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DIGITAL TECHNOLOGIES IN ART EDUCATION

Abstract. Today, digital technologies have become our daily routine, and access to information resources is impressive. Analog literature is quickly digitized, a hub is created from previously disparate materials, and a huge archive of educational experience is formed. Widespread introduction of distance learning already looks like a promising direction of the educational process: unique opportunities to connect an unlimited audience from any geographical location, large-scale research work, numerous software bots persistently motivate students to study. However, experience shows that this does not create optimal conditions for learning. Currently, both teachers and students miss the “live” interaction, the opportunity to be together in a training workshop, and this was convincingly demonstrated during online trainings during the Covid pandemic, and now the war in Ukraine.

Key words: digital technologies, education, distance learning.

The introduction of digital technologies in education requires technical equipment, which is known to be expensive. This exacerbates social inequality, as distance learning requires the student to possess powerful techniques that also determine how he or she demonstrates his or her creative work. In addition, it is extremely important for an artist to have a workplace, given the specifics of the materials he works with. With the transition to distance learning, most students automatically lose space for practical work, and it becomes common practice to work at home or in a dormitory.

Also today we see the sad fact that the creative personality begins to gradually fade due to the loss of a number of active neurons that provide it with the necessary professional skills. The point is that to teach unity in the fine art, the ability to “see, understand, create” is not possible only in a theoretical way.

Conclusions: Button civilization, in addition to all the positive aspects, poses a real danger to the artist’s work – working with a computer directly reduces the wealth of growth of the hand, in fact all its parts-fingers, hands, forearms, shoulders. Thus, excessive introduction of technical means in the fine art displaces work with real forms, real space, real tools. Otherwise working with brushes, paints, pencils, paper, canvas is an indispensable tool for brain development, the breadth of his thinking.