



Open access

Modern methods and principles regularities of pictural art

Los métodos modernos y las regularidades de los principios del arte pictórico

Author:

Mariya Derbisova^{1*}
 Saltahat Myrzakhmetova²
 Ardak Nigmatova³
 Sara Krykbayeva⁴

Innovaciencia
ISSN: 2346-075X

E- ISSN: 2346-075X

Innovaciencia 2022; 10(1); 1-7

<http://dx.doi.org/10.15649/2346075X.2954>

SCIENTIFIC RESEARCH

How to cite this paper:

Derbisova M., Myrzakhmetova S., Nigmatova A., Krykbayeva S., Modern methods and principles regularities of pictural art. *Innovaciencia* 2022; 10 (1): 1-7, DOI: <http://dx.doi.org/10.15649/2346075X.2954>

Date received

Received: 16 november 2022

Accepted: 25 november 2022

Published 01 december 2022

Keywords:

Patterns of painting; Modern methods and principles of teaching; Knowledge; Professional training; Art education.

Manuscript presented in International research and practice conference "Problems of formation of a comfortable object-spatial environment of cities. Issues of architecture, construction, design" September 19-20, 2022 Opatija, Croatia. Edited by Innovaciencia.

ABSTRACT

Introduction: The teaching of this discipline in the system of education of designers requires the introduction of new modern developments into the educational process. The subjects of general artistic training play an essential role in the training of designers. **Materials and Methods:** The article discusses the patterns of painting, the development of which forms the student's pictorial knowledge, skills and abilities, and the possession of various methods of pictorial representation develops creative individuality and artistic taste, which is necessary in the further professional activity of the designer. **Results and Discussion:** An important task in the artistic training of designers is to teach them how to work with artistic means and materials used in professional design activities. These skills can be mastered in the process of studying the course of painting. **Conclusions:** A professional approach to studying the issues of technique and technology of mastering painting materials and means improves the quality of a designer's creative training.



^{1*} Corresponding author. International Education Corporation, mariya_derbisova@acu-edu.cc

² International Education Corporation, saltahat_myrzakhmetova@acu-edu.cc

³ International Education Corporation, ardak_nigmatova@acu-edu.cc

⁴ International Education Corporation, sara_krykbayeva@acu-edu.cc

INTRODUCTION

Art, as a form of reflection of reality, the formation and development of which is entirely connected with the presence of imaginative thinking of a person. Art forms an aesthetic and creative beginning, is a means of training, education and development of a person. Art, as a means of knowing the world, through the reflection of reality, the creation of artistic images, through the formation of aesthetic qualities.

On the basis of teaching modern methods and principles of the laws of painting, the student is formed: painting knowledge, skills and abilities; develop creative abilities; culture of thinking; ability to navigate in matters of color characteristics; artistic taste develops. The development of artistic skills is necessary in the further professional activity of the designer.

Important tasks in the artistic training of designers are teaching modern methods and principles of painting patterns, skills in working with artistic and visual means and materials used in professional design activities. Identification of new artistic trends in the development of various types of art, in particular easel painting. These skills can be mastered in the process of studying the course of painting. A professional approach to studying the issues of technique and technology of mastering painting materials and means improves the quality of a designer's creative training. The artistic and aesthetic development of the younger generation is today an important priority and indicator of the level of the artistic culture of society as a whole. In connection with globalization and the development of society as a whole, the profession of an artist-designer of various directions is highly demanded today. Painting is one of the main types of fine arts, the works of which are created on a plane by means of color. Painting is divided into types: easel, monumental, miniature, decorative and abstract. Portrait, still life, landscape are genres of painting. The expressive means of painting are the artistic means of painting: color, drawing, composition, texture of the colorful surface, expressiveness of strokes⁽¹⁾.

Painting is expressed with the help of artistic and expressive means and is transmitted through drawing, composition, color scheme, expressiveness of the movement of strokes, transfer of the material qualities of objects. Paintings are made using various visual materials and techniques. Knowledge of the theory of painting and the laws of painting prepares students for practical exercises. Teaching students the basics of visual literacy makes it possible to master the knowledge of the laws of painting, color harmony and color on the example of educational outdoor productions drawn up in a still life, portrait sketches, etc. The subjects of assignments should include the study of painting using all visual materials, means and techniques⁽¹⁾.

The discipline "Painting" occupies an important place in the training of design students. Professional knowledge in the study of painting is knowledge of the history of fine arts, theoretical knowledge and the laws of painting; knowledge of compositional techniques, color laws and color relationships, the study of visual materials for the transfer of color solutions, techniques and technology of painting materials. The main factors in the study of the theory of painting are: the figurative nature of the work, knowledge of the theory of painting in the field of color, color perception, competent application of the laws of painting, solving creative problems in educational work. Italian painting of the early Renaissance is the pinnacle of the world's artistic heritage. Renaissance artists attached great importance to painting, and Leonardo da Vinci said that painting is the greatest art, since it can depict everything that the human eye sees. Painting, as a kind of fine art, represents the image of objects through color and harmonious solutions. Painting genres: portrait, landscape, still life, etc.

Distinguished by genre and nature of performance: easel, monumental, decorative painting. Visual and expressive means and possibilities involve various artistic and visual materials, techniques and performance techniques. Painting classes effectively form all the most important components of a person's creative development, first of all, the integrity and harmony of the worldview. That is why they are an effective means of figurative cognition of the world, which begins to form in early childhood, when other forms of cognition are not yet available. During this period, prerequisites are created for the effective development of the general creative abilities of a person and the formation of a sense of harmony in him, mainly through communication with various types of art⁽²⁾.

Artistic training, as one of the basic components in the education of an artist-designer, has a significant impact on his professional activities. In the system of art and design education, painting is given the role of a subject that provides an immediate opportunity to master one of the necessary practical skills of the design profession. At the same time, in the school of fine arts, it is difficult to find a discipline more creatively meaningful than painting - it can be a source of creative search in any other artistic activity, so good training in the discipline expands the field of its professional application. The purpose of teaching the discipline is to teach pictorial literacy, to study the ways, techniques and means of building a pictorial form on a plane, its proportions, constructive, volumetric, material and spatial qualities. Painting is a fundamental discipline in art education and teaching should be carried out taking into account the

requirements that are imposed today on the profession of a designer to develop a subject-spatial environment in order to harmonize the aesthetic interaction between a person and society⁽³⁾.

LITERATURE REVIEW

A significant amount of research is devoted to the development of the theory, methodology and technique of painting, including watercolor. Many researchers were engaged in the development of the theory, methodology, technique of painting, including watercolor: M.V. Alpatov⁽⁴⁾, A.V. Wipper⁽⁵⁾, I. Itten⁽⁶⁾, P.P. Revyakin⁽⁷⁾ and others. The theory of painting is presented in the form of generalized concepts. Researchers V. V. Davydov⁽⁸⁾ and D. B. Elkonin⁽⁹⁾ wrote about the need to establish precise concepts, theoretical generalizations that make up the content of the discipline, equally understood by everyone. The problem of pictorial preparation occupies a significant place in the works of art historians and methodologists. In particular, O.V. Shayunova, improvement of teaching methods for watercolor painting - B.G. Gagarin. The use of color in design is necessary for the designer to achieve the figurativeness of the form and design tasks. The basics of drawing and painting are necessary for building space and perspective, volumes of light and shade and color modeling of three-dimensional volumes.

Thus, we can conclude that painting is a fundamental discipline, in the process of learning which general artistic training is carried out. Painting in watercolor contributes to the assimilation of the basics of color science, the formation of color skills, mastering the methods of presenting a project idea. The basis for the theoretical and practical part of the study was the rich material accumulated by the artists-teachers of the past. The methodological heritage of the past is presented in the works of N. M. Moleva and E. M. Belyutin⁽¹⁰⁾, devoted to the formation and development of the pedagogical system of the Academy of Arts and Art Schools of Russia, in the textbook on the history of methods for teaching drawing by N. N. Rostovtsev⁽¹¹⁾ and others.

A significant number of works are devoted to the development of the theory, methodology, and technique of painting, including watercolor (M.V. Alpatov⁽⁴⁾, G. V. Beda⁽¹²⁾, A.V. Wipper⁽⁵⁾, I. Itten⁽⁶⁾, P. P. Revyakin⁽¹²⁾, S. G. Kaplanova⁽¹³⁾ and others). The theory of painting is presented in the form of generalized concepts. Researchers V. V. Davydov (1986) and D. B. Elkonin (1989) wrote about the need to establish precise concepts, theoretical generalizations that make up the content of the discipline, equally understood by everyone.

Questions of the theory and study of color and color harmonies were dealt with by such authors as I. Itten⁽⁶⁾, R. Arnheim⁽¹⁴⁾. The methodological foundations of teaching academic painting were developed in the works of artists-teachers (G.V. Beda⁽¹⁵⁾, N.N. Rostovtsev⁽¹¹⁾, A.A. Unkovsky⁽¹⁶⁾, K.F. Yuon⁽¹⁷⁾ and others).

In the article, we relied on research on the development of compositional thinking in painting by I. N. Tikhonenko⁽¹⁸⁾; on the method of color preparation by A. I. Novikova⁽²⁾; improving the professional training of design students in the process of teaching watercolor painting M.A. Derbisova⁽¹⁾; the provisions of the methodology for teaching painting by T. M. Kozhagulova⁽¹⁹⁾ and others.

N.N. Volkov in his work “Color in Painting”⁽²⁰⁾, considering the specifics of fine art, the artistic meaning of color, its role in the construction of a painting work, the figurative beauty of art, systematizes the patterns of perception, develops a scientific theory of color. The picture, as well as its color solution, reflects the general laws of nature, so the book raises questions of the color system, color and emotional experience, expressiveness and figurativeness. Each type of art has its own specific feature, a special artistic language, through which the artist conveys a reflection of the surrounding reality in the picture. In painting, the exact image of reality is realized through the artistic image, line and color through the pictorial language.

Book P.P. Revyakin “Technique of watercolor painting”⁽⁷⁾ is one of the first attempts to systematize the theoretical foundations of watercolor painting. The purpose of the book is to develop the theoretical and methodological foundations of the technique of watercolor painting. It examines the patterns of pictorial representation, the properties of watercolor materials and the technical methods of pictorial transmission of the state of objects. The specificity of painting technique is the ability to convey color appearance, i.e., the color of a visible object or phenomenon. “In this textbook, an attempt is made in a concise volume to give a scientifically based doctrine of color with the systematization of its laws and subsequent conclusions for the technique of watercolor painting techniques”, – the author writes. The author considers creative work to be the first task in teaching watercolor techniques at a university, and the second task is the development of a general artistic culture. Figurative representation, the author believes, is based on a comprehensive study of the perceived subject and is the basis of creativity. Watercolor is a professional visual medium in teaching an architect-designer, it is based on realistic painting, its rules and patterns. The book discusses the patterns of color, the light environment, the properties of vision, materials, tools, the quality and composition of watercolor paint, as well as the service role of watercolor and its application.

METHODS AND PRINCIPLES OF TEACHING PAINTING

Through the pictorial language - line and color, a picturesque image of reality is realized. The study of the regularities of the color phenomenon and the peculiarities of visual perception will provide an opportunity to master the basic issues of pictorial literacy.

An analysis of the experience of art education allowed us to identify the methods and principles of teaching that determined the content of the subject of painting and were used in our study. In the course of the study, we identified the following teaching methods and principles:

- the principle of a realistic image;
- interaction of theory and practice, method of drawing from life;
- a method of figurative transfer of the meaning of the subject;
- generalization method;
- a method of figurative perception of color through the color of an object;
- method of emotional perception of nature;
- a method for determining the characteristic in nature;
- method of unity of creative and educational tasks;
- a method of holistic composition solution, etc.

Practical classes in the discipline allow students to understand the principles of perception and reflection of reality by means of three-dimensional representation of forms in color, to teach the student figurative thinking, imagination, observation, the ability to faithfully reproduce nature by means of painting, to convey constructive and coloristic qualities. Students get acquainted with different painting techniques, learn the coloristic techniques of mixing pigments and their possibilities, the nature of color relationships and their perception by a person.

Based on the work of researchers in the issues of student training, the selected methods and principles of teaching painting to introduce new competencies are the goal and feature of the development of our study.

In a thorough study by N. M. Moleva and E. M. Belyutin on the formation of the Russian art school⁽¹⁰⁾, the characteristics of the next period in the development of academic education, the personality of the artist-teacher, the pedagogical system, and the formation of the professional skill of the artist are presented. Exploring the methodology of the work of an artist-teacher, N. M. Moleva⁽²¹⁾ emphasizes the need to take into account in the work of a modern teacher not only his methodological guidelines, but also the ability to behave with students, his manner of speaking, his behavior in the audience, facial expression, since the same information on painting can be presented to students in various ways. The creativity and methodological guidelines of K. P. Bryullov⁽²²⁾ left their mark on the development of the professional skills of P. A. Fedotov⁽²³⁾, for whom accuracy was the most important thing in painting, but at the same time the selection of characteristic, essential features was necessary, and not thoughtless delineation.

Compositional and pictorial concepts are a scientific and theoretical definition of the meaning invested in concepts (objectivity, integrity, structure, constancy, etc.). It makes it possible to conduct a correct structural analysis of these qualities that are significant for visual activity from the point of view of the needs of educational visual activity. Knowledge, notes N.F. Talyzina, is the product of certain cognitive actions. Knowledge is transferred through cognition and learning. Management of the process of mastering knowledge occurs through the management of the cognitive activity of students. Cognitive activity can often be built or improved in the course of knowledge acquisition⁽²⁴⁾. L.S. Vygotsky⁽²³⁾ emphasized the leading role of education in the mental development of the individual. Art is a system of cognition and obtaining information at the same time, this determines the essence of artistic activity.

VISUAL PERCEPTION AND ACQUISITION OF TECHNIQUE AS THE BASIS OF PAINTING IN THE WORK OF A DESIGNER

The study of the basics of watercolor painting in work from nature is a complex cognitive process in which visual perception occupies a leading place. The education of professional visual perception without understanding the meaning of perception is impossible, without a full-fledged training of a designer in the field of painting. Developed visual perception is the basis for improving creative abilities. The task of the teacher is to rebuild everyday perception on the professional vision of the artist. Perception, together with sensation and representation, are the initial forms of sensory knowledge of the world⁽²³⁾.

E.F. Kuznetsov⁽²⁵⁾ proposed the following methods for activating visual perception: “The method of activating the emotional background of perception in visual activity; method of activating the aesthetic orientation of visual

perception; method of activation of the intellectual component of perception; method of programming or setting visual perception (method of anticipation or motivated installation); the method of activating the artistic-figurative component in visual perception; method of activation of associative connections of perception; the method of coordinating the perception of visual materials drawing with expressive possibilities; a method of activating volitional efforts in perception, a method of coordinating the perception of visual materials drawing with expressive possibilities; a method of activating volitional efforts in perception”⁽²⁵⁾.

Thinking is closely related to perception. S. L. Rubinshtein⁽²⁶⁾ argued that thinking becomes meaningful through the process of analysis and synthesis. According to the concept of the ontogenetic formation of thought processes, thinking develops in the course of the child's mastery of the system of socio-historical knowledge (L.S. Vygotsky⁽²³⁾, P. Ya. Galperin⁽²⁰⁾, A. N. Leontiev⁽²⁷⁾).

L. S. Vygotsky⁽²³⁾ introduced the concept of “zone of proximal development” into psychological science, expressing the concept of the process of internalization, the transformation of external actions into an internal form. In painting, gradually mastering the image process, some students need to perform auxiliary actions and additional constructions, others implement the image process faster, their actions are more convoluted. In case of difficulties, a partial exteriorization of actions occurs. The imaging process is slowing down. The ability to determine in the mind the actions of the subsequent image without effort is a kind of human ability. The process of internalization not only frees actions from physical objectivity, but also ensures their coagulation, efficiency, and generalization. Therefore, in the theory of the phased formation of mental actions^(20,24), the main point is the creation of systems of reference points and the conscious assimilation of deployed actions. Generalized, abbreviated, mastered actions are automated.

In painting, the process is called the acquisition of technique. Therefore, for painting with watercolors, we have identified an important stage - the implementation of the study. If students perform the first work in compliance with all stages and each stage is determined by educational tasks, then in the subsequent process the process speeds up.

In the stages of teaching painting, we set the following tasks:

- development of perception of a large volumetric form;
- large tone and color relationships;
- accuracy of visual assessment;
- perspective-spatial color changes;
- development of color perception;
- compositional artistic and figurative.

And so, painting is the most important academic discipline in the system of training designers. The purpose of her teaching is to obtain theoretical knowledge and practical skills necessary in design practice. Painting is a discipline that is the basis on which the professional training of designers at the university is based. The methodological tasks of the course are reduced to the deepening and improvement of a holistic artistic and figurative perception and reflection of reality.

When studying the discipline, we have developed indicators of the patterns of painting, which are also presented in the form of a Table 1.

Table 1. Indicators of regularity of pictorial art skills, knowledge of technical methods

No	Skills	Regularity of pictorial art	Knowledge of techniques
1	Knowledge of	Theoretical and practical foundations of the image, the structure of the image process, the creative process, the terminology of the subject	Artistic means and regularity of pictorial art
2	Be able to	Competently create images from life, from memory, from imagination, using knowledge and skills to create a complete picture, while going through all stages of the creative process	Artistic means and regularity of pictorial art, find and use scientific and technical information when creating a specific project
3	Have skills of	Basics of the regularities of painting, the ability to convey the characteristic features of the depicted, based on the regularities of painting, ways of depicting	Artistic means and regularity of pictorial art various means of image, techniques and materials of painting

The content of the painting course involves the inclusion by the student of the necessary components of knowledge, skills, knowledge of all the laws of painting and apply them in practice. Possess knowledge of the basics of the laws of painting, various means and methods of representation, know the visual means and materials of painting. To have the ability to convey the characteristic features of the depicted, based on the patterns of painting, to master the ways of

depicting and expressing the design idea necessary in future professional activities. This knowledge and skills will create conditions for the development of students' creative abilities and cognitive abilities.

CONCLUSIONS

Thus, it is possible to determine the content block of the subject "Painting", which includes knowledge of: the history and theory of fine arts, genres of painting; means of expression as a means of creating an artistic image; theoretical concepts of painting; patterns of pictorial representation, the structure of the creative process; ways, methods and techniques of artistic activity, stages of work, etc. In addition to studying the laws of painting in the preparation of designers, the topics of classes should include teaching painting techniques using a variety of materials and means.

As a result of the analysis of experience, we identified the methods and principles of teaching and determined the content of the subject "Painting", which were used in our study. The formation of skills in the course of constant practice, knowledge of technical techniques enables the student to master all the principles and methods, which makes it possible to master a professional approach to the study of issues of technology and technology, mastery of painting materials and means, and ultimately improves the quality of the creative training of the future artist-designer. The application of methods and principles made it possible to identify competencies, as a result of which the student must have skills and abilities, know all the laws of painting and apply them in practice.

As a result of studying the discipline "Painting", the student must have knowledge of: artistic means and patterns of painting, the structure of the image process, know the theoretical and practical foundations of the image, the structure of the creative process, the terminology of the subject; be able to: competently create images from life, from memory, from imagination; using knowledge and skills to create a complete picture, while going through all stages of the creative process, to find and use scientific and technical information when creating a specific project; own: the basics of the laws of painting, various means of depiction, techniques and materials of painting, the ability to convey the characteristic features of the depicted, based on the laws of painting.

Teaching painting to a student-designer forms: imaginative thinking, pictorial knowledge, skills, color culture, compositional-spatial thinking, mastery of various methods of pictorial representation, develops creative individuality and imagination, artistic taste. The choice of the nature of the impact in the pedagogical process occurs as a result of mutual communication organized by the teacher with the student, produced in order to develop the personality as a subject of activity. Therefore, modern pedagogical technologies are built on the basis of the principle of a systematic, consistent, conscious pedagogical process for the formation of professional qualities, for the organization of a meaningful impact of the technological effectiveness of pedagogical activity. Knowledge of the laws of painting is an important component in training, it forms skills and abilities in the performance of specific tasks, and application in further creative work and implement them in design design.

REFERENCES

1. Derbisova MA. Design. Painting. Astana: L. N. Gumilyov ENU; 2018.
2. Medvedev LG. Painting. Harmony of feeling, thought and color. St. Petersburg: CJSC "Multiprint North-West"; 2009.
3. Volkotrub IT. Fundamentals of artistic design. Modeling of materials and bioforms. Kyiv: Vishcha shkola; 1982.
4. Alpatov MV. Treasures of Russian Art in the 11th - 16th Centuries (Painting). St. Petersburg: Aurora; 1970.
5. Wipper BR. Art of Ancient Greece. Moscow: Nauka; 1972.
6. Itten I. The art of color. Silakrogs: PNB Print; 2020.
7. Revyakin PP. Technique of watercolor painting. Moscow: State publishing house of literature on construction, architecture and building materials; 1959.
8. Davydov VV. Problems of developing learning. Moscow: Pedagogika; 1986.
9. Elkonin DB. Selected psychological works. Moscow: Pedagogika; 1989.
10. Moleva NM, Belyutin EM. Pedagogical system of the Academy of Arts of the 18th century. Moscow: Iskusstvo; 1956.
11. Rostovtsev NN. Educational drawing. Moscow: Prosveschenie; 1976.
12. Revyakin PP. Watercolor painting technique. Moscow: Gosstroyizdat; 1959.
13. Kaplanova SG. Russian watercolor painting of the late 19th early 20th century. Album. Moscow: Iskusstvo; 1968.
14. Arnheim R. Art and visual perception. Moscow: Progress; 1974.
<https://doi.org/10.1525/9780520351271>

15. Beda GV. Painting. Moscow: Prosvetshenie; 1986.
16. Unkovsky AA. Painting. Color issues. Moscow: Prosvetshenie; 1980.
17. Yuon KF. Selected works. Moscow: Soviet Khudozhnik; 1966.
18. Tikhonenko IN. The development of compositional thinking in the classroom of painting for students of primary courses of pedagogical universities. Omsk: Omsk State Pedagogical University; 2005.
19. Kozhagulov TM. Development of pictorial skills of students of primary courses of artistic and graphic faculties of pedagogical universities. Omsk: Omsk State Pedagogical University; 2007.
20. Galperin PYa. Methods of teaching and mental development of the child. Moscow: MSU Publishing House; 1985.
21. Moleva NM. Outstanding Russian artists-teachers. Moscow: Prosvetshenie; 1991.
22. Astakhov Yu. Karl Bryullov. Painting. Moscow: Pechatnaya sloboda; 2015.
23. Vygotsky LS. Psychology of art. Moscow: Iskusstvo; 1986.
24. Talyzina NF. Management of the process of knowledge assimilation. Moscow: MSU Publishing House; 1975.
25. Kuznetsov EF. Methodological recommendations for mastering rational technical techniques of working with watercolors for students of the KHGF. Kursk: Kursk State Pedagogical Institute; 1988.
26. Rubinshtein SL. On thinking and the ways of its research. Moscow: APN RSFSR; 1958.
27. Leontiev AN. Activity. Consciousness. Personality. Moscow: Polit Publishing House Literature; 1977.