УДК 730:745

Lobov V.A., *associate professor of the department of professional disciplines at the institute of traditional applied arts – Moscow branch of the Russian university of traditional art crafts, member of the Moscow union of artists, 115573, Moscow, Musa Dzhalil' street, 14, building 2, e-mail: lovladalex@mail.ru.*

Features of teaching the basics of sculpture in an additional education program (using the "Moscow longevity" social project as an example)

Abstract. The article investigates the peculiarities of teaching sculpture fundamentals and small-scale plastic arts to participants in the social project "Moscow longevity" implemented at the institute for traditional applied arts since 2023 until present. The participants have diverse socio-professional backgrounds which necessitate consideration when designing the content of sculpture and small-scale plastic arts education within an additional educational program. The author analyzes the sequence and content of classes, problems encountered by students in mastering techniques and technical skills, as well as methods for overcoming these challenges.

Keywords: sculpture, small-scale plastics, continuing education, curriculum development, social project "Moscow longevity", decorative qualities, volume, relief, composition, stylization, art.

Art serves as a conduit for understanding the world, other people, and most importantly, oneself. It is precisely its ability to immerse individuals into the realm of creativity that makes it so valuable and attractive, inspiring engagement with visual arts. This opportunity is provided through studying the basics of sculpture within the framework of the "Moscow longevity" program.

Since 2023, the institute of traditional applied art has organized courses for participants of this social initiative under the guidance of V.A. Lobov from the department of drawing and painting. Two years of conducting these courses confirm their high significance and relevance both for course attendees and organizers, representing new experience in implementing additional education programs.

The sculpture foundation course was designed taking into account the varying initial levels of preparation among participants. The program involves sequential, step-by-step mastery of sculptural art. The structure of the course ensures that initial assignments focus on creating objects with simple plasticity. Each subsequent task becomes more complex due to increasing plastic complexity of the objects being created (a complete list of all tasks is presented in Table 1).

Table 1

Programme of the social project "Moscow longevity").
Tasks. Group "Ceramics (clay, dough, plastic)"

No.	Topic of classes	Number of hours
1	Sculptural representation of a flower (plant) from life	2
2	Sculptural representation of household items (jug)	2
3	Modeling simple ceramic products (vase)	4
4	Modeling ceramic jewelry. Plant motif (pendant)	2
5	Modeling Novotorzhsk (Tver) toy	2
6	Copying a tile depicting a bird	12
7	Copying a tile depicting an animal	12
8	Three-dimensional depiction of a bird	12
9	Three-dimensional depiction of an animal (ferret)	12
10	Three-dimensional depiction of an animal (hare)	12
Итого		**72**

Modeling flowers and plants is one of the most comprehensible tasks for learners, allowing them to freely create volumetric images without rigid rules of precise construction. Performing this assignment helps determine what level of difficulty can be proposed to trainees subsequently.

Fig. 1. Three-dimensional representation of a flower

A distinctive feature of conducting lessons lies in the variety of options offered for embodiment in three-dimensional sculptural representations. Lessons begin with introducing compositional principles [4]. It is crucial to proceed from general to specific elements, seeing and finding accurate proportions, thus correctly conveying the form of subjects and models [1]. Through gradual acquisition and solving of assigned tasks, learners develop work execution skills, gain confidence and understand how to create plastic objects using sculptural means – from simple forms to complex ones.

At the initial stage, the course participants are given simple tasks: modeling three-dimensional images of objects with uncomplicated shapes such as flowers, fruits or household items (Fig. 1[58]). They serve as the foundation for learning the craft of modeling.

[58] Figs. 1-8. Photos by the author of the article.

Modeling everyday objects whose structural basis consists of combinations of geometric figures like spheres, cylinders and cones yields positive results. Despite their apparent banality and simplicity, interest in performing these tasks significantly increases once practice leads to the realization that complex sculptures fundamentally consist of constructive relationships between basic geometric volumes. This knowledge not only deepens one's understanding of plastic form but also provides insight into the spatial language of sculpture, enabling the creation of works based on fundamental principles of constructing three-dimensional images [2].

During the course sessions, participants are encouraged to work with various materials including plasticine, ceramic mass and clay. The choice of material depends on the specific tasks set by the instructor. Through this experience, they develop an understanding of the plastic properties of different materials.

In the process of working on three-dimensional projects and becoming acquainted with the properties of various sculptural materials, participants acquire the skill of effectively utilizing their plastic characteristics. For instance, plasticine requires gradually building up volume in small portions attached to the armature of the study piece. Clay, thanks to its plastic properties, allows immediately forming the main proportions and volume ratios directly in the study model.

Fig. 2. Ceramic pendant

Different sculptural materials possess unique physical attributes that define the range of available textures. Hardness, granularity, porosity – these characteristics influence how the material responds to tools and how it will appear in finished pieces. Thus, clay enables the creation of soft, organic forms with rich texture – ranging from smooth and glossy to rough and porous. Utilizing varied textures substantially enhances the expressiveness of three-dimensional representations, facilitating a more precise rendering of characteristic features (Fig. 2).

Fine plastic sessions in the "Moscow longevity" group involve acquiring skills based on an individual approach tailored to each participant's existing experience. This method allows selecting tasks of optimal complexity, making them engaging and accessible. Participants lacking prior training in fine arts or sculpture learn foundational principles of shape formation, proportion and basic techniques for handling materials. Meanwhile, those with relevant experience who simultaneously engage in drawing and painting can tackle more advanced tasks requiring knowledge of plastic anatomy and composition.

Considering their background in fine arts, some learners may undertake more challenging assignments, such as sculpting three-dimensional representations of birds (Figs. 3, 4) and animals (Figs. 5, 6) from nature. These exercises require knowledge of plastic anatomy and expertise related to sequential execution

processes, including armaturing, shaping forms while adhering to the principle of moving from general to particular and vice versa [3].

Figs. 3, 4. Three-dimensional representation of a bird (jackdaw)

Figs. 5, 6. Three-dimensional representation of muskrat

In addition to completing assignments rooted in academic sculpture, participants are drawn to traditional decorative plastic arts. Of particular value is the experience gained through copying, as it opens the way to appreciating Russia's rich cultural heritage.

In practice, course participants replicate Dymkovo and Novotorzhsk (Tver) toys – characteristic whistles made of clay shaped as animals and humans – as well as Filimonov toys traditionally painted in cheerful green, yellow, red-purple colors.

Equally fascinating is the replication of historical tile designs – ceramic tiles of special shape used to cover stoves and buildings. The goal of replication is not to

produce functional tiles for decoration purposes. During the copying process, participants explore decorations on tiles featuring intricate plant patterns, animal motifs, mythical birds, mermaids (Figs. 7, 8). Historical-cultural insights shared during class help participants better comprehend the meaning behind the copied tiles [6].

Fig. 7. Copy of a tile with an animal theme

Fig. 8. Copy of a tile depicting the bird Sirin

Sculpture workshops within the framework of the social project "Moscow longevity":

• *open pathways for self-expression* – providing opportunities to realize talents and abilities;

• *have therapeutic effects* – focusing on personal feelings and thoughts while working with materials, engaging fine motor skills during artistic creations;

• *bring satisfaction from completed creative endeavors* – genuine joy derived from the process of artistic creation [5, p. 1];

• *serve as a novel tool for successful social communication* – workshop settings foster interaction, enabling participants to establish new social connections based on mutual interests.

One outcome of this research is the updated curriculum for the ceramics group focused on sculpture and small-scale plastic arts.

Workshops within the "Moscow longevity" project offer not just technique acquisition but also community-building. Here, participants share experiences, inspire each other and collectively celebrate achievements.

References

1. Lobov V. A. Znachenie predmeta «Akademicheskaya skul`ptura» v podgotovke budushhix xudozhnikov, specialistov dekorativno-prikladnogo iskusstva / V. A. Lobov. – Tekst : e`lektronny`j // Tradicionnoe prikladnoe iskusstvo i obrazovanie : e`lektronny`j zhurnal. – 2016. – № 2 (16). – S. 50-59. – URL: https://docs.yandex.ru/docs/view?url=ya-browser%3A%2F%2F4DT1uXEPRrJRXlUFoewruOCUp89N2UvKvb9fKCRemn

DXFFPKEzfT_TH18c4k_Rtirr2CzpxYZQOO5IWBYiMlmUrhNwqtLioDtdqh0p3Au9MHF6PIFow7o2QI31buYSZcYdJGi4Dkw9hoDGBD0QPHWA%3D%3D%3Fsign%3De-vZaZk09k56G-daQpzxrkHNMk8F7Epyv-gHXTWrz1A%3D&name=Lobov.doc&nosw=1 (data obrashheniya: 19.09.2025).

2. Karatajeva N. F. Akademicheskaya skul`ptura : uchebnoe posobie dlya bakalavrov po napravleniyu podgotovki «Dekorativno-prikladnoe iskusstvo i narodny`e promy`sly`» / N. F. Karatajeva ; Vy`sshaya shkola narodny`x iskusstv. – Sankt-Peterburg : VShNI, 2016. – 57 s. – ISBN 978-5-906697-28-8. – Tekst : neposredstvenny`j.

3. Karatajeva N. F. Akademicheskaya skul`ptura : uchebnoe posobie / N. F. Karatajeva ; Vy`sshaya shkola narodny`x iskusstv. – Sankt-Peterburg : VShNI, 2016. – 57 s. : il. – Rezhim dostupa: po podpiske. – URL: https://biblioclub.ru/index.php?page=book&id=499506 (data obrashheniya: 19.09.2025). – ISBN 978-5-906697-28-8. – Tekst : e`lektronny`j.

4. Golubeva O. L. Osnovy` kompozicii : uchebnik dlya studentov obrazovatel`ny`x uchrezhdenij vy`sshego i srednego xudozhestvennogo obrazovaniya, izuchayushhix kurs «Osnovy` kompozicii» / O. L. Golubeva. – [2-e izdanie]. – Moskva : Iskusstvo, 2004. – 119 s. – ISBN 5-85200-417-0. – Tekst : neposredstvenny`j.

5. Kutbiddinova R. A. Ispol`zovanie plastilina v reshenii psixologicheskix problem / R. A. Kutbiddinova, E. M. Umanskaya. – Tekst : neposredstvenny`j // Rol` nauki v razvitii sociuma: teoreticheskie i prakticheskie aspekty`: XX Mezhdunarodnaya nauchno-prakticheskaya konferenciya : sbornik tezisov konferencii (13 maya 2016 g.). – № 4 (20). – Ekaterinburg, 2016 – S. 31–34.

6. Ry`ndina A. V. Drevnerusskaya melkaya plastika. Novgorod i central`naya Rus` XIV–XV vv. / A. V. Ry`ndina. – Moskva : Nauka, 1978. – 190 s. : il. – Tekst : neposredstvenny`j.

7. Tank V. Anatomiya zhivotny`x dlya xudozhnikov / V. Tank ; perevod s nemeczkogo. – Moskva : AST, 2004. – 160 s. – ISBN 5-17-022246-7, 978-5-17-022246-9. – Tekst : neposredstvenny`j.

8. Lanteri E`. Lepka / E`. Lanteri ; perevod s anglijskogo A. E. Krol`. – Moskva : V. Shevchuk, 2006. – 336 s. – ISBN 5-94232-035-7. – URL: https://djvu.online/file/lRNNvIVr48kDh (data obrashheniya: 19.09.2025). – Tekst: e`lektronny`j.