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Sketching as the factor of the unified educational environment's formation at an educational institution of arts

Abstract. The article handles the item of the sketching and short time studies of the human figure from nature in the form of the additional classes and its function as the educational environment formation factor. It discloses different aspects of the organization of these classes, i.e. training, artistic, educational aspects. Explaining this work's essence the article shows its relations to the above said aspects.

Keywords: sketches, short time studies, life drawing, movements, proportions, unified educational environment.

The unified educational environment of the university is one of the most important factors in the harmonious development of the personality of the future artist. To a large extent a unified educational environment is formed through additional and independent studies which play the role of a kind of link between the main educational modules or individual disciplines. When conducting these additional classes the requirements that professional disciplines "impose" on basic disciplines are taken into account. There are certain requirements for example, mastery and design imposes on academic drawing or drawing imposes on plastic anatomy and the fulfillment of which logically connects mastery and drawing, drawing and anatomy.

One of these links in the educational process is conducting evening drawing classes (sketches) or regular independent work of students on sketches and sketches from nature which is supervised by the teacher.

An important problem in the interaction of the disciplines "Mastery" and "Drawing" is the problem of the relationship between realistic and conditional perception of nature. However, the problem of the correlation between the realistic and the conventional is much deeper; it is not only stylistic. The sketches solve the problem of the connection of the whole the plastic proportional unity of the parts of the figure and later of the parts of the composition.

The whole and the particular

In the long drawing the emphasis is on the elaboration of parts and assemblies. Of course, the task of connecting the whole with all its acuteness is also set in a long drawing but sometimes this acuteness is lost in the process of studying and constructing complex anatomical structures, i.e. the chest, shoulder girdle, knee joints [1, p. 25].

The famous sketch by Valentin Serov "Tanyon sleeping sitting on a chair" (fig. 1⁴¹), made at the age of nineteen shows how the future gre, how clearly the connection of the parts of the figure in the sitting position is traced i.e. the pelvis leans back the lumbar region and the chest relative to the pelvis i.e. they are moving forward etc . It is very indicative how the position of the feet of the sitting person is studied, i.e. they are worked out geometrically in order to more clearly imagine the position relative to the entire figure. In this sketch the idea of the plastic connection of the elements of the figure is fully expressed.

At all times the importance of short sketches and has been emphasized in art education as a means of mastering plastic unity i.e. a large form in its compositional understanding [2, p. 89]. The so-called "sketching" technique in drawing shows that when working on complex multi-figure compositions a special drawing style is used where the emphasis is not on "studying" i.e. studying the structure of individual elements but on "composing" as connecting elements together. "Sketch" drawings by D.B. Tiepolo (fig. 2⁴²) by P.P. Rubens (fig. 3⁴³) and other masters of world art who were great masters both in drawing figures and in combining them in monumental multi-figure compositions show the course of reflection of these masters on the compositional and plastic connection of the depicted image.

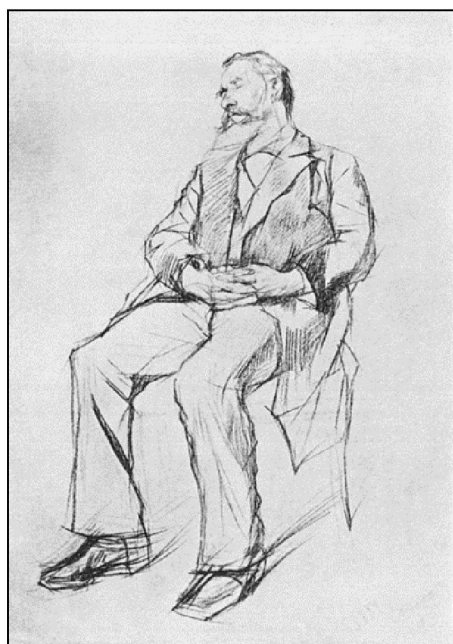


Fig. 1. V.A. Serov "Tanyon sleeping on a chair". 1884



Fig. 2. D.-B. Tiepolo Sketch of the composition

⁴¹ Fig. 1. – How to draw a person with a pencil : 80 step-by-step drawings for beginners // Fani Bani : [website]. – URL: <https://fanibani.ru/kak-narisovat-cheloveka-karandashom/> (date of request: 05/06/2024).

⁴² Fig. 2. – The Holy Family with little John the Baptist — Giovanni Battista Tiepolo // World Art : website. – URL: <http://www.world-art.ru/painting/painting.php?id=654&ysclid=1wemvt94f8470207174> (date of application: 05.052024).

⁴³ Fig. 3. – Rubens figure // Ri Bik : website. – URL: <https://pictures.pibig.info/41859-rubens-risunok.html> (date of application: 05/06/2024).

Of course, the sketches by Rubens and Tiepolo were most likely created without drawing from nature but they still come from nature. In addition, the task of the sketches was to work on the connection of the figures. Sketches of individual figures from nature can also serve to achieve the goal of plastic and compositional connection only within the boundaries of the figure itself.

Thus, another concept is being formed which students learn more clearly when drawing sketches than when working in class on long-term academic drawings, i. e. the concept of the connection of various aspects of depiction in a single educational and creative environment. The concept of creative thinking is being formed as a continuous internal personal process to which the material of each discipline under study mainly composition and anatomy, art history and the history of traditional crafts contributes and this material, begins to be perceived by the student synthetically as a whole [4, p. 11]. Combining the concepts of the unity of the environment and educational and creative processes leads to the perception of one's future profession as a significant integral phenomenon.



Fig. 3. P.-P. Rubens. Sketch of the composition

Realism and conventionality

The role of drawing sketches for future artists at the university training in various types of traditional applied art cannot be perceived in isolation from the formation of students' concepts of conditional decorative perception of form.

The concept of conventionality is expressed not only in one or another transformation of parts of the form mainly flattening simplification geometrization of individual parts but also in the general compositional style in the style of the general solution of the entire subject of the image. The interpretation of the parts can be depicted quite realistically and the conventionality can be expressed through generalized conditional plasticity sharpening the expressiveness of the silhouette. The sense of convention in lacquer miniature painting is based not on a template technique for processing individual fragments but on the special expressiveness of a

generalized spot or silhouette. With the conditionally planar processing of the image some parts may leave altogether.

A good example of such a movement from realism to conventionality can be the work of V.A. Serov "Portrait of Ida Rubinstein" (fig. 4⁴⁴) which was the result of the artist's search for a measure of conditional processing of the form. This search took place in a huge number of sketches from nature in which one can observe the movement from realism to conventionality.

In the sketch you can see how the selection of expressive means takes place, how unnecessary details are cut off, how the shape of the human figure is reduced to a verified symbol. This symbol is an expression of the artist's understanding of the form as a single plastic whole (fig. 5⁴⁵).



Fig. 4. V.A. Serov Portrait of Ida Rubinstein. 1910



Fig. 5. V.A. Serov Sketch of the model's figure. 1909-1911 .

Collecting material for compositions

The successful study of artistic professions cannot be fully achieved by mastering individual academic disciplines; it is possible only with an understanding of the entire educational material in its entirety. An indispensable condition for the formation of an educational and creative environment at a university is the understanding that each individual discipline uses the material formed by another discipline and takes into account the requirements of the discipline for which it in turn works [3, p. 7].

For example, the successful execution of educational drawings of the human figure is unthinkable without studying plastic anatomy. When working on plot compositions at the department of lacquer miniature painting, students cannot do without mastering the basics of figure drawing. However, the relationship of these

⁴⁴ Fig. 4. – Portrait of Ida Rubinstein. [Artist – V. Serov] // Unknown can become famous : social network for creative people : website. – URL: <https://www.neizvestniy-geny.ru/cat/PLAYCASTS/iscusstvo/1569293.html?lightDiz=1> (date of application: 05.05.2024).

⁴⁵ Fig. 5. – Graphics // Valentin Serov Foundation : [website]. – URL: https://fondserova.ru/tm_pg_album/графика (date of address: 05.05.2024).

disciplines in this field is not enough or rather not specific enough. Composition requires not only the ability to draw a human figure. It requires the ability to draw a human figure specifically in a certain position, in a certain angle and in a plastic combination and a single compositional harmony with other figures and objects of the composition.

Sketching provides invaluable assistance in this regard. Sketches are often made in order to collect full-scale material. The result of such work can be an interesting sketch, an original composition.

The Department of Drawing and Painting of the Higher School of Folk Arts made a proposal that the work on sketches and should simultaneously become a work of collecting material for compositional sketches. During the sketches the choice of the model its posture and movements is determined by the content of the preliminary compositional sketches performed at the Department of Craftsmanship. The drawings show how the sketch studies those characteristics of the model's plasticity which will later turn into a decoratively transformed stylistically redesigned image in the composition (Fig. 6, 7⁴⁶). The entourage may change the pose and movement of individual, body parts may be partially changed. However, the constructive and anatomical structure of the human figure and the general nature of movement found in the sketch from nature serve as material for further work.



Fig. 6. Sketch from nature



Fig. 7. Using a sketch from nature in a composition

The spiritual and creative atmosphere of the university

Classes on drawing sketches of a human figure are held at the university during extracurricular hours and students of various groups, courses and training areas can participate in them. In addition, attending these classes is not mandatory.

⁴⁶ Figure 6-8. – photo of the author of the article.

Thus, it acts as a result of students' conscious attitude to their work understanding that is really important for it.

Students of different fields and levels of education, different courses and different degrees of training meet and work in the same classroom (Fig. 8). Of course, for someone the task of quickly using a minimum of means depicting a human figure in motion may seem difficult; the efforts made for this do not always give immediate results. Students



Figure 8. Students in evening sketching classes

begin to understand that they are members of a community of university-wide creative environment by observing the work of undergraduates, consulting, discussing professional and creative issues, erasing formal boundaries for a short time. A spiritual and creative environment is gradually being formed. It influences the entire educational process and contributes to the formation of a creative personality.

The experience gained by the Department of Drawing and Painting of the Higher School of Folk Arts allows us to say with sufficient confidence that the educational process of drawing sketches of a human figure makes it possible to successfully combine the development of visual literacy with the formation of creative work skills. Also it contributes to the formation of a unified educational environment.

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