots and strokes. Moreover, the trainees should master the basic principles of step-by-step sketch creation in a short period of time (Piddubna, 2012: 412).

While teaching painting, it is necessary to apply a system of various teaching methods, among which an important role is played by the explanatory and illustrative method. It is designed for the students' assimilation of the information presented by the teacher. Notably, the activity of a pedagogue is directed to the communication of material on the technology of performing various training tasks; conversations at the initial stage of learning painting; detailed explanation of the curriculum; the main tasks and goals of each topic, etc.). Besides, this method includes explanations in the process of showing methodical samples during the teaching of painting, analysis of the technologies of available painting materials; providing information about the main features of various types of paper and canvas, etc.

The following learning method to be addressed is the research method, which involves the creative application of knowledge, mastering the methods of scientific knowledge, the formation of the experience of independent scientific research in an unconventional training situation. The above method is used after students acquire basic knowledge of painting at the theoretical level. Still another important method for teaching painting is the method of consistent formation of painting skills, aimed at the development of activity, creativity, intuition and imagination.

Beyond any doubt, in the process of teaching painting it is necessary to adhere to such didactic principles as: replication; identification of spatial and temporal relationships in painting as a whole and in the process of mastering its compositional and coloristic trends; consolidation of inductive and deductive methods of teaching painting; combination of different

technologies in the process of teaching painting. Not to mention that teaching painting in the process of professional artistic training should be organized according to the future profession specifics and structured according to the tasks of subjects with a professional orientation: composition, color science, design, etc.

We share the viewpoint of such scholars as M. Kyrychenko, P. Konchalovskiy, I. Repint and Ye. Shorokhov, who determined that in the process of professional artistic training, future specialists should learn to professionally perceive and distinguish colors as well as perform pictorial representation. Let us suppose for the sake of argument that when it comes to the laws of realistic painting, researchers provided recommendations for mastering the light and dark properties and coloristic phenomena of nature (Rudnytska, 2005). Also, it is necessary to be in the know about the psychology of visual perception of form and color and the physiological capabilities of vision.

In painting classes, students should master the practical skills of using the laws of linear and aerial perspective, composition, as well as the proper optical mixing of colors. When it comes to the acquisition of knowledge about the laws of color mixing, it optimizes the practical activities of the future specialist, helps to bring home to students about the laws of color science, which enables to make painting classes more engaging and bright. Teaching painting in higher education institutions is practically-oriented, so all works are carried out on the basis of a realistic image, adhering to the basic principle and clear structure of works in the fine arts.

O. Mozolyuk-Konovalova (2015: 65) notes that the application of the principle from general to specific (image construction, composition searches are carried out from the largest general forms and volumes with a gradual transition to smaller elements of the image) and of the principle from specific to general

(depending from the choice of material, execution technique and the main idea, when the author gradually moves to the processing of small elements of the image taking into account the general) are the crucial ones in creating art works.

Hence, each of the works is performed in a methodically proper technique thus in the final version depicting the topic and the author's idea.

According to O. Muzyka (2014: 499), in order to activate the creative activity of students in the process of teaching painting to future specialists, it is necessary to apply specific practical methods and techniques, among which are as follows: a joint search (by the teacher and students) of ways to achieve the expressiveness of creative work, choosing the optimal technique for performing the work, generating hypotheses and associations, using the associative-figurative connection of music and fine art, special quick creative assignments. Furthermore, in the opinion of this scholar, future specialists should constantly monitor, perceive, transform, select, and be enriched with impressions. Performing creative training tasks contributes to the deep immersion of students in activities, which helps to enrich their emotional sphere and contributes to the formation of a sustainable interest in creativity (Muzyka, 2014: 500).

In the process of teaching painting, it is necessary to create appropriate conditions so that the student should constantly be in a creative search for their own style at the initial stage of training. In this connection, it is expedient to implement tasks aimed at mastering different image techniques, comparing them with each other. In the process of carrying out such tasks, future specialists not only acquire new knowledge and skills, but also learn to independently design and creatively carry out the tasks set.

In the same vein, teaching painting while performing in-class and independent creative assignments, analyzing works of art, visiting museums, communicating with

artists has a profound impact on the subject competence of future specialists based on the formed practical skills. Those encompass the ability to implement a systematic compositional analysis of artistic phenomena; acquiring the skills to create expressive and original works; the ability to choose the form and technique of execution; the ability to convey the designability of the form, to optimally highlight the salient and the compositional center in the image, to reproduce the rhythm and plasticity of the material.

CONCLUSION

Thus, in the process of teaching painting, students for one thing acquire knowledge, skills and abilities in the field of painting, for another thing they examine the major laws and features of depicting the context by means of color. Furthermore, the trainees are familiarized with relevant regularities of color construction for a realistic form; more importantly, they master the methods and construction means as regards painting

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forms with the transfer of proportions, applicable constructive, volumetric, material and spatial properties. Studying the theory and practice of painting beyond all doubt makes it possible on the one hand to explore various approaches to addressing creative tasks of varying complexity, on the other hand promotes the stimulation of artistic and cognitive interests and needs, the development of intellectual and visual abilities, spiritual and value orientations, the ability to communicate, self-realization of students, to say nothing of contributing to the development of an individual working style.

In summary, in order for students to attain a high standard of professional artistic skill in painting, an overriding condition is compliance with the main didactic principles, the formation of subject competencies in drawing, composition, color science, as well as an individual approach to each student.

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