The importance of outdoor lessons for students

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Abstract. In the article, we consider the problems of teaching painting to students of art specialties in plein air practice. Based on a historical study of the stages of development and formation of landscape as an independent genre in the fine arts, the specifics, and features of teaching the art of painting in the open air are determined. The definition of the concept "Motif in the fine arts" is being clarified. The dependence of the format of practical tasks and stages of work on a pictorial etude on the goals and objectives of teaching painting in the plein air is established. Research methods: analysis of literature on the research problem (art history, theory, and methods of teaching fine arts, etc.); student work performed in plein air practice; works of famous artists; survey of students and teachers. The results of the research can be used in the process of teaching painting to bachelors, masters, and specialists in the field of painting, graphics, design, architecture.

1 Introduction

Educational programs for artists, graphic artists, designers, future teachers of fine arts and other art specialties include educational plein air practice. Its purpose is to master the laws of painting in the open air.

Learning the art of painting requires a careful study of nature. The growth of professional skill and the study of nature are separate interconnected processes that shape the artist. A creative approach to drawing nature is based on the visual images and impressions that the artist receives when working with it. As a result of direct communication with nature, inspiration, and desire to create a landscape composition comes.

Painting in nature has its own specifics and some features, in contrast to classroom studies, where there is constant lighting, limited space, stationary easels, and, as a rule, still lifes or plaster casts. Nature offers the artist a variety of landscapes and their states, endless space, and different types of lighting. The image of a large space in a landscape is fundamentally different from plans in a still life and portrait. It actualizes the knowledge of students on the issues of linear and aerial perspective, the general tone and color of a pictorial etude. The need for quick decision-making in the course of work on the image of a landscape in the plein air, where lighting changes throughout the daylight hours (on average, every 2 hours), involves active work on an etude and a sketch.

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Since the appearance of landscape as an independent genre in the fine arts in the 16th century, there has been an active study of the laws of nature by artists "to draw everything visible in its objective reality" [1]. This is facilitated by the realistic method, which was defined in the 15th and 17th centuries, as universal in matters of creativity and education in art academies.

Early Renaissance artists studied the effect of natural light on the surface of objects. They abandoned the gold and conventional tones of the background and solved the problem of the light-and-shade connection between the figure and the landscape. The painting was based on exact scientific knowledge. The theory of linear perspective was formulated. The spectral composition of sunlight was studied and the reasons for the change in the local color of objects were explained. Referring to the cultural heritage of antiquity and using the data of their observations of nature, Renaissance artists enriched the theory and practice of art. They developed such problems of artistic reflection of reality as the transfer of volume, space, light, images of a human figure and the real environment - interior, landscape [2].

The artists considered it their duty to explore nature. To do this, they used great observations, experiments, created theories, and wrote treatises. In the 15th and 17th centuries, the main provisions and concepts of realistic painting were developed. They are used by artists and teachers to this day.

Particularly, Leonardo da Vinci formulated the scientific laws and principles that formed the basis of the theory of plein air painting. He developed the theory of linear-air perspective, representing a space filled with air as a material environment that changes the color of the surface of objects. He also explained the importance of reflected light for building a form with tone and color, developed the doctrine of reflexes in painting, proved the dependence of color on spectral light. To demonstrate the dependence of the own color of objects on the nature of the lighting, he used strips of white paper as a tuning fork, placing them under light sources of different color composition.

The theoretical works of Leonardo da Vinci, the creative practice of Dutch artists, and textbooks for artists by Raphaele Peale, Jean-Baptiste Oudry, which appeared at the beginning of the 18th century in Europe and devoted to the issues of landscape painting, brought clarity and certainty in questions of theory and methodology teaching painting in the plein air.

With the opening of art academies, primarily in France and Italy, the image of the landscape is included in the course of painting. Etudes from nature are becoming necessary for the creative practice of not only landscape painters, but also animal painters and artists of the historical genre. Artists began to work more and more often on the open air for a deeper study of the laws of plein air painting. Overcoming the medieval conventionality of drawing a landscape that existed in paintings and icons until the 15th century, the artists of Holland, Germany, and then France and Italy come to a realistic drawing of the landscape. They used methods of comparison, analysis, matching to determine the general tone and color of the objects drawing in space in the plein air. During this period, outstanding masters of painting worked, who contributed to the understanding of the tasks of plein air painting and the formation of landscape art: Henry van de Velde, Albert Kane, Jan van Goyen, Salomon van Ruysdael, Nicolaes Pieterszoon Berchem, Johannes Vermeer van Delft, Jacob van Ruisdael, Rembrandt Harmenszoon van Rijn, Pieter Paul Rubens, Nicolas Poussin, Claude Gellée (Lorrain), et al.

The 18th century brings new achievements of artists in the field of theory, methodology and practice of working on a landscape. Artists are looking for new means of expression to create artistic images of nature. Along with the classical landscape, there are a veduta landscape, a romantic and lyrical landscape. At this level, the problems of landscape synthesis and subject composition are being solved. The technique and technology of painting improves, and considerable attention is paid to the general tone and the color of the

landscape painting. Researching the historical development of landscape as a genre in the visual arts, V. N. Stasevich noted: "The 18th century is famous exclusively for its picturesque and technical finds in the field of fine arts. Such a sophisticated range of tonal and color relationships was not known in the old days" [3].

During this period, Russia entered the arena of European art with its national school of landscape. Having no such experience in the development of art, which was in Europe, Russia, on the wave of Peter's reforms, actively declares the existence of culture and art of the Russian state. Views of Moscow and St. Petersburg in the works of M. G. Zemtsov, brothers I. F. and A. F. Zubovych, M.I. Milayev laid the foundation for the urban landscape.

The Academy of Arts, opened in 1757, systematized art education in Russia. Over time, a landscape class opens at the Academy. The students of the Academy successfully mastered the experience of European painting and, as a result, created their own national school of landscape. Famous masters stood at its origins: S. F. Shchedrin, M. M. Ivanov, F. YA. Alekseyev, M. N. Vorobiev. The landscape painter S. F. Shchedrin gained worldwide fame thanks to the direct pictorial transmission of the changeable light-air environment with the help of the finest silvery shades in his pictures.

The beginning of the 19th century was marked by the appearance of John Constable, a grandiose figure in the history of plein air painting. He rightfully belongs to a special place in the development of the theory and practice of painting in the open air. Having mastered the experience of the masters of Holland, France, England, he developed his own creative method and style in the art of painting through constant work from nature. Improving his skills, he concluded that the main emotional scale of the picture is the sky, as the source of the character of lighting in the landscape.

Constable was a supporter of a scientific and system approach to the education of artists. He encouraged the study of various states of the landscape, depending on the color of the sky, while working from nature. His method of mastering the laws of painting in the plein air served as an example for young artists of the mid-19th century and was a valuable contribution to the development of the realistic school of fine arts.

The «Barbizonians» made a significant contribution to the creation of the national school of French landscapes. Gathering in the Barbizon village near Paris, the artists of this group worked from nature, studying the laws of nature. The plein air artists were united by the ideological and stylistic affinity of work in the open air. Etude from nature was chosen as the main method of plein-air work, as well as other types of etudes and sketches. They wrote and drew in any weather. In their works, they strove to faithfully convey the general state of lighting as the most important condition for the true color and tonal construction of the etude. One of the first plein air painters Jean-Baptiste Camille Corot worked on his sketches in the open air but preferred to finish them in his studio. He strove to convey the direct perception of nature, "picturesque impressions", rejected the romantic interpretation of the landscape. He argued that when working on a landscape etude, one should strive to convey real images of nature. Corot, artists of his circle and followers created the landscape genre as an independent art form, executed directly from nature.

Having proclaimed a new approach to work on a landscape, they identified three basic principles of plein air painting:

1. Painting outdoors.
2. Reliable transmission of the impression made on the artist.
3. Work on the motif, not on the theme.

All these studies made it possible to continue the theoretical scientific and methodological study and apply the research results in practical work on the landscape. They made it possible to develop a system of teaching plein air activities at the university for different specialties and areas of activity.

2 Materials and methods

To describe the results of the research approbation and the toolkit of the declared experiment, carried out based on many years of experience, we selected the analysis and selection of conceptual terms and definitions and carried out studies in related sciences. The notions of scientific researchers in this field on the issues of fundamental knowledge were also considered. We also looked upon the requirements and structure of work in the plein air. The variability of assignments for students has been developed, as well as an algorithm for the creative activity of students, etc.

It is necessary to determine what a "motif in a landscape" is. The question is not as simple as it seems. There is no precise definition of the concept of "motif" in the visual arts. However, in the reference literature, there are brief definitions of a motif in literature and music. A motif in music is the smallest structural repeating set of elements of a piece, a melody. In the literature, these are the simplest components, units of plot development. They can be dynamic, carrying the main plot of the work, or static, descriptive. In poetry, it is expansively repeating complex of the poet's feelings and ideas.

In psychology, this is what prompts a person to activity and for the sake of which he performs this or that action or deed. The motifs are instincts and needs, emotions and attitudes, as well as drives and ideals. In biology, motivation is understood as the active states of the brain structures that induce a person to perform innate and experience-acquired actions aimed at satisfying individual needs [4].

In the Dictionary of the Russian language, I. S. Ozhegov gives a broader understanding of the motif as an incentive or reason for some action [5]. For the artist, the incentive to start working with a sketch is the nature itself, a specific landscape, which by its state evokes feelings and experience.

In earlier publications, we found the following definition of motifs in the art of landscape: "A motif in a landscape is an ordered, organized relationship, the agreement of natural objects that are characteristic of a given area and subordinate to the artist's intentions" [6].

The motif in the art of landscape is the beginning of the artist's inner work on the future work. This is the idea of the picture based on the first impressions of the perception of the state of a particular corner of nature. Thanks to the artist's sensations, feelings, and experiences, the basis of the artistic image at the level of imagination is born in his mind. It is formed based on a sense of direct perception, as an ideal to which the artist aspires, using the expressive possibilities of composition, visual materials, and the corresponding skill.

In determining the motif in the visual arts, one must proceed from the representation of a landscape of nature as the basis for a future painting (etude), but not in the documentary understanding of a specific place, but only as a motivation for the artist's activity to create an artistic image. "Considering and analyzing the works of landscape painters, it is important to understand that the famous classics of painting have never "copied" a landscape from nature literally. They composed it based on what they saw, supplementing what was revealed to the eye, selecting details, revealing the main characteristics corresponding to their intention" [7].

To master the art of landscape painting, three types of plein air tasks are usually used:

1. Short-term etudes to identify the large color and tonal relationships;
2. Long etudes on the elaboration of landscape details;
3. Multi-session etudes or landscape-picture.

Short-term etudes are, first, a transfer of the general state of nature without elaboration of details and foreground. As a rule, they are used to depict effectively, but transient states (morning, evening, thunderstorms, rainbows, etc.). The main task is to identify the large

color and tonal relationships, to find the general tone of the landscape, which depends on the nature of the lighting and the time of day.

Long etudes involve meticulous attention to detail, precise drawing, and multilayered painting. Plans are determined considering the laws of aerial perspective, the general tone, and basic color-tone relations. Particular attention is paid to the development of the foreground. Longer etudes require more time, so they can be performed in 2-3 sessions of work from nature at the same time of the day for 2-3 hours.

A landscape-picture involves the collection of material (etudes, sketches, search for composition), the execution of cardboard (drawing), underpainting, the requirements of the technology of multilayer painting, the solution of landscape plans, the transfer of materiality, and communication. When working on the final landscape painting, you need to follow a strict sequence, use the method of creative search.

3 Results

The tasks of teaching the art of painting in plein air require a certain format of assignment, depending on the goals and stages of work on the etude. Based on the theoretical research and practice of working with students in plein air, we offer the following tables that clearly show their relationship.

Table 1. Topics, format, and objectives of the course of teaching the art of painting in the plein air.

№	Topic	Task type	Aims
1	Observation and study of nature	Esquisses and compositional sketches	Search for a motif. Observation of the general condition in nature. Study of the elements of the landscape.
2	Tonal relationships	Short-term etudes in tone and color	Searching of the general tonal state of nature.
3	Color relationships	Short-term etudes in color	Identify the color and tonal relationships in a landscape.
4	States of nature	Short-term etudes in color	Identify the general color tone and color-tonal solutions in the landscape.
5	Spatial color tone	Long etudes from nature	Studying the patterns of spatial color and tone changes.
6	Contrast-nuance	Long etudes from nature. Multi-session etudes.	Study of the influence of the contrast interaction of colors, the dependence of contrasts on the intensity of light and its spectral composition, the distribution of contrasts and nuances in the depth of space.

Table 2. Stages, aims, and objectives of work on the etude.

№	Stages	Aims	Objectives
1	Perception, observation, analysis	Perception of nature for the drawing. Development of professional perception.	Determination of the general characteristics of the landscape of the area (state of nature; nature of lighting,

			general color, tone, etc.) and motifs for the image.
2	Searching for a composition	Find the optimal variant of the compositional solution to the motif.	Search for a composition. Assess the size, format, point of view, horizon line, compositional center, rhythm.
3	Drawing	Make a drawing (cardboard) for painting, suitable for the image in tone and color.	Realistically depict the composition in lines (in tone) for under painting.
4	Painting	Perform an etude in color. Create a truthful depiction of the overall tonal and color state of nature.	Find the correct tonal and color relationships for large shots and shapes. Convey the overall color state. Draw the details of the foreground, considering the law of tonal and color contrasts. Solve the coloristic tasks of the image, identify the reflex connection.

In this article, the following research methods were used: analysis of the literature on the research problem (art history, theory, and methodology of teaching fine arts, etc.); student works performed in plein air practice; works by famous artists; a survey of students and teachers.

4 Discussion

Summing up the results of the experiment conducted with students in the process of teaching plein air painting to bachelors, masters, and specialists in the field of painting, graphics, design, architecture, and having studied the materials of modern Russian and foreign scientists, we wanted to focus on some important issues, comments, arguments, and conclusions.

Foreign researchers of the theoretical foundations of students' creative activity pay great attention to the study of certain aspects of the stated problem. R. Arnheim devoted his many years of research to the consideration of one of the main elements of artistic, creative activity - art and visual perception, describing it as a process of intellectual cognition [8]. J. Elkins noted the importance of visualization as an agent of culture [9, p. 5]. K. Frith connected perception with the work of the brain as the basis of visualization of individual experience [10].

Modern Russian scientists are particularly active in topical areas of art education. To date, such aspects remain visual perception, personal development, self-development, and self-realization in online and offline training. In the article "Technologies of teaching

assistance in visual activities of distance education for bachelor designers", scientists consider the technology of "tutoring as the most acceptable technology and humane form of pedagogical interaction that creates conditions for self-development and self-realization of students" [11]. The authors Goryacheva E. A., Ushaneva Yu. S. present ART development as the basis for the disclosure and formation of the subjectivity of the personality of the young generation through creative ART development when teaching art disciplines, including plein air painting [12]. The formation of professional competencies in the field of aesthetic evaluation of a work of art is also associated with the study of painting and pictorial works [13].

The perception and creation of works of art have a significant social impact [14]. The American scientist Hetrick L. J., who conducted pedagogical research on the question "How can popular representations of the visual culture of art teachers be used as a catalyst for revealing the unconscious pedagogical desires and fantasies of students and teachers about teaching art?" suggested that teachers should use fantasy and desires as an incentive to discuss and study the problems of the art teaching profession and the identity of the art teacher [15].

5 Conclusion

The results of the experiment showed the effectiveness of the developed methodology and tools aimed at the development and formation of the competence base of students - future teachers, designers, students of the specialty, undergraduates of art specialties, forming their professional development.

The research methods used: analysis of the literature on the research problem (art history, theory, and methodology of teaching fine arts, etc.); student works performed in plein air practice; works of famous artists that allow you to visually orient yourself as a role model in all the requirements for performing plein air painting; a survey of students and teachers based on the results of training and evaluation of works.

The results of the research can be used in the process of teaching painting to bachelors, masters, and specialists in the field of painting, graphics, design, and architecture.

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