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## Children's Art Education in Krasnoyarsk

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*In the modern world art education is recognized as one of the most effective ways to get to know yourself and the world you live in. The relevance and significance of the children art education problems involve the priority role of individualization and innovativeness in the field of teaching technologies aimed at the wholesome worldview formation of a creative individual that fits into the multifaceted and rapidly changing reality of the 21<sup>st</sup> century.*

*Art education as a field of creativity and experimentation is highly consistent with the multifaceted dynamics of the modern life which helps to focus on the effective way of social activity and balance all the individual and social needs. Children art education has a special significance, since it is a basis for the holistic personality growth building up all the main characteristics of the worldview that will further develop and sharpen. This explains the need for the sustained guidance in the children art education and taking care of the variety of ways and methods of art education corresponding with the present multivariate dynamic way of social life.*

*In this article the specifics of art education, the possible ways of the educational process organization at the children art school are discussed. A pedagogical system of subjects at the Krasnoyarsk Surikov's children art school No.1 is taken as an example.*

*Keywords: art education, methods and objectives of children's art education, Krasnoyarsk Surikov's Children Art School No.1.*

### Point

#### *1. The specifics of art education*

In the modern research and educational environment (philosophy, cultural studies, cultural anthropology, pedagogy, psychology, art, etc.) there is no unequivocal opinion on the essence of art education. It is possible to find some of the most debated aspects of the phenomenon's essence that are allocated due to the dissimilar understandings of art education and its relevance in the modern reality.

**The first aspect** is related to the problem of the insufficient formation of the spiritual

and moral compass in the modern educational system and the possibility of its solution through the artistic creation: "One of the main ways of nurturing spirituality in children is the analysis of their internal world necessary even for the youngest students. At this stage, art education might lend priceless support to a growing person and may become the first lesson of spirituality" (Monakhova, 2004, p.22). In this concept, artistic activity not only exercises creativity and acquaints students with the social significance of the spiritual values, but also "reflects the personal experience and

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an individual understanding of the discussed phenomena and events of the children's lives" (Monakhova, 2004, p.22).

**The second aspect** is related to the emphasis of the art education's great importance in the development of the person's creative powers and hence the enrichment of his personality: "...it is necessary to turn to the organization issues of art education that develops an individual creativity needed to successfully adapt to changing technological and socio-cultural conditions of life in the fast developing world" (Bykasova et al., 2010, p.9). It is the specifics of artistic creativity that play a special educational role in the artistic culture as a space for creative self-awareness and self-development: "There is a risk of "drifting" from the culture of young generations of the 21<sup>st</sup> century, therefore, education is directed towards the artistic culture that has tools for the human formation which is the bearer of the human existence" (Bykasova et al., 2010, p.10). An independent creative activity here is preferred as the highest value of art education.

**The third aspect** accentuates art education as "a particularly important sphere of a human activity vital for the development of the Russian society as a process of the person's acquirement and acquisition of the humanity's artistic culture, one of the most important ways of the holistic personality development and formation, its spirituality, creative individuality of the intellectual and emotional wealth" (Order of Russian Ministry of Culture No.1403 dated from December 28, 2001). It stresses the social importance of art education for the national self-awareness formation through the exploration of the cultural heritage.

**The fourth aspect** refers to the ability of art education to develop an aesthetic taste and emotionally educate a human being

through the perception of various works of art that are the bearers of aesthetic values: "By introducing the rich experience of mankind accumulated in the arts to a junior student it is possible to foster a highly moral, educated, versatile modern human being" (Pavlova, 2007, p.53).

**The fifth aspect** is related to the communication skills of an art work which through its perception allows a person to find his entity in collaboration with various facets of the world: "Every work of art is an exclusive model of the world, but not just the world, it is a model of its human understanding. It is the connection between a person and the world, a person and another person, understanding of the human essence. These are the three types of the world outlook. <...> The art world flows through a human's feelings and emotions, enriches him with new feelings, perceptions and ideas. So through art all the human goes directly into a person and the human world" (Zakhovaeva, 2005, p.21-22).

**Thus**, the essence of art education is understood as a multifaceted and multifunctional phenomenon that can develop a child's personality to the utmost. The specificity of art education is associated with the creative process conditions that are included in the educational process. The main purpose of the children education is the development of a wholesome worldview that helps a self-knowing individual to harmoniously fit into the socio-cultural space: "A wholesome view and a holistic image are the cornerstone of painting as well as of all kinds of visual art in general. To be able to view and depict objects, nature and human sufficiently it is an obligatory quality of every true artist. Only with this quality an artist can properly convey his impressions of the outside world, find important things in it and measure unimportant ones" (Makarova, 2009, p.62).

*2. Organization methods  
of the educational process  
in the children art education*

The discussion on the essence of art education is closely related to the methods of structuring the educational process in the field of artistic culture. Usually, this problem involves the dialectics of traditions and innovations in the art pedagogy. The main question is how to organize the process of learning the artistic creation methods and practices so that it would lead not only to the mastery of certain artistic techniques and skills, but also to the development of the child's wholesome worldview?

Researchers in the field of art education history in Russia (Tumanov, 2008; Bykasova et al., 2010) note that the interaction between traditions and innovations in art education has always existed either in a form of conflict (denial of any creative moves beyond the proposed methods in the middle 19<sup>th</sup> century in Russia; denial of the creativity's academic principles that limited master's freedom in the 1920s) or in a fruitful alliance with each other when the traditional academic framework of the artistic creation is a strong base for the young artists' own creative search (a modern stage of the art education development in Russia). "The search for new learning principles can and should be done as long as the basics of learning (mastering of art literacy) remain. According to the logic of the educational process, we can be confident that without the use of principles established by the academic educational system the learning process would be simply meaningless. On the other hand the question is referred to a combination of methodological principles that can modernize the learning process and make it adequate to the requirements of life". (Tumanov, 2008, p.43)

A space for such creative experimentations and hence a basic element of art education as the formation and development of a child's creative

personality with a wholesome worldview, is a subject of composition that is one of the key subjects of contemporary children art education in Russia.

The significance of "composition" as an art of linkage, connection and construction of a single whole from the essential and sufficient components points to its fundamental importance in the creative activity. In art education this subject is traditionally considered as one of the most complex and important ones, since it is related to the need for a student's individual choice of the holistic image principles on a given subject.

However, along with the ability to solve its own objectives the subject of "composition" can be an integral with respect to other subjects of the children's art school curriculum (painting, drawing, graphics, sculpture, art history). This suggests that it is the composition learning successfully combining traditional art education and its own creative pursuits that is able to demonstrate a students' level of proficiency in the fundamentals of artistic traditions, a level of their own creativity development and the ability to develop a wholesome worldview and self-awareness.

### **Example**

The first Drawing school across the Urals was established in the city of Krasnoyarsk on the 27<sup>th</sup> of January in 1910 which triggered the history of professional art education in Siberia.

The school became a very successful educational artistic environment. The first graduating class of 1912 gave the Russian artistic culture such famous names as the sculptor Georgy Lavrov, the film artist Vasily Kovrigin, the painter and graphic artist Alexey Voshchakin, one of the leading artists and teachers in Siberia Andrey Lekarenko. Among the famous graduates of later years are Yuri Khudonogov, Andrey Pozdeev,



Fig. 1. Composition assignment for the part-time students at the Surikov's Children Art School. The 1960s

Anatoly Znak, Valentin Teplov, Vladimir Kapelko and many others.

The Krasnoyarsk Art School starting from its first teachers D. Karatanov and A. Lekarenko has always been famous for its academic Surikov-like traditions on the one hand, and innovative moves in the art pedagogy on the other hand. However, such an integrating and basic subject, in terms of the holistic view formation, as "composition" was introduced to the curriculum only in 1970.

Initially, art education at the Surikov's Children Art School has been focused on the development of the academic basics of painting and drawing in order to prepare Siberian artists to enter the Academy of Arts. But along with this there came the constant search for new methods in teaching mainly related to the personal example of the teaching artists. Subject of "composition" was an optional creative assignment which showed a greater level of artistic skills mastery.

The composition of the 1960s (Fig. 1) is a striking example of the academic manner of drawing. It demonstrates principles of realistic methods relevant to the artistic culture of the Soviet period: an accurate rendering of the texture, an understated view – these are the features typical for a creative method of socialist realism in the form of "severe style".

In the 1970s the subject of "composition" becomes mandatory in the full-time student's curriculum at the Surikov's Children Art School, but the works performed by the students continue to represent the characteristics of "severe style": an understated view in the composition, a theme of heroic labor, a generalization of images, romantic constructions in the composition and color (Fig. 2).

Thus, the present works demonstrate a common directive of art education during the Soviet period to fit a future artist into the priority art tradition in terms of the state. Little attention is paid to the artist's individual creative search. They are limited by the traditional set of composite structures, painting and graphic techniques and storylines. Besides, the cohort of the art school in the Soviet period consists of adolescents and adults who have already developed a worldview.

Since the 1990's children art education at the Surikov's Children Art School has been organized according to three different educational stages. Each of them has its age, content and methodological characteristics.

Stage 1 – general aesthetic art education for 9-10 year-old children developing creative skills in general.



Fig. 2. Composition assignment for the part-time students at the Surikov's Children Art School. The 1970s

Stage 2 – advanced level of art education for children older than 11 years designed for a 4-year study of drawing, painting, sculpture, composition and art history fundamentals.

Stage 3 – pre-professional art education for high school students focused on special training for entry into the art vocational and higher institutions.

With such a variety of targets, teaching methods and a content of education all three levels are closely related to each other by the principle of continuity and gradual complication of education. All three stages are aligned in a certain sequence by the elements of a complex multilevel system of art education adopted at the Surikov's Art School.

One of the key characteristics of the school's educational system is the universality of the education that is based on the formation of a wholesome worldview but not just the acquisition of special art skills.

Studying painting, drawing and sculpture is focused more on the aesthetic-creative

development of students, on the opening and improvement of methods of artistic understanding of the world and themselves being a part of it. Classes on the history of art develop skills of reflection and analytical thinking, promotes awareness of themselves as a person in certain traditions, society, Space, and the future professional self-determination of students.

Subject of "composition" develops the basics of artistic space modeling and hence the worldview by means of expressiveness of the painting, drawing and sculpture. Exercising composition contributes to the formation of a wholesome worldview and realization of the necessity of this wholeness as an inherent quality of the world and self's essence.

Thus, all subjects at the art school are now organized not only to simply provide a variety of artistic skills and knowledge but also to consistently affect the formation of the personal vision by means of the creative and analytical art activity. It is well reflected in the children's work on the subject of "composition".

The work of the preparatory class is distinguished by the compositions originality, variety of techniques (materials) and themes. When the teachers assign a task they put an emphasis on the immediacy of a child's perception of the world and its artistic expression, rather than on learning of some certain creative techniques which as a result leads to the lack of stylistic features in the children's work (Fig. 3, 4, 5).

The compositions of the full-time students are the works on given subjects (literary plots,

history, biblical themes, domestic scenes, etc.). When the teachers assign a task for the students they pay much attention to the students' own interpretation of the subject, the variety of techniques (the experiments in mixed techniques are welcomed) and the development of a self-portrait theme (Fig. 6, 7, 8).

The work of the Surikov's Children Art School No.1 graduate Nely Osmushkina (Fig. 8) demonstrates a high degree of artistic techniques mastery: integral coloring, selection of materials



Fig. 3. Composition assignment for the preparatory class at the Surikov's Children Art School. 2008



Fig. 4. Composition assignment for the preparatory class at the Surikov's Children Art School. 2009



Fig. 5. Composition assignment for the preparatory class at the Surikov's Children Art School. 2008



Fig. 6. Composition assignment for the 1<sup>st</sup> grade full-time students at the Surikov's Children Art School. 2006



Fig. 7. Composition assignment for the 2<sup>nd</sup> grade full-time students at the Surikov's Children Art School. 2009



Fig. 8. N. Osmushkina. 14 years old. Composition assignment for the 4<sup>th</sup> year full-time students at the Surikov's Children Art School. 2009



and techniques in accordance with the work's subject, complete compositional structure, specificity and accuracy of strokes and lines. But mainly, this work shows originality of the creative self-vision in the outside world.

In genre terms this work represents a synthesis of a self-portrait and a domestic scene which allowed the author to combine themes of self-determination and self-reflection, values of the moment and fragility of life with a theme of the refinement in the context of urban life with a vivid display of the Krasnoyarsk urban nature. Indeed, the work demonstrates a harmonious combination of the individual and the social, the traditional and the innovational, and most importantly a wholesome harmonious worldview. Such an outcome is the result of many years of studying starting with the preparatory stage and finishing with the senior 4<sup>th</sup> year.

Thus, the Surikov's Children Art School No.1 remains faithful to the ideological basis of the universal art education based on a balance of traditions and innovations in the art and on a sequentially structured educational system with the central subject of "composition", and continues to be the "cradle" of the creative individuals being exactly what our great compatriot wanted it to be and what a today's global thinking person of the 21<sup>st</sup> century needs.

## Resume

The art education structured system of subjects with a composition as an independent subject that at the same time integrates the results achieved while learning painting, drawing, graphic art and art history fundamentals may indeed be an effective way to organize an educational process in the children art education.

The experience of the 100 year-old Krasnoyarsk Surikov's Children Art School shows the possibility of harmonious interaction between the traditional foundations of art education with the new ways and methods of artistic practices and teaching technologies.

The composition classes, based on a combination of tasks on the development of traditional skills of compositing with a certain freedom in choosing themes, materials, techniques and compositional solutions under the guidance of a supervisor play a key role in the formation of a child's worldview.

Contemporary art works of the Krasnoyarsk Art School graduates show both high level of art literacy and originality of the students' wholesome vision of the world and themselves in this world. Thus, the system of art education at the Surikov's Children Art School No.1 proves its effectiveness and compliance with the requirements of the modern world.

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## Детское художественное образование в Красноярске

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*В современном мире художественное образование признается одним из эффективных способов освоения человеком себя и окружающего мира. Актуальность и значимость проблем детского художественного образования связаны с приоритетной ролью индивидуализации и инновационности в сфере педагогических технологий, которые нацелены на формирование целостного мировоззрения разносторонне развитой творческой личности, соответствующей многоликой и стремительно меняющейся действительности XXI века.*

*Художественное образование как пространство творчества и экспериментов в высшей степени соответствует многогранной динамике современной жизни, нацеливая человека на результативный деятельностный способ социальной активности, гармонизируя индивидуальные и социальные потребности. Детское художественное образование обладает особой значимостью, поскольку выступает основой для развития целостной личности, формируя все основные характеристики мировоззрения, которые в дальнейшем лишь развиваются и оттачиваются. Этим объясняется необходимость целенаправленного руководства художественным образованием детей, проявления заботы о разнообразии способов и приемов художественного образования, соответствующих современному поливариантному динамичному способу социальной жизни.*

*В статье обсуждается специфика художественного образования, возможные способы построения образовательного процесса в детской художественной школе. В качестве примера рассматривается педагогическая система учебных предметов Детской художественной школы № 1 имени В.И. Сурикова в Красноярске.*

*Ключевые слова: художественное образование; методы и цели детского художественного образования; Детская художественная школа № 1 имени В.И. Сурикова в Красноярске.*

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