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Watercolour painting: Ideas and learning through the lens of individual experience

Abstract. A key factor in the modernisation of education in Ukraine is the study, preservation, and implementation of effective and rational pedagogical experience – an experience that has not only been realised in the teaching and upbringing of the younger generation, but also possesses the potential to serve as a model for future educational practice. This research aimed to uncover the secrets of technical approaches that can captivate young people and contribute to the further development of visual arts techniques. The article focused on the artist's path to mastering the use of watercolour, highlighting the importance of children's art studios, which nurtured creative interest, instilled an appreciation of beauty in everyday surroundings, and developed practical painting skills. Attention was also given to the figure of Zoltan Bakonii, a renowned art educator in Transcarpathia and beyond. His name and activities in the minds of contemporaries from the middle and older generations, former students, were closely intertwined with the names of the luminaries of the Transcarpathian school of painting. Yosyp Bokshai played a significant role in popularising the remarkable achievements of the visual arts studio, which contributed to the upbringing of several generations of admirers and artists, who joined the ranks of the Transcarpathian painting school. The artistic-pedagogical system of Zoltan Bakonii has withstood the test of time, proven and demonstrated its effectiveness, and continued to exist through the efforts of its followers. This system was modernised and enhanced with creative innovations, fulfilling a crucial social role in nurturing well-rounded individuals and responsible citizens within new socio-historical contexts. Given the rise of digital technologies and their widespread use among young people, there has been a noticeable decline in interest in classical painting techniques. The practical value of the research lies in the emphasis on the specifics of working with demanding equipment, which requires technical proficiency and a deep understanding of composition, selection, and generalisation

Keywords: painting school; aquarelle; art; visual arts studio; art institutions

Introduction

At the modern stage of educational development, pedagogical theory and practice increasingly turn to the arts as a vital means of shaping young people. Its primary aim is to elevate the individual, foster dignity, nurture inherent abilities, and affirm belief in one's unique purpose. A conscious engagement with artistic values, combined with personal life experience, enables young people to develop both creative potential and moral integrity, allowing them to assert themselves as determined and

purposeful individuals. The arts serve as a form of understanding reality, exerting a multifaceted influence on young people's development. They provide a foundation for knowledge acquisition, spiritual resilience, and the formation of a coherent worldview. Art embodies universal human values and ideals, which form the basis of spiritual growth and the humanisation of the individual. In a rapidly changing world, there is an increasing need to enhance and further develop the emotional-aesthetic

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and moral-spiritual education of youth, as a counterbalance to the moral indifference observed among some segments of the younger generation.

Contemporary art education faces challenges posed by digital technologies, which influenced the teaching of traditional techniques (Fernández, 2024). It was essential to engage students with the unique and improvisational nature of these techniques – qualities that cannot be fully replicated by digital algorithms. This raised the pressing question, of how to reawaken interest in classical methods, which were deeply personal and offer vast potential for creative interpretation. These very characteristics of watercolour painting – its individuality and improvisational richness – remained irreplaceable by technology, which operated within fixed algorithmic constraints.

A number of scholarly studies proved significant for this article, particularly those addressing the history of painting schools, both traditional and contemporary techniques, practical guidance on watercolour painting, and the development of creativity and artistic innovation in the modern artist. Researcher L. Ilnytska (2022), drawing on international pedagogical practices for organising creative and practical tasks in watercolour, explored the use of basic techniques known as “watercolour washes”. The author emphasised that a novice artist, who seeks to expand the potential of specific watercolour methods was thereby enabling further professional growth. Although watercolour was a technically demanding medium, it offered opportunities to explore the properties of colour and harmonious combinations. Proficiency in watercolour technique, including repeated practice with washes, led to effectiveness and refinement, ultimately reaching a professional standard. According to V. Grigorieva (2021), the creative potential of watercolour depended greatly on the artist’s imagination and creative vision. In the early 21st century, watercolour painting in Ukraine experienced a revival, spurred by a growing community of enthusiasts, who contributed to its rapid development. Increasingly, the term “Silver Age” of watercolour began to appear among art critics, artists, and admirers of the medium. When analysing Ukrainian pedagogical approaches to watercolour washes, it was important to highlight the teaching expertise of I. Batalia (2020), which encouraged students in art institutions to actively engage in exercises focused on mastering watercolour techniques. These included painting on wet paper, working with colour and tonal washes, and blending one colour into another.

N. Veligura (2018) examined watercolour painting within the broader context of artistic culture in the 20th and early 21st centuries. Researcher’s study traced the historical development of watercolour traditions and explored the emergence of innovative trends. The author analysed the evolution of both traditional techniques and experimental methods, presenting them as a significant phenomenon within artistic culture. Watercolour techniques were identified as an integral part of the

creative process. In contemporary art, increasing numbers of artists were turning to watercolour, combining classical methods with personal interpretations, distinctive styles, and unique creative signatures.

The author V. Chernyavskiy (2019) analysed the training of visual art teachers, identifying the methods, forms, and teaching tools used in conjunction with information and communication technologies. O. Kashshai (2021) explored the history and development of the Transcarpathian school of painting. The author’s research also examined the artistic evolution of Anton Kashshai (1921-1991), highlighting his significance in the cultural and artistic landscape of Transcarpathia and, in particular, his contribution to the formation of the Transcarpathian school of painting. The scientist S. Lee (2021) provided experimental evidence of the importance and effectiveness of pedagogical conditions in developing creative competence among future specialists in decorative and applied arts. Researcher proposed the use of training exercises aimed at enhancing creative thinking and professional skills.

M. Yur (2023) investigated the patterns in the development of Ukrainian painting from the 19th to the early 21st century, taking into account the value-based aspects of national culture, socio-political processes, and individual artistic perspectives. Researcher noted that central themes in Ukrainian art have consistently included the natural landscape, national traditions and culture, and historical narratives. This national orientation was evident in Ukrainian modernism, the work of the Sixtiers, and the period following Ukraine’s independence. The study also addressed the concept of the “authorial” perspective in the contemporary representation of the artistic worldview and the role of personal artistic visions in the progression of Ukrainian painting within the frameworks of modernism, avant-garde, and postmodernism.

The scholar N. Mandra (2021) examined the historical preconditions for the development of art history concepts within Ukrainian culture across several paradigmatic dimensions. The author developed and substantiated the interrelation between art historical concepts and the broader cultural system using systemic and functional approaches. I. Baltazyuk (2022) investigated the symbolic language of artworks by applying interdisciplinary methods drawn from art history, cultural studies, history, philosophy, and psychology. This approach broadened the interpretative possibilities for understanding the symbolism found in the work of Kyiv-based artists in the early 21st century. The study also identified the significance of historical memory in shaping cultural symbols associated with concepts such as resilience, historical awareness, continuity, identity, vitality, heritage, selfawareness, and self-identification.

A. Baranovska (2024) explored theoretical developments in both Ukrainian and Western art history concerning the issue of realism in contemporary painting. Scientist analysed the work of Ukrainian and

international artists, who employed realist forms of expression, focusing on the influence of artistic traditions. The study asserted that contemporary art schools continued to preserve traditions of academicism and Western European classical art, while also recognising region-specific achievements in the Kyiv, Kharkiv, Odesa, and Transcarpathian schools of painting.

A key element of this research was the historical dimension relating to the painter and educator Zoltan Bakonii. The visual arts studio at the Uzhhorod Palace of Pioneers served as a launching point into the wider world of art for many aspiring artists. This study aimed to uncover the specific techniques of watercolour painting and their relevance to nurturing the next generation of artists.

Materials and Methods

The methods employed in the preparation of this article were selected based on a comprehensive approach to the stated aim and objectives. A systems analysis was used to process periodicals, literary sources, and online materials relevant to the topic. The specific-search method enabled the identification and theoretical examination of art historical, methodological literature and academic research in the field. Analytical methods were applied in describing the initial steps for aspiring artists, particularly in stimulating motivation and interest in watercolour painting, mastering technical aspects of the medium, and addressing challenges encountered during the learning process. These difficulties were considered in the context of developing and refining artistic skills. Historical analysis was used to explore the activities of Zoltan Bakonii's visual art studio at the Uzhhorod Palace of Pioneers (1946-1989), where structured efforts were made to improve students' technical proficiency in watercolour painting. The studio also fostered creative collaboration between pupils and professional Transcarpathian artists during open-air painting excursions. A figurative and stylistic comparison method was used to describe artworks by young artists held in the collection of the modern Uzhhorod Palace of Children and Youth. Art historical methods were employed to analyse the drawings and to assess their artistic and stylistic features, as well as their genre-specific characteristics. The article included a description of traditional watercolour techniques, outlined their key features, and provided a selection of practical exercises aimed at helping young artists enhance their proficiency in watercolour painting.

Empirical methods were employed to observe the creative process and to analyse the outcomes and achievements of both pedagogical and artistic practices. The experimental method was used to stimulate creativity through experiments involving various watercolour techniques, materials, and subject matter. The case study method was applied to describe specific examples of the use of watercolour in an artist's creative practice. Reflective analysis contributed to the articulation of emotions

associated with watercolour painting. The comparative method enabled the topic to be considered within the broader context of historical and artistic development. Finally, the method of information synthesis was used to analyse trends in the development of watercolour painting in Ukraine and to formulate objective conclusions.

Results and Discussion

The painting practice of 20th-century realist artists clearly demonstrated their ability to construct form and colour based on a comprehensive understanding of the subject as it existed in reality. This depth of knowledge provided the impetus for the development of painting distinguished by precise form construction, conveyed through colour, materiality, unity, and a coherent chromatic approach. Thus, only an artist, who has confidently mastered the fundamentals of visual representation was truly able to express personal views and ideas and reveal a distinct creative identity.

Compared to other forms of painting, working in watercolour offered little room for error: the paper quickly became overworked, the colours lose their freshness, and the technique may forfeit its characteristic lightness and spontaneity. A defining feature of watercolour was its fluidity – paint flows easily from the brush, responding to the slightest movement or pressure. This imparts a sense of effortlessness to the painter, which in turn was communicated to the viewer. The result often appeared to have been created with ease, as if “flowing like a song”.

Mastery of the watercolour technique depended largely on acquired skill, making the teacher's own experience with the medium particularly significant. Working with watercolour can be likened to keeping a diary – one composed not of written entries, but of visual impressions. Each work captured a unique experience, often reflecting the romantic associations of unhurried walks and fleeting moments. It was also worth noting that the Transcarpathian region has produced numerous figures of great importance to its cultural history. Widely recognised was the phenomenon of the Transcarpathian school of painting, whose founders – Yosyp Bokshai and Adalbert Erdeli – earned acclaim far beyond the region and mentored a generation of outstanding artists.

Zoltan Bakonii, a student of Yosyp Bokshai, played a leading role in preserving and advancing the artistic and pedagogical legacy of his mentors. His life was wholly devoted to teaching; from 1946 to 1989, he served as head of the visual arts studio at the Uzhhorod Palace of Pioneers. Throughout his career, approximately 8000 creatively gifted children passed through his studio, with more than 400 going on to become distinguished artists, art historians, and educators. The studio had a significant influence on fostering an early enthusiasm for painting *en plein air* with watercolours. For many, this interest began in childhood – perhaps with their first visit to the studio under the guidance of the talented artist and teacher, Zoltan Bakonii. It was here that young people

learned to recognise the uniqueness and unrepeatable beauty of their surroundings, while acquiring the foundational skills of visual art. Students eagerly completed a wide range of tasks not only during group sessions, but also independently, developing their artistic awareness by engaging with works of art and attending exhibitions of Transcarpathian artists.

Thanks to Zoltan Bakonii's strong organisational skills, students of the visual arts studio regularly took part in open-air painting trips across Transcarpathia during the summer holidays. The region's magnificent natural landscapes inspired young artists to engage deeply with their creative practice and improve their artistic abilities. This environment fostered a sense of healthy competition, with each student striving to produce better work and complete as many sketch studies as possible. Throughout the day, the students painted in watercolour, and after finishing their outdoor sessions, they would display their works for discussion, exchange feedback, and analyse specific elements they aimed to improve in future pieces. These plein air excursions also took place during the winter holidays, made possible through agreements between the regional education authority and rural schools, which supported the young artists' stays. "Various picturesque locations in Transcarpathia became the sites for these plein air sessions: Stavne Village, Volosianka Village (Velykyi Bereznyi District) (1950-1953); Perechyn urban-type settlement, Dubrynychy Village, Velykyi Bereznyi urbantype settlement, Stavne Village, Volosianka Village (1954); Bohdan Village, Kosivska Poliana Village (Rakhiv District), banks of the Bila Tysa, lowlands beneath Hoverla (1955); Nyzhni Vorota urban-type settlement (Volovets District) (1956-1958); Yasinia Village (1959); Chynadiievo Village (Mukachevo District), Synevyr Village, Kolochava Village, Synvirska Poliana Village (Mizhhiria District), banks of the Chorna Rika River, Zhornava Village, Uzhok Village (Velykyi Bereznyi District), Lumshory Village (Perechyn District) (1960-1967)" (Bakoni, 1952).

An important component of the plein air sessions was collaboration with prominent artists – members of the Transcarpathian branch of the Union of Artists of the Ukrainian SSR. These included the Honoured Art Worker and Corresponding Member of the USSR Academy of Arts, Yosyp Bokshai; the Honoured Artist of the Ukrainian SSR, Zoltan Sholtes; the People's Artist of the Ukrainian SSR, Anton Kashshai; the Honoured Art Worker, Andrii Kotska; and the professional artist Oleksandr Petki. These artists worked alongside the studio students, inspiring them creatively and offering valuable guidance and feedback to each young painter. Such moments played a vital role in enhancing the technical skills and artistic maturity of the students' work (Personal archive of Z. Bakoni, 1952).

The most lasting impressions among the students were formed during sessions in the villages of Stavne

and Zhornava in the Uzhhorod District. Painting outdoors in low temperatures generated considerable interest and required rapid application of paint, which would freeze almost instantly upon contact with the surface. These experimental conditions contributed significantly to the development of artistic skills, as unique textural patterns emerged directly during the painting process. These patterns held aesthetic value and motivated continued creative engagement despite challenging weather. However, sudden temperature changes often caused the painted effects to blur, highlighting the importance of allowing watercolour layers to dry gradually in order to preserve the artistic result. Such experimental experiences sparked creative curiosity, encouraged exploratory practices, and contributed to the development of new techniques in watercolour painting (Skakandi, 2023).

For outstanding achievements, students of the studio were eligible to receive scholarships from the Ministry of Education of Ukraine. One contributing factor may have been the visit to Transcarpathia and the visual arts studio at the Uzhhorod Palace of Pioneers – led by Zoltan Bakoni – by the People's Artist of Ukraine, Tetiana Yablonska, who held the creative work of the young artists in high regard. Her recognition may have served as an impetus for some students to pursue further development of their artistic skills and creative potential at other educational institutions. The studio's effectiveness was evident in the numerous international exhibitions of students' artwork held in more than 50 countries worldwide – including Japan, the USA, Canada, and Argentina – where their work received acclaim from expert juries and the general public (Fig. 1). Following the international exhibition of Ukrainian visual and decorative arts held in 1959 in the Czechoslovak Republic, the Hungarian People's Republic, England, and Japan, young artists from the studio – M. Ach, K. Hrabar, Ye. Kovach, V. Lehyrda, T. Lutak, Ye. Males, I. Myhovych, V. Pushkash, Ye. Svadeba, V. Skakandii, Yu. Skakandi, S. Sholtes, and A. Fizekash – were commended for their active participation and the high artistic quality of their work. They received certificates of recognition from the Ministry of Education of the Ukrainian SSR and the Central Committee of the Leninist Communist League of Youth of Ukraine (LKSMU), along with prizes such as cameras, musical instruments, footballs, paints, sketchbooks, and books (Bakoni, 1958). In addition, V. Skakandii was awarded a diploma and a prize – a decorative casket and reproductions of paintings by I. Repin and V. Surikov – for his works presented at the 12th all-Union Exhibition. Yu. Skakandi received third prize for his landscape compositions and genre scenes (Varvarinets, 1959). Figure 1 demonstrated the artists' mastery of watercolour technique, harmonious use of colour, and high proficiency in technical approaches to watercolour painting, with works preserved in the collection of the modern Uzhhorod Palace of Children and Youth.



Figure 1. Autumn in the Carpathians

Source: photo by the author

The drawing Cowshed in the Village of Domanyntsi (Fig. 2) was characterised by its division into foreground, middle ground and background, as well as the use of linear, aerial, and tonal perspective – indicative of the artist’s knowledge of the fundamentals of visual art.



Figure 2. Cowshed in the Village of Domanyntsi

Source: photo by the author

The painting By the River (Fig. 3) depicted the architecture of a Transcarpathian village and the natural scenery of the Carpathian Mountains. Wooden churches often became central subjects in the children’s works created by young artists of Zoltan Bakonii’s studio.



Figure 3. By the River

Source: photo by the author

The level of proficiency demonstrated by the studio participants enabled many to continue their studies at the Uzhhorod Art College, where, among others, talented artist-educators Edita and Mykola Medvetski taught. Their contributions became significant within the field of art education. An artist must work consistently to achieve meaningful progress in creative self-expression. However, inspiration arose not from mechanical persistence, but from creative experience. It was worth noting that numerous artistic ideas, once conceived, call for realisation, as watercolour painting was an engaging and expressive form of art. When a concept emerged and the moment for its execution arrived, swiftness became essential. The works presented in Figure 4 demonstrated a high level of professional skill in watercolour painting.

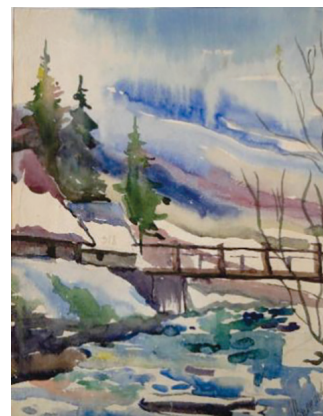


Figure 4. Examples of drawings by young artists from the studio at the Uzhhorod Palace of Pioneers under the guidance of Zoltan Bakonii

Source: photo by the author

It proved useful in this study to outline guidance concerning watercolour painting techniques. Beginners often face the question of how best to paint landscapes – directly from life or from memory on a daily

basis. For those seeking to gain artistic experience, it was important to avoid a mechanical approach devoid of creative inspiration. Many watercolour works were produced *en plein air*, which required prompt decision-making regarding subject matter, composition, colour palette, and overall concept. When working with watercolour outdoors, it was advisable to employ the *alla prima* technique on wet paper. As the painting dries, it can gradually be brought to a finished state on a dry surface, allowing for either detailed refinement or greater generalisation. Individual sketches may later serve as the basis for complete compositions, paintings, or creative projects. Drawing upon the traditions of the Transcarpathian school of painting simultaneously encouraged the development of a personal style – one capable of conveying the essence of the natural landscape and cultural heritage of the region through the lens of individual perception (Skakandi, 2023).

The founders of the Transcarpathian school of painting were the renowned artists and educators Y. Bokshai and A. Erdeli, together with their like-minded contemporaries – F. Manailo, A. Kotska, E. Konratovych, H. Hliuk, and A. Kashshai. Their works were distinguished by vibrant colours and refined chromatic harmonies that reflected the enchanting landscapes of the Carpathians and the image of the human figure in traditional attire. In their art, colour played a central role as a medium for conveying thought and emotion, imbued with philosophical meaning and a distinctive resonance (Skakandi, 2023).

As of 2025, some representatives of the younger generation have begun to deviate from the traditions of the Transcarpathian art school, resorting instead to derivative compositions, formulaic approaches, and art of low aesthetic quality. The use of bright yet often discordant colours had at times resulted in superficial visual appeal lacking a deeper philosophical or professional foundation. This was occasionally evident in attempts to imitate or replicate the creative style of the People's Artist of Ukraine, A. Kashshai. In many recent works, artists have attempted to portray the beauty of the Carpathian Mountains not only through bright, major-key palettes, but also by employing more austere and dramatic colour solutions. The Carpathians can be not only picturesque, but also powerful and majestic, reacting sensitively to reckless human interference – actions that may lead to environmental catastrophes such as floods. An artist, as a patriot of their native land, should not only celebrate its beauty, but also use their creative work to address pressing ecological concerns, drawing attention to the urgent need for environmental preservation.

The watercolour series *The Strict Carpathians* was dedicated to this theme, created following a plein air session in the Mizhhiria Region. Executed in the *alla prima* technique using a grey-green palette, these works depicted the landscapes of Mizhhiria during the season

of mist and late autumn, when nature entered a state of stillness in anticipation of winter. The majestic mountains and mountain passes, veiled in dense fog, appear as symbols of wisdom, filled with history, people, molars, and the living beings inhabiting the ancient forests, rivers, and highland expanses. This concern was also expressed in works such as *Pylypets Village*, *Church Between the Mountains*, *Winter Carpathians*, *Pulse of the Carpathians*, as well as the *Rhythms of the Carpathians* series. Through the use of grotesque and decorative stylisation, the artist sought to influence the viewer and warn against the consequences of irresponsible, exploitative attitudes towards the Carpathian environment (Skakandi, 2023).

The scholar Ye. Antonovych (1997) outlined methodological principles for the aesthetic education of adolescents by engaging them with traditional folk art. The author analysed the influence of folk crafts and folkloric heritage on the development of aesthetic values among young people. L. Babenko (2001) conducted a comprehensive review of the stages of development in Ukrainian visual art, including painting, graphic art, and sculpture. The study emphasised the national specificity of artistic creativity and the contribution of Ukrainian artists to the global cultural space. V. Badyak (1990) provided an analytical overview of the development of artistic culture in the western regions of Ukraine, examining the influence of historical events and sociocultural factors on the formation of the region's artistic landscape. In a collaborative monograph, V. Gomonnai *et al.* (1997) examined the historical development of school education in the Transcarpathian region, with particular attention to the role of national traditions and the region's cultural features in shaping the educational environment. L. Masol (2006) outlined the theoretical foundations and practical approaches to general arts education in Ukraine. The author explored methodological strategies for teaching art and highlighted the importance of aesthetic education in personal development. A. Voloshchuk (2009) presented practical experience in organising plein air excursions aimed at fostering children's creative abilities. The study included examples of the pedagogical work of art teacher Zoltan Bakonii, emphasising the effectiveness of this method in arts education.

An analysis of research addressing the challenges of watercolour painting identified several studies as particularly relevant. These explored general painting techniques, outlined methodological and technological approaches, analysed compositional strategies, and discussed the theory of light and colour in visual art, with special attention to the role of colour harmony in watercolour. Art educators contributed their own insights into the diverse applications of watercolour in preparing young artists. They provided step-by-step explanations of multilayered painting techniques (glazing), working on wet paper followed by detailed refinement and the *alla prima* approach.

Conclusions

Art, as a social phenomenon, gains strength and significance, when grounded in historical experience and accumulated cultural heritage, while simultaneously embracing innovation and shaping future trends. Without a comprehensive understanding and study of the traditions of art education in Ukraine and its individual regions, the perception of the spiritual values of the Ukrainian nation remained incomplete. This article explored the principles of pictorial representation, the properties of watercolour materials, and the technical methods specific to watercolour painting. It examined the unique characteristics of the medium and its capacity to convey the colours of objects and natural phenomena.

Particular attention was given to the creative process and the search for an individual style among emerging artists. The article emphasised that imaginative thinking – shaped through the indepth study of painting techniques – served as the foundation of creative expression. It also addressed the principles of colour harmony, the influence of light, the qualities of materials, the importance of pigment quality, and the educational and professional value of watercolour painting in artistic training.

The article highlighted the role of the extracurricular visual arts studio, led for 43 years by the Honoured

Teacher of Ukraine and artist-educator Zoltan Bakonii, in nurturing a generation of artists, who later joined the Transcarpathian Union of Artists. The art plein airs, organised during both summer and winter seasons, engaged renowned regional artists and aimed to refine watercolour techniques, cultivate creativity and talent among young artists, and foster greater interest in visual art among youth.

Promising directions for further research include the study of watercolour painting as a leading technique in higher art education institutions; the technical potential of watercolour in plein air painting; the traditions and contemporary practices of the Zoltan Bakonii extracurricular visual arts studio; and the development of art education systems by Zoltan Bakonii's pedagogical successors.

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Conflict of Interest

None.

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Акварельний живопис: ідеї та навчання через призму індивідуального досвіду

■ **Анотація.** Важливим чинником модернізації освіти в Україні є вивчення, збереження та впровадження дієвого і раціонального досвіду педагогів, який був реалізований у навчанні й вихованні молодого покоління, так і в здатності в майбутньому стати взірцем і прикладом для педагогічного наслідування. Мета дослідження полягала у розкритті таємниць технічних прийомів, що здатне захоплювати молодих людей, сприяти подальшому розвитку образотворчих технік. Саме шляху зростання вправності митця у використанні акварельного живопису присвячена стаття, підкреслена важливість дитячих мистецьких студій, які формували основи зацікавлення творчістю, заклали основи бачення краси у повсякденному просторі та привили навички роботи живописними засобами. Також, у статті було приділено увагу постаті відомого на Закарпатті та за його межами педагога-художника Золтана Баконія. Його ім'я та діяльність в уяві сучасників середнього та старшого покоління – колишніх студійців тісно переплетені з іменами корифеїв закарпатської школи живопису. Йосип Бокшай відіграв велику роль в популяризації визначних здобутків студії образотворчого мистецтва, яка сприяла вихованню кількох поколінь шанувальників та митців, які поповнили лави закарпатської живописної школи. Мистецько-педагогічна система Золтана Баконія пройшла апробацію часом, довела та продемонструвала свою результативність, продовжила існувати зусиллями послідовників, модернізувалася, доповнилася творчими інноваціями, виконала дуже важливу соціальну функцію виховання всебічно розвиненої особистості та громадянина в нових суспільно-історичних реаліях. Зважаючи на зростання цифрових технологій і їх широкого використання молодими людьми, прослідковувалася втрата інтересу до класичних живописних технологій. Практична цінність дослідження полягає в тому, що акцентовано увагу на специфіці роботи з вимогливою технікою, яка потребує технічної вправності та глибокого розуміння композиції, відбору та узагальнення

■ **Ключові слова:** живописна школа; акварель; мистецтво; образотворча студія; мистецькі заклади