



FACTORS OF DEVELOPMENT OF FINE ARTS

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Received: 1 st July 2021	The development of the creative potential of a child's personality occurs in various types of visual activity and is carried out from early childhood, when a preschooler, under the guidance of a teacher, masters and masters the process of creating an image on the plane of a sheet of paper, that is, graphic skills and abilities. Their presence speaks of the visual literacy of a preschool child in drawing. In the visual activity, children develop aesthetic feelings, the ability to perceive the beauty of the surrounding life, nature, taste, performance, art and the ability to express this in a graphic form.
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Painting, a form of fine art, artwork, which is created with the help of paints applied to any hard surface. Oil painting appeared during the Renaissance; its invention is credited to the Dutchman Jan van Eyck. Pigments were diluted with linseed, nut and other vegetable oils; thanks to this, the paints dried quickly, they could be applied in thin, transparent layers, which gave the painting a special luminosity and brilliance. The disadvantage of oil paints is that over time they lose their elasticity, darken and become covered with cracks (craquelures). The work with oil paints allows for a huge variety of techniques - from delicate careful finishing to broad and temperamental painting "alla prima"; with their help, you can create a smooth enamel surface and a plastic, embossed texture.

A great artist's drawing is always technically simple and at the same time always infinitely rich in its figurative expressiveness. In his hands, the line has the magical ability to recreate, on a small piece of paper, the volumetric shapes of objects and human figures, the real space around them, light and air, to capture all the diversity of what he sees in life, his observations and his fantasies, his thoughts and experiences. And then, looking at the artist's drawing, we see not only what he created, but also how he created it. We guess his thoughts and artistic pursuits, observe the birth, development and embodiment of his idea, involuntarily imbued with his creative excitement.

In a freely executed drawing, regardless of whether it was created recently or several centuries ago, there is always a feeling of a work that has just been interrupted, a feeling that makes you relive the living process of creating a graphic image again and again with special spontaneity.

The art of drawing has been known since ancient times: it has always formed the basis of all fine art. However, the independent artistic existence of the drawing begins much later - from the Renaissance. It was at this time that drawing, while still retaining its preparatory purpose, reached a high realistic maturity of its graphic language.

Vittore Carpaccio is one of the most remarkable Italian draftsmen of the early Renaissance. A representative of the Venetian school, in his small drawings he discovers such a subtle pictoriality, which is still difficult to find in his large canvases. He draws with a pen with light dashed lines, which then condense into dark strokes-strokes, or seem to melt in the transparent air. Together with this airiness, which now constitutes a unique feature of the Venetian drawing, in the sketch "St. Jerome in his Cell" surprisingly vividly conveyed the calm and secluded atmosphere of the working room of a scientist immersed in his studies.

Acting in painting and in his aesthetic theory as the most consistent supporter of decadent Roman Mannerism, Federigo Zuccari, in fluent sketches from nature, unexpectedly amazes with bold expression and a keen sense of reality. The blending of the brownish-red strokes of the sanguine with the black strokes of the Italian pencil further enhances the tense dynamic of his graphic manner.

The French school of drawing brought forward a whole galaxy of brilliant masters in the 18th century. François Boucher, who was the first to exhibit sketches with paintings, loved to finish his drawings with pastels. He interprets the tradition of academic drawing in the spirit of Rococo art, complementing the clear plastic modeling of forms with pictorial effects of soft shading. Very lively and expressive sketches from the nature of Dreams, executed with genuine graphic brilliance, are almost completely free from the sentimental moralizing that is so intrusive in his paintings. Fragonard, one of the most prominent French draftsmen of that era, completely abandons linear drawing in his large sheets (landscapes or genre scenes). Over the preliminary sketch with a lead pencil, he applies with a brush the most

delicate wash-off layers of a yellowish-brown bistra, reaching shades that are almost imperceptible to the eye in the picturesque vibration of the basic tone. Hubert Robert's "draftsman of the royal gardens" also seeks to convey the charm of pictorial effects in landscape sketches. Drawing with sanguine, he shades individual strokes into solid spots, denoting the air environment and masses of decorative greenery in light and dark tones.

At the same time, the development of art, pictorial methods and means of expressiveness, has long gone beyond the understanding of its main tasks - "the reproduction of reality." Plotinus also says: "Do not copy nature, but learn from it"; and this principle has been guided by many artists for many centuries. Therefore, the tasks of painting imply not only such an organization of space on a plane, which is guided and limited by the recreation of a three-dimensional environment on it, moreover, certain methods have long been perceived as "dead ends" on the path of art development (in the context of understanding and rethinking the adequacy of perception). Plane, like color, has an independent integrity and value, together they dictate their conditions in the synthesis of forms and on the plane as such - and in interaction with three-dimensional time space. The artist can no longer be satisfied with a set of illusory methods ("illusionism"), he follows the needs of a new understanding of beauty, abandoning irrelevant methods of self-expression and influence on the viewer, looking for new forms of such, dialectically returning to the best of the rejected, and thus comes to understanding and the realization of new values. Such an understanding of the methods and technical, expressive tasks of art was cultivated among other theorists and masters V. A. Favorsky and Fr. Pavel Florensky and later - independently developed by V. A. Favorsky himself. Of course, this is not the only "correct" way of development of contemporary art and painting, nevertheless, many provisions of this vision are very convincing and productive.

Like other types of art, painting can perform cognitive, aesthetic, religious, ideological, philosophical, socio-educational or documentary functions. However, the main and paramount expressive and meaningful meaning in painting is color, which in itself is the carrier of the idea (including due to psychological factors of influence and perception). This is very convincingly explained and shown, for example, by the theory of I. Itten. Nevertheless, evolving together with man and with the whole world, painting acquired both a new interpretation and a new understanding of tasks. So, initially possessing clear signs of independent plastic characteristics (it is no coincidence that one of the main parameters separating the painting technique from the graphic one is the stroke, which provides a wide range of precisely plastic possibilities - to the greatest extent, of course, the most widespread type - oil painting, but also, of course, - to many of its new types and techniques, implying the synthesis of forms).

Picturesqueness is not the same as chromaticity - it is a special image quality that arises as a result of a distant vision, perception of an object through its relationship with the environment - light and shadow, reflexes, glare. LB Alberti explained the qualities of pictoriality by their origin "from the reading of spots accidentally created by nature." Later, the romantics especially emphasized the role of imagination inherent in the painter in "guessing" hidden images in bizarre thickets, tree roots, shells, heaps of stones. It happens that with an unusual angle, lighting, air condition, simple forms look mysterious and expressive. An object that is completely uninteresting, meaning nothing for ordinary perception, due to spatial relations, can be picturesque and thus attract the attention of the artist. For painting, as a certain type of art and a creative method, it is characteristic of the desire to turn the pictorial surface into a visual semblance of space, a light-air environment. The most suitable means for this are coloristic. Therefore, painting is predominantly colored.

When teaching drawing objects, children need to be taught elementary ways of the image. Three-year-olds should talk about geometric shapes: circle, square, triangle, what objects can be depicted with their help. Children are taught to conduct lines of different types, use them in the image. Children four years of age, examining and depicting an object, already know how to cover not one but several signs. As a result, they created images become more detailed, more believable, in not only pure colors are present in the drawings, but also begin to appear different shades. Younger preschool children actively master basic drawing skills. Since younger preschoolers do not sufficiently speak visual skills, then there is a big place in teaching drawing takes showing the correct techniques of the image, using pencils and paints. An effective technique for teaching toddlers is passive movements, when the child acts with the help of an adult, and not independently: the teacher puts a pencil into the baby's fingers and conducts movements with the kid's hand. It so happens that the teacher, showing the child how to hold a pencil, looks at the children and does not see that some children hold it incorrectly: with a fist or two fingers in the other hand.

The skills and abilities that make up the drawing technique have motor character. The patterns of their formation and development are the same, as any other motor skills. Therefore, the teacher must take into account the physiological and psychological characteristics, conditions and pathways their education, only in this case training in technical skills and drawing skills will be successful. In a number of psychological works (E. I. Boyko, D. F. Nikolaenko, K.K. Platonov and others), you can find indications of the need for a clear distinguishing between the concepts of "skill" and "skill". Skill is defined as an action brought to automatism, performed rationally and fast enough, formed by repeated repetition. Skill is characterized as a human-mastered way of doing action, which is provided by a set of acquired knowledge and skills. Also formed through exercise, creates an opportunity to perform actions even in changed conditions.

You constantly need to pay attention to the formation of the correct poses in the process of visual activity. The hand should be free support the sheet of paper on which the child is drawing. The teacher reminds children that need to take care of materials, use on purpose: upon completion of work, you should not forget to bring tools and workplace in order, rinse the brush in water. In joint activities, as in the classroom, the teacher teaches children correct handling

of the tools by children: hold the pencil and brush correctly (hold the pencil with three fingers above the sharpened end, the brush is just above the iron tip); collect a small amount of paint on a brush, dipping it with all the nap, remove excess paint by touching the edge of the jar. It is necessary to arouse children's interest in drawing different objects, surrounding them. To do this, in the process of exercises, considering objects, learn to determine the shape of an object by drawing along its contour hands. Reasonably apply finger painting on cloth, sand, water, crayons on the blackboard, encouraging the child to act with both hands on queues.

Drawing should always be free, there should be no rush teach children to depict objects of a certain shape. It is noticed that kids quickly form stereotyped actions, develop the habit of drawing only these objects and only as shown educator. A completely different picture is obtained when children from the very beginning have the ability to freely reflect in the picture what they want: the content of children's drawings becomes richer and more interesting.

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