

THE STUDY IS FUNDED BY PROJECT NO ПД-10-579/04.04.2014 FROM
PARAGRAPH OF FUND "SCIENTIFIC RESEARCH" AT SHUMEN
UNIVERSITY "BISHOP KONSTANTIN PRES LAVSKI"

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Abstract

Creativity itself is a process suggesting extremely personal and individual environment and any attempt to "industrialize" or "collectivize" it is doomed to failure. "Reality show" In painting, sculpture and graphics cannot exist. The basic concept is different. The white sheet or canvas acquires some value only in the author's personal world- his most valuable domain.

Keywords: *creativity, painting, white sheet, new reality.*

The foundation itself on which we draw or paint, be it a white sheet of paper or canvas, carries along the challenges of of creativity as an artistic process. On the one hand, there is the desire to recreate the objective reality, on the other hand – the worry of destroying or spoiling the white sheet. There is always something symbolic in laying the first sketches or strokes of paint, accompanied by some kind of inexplicable fear of the cleanliness of the white surface. The effect art has starts here with the idea, with the images that thought of a white sheet would evoke. Starting the artistic process we sense the speculative "game" in which we will be involved and at the same time, we are afraid not to be disappointed with the final artistic result with our ambition mismatching it.

The idea, that the white sheet or canvas contains, unites several fields: philosophy, art, matter, space, time, etc. and outlines a number of directions of perception and gives many reasons for development of the creative personality. Each "adding" to the "white" brings about "new reality" which is a starting point for the author's thought and imagination. Even the "random" lines or strokes of paint on the white surface are a result of some external "intervention" on our senses. The author's high sensitivity perceives and sees things and states which are invisible to many people. That is why, art should be taught in school throughout the whole period of education as a basic element more seriously than it is being done now. The aim is not producing more artists, sculptors and designers but teaching young people to use their eyes to learn to **see**. The great painter Van Gogh writes in one of his letters: "People watch but they cannot see." In today's school, children are told that music is a means of communication through the hearing, language is a form of verbal communication, sport is a way to physically strengthen your body, but few are those who teach children to

use their eyes, teach them how to sense and get acquainted with nature and have a real contact with visual arts, painting, graphics and sculpture. Art does not aim at making artists; if a child wants to paint something, it needs to learn to see it. The painting may not be perfect but in this way the child will learn to see intensively even for a short period of time.

And there we are again, at the very beginning- the white sheet. Most people throughout their lives fail to see the world around them. Unfortunately, those missing moments of “sight” in school, deprive people of the ability to open their eyes to the wonders of the world. The first and foremost purpose of art is to enrich our knowledge about the world and nature by affecting our feelings- painting helps us see and sense the colours and nuances around us.

More than often in galleries, the audience fails to appreciate a work of art because they think it should be “beautiful” based on their own understanding or some ephemeral idea of beauty. Beautiful is what nature reveals to us and nature is multifaceted and varied and not everything is attractive in the sense that some put in the word “beauty”. In nature there is a lot of might and power, there is rain and storm, but there is also the sun and morning dew, there is anger and pain but also spring breeze and summer haze. All these opposites are an opportunity for us to really be able to sense the world, to understand what it really is.

The white sheet is a way to become acquainted with nature. The majority of people have difficulty communicating with the art which is not figurative. To understand such works of art, a person needs to approach them with no prejudices and aim at looking at looking at the piece of art again and again before finding out whether he likes it or not. In many cases just a casual quick glance may be misleading. A painting may influence with colours and shades, with its scenic space and composition. That is why, it needs to be given enough time to be seen and then felt. It is not always the case that works of art that appeal to the audience pose serious plastic and scenic qualities. A work of art should not be liked for its external attractiveness. Some colours and shades are much more powerful than others. If an author’s works of art are sought after for their external effectiveness only, then he immediately needs to change the form and means of expression.

Form and space are the same thing. You cannot feel the space without having mastered the form. The same goes for the colour and space. The air between the volumes and objects also has a shade. “The beginning” is white and “the infinity”- black. Between these two extremes it is “infinitely” colourful. During the day the sky is blue, at night it is almost black. It is space that we can feel thanks to the material points- the Sun, the moon and the stars. In the same way we realize the spatial construction in the landscape by comparing the front with the background. We use one and the same approach to measure the distance between our thumb and index finger and determine the spatial distances in the landscape or figural composition. Real landscape or nature is one of the sources of creative ideas. Nature is an infinite wealth of shapes and volumes and it is unacceptable for the authors to try to ignore it. All shapes and volumes exist in the real world, the shape of the clouds is constantly changing, the tree

crowns change their colour depending on the season and between all of them there is air and space.

The creation of any work of art is a “white field” at the beginning. Creativity itself is a process suggesting extremely personal and individual environment and any attempt to “industrialize” or “collectivize” it is doomed to failure. “Reality show” In painting, sculpture and graphics cannot exist. The basic concept is different. The white sheet or canvas acquires some value only in the author’s personal world- his most valuable domain.