

The Role and Importance of Sketches and Drawings as a Driver of Modern, Creative Training of Future Artists-Pedagogues

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ANNOTATION

The article considers the place and the role of creative thinking in the formation of professional qualities of the future artist-teacher. The value of preparatory sketches, their specificity in the preparation of students of creative specialties is revealed.

The obligatory factor for professionally significant qualities of students of creative specialties, for example, future teacher-artist is formed creative thinking as a necessary condition for effective implementation of creative activity. And here the formation of productive, creative thinking comes to the forefront, during which problems are posed, new strategies are identified to ensure the effectiveness of work, confrontation with extreme situations. And thinking of a future specialist, teacher - artist due to the specifics of visual activity has its own peculiarities, which is connected with the specifics of practical activity. The specificity of their practical activity is expressed first of all in the features of his profession, work with a pencil, a brush, fast drawing, painting, decorative - applied work. Teachers - artists constantly saturate their thinking process with visual images, which determines the visual - figurative, creative nature of thinking.

Thus, the creative thinking of the artist-teacher is a peculiar type of thinking, which includes several types, mainly a combination of abstract-theoretical and also intuitive, connected with fast fulfillment of sketches. This combination gives the right to characterize the type of thinking of an artist-teacher as creative, artistic thinking, i.e. to think in images, to reproduce life in artistic images (1, p.161).

The creative nature of the perception of reality, the desire to reflect it in artistic images, including

creative ideas and drawing exteriors and interiors are the most important conditions for the education of the artist - teacher. In other words, educating them in composition, the basis of which, as O. Avsyanyan notes "...is spatial and artistic thinking and creative imagination". (2, p 19). Compositional beginning is the basis of works of art and paintings. General laws of composition are especially evident in the synthesis of art, for example, inlay in its integrity, symmetry, rhythm.

The idea of the artist-teacher begins with a pencil sketch and initial sketches. A convincing plastic expression, imagery, and dynamics are necessary for the realization of the idea. Performance of a sketch serves precisely these purposes. Very often the sketches themselves are more beautiful, more interesting and excite viewers no less than the creation itself. Why? Because the viewer becomes a co-executor, feels like a participant in the process of conceiving the idea and translating it into creative solutions.

Consider the role and place of sketches in the work of famous masters of the brush. In specialized literature, in particular textbooks and manuals devoted to various aspects of teaching drawing, the terms "Sketches and drawings" and "Sketches and drawings" are often used. However, for all their closeness in purpose and tasks, sketches have fundamental differences from sketches. Sketch, from french word "esquisse", means preliminary planning, it is used as a method of preliminary composition plan of work or outline of future images. This may be a drawing, sketch, study, outline or sketch. It is like the creation of a future image through line, stroke, tone and color, and the outline of the main idea.

While sketching, as well as sketches, is the transfer of an impression by means of tone, stroke and color, and within a short time, the execution of a short-term drawing, often in dynamics, movement (figures and groups of people, animals and birds). True connoisseurs of art often appreciate sketches and sketches of artists' works, made as a preliminary planning of the main work - a painting or graphic work and appreciate the creative work just for the freshness of performance and dynamics.

Sketches as well as sketches can be carried out from nature, from memory and representation and are the initial material both for development of sketches and for work on the final version of the composition. What is very important, a sketch is like "grasping" the most important, typical features of the depicted object, it generalizes what has been seen or what has been planned. In the process of systematic sketching, the drawer develops a skill.



Figure 1. Raphael Santi. Portrait of Pope Julius II. 1511. Wood, oil. National gallery, London.

The graphic images of Akhmarov, Nur, Sadykov and other Uzbek artists are striking in their expressiveness (Fig 2).



Figure 2. Akmal Nur. "The Divine Ray."

In our opinion, truly artistic, meaningful and expressive line drawings are the pinnacle of professional skill of the artist-teacher (Fig. 3).



Figure 3. Example of a linear capital drawing

With all the understanding of the role and place of sketches and drawings in the creative development of an artist-teacher, in his professional development, there are questions of developing teaching methods, especially at an early stage. What tasks and exercises should such training consist of, what is their methodological sequence? And in our opinion at the initial stage of training work on sketches and sketches before the draughtsman the following tasks are set:

- a) performing sketches in order to develop purposeful observation;
- b) selective observation and development of selective memory;
- c) Drawing from memory in accordance with compositional plans (sketches).
- d) The technique of keeping a diary - an album of the drawer.

So, what exercises should be done at the initial stage?

1. Reproduction by memory of the object made on the basis of observation
2. Reproduction by memory of an object seen without nature.

But you should start with the simplest exercises. Every academic exercise which is the starting point of a course in drawing should be done independently from memory. Let's say a still life. For creative variety, you can change the scale and material - the size of the sheet, pencils, etc. Next, exercises are recommended for drawing from memory, close in form to still-life objects. Afterwards, on the basis of a short-time drawing of a still-life from nature one should do the final drawing of the still-life from memory.

The next step in the development of students' powers of observation during drawing classes could be drawing from memory household objects (teapot, jug, samovar, cups, vegetables and fruit, drapery, etc.) which are familiar to students, but haven't been drawn before. Such exercises help students to learn the laws of perspective and light and shade.

Sketches of interiors and exteriors of buildings and constructions, motives of city sketches and city landscape are very important for the future artists-teachers.

Particularly effective for students' successful mastery of sketches work on the compositions of the interior plan. Such sketches develop students' understanding of space, placement - the arrangement of the object on the sheet plane. Here of great importance is the ability to choose an object, a motif, the expression of space, tonal and color relations.

Here it is necessary to dwell on the role of a diary-album and methods of its maintenance. An example of such a diary can be the famous "Diary" of the famous French artist E. Delacroix, published in 1822 - 1823.

The diary contains both pictorial and literary impressions of the artist. And he writes about motifs that left an indelible impression, a deep mark in the memory - about interesting motifs, compositions, including even lighting, color harmonies. And on the basis of the album diary entries he created his own beautiful works. It is also necessary to emphasize that the main purpose of the diary-album of future artists-teachers is a constant, daily fixation by means of a pencil, pen, notes impressions of the surrounding reality. Sketches, just like notes, do not require much time, but they fix in the visual memory of the first impression, dynamics, freshness of perception. With time, the drawer will learn to distinguish in sketches the most important, characteristic and typical. In the beginning, it is possible to draw in a linear fashion, without resorting to tonal effects. After acquiring the necessary skills, the diary-album will serve later as an excellent aid in work on the sketch and composition, an impetus to the development of artistic imagination. For example, a well-known Russian painter of the 19th century V. Surikov, who saw a black stain of a raven silhouette on a blindingly white snow, gave impetus to the artist's imagination and created the image of the famous Boyarina Morozova (Fig. 4). During lessons it is important to develop creative activity of students, to give freedom in the decision of tasks of work on representation and imagination (4, p.160).



Figure 4. V. Surikov. Sketch for the painting "Boyarynya Morozova".

An interesting type seen, a characteristic architectural detail, the effect of lighting, a dynamic group all have to be reflected in diary studies and sketches. The album version is best for a diary. The material should be handy and movable; soft pencil, pen, colored pencils, watercolor, gouache, etc.

Thus we can state that sketches and sketches occupy an important place in the professional and artistic training of future artists and teachers, contributes to the general artistic culture of the graduate and is invaluable in the independent composition activity of students of creative professions.

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