PARADIGM INTEGRATION OF FINE ART TRAINING FOR WOULD-BE PROFESSIONALS OF ART AT HIGH SCHOOL AT THEORY AND LOCAL EXPERIENCE

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INTRODUCTION

At every historical stage, the paradigm approach was a leading methodological trend of education system functioning. This important concept was actualized in the World Conference UNESCO on Higher Education as a World Declaration on Higher Education for the Twenty-First Century: Vision and Action (1998). It announced the key recommendations for designing education paradigm, including humanization, personal orientation, and accordance with global society requirements. At the international level, it is legislated by The Cape Town Open Education Declaration: Unlocking the Promise of Open Educational Resources (2007) and the strategy Europe 2020 (2010). According to it the European Union, countries of Eastern Europe and Asia actively develop and promote legal papers on the implementation of innovative principals of digital education paradigm. It includes the artistic component that functions in accordance with the recommendations of Road Map for Arts Education (2006) and Seoul Agenda: Goals for the Development of Arts Education (2010).

Dynamic development of modern digital technologies has a great influence on every sphere of public cultural life, on art in particular. It led to the changes in manners and modes of painters' works, graphic artists, sculptors, restorers, decorative artists, architectures and designers; to the transformations in the processes of their works comprehension. The new genres of visual art are rapidly appearing. It requires deep knowledge of artistic methodology of their designing and implementation of effective methods of electronic didactics. It caused the fact that in the theory and practice of modern art education there appeared a number of innovative digital technologies that are not still known to be a subject of scientific artistic and pedagogical studies. Thus, there arose the necessity to design the paradigm of fine art training of the specialists of an artistic profession at institutions of higher education using the principals of digital art pedagogy excluding the loss of unique valuable works of academic education.

Modern studies claim that the evolution of visual art system, as well as artist's professional and personal development, covers the relevant educational transformations in the system of its fine art training at higher educational institutions. Foremost, it is connected with the realization of the paradigmatic approach to the methodology of its organization. It is claimed by widespread scientific studios (BOICHUK and UMANETS, 2018; HORDASH, 2019; KAIDANOVSKA, 2013; LONDON, 2006; MARSHALL, 2011; ROLLING, 2008, 2010; TERVO, 2017).

The beginning of the millennium was known with rapid digitalization of almost every sphere of the society, including artistic and educational. Despite it, in the theory and practice of modern art pedagogics, the studied problems of scientific works deal with academic fine arts (KÁRPÁTI, 2019; SEVEROVA, 2015; ŞTEFĂNESCU, 2017; TUMANOV, 2015). It also describes

the issues of digital art pedagogy (BLACK and CAP, 2016; CROSBY et al., 2019; HEATON, 2019; MILBRANDT et al., 2018; LEE et al., 2020; SWEENY, 2018). The analysis of current scientific works explicates the trend towards a paradigmatic conceptualization of classic art education functioning. Thus, there urgently states the problem of harmonic academic and digital paradigmatic cooperation of fine art training of the digital generation of artists using scientifically proved art pedagogical methodology and its organization at higher educational institutions.

The purpose of this article is to research valued, categorical, paradigmatic and integrated aspects of the current methodology of fine art training of the artistic specialists at higher educational institutions and local experience of its implementation at Ukrainian higher educational establishments.

METHODS

To achieve the purpose of the article the following methods were applied: an analytical overview of aesthetical and philosophical, social and cultural, psychological and art critical, pedagogical literature; historical analysis to study the genesis of artistic axiology of different generations of artists; explication and conceptualization to justify the paradigmatic methodology of the training of the information generation artistic specialists training; structuring and systematization to improve the subjects' content and their teaching methodology, including the harmonic combination of academic and digital paradigm of fine art training at higher educational institutions.

Artistic axiology genesis of different generations artists

Today the artist's conception is not limited by the models that were developed previously. In personal and professional context, an artist is usually comprehended via the categories of "school", "style", and "generation". Though, these days it is the first time in the history of the modern civilization when generated ideas and products are being changed faster than people generations. It proves the further elaboration of "generational theory" by Howe and Strauss (1991), who designed generations' classification according to birth periods. Each of the generation is demonstrated in accordance with the stages of public development and has its own values, including artistic values as well. Thus, according to Krivtsun (2005, p. 28), the history of arts is often comprehended by the researchers as generations change. He claims it influences the artistic development, stimulates the process of artist's identification. Therefore, it is of a significant role for Ukrainian artistic process comprehending in general, as well as developing and forming fine art specialists of different specialties, in particular.

The artists of generation "GI" (1901–1922) pushing off classical fine arts and academic school, created numbers of experimental schools to find new art form, mass imagery. That showed the belief in better future life and optimism.

Artists of silent generation (1923–1942) followed the principals of realism and tried to interpret the objects and nature "point-blank", "objectively", excluding deformation–those facts helped to show the viewer an abstract, general truth, as well as to realize their own world-view. Their values included devotion, abidance, sacrifice, law and order, honor and patience.

Known as the one that used to follow the values of art schools of different art trends, the "baby boomers" generation (1943–1963) felt freedom in operating, demonstrated open views and principals, claimed valued ideas of idealism, optimism, team building and team orientation, self-promotion and self-inspiration. The artists stated deep problem development of their works imagery, expressiveness and dramatic effect.

The conditions for forming and developing artists of generation "X" (1963–1983) included mass canonic, academic and creative paradigms of art education. During the process of image describing the reality was apprehended via the system of definite valued principals: artistic and cultural experience was enriched by complicated and reflexive images. A professional artist tried to expand his creative self-realization being a visual art specialist; that pushed a fine arts field to be diverse.

The beginning of the XXI century is claimed as the time for generation "Y" (1983–2003) forming–the time of rapid society informatization. Contradiction to new modes of its communication and needs led to the changes of aims and methodology that had been formed in the times of pre-computer art culture using the principals of academic school. Its structure proved fine art training to lose its function–demonstrated didactic provision of different separate art specialties. Instead, it was specialist training directed to make new art reality of the information world. Today it is represented in the form of digital art. According to Lanham (1993, p. 32) its technologies "at the same time dematerialize an art work and push it to endless changes from one sensitive choice to another". The described principals demonstrate the specific feature of generation "Z" (2003–nowadays). The works of the artists are characterized by virtual world, the art values are under active formation. It influences the specific features of their fine art training.

Basic nature of digital fine arts

Today appears a new "digital fine arts" conception. According to Erokhin (2010, p. 32), it is a form of realization of typical artistic methods and modes using digital technologies. In accordance with his classification, producing digital fine art work may be done not automatically, automatically and synthetically. It helps artistic amateur activity be broader. Thus, in the field of digital art practice, art performance has spread among the people of different social stratum and age categories.

It is obvious that "the art search in everything" can't be named as a new trend for past and present artists. But today it is the mass public who are involved in this art practice. It is the reason for the loss of a unique professional artist's superiority, because to produce art objects art tools are absolutely open for everybody.

It is urgent to claim that different forms of "digital art folklore" have complicated genesis, variability, and rapid spread. To master them, one doesn't need special training. That proves the reason why open art practice is an important mechanism to rub out the boarders of the professional and amateur in modern fine arts. Thus, the classical art criteria of an artwork as a leading feature of the author's proficiency are being changed. Active plots and images replication of classical painting and graphic works are set as examples: Leonardo da Vinci's "Giaconda". Though the attempts were made since the previous century, their producing was of traditional art and instrumental way.

Therefore, owing to digital technologies modern fine arts helps to broaden the conceptions of comprehension freedom and subjective interpretation of art images as an art work components of different trends and styles. Here a special attention is paid to the way art mems are developed based on intertextuality.

Art mems are technologically composed on different manipulations, with content and formal components of an art work in order to create surprising special effects. That obviously caused the development of a classical classification of fine art system, being formed using painting, graphics and sculpture art techniques. The efforts were made to clear division into traditional (analogous), digital and mixed types. That helped generate visual and conceptual images of their art producing virtually and in the modern way. Thus, despite the developed technology of an artwork, the task of a true artist is permanent–to report viewers on the work idea via an art image.

A digital fine art cooperates with traditional types and genres and produces mixed works characterized by virtual and material features. The first one helps the generated art image to be changed, the second–to fix it in space and time. According to Portnova (2017), specific genre features of contemporary art reflecting the complexity of today's reality lead to new connections forms. Since any computer art program is not capable to create an art image and traditional art techniques do not have flexibility and accuracy as digital environment has, it is their cooperation that can raise art thinking to a higher level to create a surprising, original, and valuable artwork.

These facts prove that a modern artist must be capable to operate traditional and digital fine art instruments in order to perform technological optimization of a high-standard artwork.

Digital paradigm of fine arts training at higher educational institutions

The development of methodology of fine art training of the specialists of an artistic profession at institutions of higher education requires its comprehension via the fundamental category of "paradigm"–sample, standard, pattern, and model. Hence, there appear the reasons to include into scientific vocabulary the concept "paradigm of fine art training", though it is almost of no use in art and educational thesaurus. Thus, to justify its nature it is practical to use the related concept "paradigm of art education".

As Levin states (2016, p. 54-55), paradigm of art education is a conceptual model, pattern for forming and solving educational problems and may be used as a basis for developing specific theoretical approaches to project pedagogical system and activity.

Fine art training is characterized by poly paradigmatic principal. It describes different conceptual models of art and pedagogical processes that are of mutual influence and form two significant paradigmatic variants–general (for any artistic profession: designer, graphic, painter, sculptor, decorator, restorer, photo artist and fine arts teacher) and specific fine art training aimed at the developing of specific nature of the specialty. General fine art training includes theoretical and methodological experience in would-be artists' comprehension of art and academic literacy, their creative competence and professional skills forming. The specific one demonstrates transformation of general learning methodology of specific subjects into the sphere of specific characteristics of fine art producing in a definite art field; e.g., designers or architectures are truly offered to study a constructive aspect of a painting; decorators–its stylistic characteristics; sculptors–forming qualities.

In her study, Kaidanovska (2013, p. 20) indicates the general content of "fine arts training" concept as a complicated poly functional systemic and synergic unity that provides professionally oriented art education for graduates and makes their self-realization possible at job market.

The result of fine art training is a formed theoretical, practical and psychological would-be artist's readiness for art creative work. But procedurally this training has the feature of a pedagogical act. That is why it is important to include didactic content, forms, methods, technologies and tools for specific subjects studying into artists' fine art training.

The modern system of art education is under essential changes that are determined by a rapid digitalization. Via specific subjects' artists-teachers develop a complex of educational tasks for students on producing digital works of different fine art types and genres using computer modeling of artist's traditional instruments. It helps would-be artists develop and implement their art ideas while reducing a lot of academic time. They also promote the perspective to form their creative manner, individual art method or style.

Thus, digital paradigm of fine art training for specialists of artistic profession at higher educational institutions is an innovative model for specific subjects studying based on the methodology of information and technological approach for complex promoting of graphic, pictorial, forming and compositional types of creative competence as an integrated base for forming and developing of students' professional art skills while producing works of electronic size.

Integration of academic and digital paradigms of fine art training at higher educational institutions

Academic paradigm of artists' fine art training is characterized by conservatism. Thus, it can't have clear and fundamental changes that carry a risk because of the loss of the acquired art and pedagogical traditions. Vitman and Kozakova (2017, p. 4) claim that academic painting and pictorial art should follow "coevolution"–their adaption to current technologies. But according to Belits-Heiman (2008, p. 1), the computer technologies usage in methodology and art practice is impossible to be in progress out of control, spontaneously, having no scientifically proved system, and very often their implementation exists in contrast with the basic values of classical art pedagogy–that is of great risk. That caused the elaboration of specific substantial changes in order to combine academic and digital paradigms of fine art training successfully. The particular element of the process should be the renovation of

purpose, content, organizational forms and methods and technological re-equipping of educational process while studying specific subjects.

Thus, in relation to the realization of digital art and educational paradigm, it is urgent to design the appropriate content of curricula for specific subjects and apply new pedagogical forms of educational and creative lessons in a computer class; design and implement the complex of the methods of digital fine art producing, etc. That is a problem field of the pedagogy of digital fine arts. It is necessary to confirm that at high educational institutions there appears the tendency for the integrating of academic and digital paradigms of fine art training for specialists of artistic profession. That also causes the problem of constant search of a rational correlation between time distributions for students' studying academic art subjects and corresponding art technologies of digital painting, pictorial artwork, graphics, sculpture, decorative and applied art, architecture, design, etc. In the system of fine art training, these subjects substitute for the independent artistic specialties. Their digital orientation is aimed at students' forming of theoretical, practical and psychological readiness for qualitative performing of the functions of a true artist who is a progressive representative of the information generation.

Academic and digital paradigms of fine art training at practical lessons

To implement academic and digital paradigms of fine art training for specialists of artistic profession, we developed and integrated practical course titled "The Technology of Digital Fine Arts", the renovated content, and the methodology of the course of composition and plein-air practice in the educational process of the Ukrainian institutions of higher education (Mykhailo Hrushevskii Bar Humanitarian Pedagogical College, Ternopil Volodymyr Hnatiuk National Pedagogical University, Pavlo Tychyna Uman State Pedagogical University and Bohdan Hmelnytskii Cherkasy National University).

The objectives of the course include acquainting students with the concepts of digital painting, pictorial art, sculpture and the fields of their use; learning the methods of raster and vector graphics, forming the ability to obtain and use the computer as a mode for accomplishing of practical tasks connected with digital fine arts; practical use of modern applied art programs for their further employing in the solving of specific educational, research and creative tasks; forming the skills work with basic graphic devices; confirming the learned knowledge, abilities and skills about academic painting, pictorial art, sculpture and composition in the field of digital fine arts.

The curriculum of these practical lessons includes 38 hours of class time implementation and 52 hours of self-study work.

The course was divided into two modules: "Theory and Technology of Digital Fine Art Producing" and "The Practical Lessons on the Digital Fine Art Producing." The first module included the content module "Theoretical, Technological and Methodological Basis of Digital Fine Arts." Its material was presented in a lecture form. During lab and practical classes, the second module involved three content modules: "The Technology of Digital Fine Art Producing in Painting," "The Technology of Digital Fine Art Producing in Pictorial Art," and "The Technology of Digital Sculpting."

The following teaching methods were used: film and other multimedia didactic materials demonstrating that promote time reduction for the students learning of program interfaces, as well as the skills obtaining with art instruments; using modern equipment (interactive boards, websites, online devices, etc.). The main form of the practical lessons involved lab and practical works in a computer class.

During the training the students were allowed to swerve from the applied technical and didactic algorithm, and simultaneously carry creative experiments with specific instrumental operations for surprising effect, improving of the experienced accidental graphic, colored, textured, texture, fractal and sculpture effects, and the forming of specific surprising image via a spontaneous method. Having completed the preparatory stage, the students were involved in credit educational and creative works completing. The project method gave the students the better opportunity to experience the content and purpose of their work and choose the appropriate tools for the performing. Project training was held in accordance with

fine art producing via digital tools that led to the motivation increase to learn the basis of artistic skills. That is why the students had the logical chain, 'I can already do it, but this one I have urgently to learn.'

In order to continue the students' further digital fine art training, several educational and creative tasks of the course were oriented to the synthesis of hand and computer compositional methods. Using a graphic tablet and tools of the program Corel Draw the students accomplished the following tasks:

Task 1. Having used the contour of your own hand in a digital format in a graphic tablet, design a fantastic composition. Here the objects don't leave the space boarders, the fingers shape subject forms, and they change from one into another (the size is of 21 x 21 cm).

Task 2. With a hand method you should stylize a zoomorphic form. Use it, and in a digital format design a rapport puzzle. Based on modular grid, design a mesh ornament like one of the M. Ascher's works (the size is of 21 x 30 cm, the ornament strap breadth is of 15 cm).

Task 3. Analyze the works of Surrealist artists (Salvador Dalí, Octavio Ocampo, Oleg Shupliak), with a hand method design several sketch variants of colored illustration of a fairy-tale using a double image, e.g., "Alice in Wonderland". Receive a teacher's confirmation on the best variant, produce an original sketch in a digital format.

At the end of the 2nd year, the students did their plein-air practical training that in general was held in accordance with traditional methodology. Though, to become more significant in the context of computer fine art technologies realization, the students were given the task to produce a landscape in digital format and use art experiment methodology. The students' urgent task in the field of landscape composition producing included purposeful observation of the landscape at a different time of the day. Thus, they used a digital photo camera and made a collection of various natural views. They sorted out the motives, included several plans and space, and had to produce several short studies with decorative features. They were claimed as the basis for further studying of specific places and were fixed with a digital photo camera in different weather conditions and at a different time of the day (at dawn, in the daytime, at night / in the evening).

The next stage of the preparatory work involved the developing of landscape compositional scheme in a form of graphic sketches; they distinguished the first, second and third schemes; the tonal correlation of plane proportions of light, medium and dark tones were described achromatically. Compositional center was also stated as a place for viewer's attention to be paid to an image, and a space for leading objects was stated to point to the specific content features of the motive. The sketch was specified with the spots produced in application technique of colored paper. The above outlined material was of significant use for the next work stage via computer and graphic programs.

In accordance with the designed sketches, the repeated photos were taken. Those photos were cropped with split frame method on the scale to be 1:10 of the proportions of the identified natural size of the landscape picture. They came under computer and graphic editing. Thus, with the instruments for program Corel Photo-Paint retouching, the students underlined planned character, corrected small components and existed defects of the image: light tones, color depth and saturation, specific features of certain motive elements, etc. The next step was the composition copying into the file of the program Corel Draw. Having applied the instrument "outline trace", the students designed different variants for decorative simplification of a landscape motive: all the landscape shots were maximum generalized; extreme wide shot was maximum generalized; medium shot was medium generalized; landscape close shot was detailed. The final sketch was printed on a piece of paper.

The preparatory material of digital format had several defects in reaching to sophisticated plasticity of certain colored spots, harmony of colored relation, coincided contrasts and shades of a color and tone, specific subject forms, etc. Despite that, with a hand method the students had to correct the work with gouache paint and with a paintbrush on the final printed sketch. The next step included copying of the final composition with scanner. The

final image was edited again using the mentioned above computer programs and filters to imitate pictorial art in the material of gouache technique.

The results of fine art training were represented as the positive impression during observation of the exhibitions of authorial fine art compositions and as a perspective image of creative skillfully developed specialist who can show an active production of fine art objective and valuable works.

CONCLUSIONS

In higher education, it is appropriate to include a natural synthesis of academic and digital paradigms of fine art training system of would-be specialists of artistic profession. The system should be flexible and aimed at permanent improving of art and educational theory and practice based on the succession aspect of classical principals of art training in the active providing of innovations of digital art pedagogy.

It is important to provide an effective correlation between the results of academic training as a basis of digital fine art studying. Its methodology should be a supplement resource for the improvement and the tools for further development of visual thinking, the forming a system of knowledge, abilities and skills for fine art producing, artistic taste and professional skills. It should also become an important push for creative activity of the participants of art and pedagogical process aimed at searching and realizing of their self-expression in genres of graphics, painting, sculpture, decorative and applied art and design, performed in digital format in particular.

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Paradigm integration of fine art training for would-be professionals of art at high school at theory and local experience

Integração paradigma da formação de belas artes para os agrades profissionais de arte no ensino médio em teoria e experiência local

Integración paradigmática de la formación en bellas artes para los profesionales del arte en la escuela secundaria en la teoría y la experiencia local

Resumo

De acordo com a análise histórica, o artigo considera os valorizados estúdios tradicionais e inovadores de belas artes de artistas de diferentes gerações; eles ajudam a identificar características artísticas específicas de artistas de diferentes gerações que criam obras artísticas do mundo da informação. Descrevemos a gênese do desenvolvimento da prática da arte digital e demonstramos sua influência na renovação do clássico sistema de classificação de belas artes através das obras digitais de diferentes tipos e gêneros. Esclarecem-se os limites do campo amador artístico como fator de desfoque profissional e profano na personalidade de um artista. O novo conceito de "paradigma digital da formação de belas artes em instituições de ensino superior" é proposto no artigo como um método inovador de estudos específicos de temas específicos. A metodologia de desenvolvimento de habilidades profissionais ao projetar trabalhos digitais para estudantes de profissão artística no ensino superior foi justificada e os resultados da experiência local de sua implementação em instituições de ensino superior da Ucrânia foram descritos.

Abstract

In accordance with historic analysis, the article considers the valued traditional and innovative fine arts studios of artists of different generations; they help to identify specific artistic features of artists of different generations who create artistic works of the information world. We describe the genesis of digital art practice development and demonstrate its influence on the renovation of classic fine art classification system via the digital works of different types and genres. The limits of artistic amateur field as a factor of professional and profane blurring in an artist's personality are clarified. The new concept of "digital paradigm of fine art training at higher educational institutions" is proposed in the article as an innovative method of specific subjects studying. Methodology of professional skills development while designing digital works for students of artistic profession at higher education was justified and the results of local experience of its implementation at higher educational institutions of Ukraine were described.

Resumen

De acuerdo con el análisis histórico, el artículo considera los valiosos estudios de bellas artes tradicionales e innovadores de artistas de diferentes generaciones; ayudan a identificar características artísticas específicas de artistas de diferentes generaciones que crean obras artísticas del mundo de la información. Describimos la génesis del desarrollo de la práctica del arte digital y demostramos su influencia en la renovación del sistema clásico de clasificación de bellas artes a través de las obras digitales de diferentes tipos y géneros. Se aclaran los límites del campo artístico amateur como factor de desenfoque profesional y profano en la personalidad de un artista. El nuevo concepto de "paradigma digital de la formación en bellas artes en instituciones de educación superior" se propone en el artículo como un método innovador de estudio de materias específicas. Se justificó la metodología de desarrollo de habilidades profesionales al diseñar obras digitales para estudiantes de profesión artística en la educación superior y se describieron los resultados de la experiencia local de su implementación en instituciones de educación superior de Ucrania.