

GALYNA BUCHKIVSKA, doctor of pedagogical sciences, professor, Khmelnytskyi Humanitarian-Pedagogical Academy, Ukraine

VALENTYNA GRESKOVA, candidate of pedagogical sciences, professor Khmelnytskyi Humanitarian-Pedagogical Academy, Ukraine

OLENA MOZOLIUK, candidate of pedagogical sciences, associate professor Khmelnytskyi Humanitarian-Pedagogical Academy, Ukraine

DEVELOPMENT OF PROFESSIONAL COMPETENCE OF FUTURE ART TEACHERS IN THE PROCESS OF MASTERING THE LAWS OF COLOUR

One of the most significant issues of modern education is training of future specialists in the artistic and pedagogical sphere who would have professional competences aimed at the implementing of the educational process for students of different age groups. A competent educator teaches not only the perception and understanding of works of art, but also practical skills to create artworks relying on the principles of realistic representation.

The article reviews the main aspects of the development of future art teachers' professional competence in the process of mastering the laws of colour. We have studied that mastering professional skills is closely connected with the mastering the basics of colour, which subsequently will provide more opportunities for the creative growth of a future art teacher.

The basic concepts of colouristics are defined: spectrum, primary colours, derivative colours, chromatic colours, achromatic colours, warm and cool colours, contrasting colours, colour tone, brightness and intensity.

Colorism represents an optical unity, a totality of all colors perceived from a certain distance. A colorist artist possesses unique skills that allow them to harmoniously combine colors, create the appropriate mood of a work, and convey emotions to the viewer.

The spectrum became the basis for the systematization of colors in the form of a circle or a triangle.

Based on the analysis of research on colorism, several specific features inherent in a pictorial work can be identified:

- colorism primarily presupposes the harmonious combination of colors that contribute to the integrity of the artwork;
- colorism cannot be reduced merely to color harmony; the combination of differently colored figures on a plane may create optical unity, as in ornamentation, yet such a combination produces only color harmony, not colorism;
- colorism is a painterly interpretation of color — not a simple juxtaposition, but a system constructed upon subtle pictorial nuances; for a true colorist, light and color are inseparable;
- colorism is not an exact copy of the color relations of an object or depicted subject; a colorist artist slightly intensifies the resonance of real colors, and where in reality there is grey or black, they may perceive and render pink, blue, azure, etc.;
- an essential feature of colorism is the preservation of color expressiveness in the depiction of details; for instance, a non-colorist, adhering to the laws of aerial perspective, may resolve spatial depth in a landscape rather primitively — by covering the second and third planes with grey-blue paint; in contrast, a colorist maintains the richness and expressiveness of colors across various planes of pictorial space;
- a painting executed with pure and bright colors does not necessarily embody colorism; it may equally be inherent in works that at first glance appear grey. For example, Jean-Baptiste-Siméon Chardin is regarded as an outstanding colorist precisely because, unlike many of his contemporaries, he was able to convey with great subtlety the nuances of grey, achieved through the interplay of light, atmosphere, and reflections.

Keywords: professional competence, future art teachers, colour competence, future specialists in fine arts, colour science, colouristics, colouration, painting, fine arts, art specialists.