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## PEDAGOGICAL ASPECTS OF AWARENESS FORMATION OF VISUAL ART LANGUAGE

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**Abstract:** The education topicalities determine the need for comprehensively educated people who are able to work within a wide range of activities, accepting new spheres through learning and development (Fadels, Bialika, Trilings, 2017). Art pedagogy is interdisciplinary, and it fully reveals the mutual integration tendency of various disciplines, which is characteristic to contemporary education in general (Cohen, 2020). Raising awareness about the artists' creative pursuits, application of various materials and techniques in the process of artistic activity – these are the issues that have always been in the centre of attention of art educators. The research object: artistic activity. The research subject: awareness formation of artistic activity. The research methodology is developed referring to the topicalities of current transformations in education, the findings of scientists, the opinion of professional artists about the artwork creation process, and research studies on the practice of art pedagogy from the perspective of emerging teachers. Considering the above mentioned, the following research question has been put forward: What pedagogical aspects can be influenced by drawing students' attention to the issues of comprehending the visual art language. In turn, the inclusion of artworks in the pedagogical process facilitates the transition from monologue to collaboration helping students to understand the diverse perspectives of human existence. Works of art give the teacher the opportunity to present the events that happened in the past and develop an understanding of personalities and a particular era. The obtained research results can become a basis for further research.

**Keywords:** visual art language, art perception, artistic activity, visual art in education.

## **INTRODUCTION: PROBLEM DESCRIPTION IN THE CONTEXT OF EDUCATION**

In the Sustainable Development Strategy of Latvia until 2030 the attention is drawn to the fact that along with the accumulation of specific competencies and qualifications that determine a person's ability to enter the labour market and build a successful professional career, education is also a development process of human talent, emotional and social intelligence and personality (Sustainable Development Strategy, 2010). This also applies to the actualization of the importance of learning the visual art language in the general education process.

K. Robinson, an internationally recognized expert in promoting creativity, innovations and human abilities, actualizes the discussion that education is not and has never been an objective process of developing natural abilities. The author notes that the education for masses is justified by the prevailing economic vision and the phenomenon of academic knowledge inflation. On the other hand, human feelings and opinions, values, motivation and aspirations are often ignored. The scientist believes that it is the existing education system that causes staff-related problems in the enterprises, businesses and public institutions, thus affecting both professionals and those who do not have particular qualifications (Robinson, 2013). This points at topical issues and existing problems in the field of education in general.

The events and challenges of the 21<sup>st</sup> century raise the need for creative, adaptable and innovative professionals. This has a significant impact on the implementation of appropriate changes and on shifting the emphasis for the implementation of educational content in general education institutions. In this context, the development of interdisciplinary knowledge, as well as the

development of students' skills and character are important aspects in the curriculum implementation process, so that during the school years the pupils learn how to acquire knowledge throughout their lives (Fadels, Bialika, Trilings, 2017). At the same time, every person as a member of the society, has the right to development and participation in the economic, social and cultural spheres in accordance with the structure and resources of each country. This position stipulates that everyone have the right to participate freely in the cultural life of society, as well as to enjoy, create, perceive and understand art in a meaningful way.

R. Cohen, the vice president of research at Americans for the Arts, points out ten important positions why art plays an important role in human life and society as a whole. According to the research results obtained by this author, the most important aspects are the following: art has a potential to unite the society and help people to understand better other cultures, it improves the well-being of individuals, raises students' academic performance, strengthens economy, promotes tourism, stimulates creativity and innovations, drives the development of creative industries, improves the student's well-being and lowers the poverty level, improves health care, as well it has a positive impact on the health and well-being of the military (Cohen, 2020). These research results are linked to art's complex ability to positively influence the results of the pedagogical process and human life in general, as well as to interact with different fields. Also in Latvia, art scientist and pedagogue J. Anspaks expresses the opinion that in the pedagogical process the orientation on art values helps the students to overcome rationalism in personality development, and it forms a new perspective on real life situations and communication, exploring basic cultural values and processes of practical activities (Anspaks, 2004). It goes

hand in hand with the teacher's ability to form creative personalities who are able to critically perceive and explore the world around them, imagine, fantasize and express themselves emotionally, realistically evaluate the life situations and challenges, as well as actively participate in various spheres of human activity. Thus, it can be concluded that visual art has a significant pedagogical potential, it has an interdisciplinary, practice-oriented nature and it fully reveals the possibilities of interaction between several disciplines. Keeping in mind the above mentioned, the essence of visual art language and the aspects of its impact are further studied in more detail.

### **THE LANGUAGE OF VISUAL ART**

Raising awareness of the visual art language is one of the means for implementing the topicalities of the 21<sup>st</sup> century in the general education context. From a historical point of view, a reference can be made to the study of the historian, philosopher W. Durant on the ideas expressed by the famous ancient thinker Aristotle about the essence of art. W. Durant calls one's attention to the ideas of Aristotle on the influence of art on both human intelligence and feelings. In the above-mentioned findings, W. Durant particularly emphasizes Aristotle's thought that the most important task of art is a catharsis, purification, so that a person can gain excitement and joy, pointing out that art has an essence of almost a mystical power (Durant, 2012). This confirms that the importance of art has been appreciated in all times.

The influence of the visual art language primarily lies in its imagery. The embodied art image is the main basic unit in a work of art. In the image of art, individual peculiarities are manifested in features that are characteristic to one's time, everyday life, social group, a nation. In psychology, the term "image" is seen as a subjective phenomenon that arises

as a result of practical, sensory perceptual thinking, which is a reflection of reality in which the most important categories (space, movement, colour, shape, texture, etc.) coexist simultaneously. In terms of information, the image reflects a voluminous representation of the surrounding reality (Psihologijas vārdnīca, 2004). The concept of artistic image can be defined as a product of creative imagination with the following main characteristics: emotional experience (empathy), vivid associative image and reflection. Thus, it can be concluded that in the implementation of the pedagogical process the image can be used as a source of cognition also for such objects that are not directly observable, but can be attributed to a person's inner spiritual essence, the reality of the surrounding world, and emotional atmosphere and ambience of the nature. In addition, the image can serve as a source of cognition not for a passive but for an active artistic activity. The artistic image always includes the emotional assessment of the author's surrounding reality. As a result, it can become a stimulus and a source of the performance appraisal for many types of pedagogical activities, for example, in upbringing. The art image is creation of a new ideal object that promotes the transformation of reality and at the same time the creation of a new reality. The art image is, by its very nature, a sign, a visual language between an artist/author and a viewer, reader, or listener. In this dialogue, the image of art, developed through visual language techniques, becomes an integral part.

The inherent qualities of the visual art language are often related not only to the artistically imaginative representation of reality, but also to its social, unifying meaning. The prominent Russian psychologist L. Vigotsky has written that art is a social technique of feelings, a tool for involving the society in the most intimate and personal

areas of our existence (Vigotsky, 2016). This corresponds with the opinion of the scientist K. Robinson that artists do not simply express feelings in the created works of art, but they express ideas about feelings, searching for the forms, connections and a meaningful vision of life through the means of visual language expression (Robinsons, 2013). It can be concluded that a direct analogy is formed between the acquisition of visual art language and the processes of artistic and pedagogical activity, promoting students' personality development within a harmonious whole. Therefore, also pedagogical activity, just like art, is aimed towards building humane relations between people.

In the research context, it is important to emphasize the idea of the philosopher H. G. Gadamer on the language of visual art and artistic activity as a universal form of human communication. According to Gadamer, as time goes on, art has a significant impact on all public life, sometimes abandoning figurative traditions and understandable forms of expression from its artistic language, becoming completely incomprehensible and problematic. Art history offers countless examples that demonstrate abandonment of tradition or a customary and socially accepted setting. For example, at the turn of the 19th-20th century, the impressionists renounced the naturalistic correctness, trying to reveal the overall impression of the work of art by applying a technique of separate small strokes following the colour gradations created by the ambience. This example marks a change in the development of visual art language. It should be noted that at the beginning of the 20<sup>th</sup> century artists dramatically expanded the range of techniques when creating their works of art by gluing paper, fallen leaves, pebbles and other materials on their paintings, creating unique collages to convey the message to the viewer as differently as possible. Art historian

Nadeije Laneyrie-Dagen rightly describes the new trends in art as the bankruptcy of traditional systems. The author points out that the paintings created in the form of a collage, installations, photo reproductions, videos and films created an irreversible time of change (Lanerī - Dažāna, 2005). Thus, the development of the visual art language facilitated the expansion of the boundaries of art, gradually changing the perception of art in society. The development of the visual art language and its enrichment takes place through interactions with other disciplines and interdisciplinary research.

The well-known abstractionist V. Kandinsky (1866-1944) studied the relationship between the art and music. According to the research of art scientist R. Cumming, V. Kandinsky has admitted that the colour is the piano keys, the eyes – piano hammers, but the soul – the very multi-string instrument. V. Kandinsky believed that the artist is the hand of a musician who plays one scale after another, awakening the thrill in the soul (Kamings, 2000). Thus, in line with the artist's theoretical findings, the compositions developed in which each line and colour obtained its own independent psychological significance. For example, the abstractionist V. Kandinsky describes broken lines as youthful, but curved lines as mature, but a dot within a small circle he characterizes as a small space, equally closed from all sides. It can be noted that the theory developed by the artist about the emotional and spiritual effects of colours still carries important information for developing the visual language awareness of future artists and teachers (Kandinsky, 2011). It is possible to conclude that the visual art languages, by their very nature, incorporate inexhaustible possibilities, encouraging everyone to explore, discover, feel and create.

## PERCEPTION OF AN ARTWORK

K. Wilber, a developer of integral theory, says that to understand the work of art, we must try to comprehend the original sense and meaning that the artist has placed in his/her work. At the same time, the author notes that the intention to “reconstruct” and “restore” the artist's idea is a very delicate, difficult and maybe even impossible task. However, according to the scientist, there is no reason to ignore such an intention (Wilber, 2004). In the artwork, synthesizing various activities and using a variety of attributes, the artist reflects people's attitude towards the reality and themselves. Thus, several aspects need to be emphasized in the artwork perception process.

It must be taken into account that each culture has its own national peculiarity, and if it is protected and preserved in the works of art, then national values emerge reflecting the peculiarity of a nation. Without recognition of national, the universal cannot exist in the art (Postažs, 2009). The opinion of the artist P. Postažs resonates with the formation of the human value system. Besides, the art and its language, covering a wide range of disciplines and stylistic possibilities, is able to accumulate and reveal the originality of traditions, feelings, ideas and various historical stages in the development of human culture. This is important for humanity, where the national peculiarity is mixed with the universal.

Scientist H. G. Gadamer emphasizes the tendency of modern visual art language to reduce the distance between the viewers, consumers and the audience by experimenting, improvising, inviting to participate and confusing the spectators (Gadamers, 2002). This actualizes that in the process of art perception the language of art does not directly reflect the external appearance of things, but their internal significance, giving a person an insight into the reality of real life.



The perception of art in the society has always been reinforced by media-inspired myths and legends about artists, their lifestyles, their clothes and their behaviour. At the beginning of the 20<sup>th</sup> century, the artists expressed a dissatisfaction with the academic education through changing the styles and directions of generations and modernism, criticizing their time, denying its values, thus showing resistance to the mass culture. In the beginning of our century, the society rated the artworks of the conceptualist D. Hirst as particularly controversial. One can refer to the work of art “For the Love of God” (2007), when the artist created a diamond-encrusted human skull, thus showing the most unpleasant and absurd, as well as provoking, insulting, annoying and challenging society by visual art language means of expression. The work of this artist raised several questions related to the perception of the work of art: what is art, what is the meaning of the work of art, does art have boundaries, what is the task of the artist and art, how is contemporary art perceived by the society?

The technological developments open up more and more new possibilities for the creation of unprecedented art products, such as animations, videos, manipulation in the digital environment, interactivity, and synthesis of arts using sound, movement, light and images. It is an opportunity to unite the elements of the art language in a peculiar synthesis. Creativity expert K. Robinson points out that nowadays millions of people around the world have acquired unprecedented means for expressing their creativity in the language of sound, design, science and art. According to Robinson, if an artist handles the video camera, the film can be as emotionally touching as a painting created with a brush and oil paints (Robinsons, 2013). This is a time of challenges and benefits, when the integration of new technologies in the

context of the visual art language creates both advantages and threats in the perception of art products created during the formation of human value system.

Gradually, as the experience of humankind accumulates, the tasks of education, life and art become more complicated. In turn, the teacher, when implementing the pedagogical process, must be able to purposefully select and include the works of art and artistic practical activities to provide the relevant pedagogical functions, such as encouraging the cognitive processes, understanding of aesthetic values, solving the upbringing issues, promoting interests, and providing support in professional or general education.

### **ARTISTIC ACTIVITY IN THE ARTWORK CREATION PROCESS**

When creating a work of art, the artist “outlines” or expresses the world of his/her consciousness in the form of signs. By translating the phenomena of reality in a particular form – in the form of an artwork, the author implements the artistic reflection of his/her world – the artist’s world, and expresses his/her vision using the means of expression available. J. Pujats, the Cardinal of the Roman Catholic Church, has commented on the work of artist V. Bušs saying that this artist is not satisfied just with the representation of the outer shell, but he tries to delve into the essence of the particular phenomenon, thus giving its fullest possible interpretation. According to the Cardinal, the art created by V. Bušs grows from a deepened aesthetic attitude towards reality – the homeland, countryside and cities, work of the people. The world of emotions, proving his bright thoughts and liveliness, flourishes, and an art form develops full of inner excitement (Bušs, 2014). By “reading” the text of an artwork, the viewer understands its content and, depending on his/her knowledge of the

language of art, creates an appropriate image of art in his/her consciousness.

The artist's activity is daring and it also encourages to participate in the process of creative activity. Artists are experimenting, looking for new solutions, thus expanding the range of techniques in creating a work of art. The famous painter P. Picasso notes that the aim of the paper collage is to reveal that diverse materials can be utilized when developing an idea, so that they become a reality in the work of art. As the artist suggests, a strip of newspaper never served for picturing a newspaper, but to depict a completely different object – a bottle, a violin or a face. Thus, no element is utilized in the context of its direct meaning, but always outside its usual context, aiming to contrast its natural appearance with its new function. Representatives of the modern art direction expressed the opinion that if a newspaper strip can become a bottle, it encourages reflection on newspapers as well as on bottles. The artists wanted that audience would pay attention to this situation (Žilo, Leiks, 1991).

Art scientist R. Cumming, studying the peculiarities of artistic activity in the works of individual masters, reveals the peculiarities of the artist's handwriting style. Thus, he points out that the artist P. Klee (1849-1940) experimented with a diverse range of techniques, creatively and sensitively using different textures generated by different materials and paper. The artist initially covered the canvas with plaster, and then painted on it with watercolours, finally supplementing the artwork with various scratches. For example, according to R. Cummings, J. Pollock (1912 - 1956), creating his art, used drops or spatters of paint, using instruments such as sticks, dried paintbrushes and even confectionery syringes filled with the paint (Kamings, 2000). In turn, the artist L. Kokle was one of the first in Latvia, who enriched

the traditional technique of arsenal painting, using a putty spatula for creating voluminous textures resulting in interesting light-shadow play; he created beautiful and bright colour combinations, unusual but consistent, always choosing a particular tone (Konstante, 2005). Thus, the artistic creativity is able to encourage and expand the possibilities of our visual language, using a variety of techniques. Creativity expert K. Robinson rightly argues that artists are the ones who create unique forms of expression (Robinsons, 2013). Thus, we can conclude that the teacher has a wide spectrum of pedagogical activities in order to teach the language of visual arts to the pupils in an interdisciplinary context.

Artistic activity is a special form of pedagogical activity, which has general features, as well as it is closely related to the development processes of human nature. Its specificity is determined as an objective presence in the relationship system of "teacher - pupil", when it is purposefully used to address the issues of pupils' development, education, upbringing, support and socialization. The artistic activity can become an essential tool in the general education process, as well as an addition to the various forms of pedagogical work.

Considering the above mentioned, the following research question has been put forward: What pedagogical aspects can be influenced by drawing students' attention to the issues of comprehending the visual art language.

## METHOD

In this study, the awareness of the visual art language and pupils' creative artistic activities are viewed in the context of general education. During the implementation of the pedagogical process, the teacher has a possibility to choose samples of different visual art types in the historical and modern art context, to integrate the experience of artists' creative activity using various forms of work for the implementation of pedagogical tasks.

The research object: artistic perception and activity. The research subject: awareness formation of artistic activity. The objective of the article is to actualize the creative pursuits of artists in the awareness formation of visual art language in pedagogical discourse for enriching students' visual proficiency and cultural awareness.

The research methodology is developed referring to the current educational transformation topicalities in different documents, the findings of pedagogues, psychologists and other scientists on the pedagogical significance of art, the opinion of professional artists in the artwork creation process, and research studies on art pedagogy practice from the perspective of emerging teachers.

## FINDINGS

### EXPLORATION OF THE SIGNIFICANCE OF LEARNING THE VISUAL ART LANGUAGE

Describing the essence of the visual art language, the artist V. Bušs believes that art in all its diversity and versatility is not just for entertaining the people. According to the artist, it can provide a great excitement that not only makes one or more people mentally mature and stronger, but also empowers even a whole nation to overcome the most difficult moments of its existence (Bušs, 2014).

The author conducted a survey to explore the future teachers' understanding of the importance of visual art language in the context of the pedagogical process. The objective of the survey is to actualize the awareness of the potential possibilities of the visual art language from the point of view of emerging teachers. The group of respondents - 30 students of the Year 2 of the professional bachelor's study programme "Teacher" of RTU Liepaja Academy (Latvia). The results of the study are revealed in Table 1.

Respondents' answers	Number of respondents	Results (%)
Development of creative activity	30	12
Emotional enrichment	30	10
Stimulation of imagination	30	10
Expression of emotions	30	8
Aesthetic enrichment	30	8
Expression of experience	30	8
Mental health promotion	30	7
Building intercultural interactions	30	7
Intellectual enrichment	30	6
More objective understanding of works of art	30	6
Universal language for conveying a message	30	5
Knowledge enrichment about artistic means of expression	30	5
Formation of understanding about human experience	30	5
Relaxation	30	2
Leisure time activity	30	1

Table 1. The importance of understanding the visual art language

According to the respondents, the understanding of the visual art language in general education mostly promotes the development of a creative activity - 12 %; followed by emotional enrichment of the personality and the stimulation of imagination - 10%; while 8% of respondents say it is needed for expression of experience and emotions, and for aesthetic enrichment process. 7% of respondents stressed the role of visual art



language for promotion of mental health and intercultural interactions, 6% related it to students' intellectual enrichment and more objective understanding of artworks, but 5% of respondents see the visual art language as a universal means of communication among people, knowledge enrichment about artistic means of expression, and awareness of human experience. The respondents have assessed relaxation (2%) and leisure time activity (1%) as less significant. These results reveal that the emerging teachers understand the importance of developing the visual art language awareness in the context of general education. Thus, the survey results are in line with the theoretical knowledge of pedagogues, philosophers and artists.

## EXPLORATION OF ARTWORK PERCEPTION

The artwork perception process can be considered as one of social communication forms in which non-verbal information plays a key role. According to the philosopher V. Agejevs, each of the art forms employs only the set of means of expression characteristic to it and determines the peculiarities of a dialogue, in which the viewer participates as a person who perceives the information offered to him/her (Agejevs, 2005). In the art perception process, the imaginative thinking mechanisms play a key role in understanding the diverse angles of human existence. Researching the understanding of the essence of an artwork and its perception, the author explored the comments of Year 1 students of the professional bachelor study programme "Teacher" of RTU Liepaja Academy (Latvia). The future teachers acknowledge the following:

- An artwork is a product of expression, in which we can see the features characteristic for particular artist's work, the reflection of historical events, the existing social order and other things.

- An artwork is a work in which the author purposefully, intentionally, imaginatively and aesthetically displays his/her feelings, emotions, surrounding events.
- An artwork has no boundaries - it can be a reality or a fantasy, as well as a combination of reality and fantasy.
- An artwork is the artist's message to the viewer, which tells a story without words. It can be direct or hidden.
- An artwork is a person's inner voice; display of emotions, feelings, thoughts in the chosen form of artistic expression.
- Artwork is able to take you to another dimension.
- Works of art live for years and centuries, they are passed on from generation to generation, and we can often see them in collections of art galleries, as well as we see how people's lives and art have changed.
- I perceive a work of art as a subtext and feelings that the artist shows and expresses, which are unconscious and cannot be expressed in words. That is why one story can be represented so differently, as it is differently perceived by each artist.
- I perceive the work of art as the author's inner feelings, fervent desires and fantasies. The works of art express what the author may not even be able to talk about.
- In my opinion, each work of art says something about the author's deepest feelings, which he/she reveals to the public. Of course, some of the authors in his/her works of art might share his/her life experience. There can be all kinds of works of art, and I think that in the future they will surprise us more and more.

Thus, we can conclude that in the process of artistic perception, the information and knowledge is transferred to the recipient. In the works of art, the reality is often altered, and their nature is emotional. The artwork perception process requires studying the subject/object/phenomena, the content included in the work of art, and the means of artistic expression. The answers show respondents' understanding of the process of artistic activity. Here the parallels of visual art with pedagogical activity are marked, the essence of which is revealed in the development of experience, stimulation of imagination, formation of cultural understanding in order to form everyone's personal view. Each person's emotions are related to an individual experience that has a unique and unrepeatable character.

### EXPLORATION OF AWARENESS DEVELOPMENT OF VISUAL ART'S LANGUAGE IN THE PEDAGOGICAL PROCESS

According to the educators, philosophers, artists (Agejev, Anspaks, Bušs, Gadamer, Postažs), knowledge of visual art is an important part of everyone's life, as well as an important source for getting to know a culture. In turn, when getting to know the culture, a person begins to understand his/her relationship with it, acquires more objective knowledge about oneself, it encourages creative expression of ideas and gives ability to critically evaluate the creative artistic activities. A teacher can employ various activities for promoting artistic activity perception of works of art. In order to find out the visual art language forms in the educational process, the author conducted a survey in RTU Liepaja Academy, Bachelor's study programme "Teacher" (on May 15, 2020). The survey results are reflected in Table 2.

Activity form	Remarks
Exhibitions	To organize joint exhibitions of professional artists, teachers and pupils at school, art gallery, or online environment.
Revival of works of art	To create the environment depicted in a work of art, to copy the postures, clothes, accessories of the depicted people and to capture it in photographs and create a video.
Creative afternoon together with family	After the school, students, parents, teachers, brothers/ sisters, grandparents work together creating and artwork in visual arts.
Artists' master classes, creative workshops, guest lectures	Lessons/extracurricular activities are not led by a teacher, but by a well-known/lesser-known artist who tells, shows, teaches about his/her work, encourages pupils, gives advice.
School interior design	I believe that a great activity would be painting of walls at school. I know that the school management tends to be against such ideas, but I find it fantastic. The schools are for pupils, and it would only be nice if they were allowed to get involved in drawing on the school walls, making their own environment more interesting. In addition, such activities tend to interest pupils and they might choose to pursue art in their future career.
A walk in nature	Pupils are given the task to go for a walk and take photos of objects, nature sights, etc., which, in their opinion, would be worth compiling in the book "Latvian Cultural Identity 2020" created by the pupils. Each student participates in the compilation of a joint "book", adding to it one work of art, based on what he/she has seen and felt in his/her immediate surroundings. It can be done in e-book format.

Table 2. Visual art in the education process

In Table 2, the author has summarized only some creative artistic activities in order to provide an insight and encourage a further action during the implementation of pedagogical process. The expressed ideas confirm the future teachers' understanding about the possibility to include specific artistic activities in the general education practice, envisaging the possibilities to model activities according to the real situation.

## CONCLUSIONS

The visual art language is emotional communication between the people, and it functions as a special information transmission and exchange system between the contemporaries and eras. It is a language in which the artist expresses his/her feelings and experiences as well as opinion about various phenomena of life in the form of images. It talks about its time, customs and achievements. It can be described as a signalling system through which one generation passes on its experience to the next. The language of visual art acquires its expression in accordance with thinking and emotions, feelings and imagination, addressing the subconscious, indicating to a person the meaning and goals of his life, helping to understand the world and oneself. Keeping in mind the complex impact of visual art on people, it can be concluded that it has a pedagogical potential and is an important part of education.

The works of art, reflecting reality in artistic images, do not copy reality, but transform it by modifying it using a special composition of time and space. The artwork perception process results in the development of emotional attitudes and enrichment of the world of emotions and feelings. In turn, the inclusion of artworks in the pedagogical process facilitates the transition from monologue to

collaboration helping students to understand the diverse perspectives of human existence. Works of art give the teacher the opportunity to present the events that happened in the past and develop an understanding of personalities and a particular era. Similarly, also students' artistic creations can reveal the uniqueness of an era that is studied in the educational process.

It is the uniqueness of the artist's personality and his/her peculiarity of perception that develops in people the ability to look at simple things differently, from a different angle. Thus, it can be concluded that the artist's task is to find a basic thought of his/her time - a thought that is not vanishing, a form appropriate for his/her time, a set of means of expression, which is the most objective testimony to the time when the artwork is created. In turn, educating to perceive the surrounding environment is one of the most important tasks of pedagogy.

The teacher has an opportunity to implement a variety of creative artistic activities, forms of work, use different materials and techniques in the pedagogical process, as well as apply new approaches in order to help each student to find their areas of interest, develop a meaningful understanding of visual art language, its means of expression and artistic activity.

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