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The didactics of colour in art and artistic education of the 20th century

The relevance of research topic. The relevance of the given problem is determined by the cultural and aesthetic needs of the society, as well as by the symbolic and semantic role of color, which is used in the incipience and formation of the professional qualities of future specialists. The knowledge of color, as an aesthetic phenomenon of human existence, is an expression of the spiritual and cultural level of society and its aesthetic achievements. Thus, almost all researches devoted to color studies (for architects, artists or educators), have repeatedly attempted to analyze the symbolic meanings and psychophysiological properties of color. The "Coloristic Ideal" is traced throughout the whole history of art education.

The study of the history of the development of didactics of color made it possible to state that, it went through several stages of development as an independent science, starting with the individualization of art in the Renaissance, when each art school had a peculiar colored preference up till the formed definition of the concept of color harmony in work of I. Newton, M. Lomonosov, F. Runge, I. Goethe etc.

Therefore, each period of the historical and social development of society allows us to analyze how under the influence of various factors a cultural and personal attitude to the color as an aesthetic category was formed. At different times, the study of color science came from the standpoint of its influence on the psychological, physiological, informational and energetic state of man, and the paint was regarded as a physical, substantive, material substance, based on the metaphysical positions of the spiritual impersonal basis, the divine creation of the world.

Nowadays, there is a contradiction between the need to solve colored tasks in creative activity and the lack of scientifically grounded approaches to the formation of understanding, vision and application of semasiology of color in the work of future specialists.

On the one hand, the article deals with the necessity of an artist to have knowledge about the properties and semantics of color for the development of their creative product, and on the other hand, it deals with the lack of study of color in the history of art education, which can form the basis of the concept of forming the colored competence of future artists, teachers, culturologists, etc. in the process of professional training.

Analysis of research and publications. Scientific and methodical literature accumulated an intense amount of theoretical material on the problems of studying the semiology of color and its other properties. However, the question of the formation and development of color competence of specialists, the acquisition of knowledge about semantics and the importance of color in their subsequent creativity is given little attention. Various factors influenced the formation and development of color knowledge of future specialists in educational institutions of Ukraine. So, at the beginning of the twentieth century. An evolution of views on color and its significance took place in the art-pedagogical sphere. Socio-cultural and artistic processes have led to the need to find new forms in the development of artistic education in Ukraine and methodological approaches to color education of future specialists. In the historical aspect, T. Panyok (2016) paid attention to the problems of professional training, including the color education of specialists in fine arts, in her monograph "Development of higher art education in Ukraine in the 20th century". The active study of the problems of the development of art education in Ukraine, the methodical principles of color education of specialists is researched separately and expediently in the works of E. Belyutin, N. Moljeva, A. Nosenko, Y. Turchenko, R. Shmahalo and others.

Great value for our study is in the statements and development of coloring, left in the literary heritage by B. Besold, J. Goethe, E. Goering, E. Delacroix, M. Lomonosov, V. Newton, V. Ostwald, F. Runge, M. Shevrayel, which still directly influence the development of applied color studies.

From the standpoint of the problem considered, the works of perception and usage of color V. Itten, V. Kandinsky, K. Malevich, M. Matyushin, N. Krymov are of particular interest to us.

Methodical aspects of perception and reproduction of color in the process of painting studies were reflected in the works of M. Boychuk, O. Bogomazov, P. Golubyatnikov, M. Zhuk, Krichevsky brothers and others.

The semantic meaning of color in its socio-cultural and philosophical properties was given attention by S. Averentsev, M. Bakhtin, K. Levy-Strauss, L. Lichkovakh, N. Serov, P. Florensky and others.

In this research, the methodological foundations emphasizing the importance of shaping the color perceptions in future specialists are considered. The methods also allow to understand the opinions of scientists on the role of color deduction in culture, art and education, and at the same time confirm the importance of interdisciplinary connections.

The aim of the study is to comprehend color-deduction as a phenomenon of semantic-cultural and educational potential in art and art education.

Presenting the main material. The art of the twentieth century was marked by the growing interest in ancient culture, an appeal to mythology, the revival of many archaic elements of consciousness. The appeal to the world of irrealism was dual: at the external level, it was a conscious archaization and mythologization of works; at the internal level it was the reproduction of deep cliches, actualization of archetypes, not conscious, but the intuitive structure of artistic works according to the mythological model.

Art of the 20th century became a time of great scientific discoveries. Therefore, the scientific provisions on color as the basis of the entire pictorial system were not an exception and gradually penetrated the fine arts. Ther two scientific trends concerning color arose: physiological optics (divisionism, represented by of J. Syora, P. Signyak, C. Pissaro, etc.) and the doctrine of the psychological influence of color (symbolism, abstractionism, represented by V. Kandinsky and P. Kuznetso, who had a desire for transcendence, etc.).

That was the starting point for color to be seen by artists and scientists not only as a mean to portray the environment, but also as a sign of

cultural information, patterns of interaction between mankind and the socio-cultural environment.

M. Boichuk, O. Bogomazov, P. Golubyatnikov, V. Kandinsky, K. Malevich and others played an important role in the development of a modern system of painting studies providing their provisions on color teaching approaches.

Mastering the system of professional knowledge of the symbolism of color, which was provided by outstanding pedagogues such as M. Vrubel, O. Bogomazov, P. Golubyatnikov, V. Kandinsky, K. Petrov-Vodkin, and others. allows future specialists in fine arts to develop artistic creativity, combinatorics, emotional intelligence, and produce and comprehend artistic images.

The mastering of special knowledge and skills in the field of color-editing will help future professionals gain sensitivity to color shades, nuances, elegant color relations, decorative ornamental rhythm, complex effects of a matte-shimmering painting invoice, etc.

For instance, an appeal to the picturesque manner of M. Vrubel will help master the semantics of color, understand the essence of Vrubel's symbolism, which consists of the metaphors of the modern "blue-violet night and the gold of the ancient west." The basis of the M. Vrubel painting system is the three main colors: golden, purple (the color of the stars), blue-lilac (the color of the sky and night). M. Vrubel tried to instill this mitho-poeticity of color into his students at M. Murashko's school. It is known that his students G. Burdanov, S. Kostenko, V. Zamirylo, L. Kurin, S. Yaremich used this knowledge during the painting of Vladimir's Cathedral.

The technique of teaching color by K. Petrov-Vodkin (1982) also deserves attention, he believed that scientific knowledge should help the painter to capture the logic of nature and patterns in his own craft (p. 88). In the classroom, he paid extra attention to the psycho-physiological characteristics of color, accuracy and naturalness of color relations, and he also combined several perspectives in the plane of the canvas in the compositional and colorful construction of the plane of the picture, including the viewer in the plane of the canvas (the theory of spherical perspective).

P. Golubyatnikov, who studied at K. Petrov-Vodkin, renovated the curricula and teaching techniques in terms of the picturesque texture of the work, systematic understanding of space, a clear justification of the construction of the form and its connection with the color. The basis of his

pedagogical technique was a clear systemic understanding of space, the connection of form and color, as well as active encouragement of students to solve various creative tasks.

P. Golubyatnikov directed his pedagogical approaches at the fact that the study of the nature of color should occur through the gradual knowledge of the palette, starting with the study of the properties of one color. First-year students of the Kyiv Arts Institute recall the first task to portray a blue still life, the purpose of which was to study various shades of blue color: ultramarine, light and dark cobalt blue, Prussian blue, Berlin azure. Students who hadn't had proper drawing skills had difficulty performing such a task, but they quickly mastered the technique of tone color stretching, and the following tasks, concerning the study of other spectral colors - yellow and red - seemed less severe to them. By working on a certain color, students, in the opinion of the artist, had to learn to psychologically feel the slightest changes in color in the overlay and the development of paint, as well as to master the possibility of transferring the material plane of an object (*T. Panyok*, 2016, p. 275). In order for students to learn to reproduce various materials in their works, P. Golubyatnikov developed a number of specific settings, the purpose of which was to learn how to find the right correlation between colors.

His colleague, the painter-teacher O. Bogomazov in his pedagogical work, considered painting as a system in which the main element was the color mass (*T. Panyok*, 2016, p. 265). O. Bogomazov formulated his formal-technical method of studying color, relying on the study of elements of the form of fine arts and production, which and unite in the subject of art. In his scientific work, "Theory of Color", he developed a series of formal tasks for students of the artistic and pedagogical department of the Kiev Art Institute: "understanding the color movement in a form" or "present a group of geometric white bodies painted in one color and one tone - the task of color relief" (*O. Kashuba-Volvach*, 2010-2011, p. 201).

On the other hand K. Malevich taught students at the same educational institution to approach color problems from the concept of space usage: the shapes and colors are not related in core, but united by the space whose properties are defined by white color (the "real representation of the infinite"). The black achromatic color precedes the other, the white contains the entire spectrum, white is the essential color of space. K. Malevich's color system contains suprematist colors: the main ones are red, black, green (emerald), white, blue (cobalt); the additional are ultramarine, lemon yellow, pink (Madder Lake).

M. Matyushin had an interesting approach to the problem of color. In his artistic and pedagogical heritage, color is a complex, moving phenomenon, which depends on neighboring colors, on the power of illumination, on the extent of color crossings, etc. (*L. Zhadova*, 1974, pp. 40-41). The concept of M. Matyushin was embodied in the experimental spatial and dynamic color tables. His three-color harmony was considered on models of 8 colors and were arranged as a ratio of the main color and the additional medium that connects them. An innovation in his technique was to observe the effects of color contrasts in conditions of expanded view, by shifting the eyes from the color model to a neutral environment field.

One of the first people to apply color studies as a discipline, along with the study of semantics and psychophysical properties of color in the training of future artists was J. Itten at the *Bauhaus*'s school. V. Kandinsky taught together with him, in a picturesque heritage of which experiments with color played a significant role. The idea of combining several types of arts - painting, music, and dance in a single work - leads V. Kandinsky to use the partial provisions of I. Newton's theory of "color-musical parallels": when seven colors of the spectrum correspond to seven musical octaves' notes.

V. Kandinsky's orphanage was conceived as a visual equivalent of music, and his paintings prove this idea embodied in the picturesque means: "Impressions. Concert" (1914), "Musical Overture, Purple Wedge" (1919) and many others.

Apparently, many know V. Kandinsky as a painter, a graphic artist, (especially as a master of woodwind), a folklorist; consider him to be the founder of abstractionism, recognizing the originality of flexible thinking, unusual "theme" of paintings. But not everyone knows him as a pedagogue who, through the symbolism of color and its psycho-emotional qualities, taught students to reveal artistic images (*T. Panyok, M. Gureva*, 2007, p. 23).

In his book "On the Spiritual in Art," which became the artist's creative manifesto, the main principles of the psycho-emotional and symbolic significance of color were formulated. This theory made it possible for V. Kandinsky to introduce the main provisions concerning the psychological impact of color on a person in the methodology of teaching painting in *Bauhaus*. His pedagogical approaches allowed him to take a fresh look at the established science of color, his representation and teaching in artistic institutions, which allowed the future professionals of artistic profiles to perceive a color perceptions model different from that which traditional

art taught us.

V. Kandinsky developed a course on color studies, in which the study of color had to pass several stages: 1) the color as it is conceived (the character of the color, its properties, strength and action - without taking into account the practical application); 2) the color as it is observed in nature; 3) the color as it is in the painter's material - in the form of paints (the study of color in the direction dictated by its practical need). The methods of this work (analytical and synthetic) must be closely interconnected. V. Kandinsky paid special attention to the composition of color, the ratio of form and color, and believed that the purposeful study of color should be based starting with the simple and advancing to complex (isolated color - color in correlation with other colors).

The creative method of M. Krymov deserves close attention, the subject of study of which was the color-air space environment. M. Krymov followed the traditions of a realistic school of painting, therefore, the study of the laws of tone, color and composition became for him the means of adequate portraying of nature in the fine arts. He was most accurately able to formulate and create a final, classical theory of tone in painting. Under the word "tone" he meant the degree of light power of the color, and a match flame served him as a point of reference. Particular attention in the study of young artists M. Krymov paid to "the setting of the eye", using various methods and techniques for the development of a color vision, successful mastery of the methods of transferring color and tonal relations in painting, created teaching settings, aimed at a constant perception of color (*V. Ivanov*, 1986, p. 36).

Conclusions. Based on the analyzed theoretical works of a wide range of scientific fields, we have come to the following conclusions.

It is proved that the development of color perception is an expression of the spiritual and cultural level of society, as well as one of the main aspects in the process of colouristic training of future specialists in artistic professions.

The lack of development of theoretical foundations and ways of ensuring the process of preparation for the semantic-cultural and educational value of color in the aspect of historical and national peculiarities was revealed.

It was found that discoveries and achievements in the field of color education in its historical retrospection formed the basis of the modern color deduction. In the XX century, based on new technologies, the development of various forms of art took place, which led to the expansion

of the color palette, evoked the development of new forms of learning for fine arts and actualized the problem of color influence on consciousness.

The analysis of color education in the history of art education gave reason to the assertion that the basic principles of teaching the coloristics of future specialists in artistic trends should be reduced to the following: the purposeful study of color must be built from simple to complex using an entire system of exercises that allow you to practically master the content of many concepts of color studies. The gain of color patterns should take place via abstract character exercises and the matching of colored materials on a plane aimed at the selection and combination of various color combinations. Theoretical knowledge of colors should include consideration of such aspects of the problem as: the physical basis of color, the physiology of visual perception, the psychology of color perception and the theory of harmony. Practical classes should be aimed at the development of combinatorial abilities of students, the ability to analyze works of fine art, activating the creative potential of future artists-educators.

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Abstracts

CZAUS DMYTRO. Barwodydaktyka w sztuce i edukacji artystycznej XX wieku. *Celem badania jest zrozumienie barwodydaktyki jako zjawiska semantyczno-kulturologicznego i potencjału edukacyjnego w sztuce i edukacji artystycznej. W artykule znaczenie koloru ujawnia się w aspekcie osobliwości historycznych i narodowych, z uwzględnieniem rozwoju nowoczesnej barwodydaktyki. Udowodniono, że rozwój myślenia barwowego jest wyrazem duchowego i kulturowego poziomu społeczeństwa, a także jednym z głównych aspektów kształcenia przyszłych specjalistów w dziedzinie sztuki. Przeprowadzono analizę historyczną edukacji kolorystycznej w edukacji artystycznej, rozpatrzono koncepcje kolorystyczne i metody pracy z kolorem wybitnych artystów i nauczycieli. Przeanalizowano kulturowe i edukacyjne znaczenie barwy w obrazowym dziedzictwie O. Bohomazowa, P. Golubiatnykiw, W. Kandyńskiego, K.*

Malewicza i innych artystów, których odkrycia i osiągnięcia w dziedzinie kolorystycznego kształcenia specjalistów stanowią podstawę współczesnej barwodydaktyki.

Słowa kluczowe: malarstwo, kolor, kolorystyka, barwodydaktyka, edukacja artystyczna, działalność artystyczna i twórcza.

ЧАУС ДМИТРО. Кольородидактика в мистецтві і художній освіті ХХ века. Метою дослідження є осмислення кольородидактики як феномену семантико-культурологічного і навчального потенціалу в мистецтві та художній освіті. У статті значення кольору розкривається в аспекті історико-національних особливостей з урахуванням розвитку сучасної кольородидактики. Доведено, що розвиток колірного мислення є виразником духовного й культурного рівня суспільства, а також одним із головних аспектів у процесі навчання майбутніх фахівців мистецьких професій. Проведено історичний аналіз колористичної підготовки в художній освіті, розглянуто колірні концепції та методи роботи з кольором окремих видатних митців і педагогів. Розглянуто культурологічне та освітнє значення кольору в живописній спадщині О. Богомазов, П. Голуб'ятників, В. Кандинського, К. Малевича та інших художників, відкриття і досягнення яких в області колористичної підготовки фахівців лягли в основу сучасної кольородидактики.

Ключові слова: живопис, колір, колористика, кольородидактика, художня освіта, художньо-творча діяльність.

ЧАУС ДМИТРИЙ. Цветодидактика в искусстве и художественном образовании ХХ века. Целью исследования является цветодидактики как феномен семантико-культурологического и обучающего потенциала в искусстве и художественном образовании. В статье значения цвета раскрывается в аспекте историко-национальных особенностей с учетом развития современной цветодидактики. Доказано, что развитие мышления о цвете является выразителем духовного и культурного уровня общества, а также одним из главных аспектов в процессе обучения будущих специалистов художественных профессий. Проведен исторический анализ колористической подготовки в художественном образовании, рассмотрены цветовые концепции и методы работы с цветом отдельных выдающихся художников и педагогов. Рассмотрены культурологическое и образовательное значение цвета в живописном наследии А. Богомазова, П. Голубятникова, В. Кандинского, К. Малевича, М. Крымова и других

художников, открытия и достижения которых в области колористической подготовки легли в основу современной цветодидактики.

Ключевые слова: живопись, цвет, колористика, цветодидактика, художественное образование, художественно-творческая деятельность.

CHAUS DMYTRO. The didactics of colour in art and artistic education of the 20th century. *The purpose of the study is the color as a phenomenon of semantic - cultural and educational potential in art and art education. In the article, the significance of color is revealed in the aspect of historical and national peculiarities taking into account the development of modern color didactics. It has been proved that the development of color thinking is an expression of the spiritual and cultural level of society, as well as one of the main aspects in the training of future professionals in artistic professions. A historical analysis of color education in art education was conducted, color concepts and methods of work with the color of some outstanding artists and teachers were considered. The cultural and educational significance of color in the picturesque legacy of V. Kandinsky, K. Malevich, M. Krymov and other artists was considered, the discovery and achievements of which, in the field of color education of specialists, formed the basis of modern color didactics. The methodology of the research is to apply comparative, historical and logical methods with the use of cultural approaches. This methodological approach allows us to reveal the problem under study from a philosophical, pedagogical, cultural and artistic point of view. Analysis, systematization and generalization of theoretical and empirical provisions allowed to determine the state of color education of future specialists of artistic profiles in its historical aspect. Conclusions It is proved that the development of color thinking is an expression of the spiritual and cultural level of society, as well as one of the main aspects in the process of color education of future specialists in artistic professions.*

Keywords: painting, color, coloring, color didactics, artistic education, artistic and creative activity.