THE STUDY OF THE PROBLEM OF ARTISTIC IMAGE FORMATION IN VISUAL ARTS

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Abstract: The reflection of the artistic image of a person is the fundamental principle in art. The problem of the research is to find effective methods of pedagogical influence aimed at the formation of an artistic image in the drawing of a portrait of students. Through understanding the image of a person, the creative potential inherent in each student is revealed, a worldview is formed, the general cultural and professional level increases, the inner world is enriched. The formation of the worldview of the younger generation requires an integrated approach to learning. It follows from this that in modern conditions, education in art institutions cannot be limited to the acquired skills and skills of a competent image of a person, but requires solving a number of tasks related to the formation of an artistic image in a portrait.

Keywords: creativity, artistic image, educational space, fine art, artist-teacher, students.

1 Introduction

Ignoring artistic and figurative tasks in portrait drawing classes, even if the requirements of a realistic representation of the form are met, is the reason for naturalism - a simple copying of nature, without reflecting the inner world, the identity of the individual, his individuality, which is the most valuable in a person.

For several centuries, a large number of studies have been conducted in Russia, where the problem of the formation of an artistic image has been vividly revealed. The problem has been considered by scientists from various fields, ranging from art historians to psychologists and philosophers, and acquires a special sound when it comes to the younger generation studying in art institutions. After all, through understanding the image of a person, the creative potential inherent in each student is revealed, a worldview is formed, the general cultural level increases, the inner world is enriched.

It is no secret that the image of a human figure is the foundation in teaching academic drawing. The interpretation of the artistic image in the portrait reflects not only the characteristic features of that time, but also the vision of the artist himself. No genre in art is as spiritually meaningful, comprehensive and informative as a portrait. It is difficult not to notice how in our time there is a complete deformation of the image of a person, which directly affects the visual arts. The reason for this was the introduction of new IT technologies, when any knowledge is obtained in a ready-made form, a person lives without learning and analyzing, which leads to a decrease in the cultural level.

The urgency of the problem of training students of art institutions is obvious, and it is not only acquiring knowledge, skills and abilities of the correct image of a person, but requires solving a number of imaginative tasks aimed at forming an artistic image in a portrait. The artist-teacher not only shares valuable knowledge with students, but also has a direct impact on the formation of their worldview, aesthetic and ethical attitudes. The question arises what aesthetic, philosophical positions the teacher-artist is guided by when correlating the teaching of academic drawing, firstly, with the human image.

2 Literature Review

Under the term "artistic image" it is advisable to understand a special format of reflection of the surrounding reality and its perception by the artist (Ozhegov & Shvedova, 2015). And this format finds expression through concrete, and its implementation takes place within the framework of the creative process. At the same time, the reflection of the surrounding reality implies some similarity between the original and the way of its depiction. In the context of realism, this phrase seems unconditional and obvious.

Agreeing with da Vinci's positions, A. P. Losenko was sure that it is most rational to depict a person in motion: a stationary position does not allow revealing the structure of the body of a living being (Moleva, 1991; Otrishko, 2021). Most likely, this opinion seems to be extremely significant from the point of view of teaching the creation of portraits. In fact, reproducing nature literally, it is impossible to achieve the goal set by the teacher, because even reproduction in the position of the image of jumping, running, etc. does not reveal the essence of the body movement. In order to give dynamism to a stationary position, you need to add your perception of nature to your understanding of nature by performing a large number of subtle manipulations in your mind.

As a result, the student's perception itself is endowed with activity. The emergence of the problem ensures the development of figurative and artistic thinking. L. S. Vygotsky (2011) himself says that a person's thought in any case follows from any problem.

B. V. Lushnikov (2019) sought to penetrate into the essence of the artistic image, dividing the drawing into two types: three-dimensional and picturesque. However, the author analyzes only the outwardly expressive side of the artistic image, questions about the emotional content of the image remain outside the scope of his attention.

A. A. Kovalev (2001) his research noted that visual arts and decorative and applied arts are two areas that have a common focus of pedagogical activity – increasing the level of imaginative thinking among students.

The main feature of M. D. Bernstein's pedagogical system (1940) is the deep connection between academic school and creativity. Figurative tasks should be set at all stages of academic education: from the simplest geometric bodies to portraits and figures.

There are three important components in an artistic image, without which you will not get a high result - this is the idea, the work and the perception. But at the same time, the draftsman should avoid ambiguity so that the viewer adequately perceives what he saw.

Thus, the analysis of existing studies has enabled us to establish that by now, the problem of the formation of an artistic image has a number of unresolved issues, and the degree of study of this problem is low; that is why there is a need to identify the most effective methods that contribute to the formation of an artistic image in the visual arts.

3 Research Methodological Framework

The purpose of the study is to identify and scientifically substantiate the most effective methods of pedagogical influence that contribute to the formation of an artistic image in the process of working on a portrait.

Research objectives:

1. to review foreign and Russian studies of the problem of artistic image in academic portrait drawing;
2. to identify effective methods of pedagogical influence aimed at the formation of an artistic image in the drawing of a portrait of students.

The research material is represented by the works of leading experts in the field of psychology, physiology, pedagogy, art

history, philosophy of fine arts, methods of teaching academic drawing, creative experience of artists.

While writing the article, the following methods were used: theoretical and methodological analysis and synthesis of available special Russian and foreign scientific-methodological and psychological-pedagogical literature, conceptual analysis of scientific articles and publications on the topic; study and generalization of both Russian and foreign developments and introduction into the educational process of effective ways to form an artistic image of students; application of methods of generalization, comparison, forecasting and systematization.

4 Results and Discussion

Currently, there are several approaches in philosophical science to solving the problem of figurative-artistic thought in the surrounding reality, but at the moment the approach that appeared in a more modern period due to a compromise between the views presented above and mutually exclusive views is relevant, therefore it is advisable to perceive figurative-artistic thought as a community of processes at all levels (superconscious, unconscious, conscious), where, of course, the conscious process prevails.

Thinking carried out consciously has a connection with the functioning of the cerebral hemispheres (left and right) responsible for imaginative and logical thinking activities. Experts have repeatedly discussed these processes. Many of them, including the authoritative physicist I. P. Pavlov (1963), were sure that the artistic disclosure of the surrounding reality is one of the types of activity of the figurative plan, which does not affect the logical thinking activity.

Imaginative thinking activity is extremely important for the activity of the visual plane, where a real artist is a thinker, where logic is certainly present.

In realism, the formation of an artistic image is directly related to moral responsibility to society, when an emotional and intuitive process plays a role in the works.

In the components of the reflection of the surrounding reality, both logical and imaginative mental activity take the same part, whereas in another aspect (the reflection of the artist's personal perception), it is the imaginative mental activity associated with superconsciousness, subconsciousness and emotional experiences that has the dominant position.

According to I. P. Pavlov (1963), all individuals are divided into 2 groups: "thinkers" and "artists". The scientist took the mental way as a differential sign.

Representatives of the category "artists" are dominated by imaginative thinking activity, representatives of the category "thinkers" - logical thinking activity. Nevertheless, the "Pavlov" typology is practically useless, because the classification formulated by the researcher has a conditional character, and in reality "pure" "thinkers" or "artists" are found in extremely rare cases.

As a rule, there is often a mixture in which the characteristics of both groups exist in different ratios. Of course, a teacher-artist must necessarily have both logical-thinking and imaginative-thinking abilities that are at a high level of development. The first ones give him the opportunity to correctly reveal the meaningful side of his thoughts and present them to students. Imaginative-thinking abilities enable the teacher-artist to achieve successful results in creative and artistic activities. According to I. B. Bicheva and S. N. Kaznacheeva (2021), the personal characteristic of a teacher-artist is aesthetic feelings and a high level of their development, which indicates emotional responsiveness to works of fine art.

It is necessary to analyze in more detail the subtle facets of differences within the framework of the image-thinking process, differentiating the specifics of the processes of the mental plane

(imagination, representation, memorization, perception) and their role in artistic activity.

Perception is an extremely significant component of creativity. According to the point of view of Ya. A. Ponomarev (1990), there are the following components: specificity; integrity; the ability to carry out artistic systematization, to foresee the perspective transformation of the object directly at the stage of perception; balance between objectivity and subjectivity of perception.

The researcher believes that in order to develop creative thinking activity, completeness and specificity in perception are important, as well as foreseeing the probable transformation of the object and understanding the creative component directly in perception as in action (Ponomarev, 1990, p. 124).

Within the framework of this context, the term "concreteness" is perceived as a property that makes it possible to spill the analyzed object with other similar objects. For example, to convey similar features when creating a drawing, a sitter should be recognized as a "dummy", but also personal specific features that differ from a certain individual from others.

Success in artistic activity directly depends on the completeness of perception, which helps to fully "see" the image of nature: external similarity, emotional state, social status, and so on. Taking this into consideration, the student should strive to develop this quality in himself as much as possible.

Do not forget about the attitude of the subjective to the objective in the work of artists, where the role of the student's attitude and views on art directly plays an important role. Perception of reality, worldview should have its mark in all student's works.

A low level of perception leads to failures in work. Errors in proportions, tonal relationships, etc. will be overlooked. Also, if you do not take into account the subjective principle, you can come to naturalism, where the student simply transfers the objects visible to them, copying and without thinking. The works should show the truth with a unique view of reality.

It is far from a secret that the mental process can dominate a certain artist (Bogolyubov, 1993). A striking example is the Impressionists, who always conveyed in their works that first moment of impression that their eye saw. Impressionists have always relied only on perception, that is why pure colors and expressive style of writing are often visible in their works.

When working with students in art institutions, studying the academic drawing of a human figure or portrait, it is worth striving for balance and maintaining balance in the work of visual activity of all mental processes. It is worth developing and improving the weaknesses of imaginative thinking and perception individually with each student. After all, it is worth understanding that the highest result in drawing a human figure, as well as a portrait, can be achieved only when the artist's perception has a high level of development. A visual impression always has a trace of past perceptions and ideas behind it, creating an image in the student's imagination based on what the artist has already seen (Nemensky, 2010).

Despite the huge role of perception, one should not forget about thought processes. A student who relies only on perception does not understand nature figuratively. The work should take place in a comprehensive manner, without any extremes.

When training, it should be borne in mind that one of the important features of draftsmen is the ability to work on a drawing for a long time (Bogolyubov, 1993). Many great artists have been "carrying" an idea for a long time, and then they have been working on its implementation for years. There is another type of draftsmen who rely on a fleeting perception of reality and make only quick sketches, a small sketch, which does not entail a long and long work.

The peculiarities of the emotional and volitional spheres also affect the course of the creative thinking process: the duration,

depth and intensity of the experience, especially aesthetic emotions. A very important point in learning is self-confidence and independence of the student in work.

Confidence directly affects creative activity; its absence will become a big obstacle on the artistic path of students. It is also worth remembering that a huge role comes from the teacher, which must take into account the individual characteristics and style of each student. An individual approach is necessary in order to work "zonally": here is the speed of entry into work, as well as intensity and perseverance.

According to the authors, the methodology of implementing the process of forming an artistic image in the works of students is very important in modern conditions of education in art institutions, since often in the works of students you can see simple copying and standard solutions where the artistic image is not visible (Zimina et al., 2020; Syrova et al., 2021).

Thus, when forming an artistic image of students, it is necessary to use the following effective methods:

1. Explanatory and illustrative method. It is based on the organization of reproductive (reproducing) cognitive activity of students, involving the perception, comprehension and memorization of ready-made information. This method of teaching consists in the fact that the teacher provides ready-made information using various means, thereby helping students in perceiving, realizing and storing this information in memory.
2. Reading short regular lectures during the teaching of academic drawing.
3. The use by students of works' reproductions by masters.
4. The use of a system of portrait productions aimed at the formation of artistic and imaginative thinking of students.
5. Compliance with the methodical sequence of work on educational and creative productions.
6. The use of a pedagogical attitude to the perception and selection of the main thing in the image of the portrayed.
7. Using the method of questions and answers in the work on the drawing.
8. The use in teaching practice of special sketching tasks aimed at the formation of artistic and imaginative thinking of students.
9. Purposeful formation of students' ability to correlate the expressive possibilities of the selected material with the tasks of the figurative characteristics of the portrayed.
10. Active use of drawing from memory, representation, imagination.
11. The use of an individual approach in teaching portrait drawing.

It is important for a teacher to combine the emotional, intellectual and spiritual spheres most vividly and holistically when working with students.

The methodology of implementing the process of forming an artistic image in a portrait of students is carried out according to the principle of visibility. The methodology is implemented through a step-by-step acquaintance with the concept of an artistic image. In addition, the use of digital technologies in education is relevant today (Lerner, 2016). As the authors note in their study, the digital educational environment contributes to obtaining a better education with the help of digital technologies, ensures the realization of the educational needs of students, increases their cognitive activity and is a favorable condition for self-regulating educational activities (Samerkhanova & Balakin, 2020).

5 Conclusion

In the course of the study, it was revealed that the application of an integrated approach to teaching portrait drawing involves purposeful work on the formation of artistic and imaginative thinking. Thus, from the point of view of pedagogy, it is necessary not only to look for an individual approach to each student, where their personal and psychological characteristics

are taken into account, but also to improve their communication skills through training (the Internet can be used, any additional resources). Students are responsible for organizing these events, thereby determining what they may be interested in and self-organizing each other. Also, in the process of work, the student should be active, if there is no such thing, then you need to work on development. Self-determination and self–education are a subjective part of the learning process here.

In order to explain the new topic, the teacher first verbally explains to the students what operations are to be performed, and then clearly shows the implementation process. Explaining the topic, the teacher directly shows each student how to do it correctly, explaining the actions verbally. They are aimed both at developing a confident command of the reception of work, and at developing the student's creative thinking, ingenuity, ingenuity, initiative. Such classes are held in the format of an artistic and educational lesson, where the teacher introduces students to the topic of the lesson, its problems, relevance, and also tells about the authors, the features of their creativity and contribution to art.

Thus, it can be concluded that the development of an artistic image leads to the development of the world artistic heritage, the development of horizons, the attitude of the individual, his perception, as well as knowledge about the world (here also thinking, imagination, fantasy, etc.). The main pedagogical lever of influence on the formation of an artistic image among students of any age is an individual approach to learning, where it is necessary to take into account mental abilities, temperament, attitude, etc. It is the right pedagogical approach that will lead to high results.

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