


AESTHETIC EDUCATION: HOW ART WORKS OF THE 20TH CENTURY INFLUENCE PRESCHOOL CHILDREN

EDUCAÇÃO ESTÉTICA: COMO FUNCIONA A ARTE DO SÉCULO XX INFLUENCIA AS CRIANÇAS PRÉ-ESCOLARES

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Abstract. In the research article, we seek to determine the importance of demonstrating works of art of the 20th century in the process of artistic and aesthetic development of a child of older preschool age, as something that is «most understandable to children». The content analysis of the works of Fauvist artists, surrealists and drawings of children of older preschool age allows us to determine the main common features of artistic images, expressive means and, most importantly, the psychological aspect of the attraction of these groups of recipients to the creation of an emotional and sensual artistic image. The main common characteristics are defined as dominant and/or strikingly contrasting colours, decorative interweaving and/or geometric shapes, a complete lack of academicism and reference to the laws of composition, violation of spatial ideas and boldness during colour selection, simultaneous use of several means of expression and their combination (compositional centre, symmetry, asymmetry, rhythm, balance, statics, dynamics, dominants, accent).

Keywords: aesthetic education; older preschooler; art of the 20th century.

Resumo. No artigo de investigação procuramos determinar a importância da demonstração de obras de arte do século XX no processo de desenvolvimento artístico e estético de uma criança em idade pré-escolar mais avançada, como algo «mais compreensível para as crianças». A análise de conteúdo das obras de artistas fauvistas, surrealistas e desenhos de crianças em idade pré-escolar permite-nos determinar as principais características comuns das imagens artísticas, dos meios expressivos e, mais importante, do aspecto psicológico da atração destes grupos de destinatários para a criação de uma imagem artística emocional e sensual. As principais características comuns são definidas como cores dominantes e/ou contrastantes, entrelaçamentos decorativos e/ou formas geométricas, total falta de academicismo e referência às leis de composição, violação de ideias espaciais e ousadia na seleção de cores, uso simultâneo de vários meios de expressão e sua combinação (centro composicional, simetria, assimetria, ritmo, equilíbrio, estática, dinâmica, dominantes, sotaque).

Palavras-chave: educação estética; pré-escolar mais velho; arte do século XX.

INTRODUCTION

Today, a person's personality is formed due to a large amount of information offered from the outside, which is consumed both consciously and unconsciously. This perceived information forms the most important component of its overall development. The aesthetic upbringing and aesthetic development of a modern child are no exception. Aesthetic education awakens and consolidates emotional experience in a child when perceiving nature, a person or a work of art, and reality in general. This is what creates the basis of its culture, forms morality, and develops a sense of beauty, beauty, harmony, and self-awareness. As aesthetic immunity, art and familiarity with it make it possible to distinguish beauty from beauty, to see the difference between «kitsch» and real art, and to be resistant to the influence of mass culture, which is destructive to aesthetic consciousness.

The system of aesthetic education makes it possible to ensure the comprehensive, individual and harmonious development of each child. Aesthetic education is a system of complex, planned, purposeful and consistent influence on the child by certain social institutes and institutions based on unified scientific and pedagogical principles, methods and principles, as a result of which a worldview attitude towards a direct creative assessment of reality and one's own life emerges in society, as manifestations of the beautiful

and the ugly, the sublime and the low, the tragic and the comic, and other aesthetic categories (Belkina, 1996). The artistic and aesthetic upbringing of a child is carried out through the inclusion of a child in a certain educational activity, which can be reflected and implemented in learning, communication or play, but must necessarily be artistically coloured. The future of human culture depends on the conditions of the child's creative growth, which are reflected in his artistic creativity, but «a necessary condition for the assimilation of artistic culture is the development of cognitive interest in visual arts, a knack for interpretation, creative imagination and concrete-figurative thinking» (Golinska, 2005). Artistic culture actualizes the aesthetic, art and cultural knowledge acquired during exposure to works of art, and develops the child's emotional and intellectual sphere (Myropolska, 2013).

RESEARCH METHODOLOGY

Our research is based on the scientific works of Green B. (2021), Hnatyuk (2023), Golinska T. (2005), Granö P., Turunen S. (2022), Cunliffe L. (2008), Myropolska N. (2013), Vecchi V. (2010), Wichers P., Poncelet M. (2011), who studied children's creativity and the influence of art on the creative, aesthetic development of a child's personality.

Please note that the article does not use standard statistical methods. But we also cannot ignore fifteen years of practical experience working with children and the fact that the works of preschool children are «similar» to the works of artists of the modernist era. There was a need to research this phenomenon and conduct a content analysis of the works of preschool children and works of art of the 20th century. We emphasize that about 150 older preschool children and their works (approximately 3000 works) took part in the analysis. The presented works are chosen randomly as those that reproduce as accurately as possible the stylistic similarities of the performance of the work, the use of expressive means and convey the main motive of creating the works (the desire to reproduce emotionally perceived information through sensuality, originality and the inner desire to create).

In our study, we propose to analyze the works of some artists of the 20th century. Try to analyze the causality of the motive for creating artistic images, the choice of expressive means when creating works of art. The works of art by Georges Rouault, Kazimir Malevich, Marc Chagall, and Mordechai Ardon were selected at random. We consider it important for research to understand the specifics of children's creativity as a psychological, aesthetic and pedagogical problem that needs to be understood to identify the content, purpose, and effective methods of working with children aged 6-8 during their art education. Teaching artistic disciplines should take into account the peculiarities and nature of art and the sensitivity of the child's age period. Age-related artistic giftedness is inherent in all children, the individualization of a child's development depends on the influence of the environment that surrounds him, various factors in the development process, favourable pedagogical conditions, etc. At the age of 5-6, a sensitive period of children's artistic and creative activity is formed, the formation, activation and development of the child's imagination and artistic taste. Every child goes through sensitive periods of development because this is one of the laws of nature. Such periods last only for a certain time, which is quite short and never occurs again. Such periods cannot be skipped. The sensitive period is optimal for a child's learning, the duration of which is individual for each child. It is possible to achieve results in the child's development without paying attention to the sensitive periods of his growth, but this will require greater efforts of the will, work and tension of both the teacher and the child to achieve certain success in the development of artistic abilities. It should be noted that it is at the moment of the sensitive phase that the spontaneous educational process is awakened in the child. The psyche of a child is arranged differently than that of an adult, the rhythm of his life is very slow, the child lives by what is happening to him now, and he learns the world through the feelings that reside in someone, moreover, the child can revive everything that surrounds him. Everything in a child's life happens for the first time, and therefore the perception of the world is very bright, with heightened emotional sensitivity to rhythm, colour, shape, and sounds. All this lays the foundation for the use of this sensuality in the artistic activity of one's own emotional and evaluative attitude. The image in a children's drawing is defined as artistic, and expressive, and differs from the artistic image in professional art. Reality is perceived as a game. This is explained by the specificity of children's thinking, which is subject-functional. The child is used to the object, the actor portrays the object as himself.

RESULTS

Improving the methodology of aesthetic education is one of the most important tasks of modern education. In the course of the theoretical and methodological research of the artistic and aesthetic development of

the child using visual arts, it was concluded that it is necessary to consider in more detail the features of the artistic image created by children of older preschool age and to characterize them with artistic images created by artists of the 20th century.

Fauvism can be compared with impressionism in terms of picturesque decorativeness, conventionality of the image and some other purely artistic tasks. However, there is a significant difference between them in the understanding of these tasks. Impressionism, despite all its artistic specificity, still sought to adequately reflect the surrounding material world in its specific way. Thus, it remained in the general circle of «mimetic», i.e. imitative, directions of art. Fauvism, on the other hand, did not set any other tasks, except for the creation of art itself and the study of the possibilities of its influence on man. In other words, if impressionism conveyed «impressions» of the surrounding world and was concerned with the adequacy of these impressions, Fauvism was primarily interested in the specifics of the impressions that art makes on people. The picture should no longer serve as an illusionistic image of a thing or a view of it, a symbol of a socially important idea or an expression of the artist's attitude to the world. The task is specified, narrowed and thereby deepened. Fauvism explores itself, its means, forms, and possibilities of influence on the observer.

Georges Rouault is a French painter and graphic artist, one of the representatives of French Fauvism. His painting inspired German painters, who later formed the core of expressionism. The artist emphasized dynamics in his works; whose works were more focused on picturesqueness, decorativeness, and saturation of colour than on figurative or realistic aspects, as in the French variant of Impressionism (Figure 1).

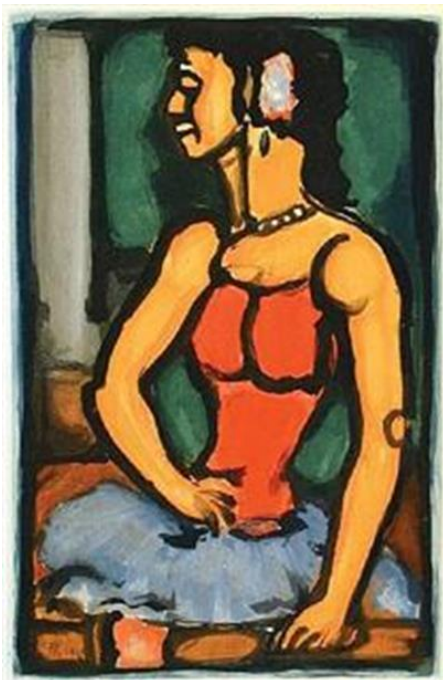


Figure 1. Georges Rouault's «Bittersweet» (1935).



Figure 2. Ivan D., «Portrait of me and my mother» (6 years old).

Comparing the works of Georges Rouault and the drawing of Ivan D. (6 years old) (Figure 2), we see that the expressiveness of colour was considered the main thing by the artists in their paintings. At the same time, they refused the imitative function of paint. The paint is light-bearing and instinctive. The colours used are red, yellow, blue, green or white as much as possible, so the intensification of the palette becomes extraordinary. The extreme generalization of the form precluded the possibility of chiaroscuro characteristics, so air space and perspective were of little interest to the Fauvists. A sharp, unexpected perspective or «influx» of one spatial plane on another could sometimes be more important. This complements the characteristic brightness of the colours and the expression of the form. The same principle is unconsciously used by children of preschool age, for whom colour is the main means of expression. We can see this effect in the work of Ivan D., a child of senior preschool age, who drew a portrait of his mother and himself.

Both works have an individual style of depicting a person, accurately reproducing the expressive beauty of a person, their portraits can be safely called «psychological». The faces are so expressive that you understand their psychological state. The lack of bright facial expressions does not prevent us from understanding the state of mind. With the help of precise details, gestures, and colour dominants, both artists created portraits. We can also observe the individual transmission of characteristic details of a person, which is noticed and depicted by both the child and the artist. Moreover, the child is characterized by the technique of hyperbolization of the reproduction of significant components when transmitting an image. In this way, the child emphasizes that he is drawing a specific person. «The shared experience of art can help children process past life events and strengthen memories shared within a peer group» (Vecchi, 2010). A 6-year-old child depicted himself and his mother with the same hair, thereby emphasizing the sign of similarity. Conversely, he draws a portrait with characteristic features of a person that are not inherent in the real image of himself and his mother. A child decorates this image (green eyes instead of blue, a chain around the neck, painted lips (although in reality, in the real image. this is not the case).

The Fauvists created decorative works, thickly applying paint to the canvas, emphasizing a peculiar «language of texture». Green and red, yellow and purple colours were placed next to each other as one of the Fauvists' favourite colour harmonies. Fauvists also often used different shades ranging from red to purple-red and from purple to dark purple (the latter colour often replaced black tones). Intense contrasts were created by increasing the colour saturation of shadows and reflections: yes, an ochre-red body could have bright blue and emerald-green shadows on it. The colour contour, which was used even before the Fauvists by Van Gogh and A. Toulouse-Lautrec, was also actively used. Such a contour separated one form from another emphasized their generalization and schematization, strengthened the silhouette, accentuated the deformed elements of the image and generally strengthened the expression.

Kazimir Malevich is a Ukrainian avant-garde artist, one of the founders of new trends in abstract art – Suprematism and Cubofuturism. In the paintings of the first period of creativity, he tried to combine the principles of cubism, futurism and expressionism (Hnatyuk, 2023) (Figure 3).



Figure 3. Kazimir Malevich's «Still Life» (1911).



Figure 4. Milena O. «Still Life» (6 years old).

Drawing a parallel between the Fauvists' methods of image construction and children's painting, we see a certain regularity in the transmission of information in the picture: the use of symbolic colours, shapes and signs. The work of Milana O., who is 6 years old (Figure 4) is a confirmation. The girl creates an autumn still life with the help of colour and ornamental symbols. It is a game of ornamental forms, and ornamental symbols, with the help of which the child perceives nature, and what it is associated with. Both artists use colourful symbolic colours, nuances that reproduce one or another image in more detail, neglecting the exact transfer of form. The sloppy forms and bright, exuberant colours make the works direct, naive, and

childishly primitive. It seems that the artist deliberately simplifies the visual means, which turns the work into a primitive, naive child's creativity.

The combination of spots, lines, and colours gives a special meaning to the created artistic image, which corresponds to the mood and feelings of the artist. Differently drawn lines and colour harmony can evoke certain moods in the viewer: for example, we consider some colours to be warm and others to be cold, some to be joyful, others to be sad, some to be tender, others to be aggressive, etc.

Surrealism is one of the most famous and memorable styles of the 20th century. The works of surrealists are paradoxical, irrational, and phantasmagorical. The use of artistic images of illusions combined with reality and the world of fantasies and dreams. Real beings, objects and phenomena appear here in unusual combinations, there is no order and reasonable meaning – everything is subordinated to the subconscious, sensual.

The appearance of such art was connected with the psychology that was widespread at the beginning of the 20th century, with which the human soul, the subconscious contains primordial sensual forces that seek to subjugate the consciousness and actions of a person. Some artists tried to give an outlet to these forces through the artistic image of the artist. «It is as if the work arose by itself, without the control of the mind and a rational approach. the final flowering of the modernist movement, illustrated by Jackson Pollock's action painting, which emphasizes the superiority of the physical act of drawing itself, and the colour fields of Mark Rothko's paintings, who compared his work to the art of young children. Although these artists aimed to avoid certain cognitive processes, in both cases it was a conscious and deliberate decision based on extensive training and experience» (Bridget Green, 2021). The predecessor of surrealism was the Dada group from Switzerland. The artists belonging to this group resolutely rejected the old classical art and tried to destroy all the laws of painting that existed until now. Dadaists used the collage technique as if they «glued» different materials and random objects into one composition.

Its most famous representative in painting is Marc Chagall. Marc Chagall began to paint fantastic paintings even before the emergence of Dadaism. The peculiarity of Chagall's paintings is their unrestrained flight of fantasy, but at the same time, the fantastic is real and reliable (Figure 5).



Figure 5. Marc Chagall «Song of Songs» (1958).



Figure 6. Yaroslav R. «Son» (6 years old).

Such an associative imagination prompted the creation of unique symbols, sometimes incomprehensible to observers. «Children's surrealism» can be observed in almost all children's works. For example, while drawing his dream, Yaroslav R. (age 6) (Figure 6) suddenly gets an image of another event, not similar to the one he dreamed of. The child, in the process of drawing, transforms the existing image in the memory into another one, supplementing it with new details that do not correspond to his dream. All items shown are real. We see a boy, a pencil, the sun, and a ball, but all together they seem to be illogical in this composition. The child has his motives for their location on the sheet, these objects for the child have a sensory anchor. In the dialogue, the child can tell and argue his choice regarding the characters and their location in the overall composition. Having drawn an image, the child will always be able to explain who it is, and why she depicted it that way. An explanation for «unusual» drawing can be imagination and a desire to play, explore and experiment. The emotional component is based on these external motives. «The artistic experience is the sum of interactions between a person, community and art. We constantly

perceive the world with our senses and process these perceptions with our imagination. We form our experience and share it through communication with others. This process is a dialogue between our inner and outer world» (Wichers & Poncelet, 2011).

I emphasize that the works of older preschool children all have an emotional background in the creation of an artistic image. Regardless of the subject that the child paints, their works, in the end, will have a pronounced character of individuality and personal inner sensuality. For example, the works of older preschool children who created artistic images of autumn (Figure 7) and a fantastic bird (Figure 8).

The works were made in different years, the children did not know each other and drew different images. The works are hyper-sensual, imaginative and original. The colours used to reproduce the artistic image and the technique of applying them to the sheet speak of a certain impulsiveness and desire for catharsis, obtaining pleasure during the creative act. One can imagine that the children's movements are confident and bold, without appeal. As if they do not doubt what they are doing, why exactly and for what result. Children seem to follow their inner needs and desires in a creative act.

Unlike the works of famous artists of the 20th century, who sought to achieve such a result consciously and purposefully, having a certain academic experience, children create such unique and individually sensual images naturally, based on the sensitivity of the period.



Figure 7. Sofia K. «Autumn is coming» (6 years old).

Figure 8. Anastasia M. «Fantastic bird» (6 years old).

Surrealist artists, for example, Mordechai Ardon, in the process of working on their canvases relied on the unconscious and subconscious. Often, the images that arose had an inexplicable form and turned into an irrational image. Interestingly, the works met the requirements of academic painting (perspective, chiaroscuro, accurate representation of writing). Surrealist artists often turned to the creativity of primitive and children's art, borrowing a hyperbolized perception of the surrounding world. The fun, rebelliousness, and absurdity of the works stimulated the associative imagination (Figure 9).

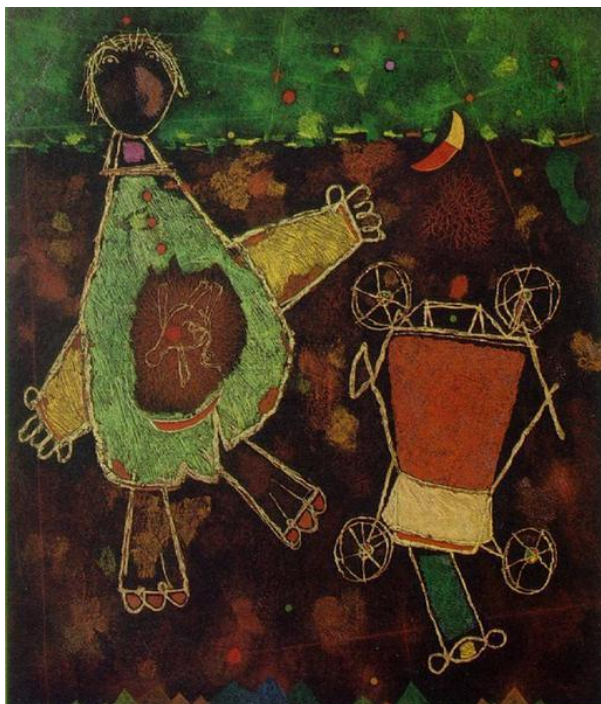


Figure 9. Mordechai Ardon «For the Fallen - Right-hand panel: The Unborn» (1956).



Figure 10. Sofia M. (6 years old) «Saint Nicholas».

The sensuality of the image is the child's natural and instinctive desire to reproduce the inner emotional state and transfer it into an artistic image with the help of expressive means. During this phenomenon, the child does not think about «what is right». This manifestation can be seen in the work of Sofia M. (Figure 10), the child does not think about the laws of composition, as if «cutting off» half the body of one of the main characters. The child depicts what they know: children's bed, where they place themselves in such a way that both hands are visible. This is a feature of children's drawings – the depiction of all parts of the body, even if one object overlaps another by design. All objects in the room seem to be turned upside down and can be seen from different angles. Her main desire is liberation, pleasure and catharsis during this process. The principle is as follows – «I draw as I know, feel and want», not «as it is correct and necessary». «Five- to seven-year-olds drawings usually contain symbols or patterns based on their visual experience. Most six-year-olds can transfer three-dimensional environments onto two-dimensional paper. They can also represent complex ideas in their drawings and share accurate information with others» (Granö, Turunen, 2022).

Mordechai Ardon also uses this method in his work (Figure 9). In front of us, in the image of the cart, all four wheels are visible. The artist tries to convey what he knows about this subject, breaking the laws of composition, as if looking at the subject from above and from all sides at the same time.

Perhaps a child of older preschool age is not yet able to understand the full depth of high artistic works and their aesthetic value, but this familiarity is the basis for further interest in art and forms the need for communication with culture. What interests and worries the child plays a significant role in determining the direction of their cultural knowledge in the further formation of them as an aesthetically educated person. That is why «the role of art in education is irreplaceable. Its connections with the world – past, and future – are immeasurable. Therefore, art can act as a factor of integral upbringing and development, as an interaction of the mental, aesthetic, moral and physical formation of the child's personality. This becomes possible if the types of art, as a means of education and development, are perceived as a whole, not divided into self-contained individual subjects, but on the contrary, combining the entire spectrum of artistic activity accumulated by humanity» (Golinska, 2005: 49).

Classes on artistic creativity, saturated with examples of works of art, are an important part of the development of aesthetic education, the basis of its comprehensive, harmonious development, one of the most important means of personal-oriented education, the formation of aesthetic consciousness in it, and this, in turn, leads to aesthetic actions and actions an action, the motive of which is a «beautiful» deed.

CONCLUSION

Since the topic is not exhausted by this study, and the method is empirical based on 15 pedagogical practical experiences of working in a children's art school with children aged 5-9 years, we consider it necessary to clarify that the conclusion is exclusively a final consideration.

Works of art from the 20th century are understandable for preschoolers based on their sensory components. They do not evoke thoughts of «I can't do that», unlike works of art, for example, of Renaissance, classicism, etc. That is, those styles and directions in art, where the basis is academic knowledge and its application during the creation of an artistic image. We are not talking about the fact that acquaintance with works of art of the 15th - 19th centuries should not take place. We focus on the fact that this should happen a little later, closer to 10-12 years, when the child begins to dominate verbal-logical thinking over associative thinking, after thinking, as the main cognitive process, takes the main stage, replacing imagination. It is during this period that it is easier for a child to understand the content, the idea of an artistic image created based on an academic approach. And this is the right way to constant development and growth, taking into account, again, the sensitivity of the age period of the child. Therefore, «knowledge is fundamental in the processes leading to transformative creativity, because «creating something amazing, comprehensible, and of lasting cultural significance requires a broad understanding of the field of knowledge» (Cunliffe, 2011: 5).

Our offer is indicative and by no means exhaustive. That is, the demonstration of works of art of any style, and immersion in any art is effective for the development of the aesthetic consciousness of the individual. «All artistic experiences are meaningful and unique» (Granö, Turunen, 2022). Our experience proves that we must take into account age specifics, and sensory specifics at each age stage of the child, which is the basis for the formation of intellectual and artistic abilities. Our view is that it is necessary to ensure systematic and pedagogical acquaintance of children with works of art corresponding to their sensitive period. For preschool children, this is fantasy, sensuality, originality of creative search, interest in fairy tales, creativity and development of imagination.

In our opinion, the works of art of the 20th century are the most effective for the following processes in preschool children: perceiving a work of art of the 20th century, the child is not limited to the usual fixation of the content. They are understandable to them, they do not cause fear in the child from the fact that it is something, as if, unattainable in its performance. They perceive the image through the prism of their individual experience and transform the elements that, in their opinion, are missing, that is, they participate in the creation of their artistic image, which is not similar to others. A child, perceiving a work of art, chooses phenomena, and interprets them based on their own aesthetic experience, adding an emotional component from themselves to the perception, thereby developing artistic and creative culture and their aesthetic taste.

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