

Практический опыт организации и проведения международных художественных программ

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Аннотация

В статье освещаются вопросы организации и проведения международных творческих программ, а именно международного пленэра в контексте развития регионального компонента в высшем образовании студентов-дизайнеров. Автором представлен комплекс творческих пленэрных заданий на тему «Стилизация пейзажа на основе поликультурных ресурсов. Основы использования средств выразительности в создании стилизованного образа».

Ключевые слова: международный пленэр, региональный аспект, мультикультурный, этнический мотив, высшее образование.

The Practical Experience in Organizing and Conducting of International Art Programs

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Abstract

The article describes the issues of organizing and conducting international creative programs, especially, the international plein-air in the context of the development of the regional component in higher education of design students. The author presented a complex of creative plein-air tasks for a subject «Stylization of a landscape on the basis of poly-cultural resources. Bases of use of means of expressiveness in creation of the stylized image».

Keywords: international open-air, regional aspect, multicultural, ethnic motive, the higher education.

Among the pressing problems of the development of modern cultural space there is a limited interpretation of the cultural national heritage as the only source of progressive development. In attempts to solve this problem, the desire to consolidate through the development of a full-fledged dialogue of cultures is growing. In this context, the programs of the international plein airs are of considerable scientific and practical interest.

The main purposes of the international plein-airs are:

- the interaction of different art schools, traditions and individual manners as the basis for the unique originality of cultures and arts in the 21st century;
- development and popularization of the realistic trend in modern visual arts;
- the formation of a unique exposition on the basis of creative student's works that are performed in the conditions and according to the results of the international plein-air;
- strengthening on the basis of a dialogue cultures of friendship between the nations.

The centuries-old history of the Asia-Pacific countries is incredibly attractive to beginning painters, graphic artists and designers. Interpretation of the historical and cultural heritage of China is an inexhaustible topic for the plein-air in modern visual art.

On the basis of an interdisciplinary approach, the principles of using the stylistic aspects of the interaction of cultures, which are a favorable basis for the development of interethnic relations in the 21st century, are considered on the example of international plein-airs.

The international practice of artistic activity allows the designer to develop product designs, providing them with a high level of consumer properties and aesthetic qualities, an original compositional and stylistic solution, compliance with technical and economic requirements and advanced production technology using a multicultural component or based on ethnic uniqueness. Knowledge of the principles of design contribute to the effective use of traditional and new methods of artistic design, the choice of strategies and methods for the study of design situations, the use of methods to search for new ideas. Competitively capable, original objects and objects that are created by analyzing the basic patterns of design development in theoretical, regional, historical, ethno-cultural, engineering, creative and multicultural aspects should become the objects of professional activity of bachelors with the qualification «Designer».

The inclusion of the ethno-cultural regional component in the modern educational process, in the curricula is an actual educational task. It is designed to solve the problems of the lack of a clear understanding of the place and role of ethno-cultural education in modern sociocultural processes, theoretically comprehend educational models, evaluate their practical significance, and update the analysis of the system of ethno-cultural education and its compliance with the requirements of a multicultural society.

Culture lays the basic component of educational content. Its level and character change in the course of scientific, technical and social progress.

The modern high school of humanitarian and humanistic orientation is based on the unity of the national and global components. However, practically, in modern society there is no inheritance of traditional culture from generation to generation, including various forms of ethno-pedagogical influence (advice, instruction, prohibitions and permissions). Consequently, ethno-cultural education (the transfer of ethno-cultural knowledge and the preservation of children as representatives of their people) becomes a function of educational institutions.

The result of the development of the educational program of the international plein-air in the conditions of higher education is the mastery of the skills of adaptation in a dynamically changing and developing world; the development of autonomy and personal responsibility for their actions on the basis of ideas about moral norms, social justice and freedom; the development of ethical feelings, benevolence and emotional responsiveness, understanding and empathy for other people; awareness of their ethnic and national identity; the formation of values of a multinational society; the formation of humanistic value orientations.

In this kind of ethnic contact as the Far East, careful elaboration of the mechanisms for the implementation of ethno-cultural education is necessary. An important assistant in the educational process is the program of the international plein-air, which was drawn up taking into account national peculiarities and features of educational institutions; aimed at promoting ethno-cultural values and the formation of national identity [5].

The regional component in higher education is implemented with the help of educational drawing, plein-air and production practices, thematic exhibitions and events, such as «Evening of Oriental Culture», «Ethnic motives», etc.

For the successful implementation of the program of the international plein-air, it is important to formulate a set of creative tasks as effective development vectors:

Variants of creative open-air tasks on the theme «Stylization of a landscape on the basis of poly-cultural resources. Bases of use of means of expressiveness in creation of the stylized image».

Task №1.

- to perform natural realistic and stylized graphic sketches of the Far Eastern landscape, including architectural (image of a city, region), national (image of a country, culture); (use the means of expression: line, stroke, tone, point, spot). (The Far Eastern landscape is a characteristic landscape of the territory of the Far East. The Far East (chn. 遠東, kor. 극동, jap. 極東, Thai., Vietn. Viễn Đông, indon. Timur Jauh, eng. Far East) is a region, including Northeast, East and Southeast Asia).

Basic requirements for sketching a landscape:

1. In the beginning, it is necessary to identify the pronounced features of the prevailing forms and directions of the landscape, to choose the most favorable angle.
2. On the basis of plastic orientation (vertical, horizontal, diagonal) to decide on the compositional scheme.

3. It is important to take into account, analyze and depict the nature of the lines that form the outline of landscape elements. The nature of the composition as a whole (static or dynamic, symmetric or asymmetrical) will depend on the nature of the lines, straight or soft curved, streamlined configurations or rigid chopped forms.
4. When sketching, it is necessary to pay attention to the perspective cuts, the relative position and proportions of landscape elements: the form, their grouping and coloring, i.e. all the natural features of the objects, the features with which further decorative and stylistic transformations will be carried out.
5. It is important not to copy the captured in reality, but to find a system, a rhythm, interesting combinations of shapes and lines, making a selection of visible details in the depicted drawing.
6. At the final stage of realistic sketching, it is important to highlight the details of the landscape — natural motives: bark, cuts of trees, moss, stones, sand, water, and shells have a very characteristic texture that the designer must transform into an expressive decorative motif with special rhythms and plasticity that reveal object [5].

Means of expression that are needed to make landscape sketches

A line is, relatively speaking, a point in motion. In appearance, the lines are straight and curved, long and short, thin and thick, even and uneven. In the direction lines are horizontal, vertical, inclined. Lines have an emotional impact on a person: horizontal cause a feeling of peace, associating with the horizon line, symbolize solidity, tranquility, silence. Vertical lines convey aspiration up, growth, solemnity. Inclined lines cause an unstable situation: ascending or active are associated with hope, take-off, rise; descending or passive cause a feeling of instability, sadness, melancholy, powerlessness. Spiral lines characterize the rotational movement, development. Broken lines are associated with imbalance of mood, some aggressiveness. Wave-like lines reflect movement, revealing a different speed.

There are the concepts of a «sluggish line», a «tense line», a «dynamic line». With the help of lines of a certain type, people can transmit their emotional state. The expressive quality of lines is widely used by the designer in solving compositional problems. For lines drawn along a ruler, rationality is more pronounced. Such lines are means of completing and clearly fixing the idea. These lines are used in drawings.



Fig.1 «Chinatown». The work of student Demikhova V.

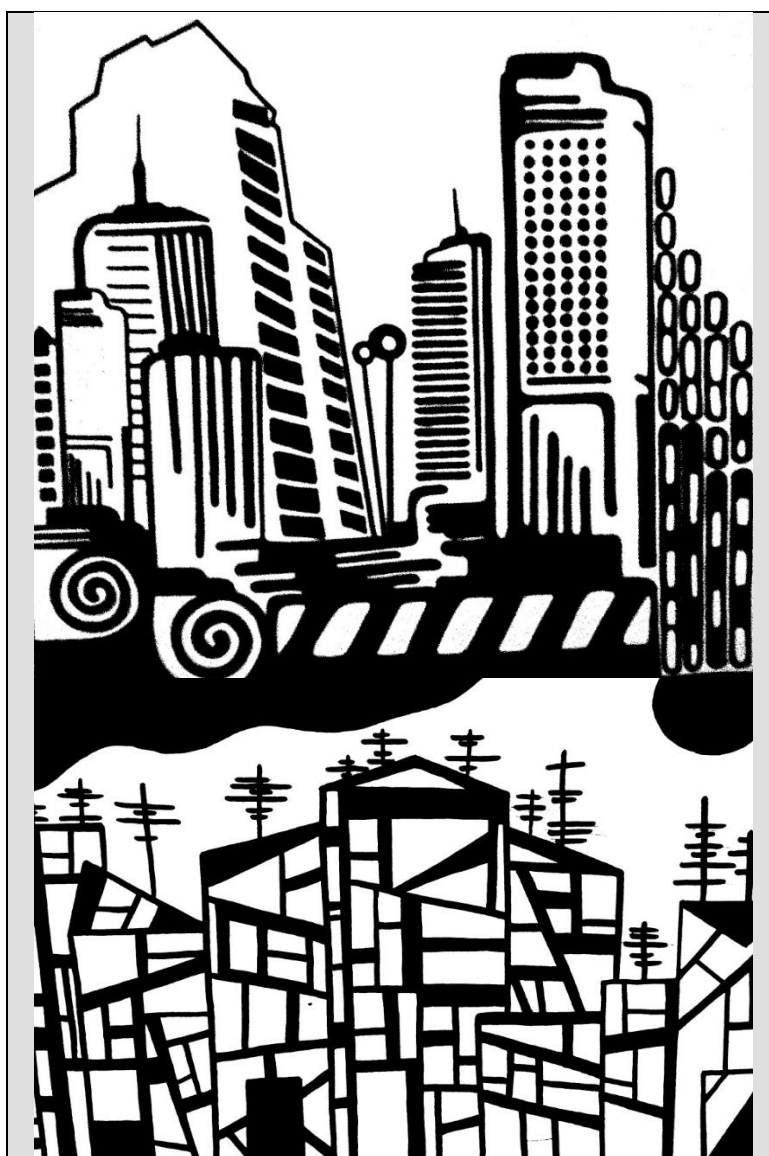


Fig.2 «Shanghai Street». The work of a student Ruzayeva V.



Fig.3 «In Qingdao» The work of a student Ekimenko U.

Tone and tone coverage

The tone in black and white graphics is a light color characteristic of a black color. The different nature of the hatching or decorative filing of the plane creates the illusion of various lightness surfaces. If the line defines the boundaries of the form, then the task of the tone coverage (in fact, is linear graphics in all its diversity) is to transfer tone and texture. A decorative tone coating allows you to enrich the thematic graphic composition, to give to the composition the properties of a work of art [2].

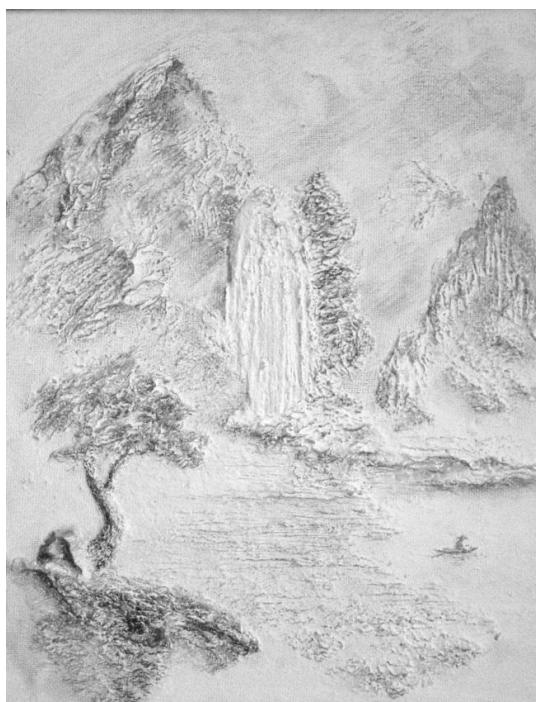


Fig.4 Relief based on papier-mâché technique with a tonal pencil solution. The work of a student Subbotina A.

Task№2.

- to perform a silhouette (supplemented by a small number of lines) solution of the architectural landscape (white on black, black on white);
Spot.

A spot, unlike the line, occupies most of the pictorial plane. The spot expands the palette of tools for constructing a graphic composition. It also has an emotional impact on a person. The shape of the spot can reflect the characteristic features of the form: elevation, depression, impulse, peace, smoothness, strength, fragility, strength, heaviness, lightness, softness, rigidity. The same emotional impressions can be conveyed in a more complex graphic image - a pattern or texture (Pic.2). To consolidate associative representations in graphic design, the following words are proposed to be translated into lines, spots, pattern: «despondency - delight – satisfaction», «lightness - heaviness – fragility», «depression - joy – calm», «smoothness - twist – stillness», «softness - stiffness – strength», «stickiness - fluidity – prickling» [6].

In the spot graphics, the main graphic elements are black and white spots (flatness). In extreme terms, spotted graphics are the art of silhouette — black silhouette on a white background or white silhouette on a black background.

The artistic language of spot graphics is restrained and strict compared to other graphic techniques (tonal, stroke). The technique of working in spot graphics and silhouette is not simple, but very expressive, concise and elegant. By developing observation and a keen vision of nature, an artist-designer can achieve significant graphic success.



Fig.5 «Shanghai Quay».The work of a student Kuznetsova E.

Task№3.

- to perform sketches of the landscape with the help of expressive means - a stroke;

Stroke

Stroke (from German Strich - line, line, nick) (from Latin. Strictus - narrow, compressed) is a figurative expressive means of graphic art, one of the main elements of the picture. It is a short line made with one hand movement. Depending on the direction of the lines, strokes can be straight, oblique, cross, etc. Differences in thickness, length, and dynamics of strokes play an important role in the formation of expressive features of the pattern. Accepting work with a stroke is called hatching or shading. With the help of strokes, the contour, shape, volume of shapes and objects, texture and space can be conveyed. Strokes help to create effects of light and shadow. Closely spaced parallel strokes are perceived by the eye as a tone spot.

When using soft materials (pencil, coal, sanguine, sauce, pastels) the stroke structure can be destroyed. This technique is called shading. With the help of the shading, soft, smooth tonal gradations are created, and soft drawing materials are rubbed on paper. The clearest stroke is in the feather technique [4].



Fig. 6 «The architectural motives of Harbin». The work of a student Ekimenko U.

Task №4.

- to master the techniques and methods of work with the stylization of the ethno-motive «Sakura branch».

In Japan the cherry color symbolizes the clouds (due to the fact that many Sakura flowers often bloom at once), in addition to the metaphorical designation of the ephemeral life, this cultural aspect is often associated with the influence of Buddhism [1]. The transience, extreme beauty and fast death of flowers are often compared to human mortality. Due to this, Sakura flower is deeply symbolic in Japanese culture, its image is often used in Japanese art, anime, cinema and other fields. Images of Sakura flowers are found on all types of Japanese consumer goods, including kimonos, stationery and tableware.



Fig. 7 Blot work. The work of a student Pankova M.

The open-air is a special way of being artists and design students, where a friendly, creative, uplifting atmosphere, goodwill and mutual aid reigns. This mood is preserved by the participants of the plein-air for a long time and is transformed into a unique creative and cultural experience. International open-air and practices inspire students to create new paintings and graphic paintings and design projects. In the process of performing creative works on the basis of the international plein-air, it is necessary to conclude that the national motive is a multidimensional component of the ancient syncretic culture, reflecting the specifics of the national tradition [3].

To sum up, in the context of ambiguous relations between Russia and Japan, China, and Korea, the brotherhood community of fine arts and design masters is a rapprochement factor, which in our opinion takes on the form of popular diplomacy and contributes to spiritual and moral enrichment, overcoming ethnic conflicts. International plein-air also contribute to strengthening the image of Russia in the 21st century in the world as a country of high culture and spirituality.

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