

■ фестиваль современного искусства ■ фестиваль современного образования ■

ИГУРИНА



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May 15 – 23, 2015
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FIGURINA

festival
of contemporary
art
education

May 15 – 23, 2015
ZIL cultural center

Moscow

2015

Friedrich Naumann
STIFTUNG **FÜR DIE FREIHEIT**

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**СОЮЗ
МУЛЬТ
ФИЛЬМ**

ШР
Rodchenko Art School

 **ДИРЕКЦИЯ
ОБРАЗОВАТЕЛЬНЫХ
ПРОГРАММ**
В СФЕРЕ КУЛЬТУРЫ И ИСКУССТВА


ЦЕНТР АВАНГАРДА

ДИ
АЛОГ
ИСКУ
СТРИ
ЖУРНАЛ
МОСКОВСКОГО
МУЗЕЯ
СОВРЕМЕННОГО
ИСКУССТВА

ИСКУССТВО
THE ART MAGAZINE



PERM  **МУЗЕЙ
СОВРЕМЕННОГО
ИСКУССТВА**


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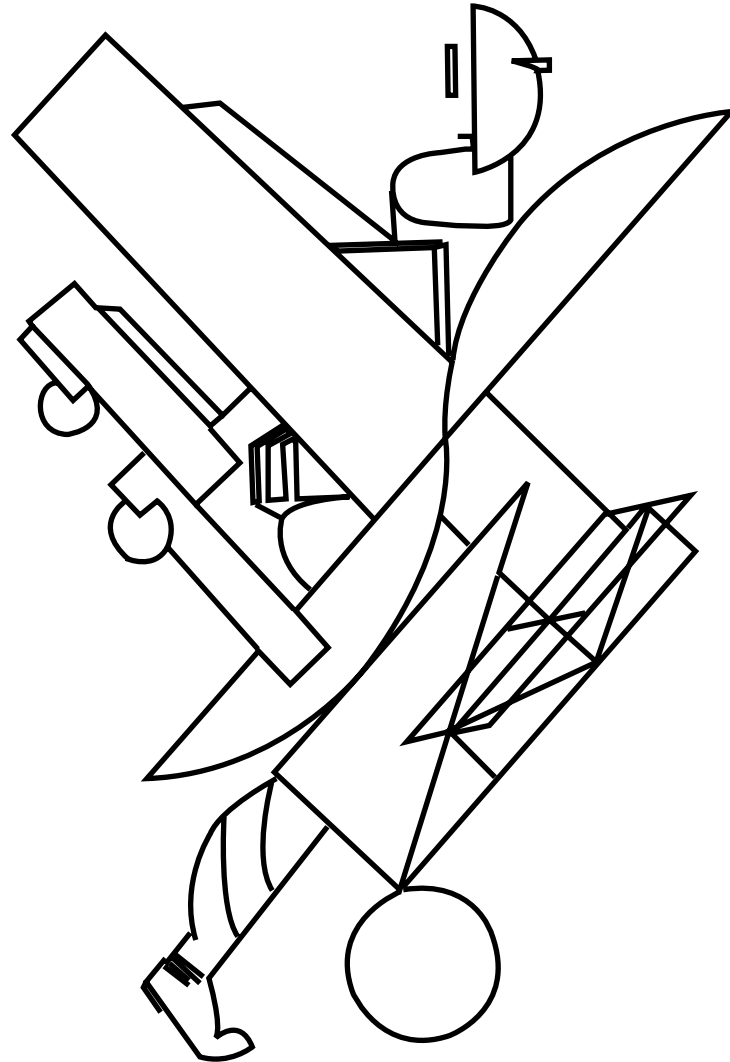
What is «figurina»?

El Lissitzky called the graphic images of the 'Victory over the Sun' opera characters 'figurines'. The full title of this graphic series is 'The Plastic Design of the Electro-Mechanical Show 'Victory over the Sun''. As per the Lissitzky's concept there should have been electro-mechanical devices on stage. Their current most common name is 'robot' invented by Karel Čapek in 1920.

Lissitzky had to invent his own name for these devices and he chose 'figurines' derived from 'figure'. This definition unites a wide variety of phenomena – sculptural statues, mannequins, chess and mechanical dolls.

There are 9 figurines in total: a Reader, a Futurist Strongman, Traveller Through All the Ages, Sportsmen, the Cowardly, a Fight Picker, an Old-timer, Pallbearers, the New.

The music for 'Victory over the Sun' opera was written by Mikhail Matyushin, the stage designer was Kasimir Malevich, the libretto was written by Aleksei Kruchonykh, the prologue was added by Velimir Khlebnikov.





The 'Victory over the Sun' is a futurist opera which served as a manifest for the images of the future which are impossible to comprehend and are therefore depicted in absurd and avareicious aesthetics. The poetical educanto, dissonance music, suprematic imagery were called to destroy the ideas of beauty as an old fashioned category. The sun serves as a symbol of the old beauty which must be conquered with the help of new art means.

The 'Victory over the Sun' was first staged in 1913 in Saint-Petersburg at the Luna park. In 1920 the performance was staged in Vitebsk by the UNOVIS group (artist Vera Ermolaeva). At the same time in 1920 El Lissitzky developed his design project for the opera. The only evidence of the Lissitzky's unrealised idea is his sketch albums. In 1923 a series of lithographs were created based on these sketches in Berlin. There were 75 editions of 10 pages in total, each of which was signed by the author himself (one became part of the Tretyakov Gallery Collection).

This graphic series by El Lissitzky is considered nowadays to be a symbol of the new aesthetics and a programme Russian Avant-Garde artwork. 'The Figurines are a symbol of the world's regeneration', - believed Lissitzky.

Art education spans long history. Although a special form of youth education existed for centuries, the term 'art education' has appeared not long ago and straight away has proven to be controversial. Once an ability to create poetic metaphors was a requirement for a free citizen. The lack of fantasy would prevent the creation of handmade books and stone architecture of cathedrals. During the period of establishment of craft-based towns creative development was aimed at mastering new skills and increasing universal intelligent abilities. At all times artists' ability to depict complex perceptions of the universe was of a very high value. And each historical period found new approaches for development of these intellectual skills.

But there were periods when metaphor creation, fantasy, craftsmanship and universal intelligence were not in demand. And then art education turned into a restricting mechanism for creative mindset development and was narrowed down to copying ready forms, mindless recreation of previously discovered images, compositions and aesthetic ideals of the past. And this ancient phenomenon is closely related to the lack of demand for new ideas and cultural stagnation. At all times the aim of art education was defined as perception of the man's role and place in the society and the sense of life. But yet the development and creative realisation were proven to be the true values of the human society. And this great energy of a creative act constitutes the life itself – its viable, generational force, while art education is a transmitter for this energy.

There are two fields of activity, fields of cognition that meet in art education - art and pedagogy. If you understand that art performs didactic, educational and developmental functions, and pedagogy sees itself as the art of transforming and rejuvenating the public

consciousness, then the synthesis of the two obtains a special meaning.

The history of ideas in which art and pedagogy interact is ancient, however not abundant in its content. The ideas are simply so influential and viable that life programs of many generations were based on them.

The background section aims to create the context from recent experience and historical event needed to understand the current state of art education.

Nikolay Selivanov
The Curator of the FIGURINA

PEDAGOGICS



Nikolay Selivanov

About “ars” and “techne”

(fragment of an article “About liberal arts and school impasse”)

In its collection the State Hermitage has a huge tapestry with the depictions of the Seven Liberal Arts. There is no depiction of fine art. In the context of a fine arts museum, the absence of the main “liberal” art among others which are “somewhat” out of date confuses our contemporaries. Where is fine art? The one that is the true art. Of course this confusion can occur on one mandatory condition which is if a contemporary can pose this question to himself. The lapsus linguae is not accidental. It expresses my attitude to modern Russian education which is not directed at developing such personality traits and the possibility of thinking that allow one to wonder while looking at this large museum object. Therefore nobody is bewildered.

We shall address the history of the issue. It’s very ancient. The set of liberal arts as a complex of the obligatory intellectual skills of a man of culture was being formed for a long time - for centuries - making its way from the dawn of Greek philosophy, then to Roman rhetoric and finally to medieval scholastics. Gradually the liberal arts’ number stopped at seven. Therefore, liberal arts are grammar, rhetoric, dialectics, arithmetics, geometry, astronomy, music. All of them were divided into two education cycles.

The first cycle consisting of three sciences - grammar, rhetoric, dialectics - was called trivium. The second which included four sciences - arithmetics, geometry, astronomy, music - was called quadrivium. It’s

Предыстория / Педогогика / Николай Селиванов / Про «ars» и «techne»

evident that grammar, rhetoric and dialectics form such views which can be defined as aesthetic and cognitively-methodological. They are necessary for a qualitative assessment of events. Building a semantic structure, distinguishing, perceiving and evaluating the significance, seeking clarity and expressiveness of speech - all creates special character of thought which allows to “speak and listen” i.e. understand the thoughts of others and express you thoughts at the same time mastering the quality of criteria for the assessment of what to say and how to say it.

Following trivium are the next four sciences - arithmetics, geometry, astronomy, music (or harmonica). Entering the context of a shaped environment of independent thought they develop intellect by complicating methodology of the thinking process and mastering abstractions necessary fro a contemplative world perception. At last music lessons (the problems of connections, comparisons, subordination, rhythm) develop the ability of a higher intellectual synthesis.

It is necessary to say that trivium and quadrivium were accompanied during the whole learning process by what we now call supplementary education.

First of all it was theatrical performances for which one not only memorised poetic works of the poets of the past, but also learned the works of contemporaries. Thus, at the same time, pupils learned history, not dates-events-personalities, but the “glorious past” of their homeland (of course mythologized and idealised, however the goal was to develop moral qualities) and carried out multifaceted practical and creative activity.

Lets return to fine arts. Its absence among liberal arts is quite easy to explain.

In the 17th century, when this tapestry was made,

there was no concept of “fine art.” There were crafts, skills such as painting, construction, engraving etc. This type of activity was perceived in the context of the ancient Greek term, which described any practical knowledge and ability - *techne*, τέχνη. And even in Russian the word art (*iskusstvo*, искусство) has its roots in the ancient Slavic word “искоусть” meaning experience.

In parallel with the Greek *techie* there was the latin “ars” which gave us the modern “art”. However *ars* was part of another semantic field pertaining to the intellectual field, or a special knowledge that determines personality traits as well as the ability to master some type of activity. According to this meaning, the liberal arts were called “*artes liberales*” and represented the set of knowledge necessary to make a man free and intellectually independent. However, the most important meaning of the Latin word “ars” is Indo-European reference “ar- ti-“ indicating to the connection of parts into a new whole.

Such an understanding of artistic activity we can find in Horace’s «Art of Poetry: HORACE’S EPISTLE TO THE PISOS” (“*Ars Poetica: EPISTOLA AD PISONES*»):

“What if a Painter, in his art to shine,
A human head and horse’s neck should join;
From various creatures put the limbs together,
Cover’d with plumes, from ev’ry bird a feather;
And in a filthy tail the figure drop,
A fish at bottom, a fair maid at top:

Viewing a picture of this strange condition,
Would you not laugh at such an exhibition?
Trust me, my Pisos, wild as this may seem,
The volume such, where, like a sick-man’s dream...

That means “ars” is the ability to combine parts, which would make a whole. The principle difference of “ars” from “*techne*” is the priority of the dominant intellectual action based on cultural knowledge (in “ars”), unlike the result of a material act (in “*techne*”).

To metaphorically set up the difference between *techie* and art you can figuratively imagine the difference by comparing a potter sculpting a vessel and a poet talking about his feelings. If for the creator the process of making the object is most important, then a poet can also view his activities in the context of *techne*. However, the wish to express a complex idea shifts the interest to the making process to the background, highlighting the ability to control a symbolic system. This is art, which depends on the general individual culture. Both *techie* and art are integrated into the contemporary indifferent “art” which needs regular explanatory comments about each poi on taken by an artist in a piece of art. This is how I see the difference.

Now the main issue: what was the root of the strange phrase fine art? It evidently appeared in the context of *techne* to evaluate and describe special kind of things as well as their different categories - paintings, sculptures, illustrations etc. To create those things one needs to have a special ability - to depict. Besides that criteria, it was needed to evaluate these abilities.

But, when photography appeared, the definition of fine art was put to question. The art to picture was directly connected with the use of a technical device. After that, with the appearance and development of cinematography, especially now in the context of computer-used visualisation methods, the frantic attempts to exit a conceptual dead end led to a new freak-definition of “visual art.” However, the majority of these visual arts (cinema, animation, 3d modelling...) which include sound, as well as texts describing contemplating things, are multicomponent, synthetic, hybrid, polyart, and not completely visual.

This implies that the definitions with the help of which we describe our activity do not correspond with reality. This means, that we lack the understanding of meaning and goals of cultural creative activity. The explanatory meaning was lost, and there is need to find a new one which will enable to live and efficiently develop today. I will explain this thought using a question: which things are we to teach our pupils to make?

If this question is asked in the context of a crafts school (the teaching of weaving, lace-making, enamel painting, watercolour etc), then the answers are evident. However, if this question is asked in the context of general education, or supplementary developing education, then a new answer should be searched for. Is the goal of the general art education to teach to create? Or there is another goal - to develop a special character of thought? Techne or art?

The answer to the question will depend on the conceptual stance of contemporary art education, its methodology, content and perspectives.

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John Amos Komensky
(1592 – 1670)

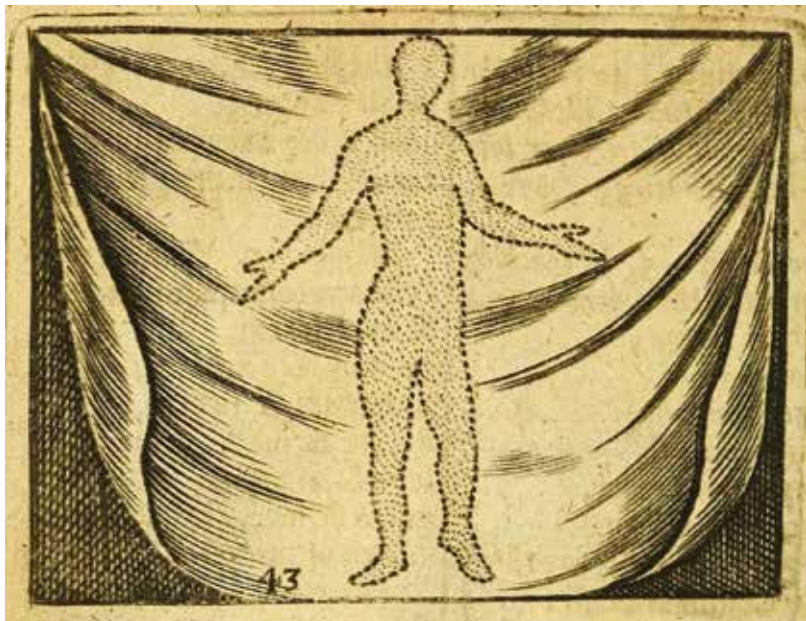
The world of sensible things in pictures

John Amos Comenius was a Czech pedagogue and philosopher, a contemporary of Shakespeare, Cervantes, de Vega, Bruno, Copernicus, Descartes, Gobbs, Rembrandt. Comenius was the founder of a philosophic movement called pansophism or “all-knowing.” Pansophism aimed at uniting all mankind-obtained knowledge into a universal didactic form, which intended to pass on the “all-knowing” to people regardless their social, racial, or religious affiliation with the help of schooling in their native language. The pansophism ideas lay the foundation for new european pedagogy surpassing the limitations of the antique model (trivium and quadrivium) by developing the national cultural programs and the ideas of “Enlightenment.”

Comenius’s main work is called «The Visible World in Pictures» (Orbis Sensualium Pictus). This universal educational tool was aimed at developing concrete-figurative thinking in children. The ability of speculation - the inner vision, the art of memory, symbolic thinking, which were developed in by the ancient tradition are becoming irrelevant and gradually disappearing together with the scholastics reproducing them.

П р е д ы с т о р и и / П е д а г о г и к а / К о м е н и у с / М и р ч у в с т в е н н ы х в е щ е й в к а р т и н к а х





Komenius (Jan Amos Komensky)
The world of sensual things in pictures. A
concept – “Soul”

П р е д с т о я и т / П е д а г о г и к а / К о м е н и у с / М и р ч у ж е с т в е н н ы х в е щ е й в к а р т и н к а х

**(Johann Heinrich Pestalozzi
(1746 – 1827)**

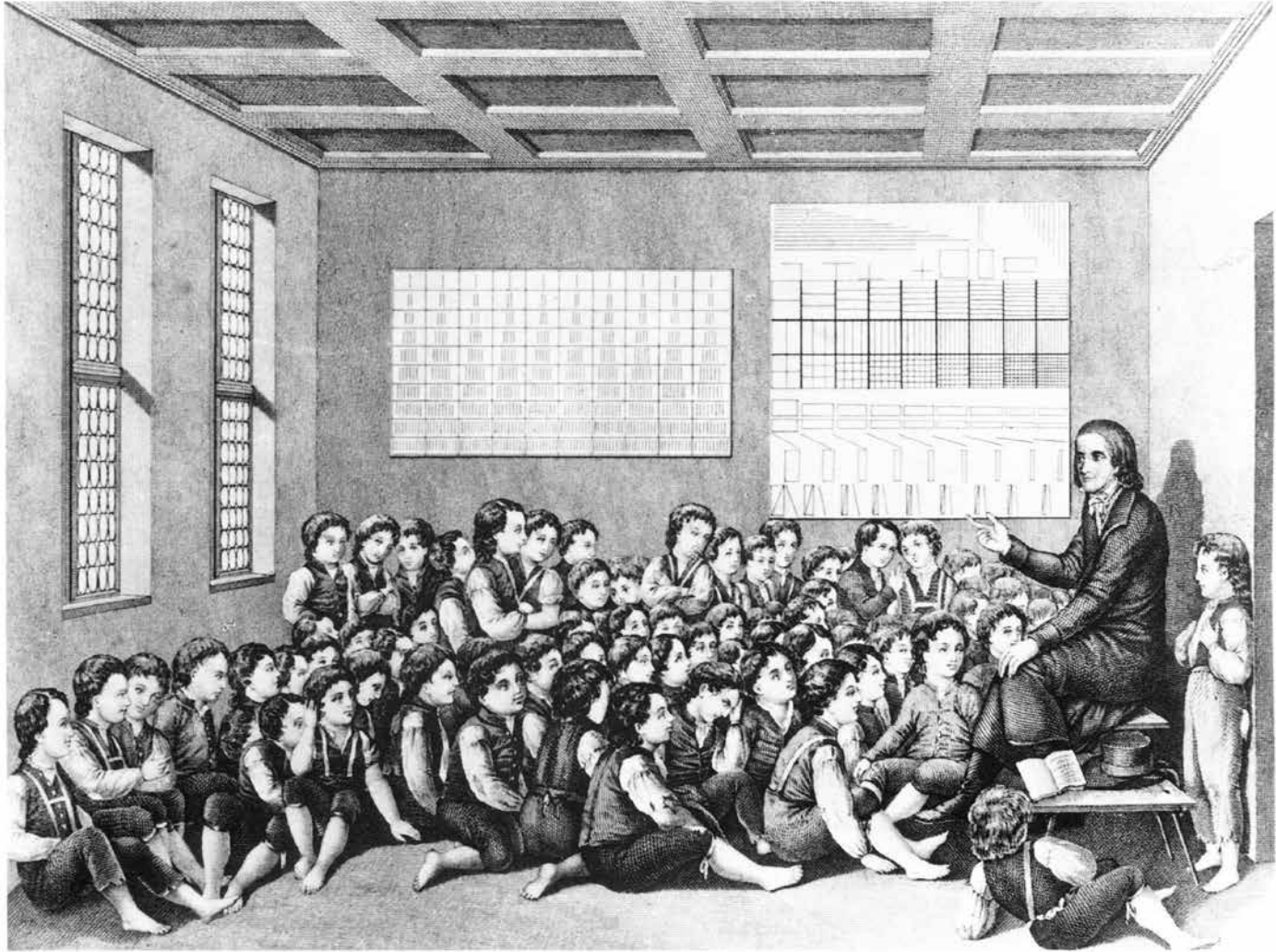
Observation and images

In the text “Method” Pestalozzi highlighted the most significant principles of education:

- the use of all senses to perceive the surrounding world
- accounting of the subject of the study is close or far from the organs of perception both in narrow and broad sense.
- the organisation in the mind of the pupil of the correspondence between the concept about the relationship between objects and the actual connection between the objects in nature
- the submission of minor details to the substantial ones
- the priority of genuine observations to mediated experiences
- setting the priority of the concepts to the pupil according to the significance priority of things and phenomena in nature
- the systematisation of all the things and phenomena according to their properties (categories according to Aristotle)
- ultimately abstracting the simple concepts, before moving to comprehend the complex ones
- the formalisation of judgements about the object, only after completing its perception and research
- developing independent thinking and using different form of representation of these judgements

According to Pestalozzi, it is essential to develop children’s ability to differentiate the objects’ form features, to teach to depict them on paper i.e draw: “The art of drawing lies in the ability to imagine the object’s outlines

f e s t i v a l o f c o n t e m p o r a r y a r t e d u c a t i o n



Kindergarten. Beginning of the 20th century.
 Frebelevsky Archive of studying of the childhood.
 University Rokhempton. London, England

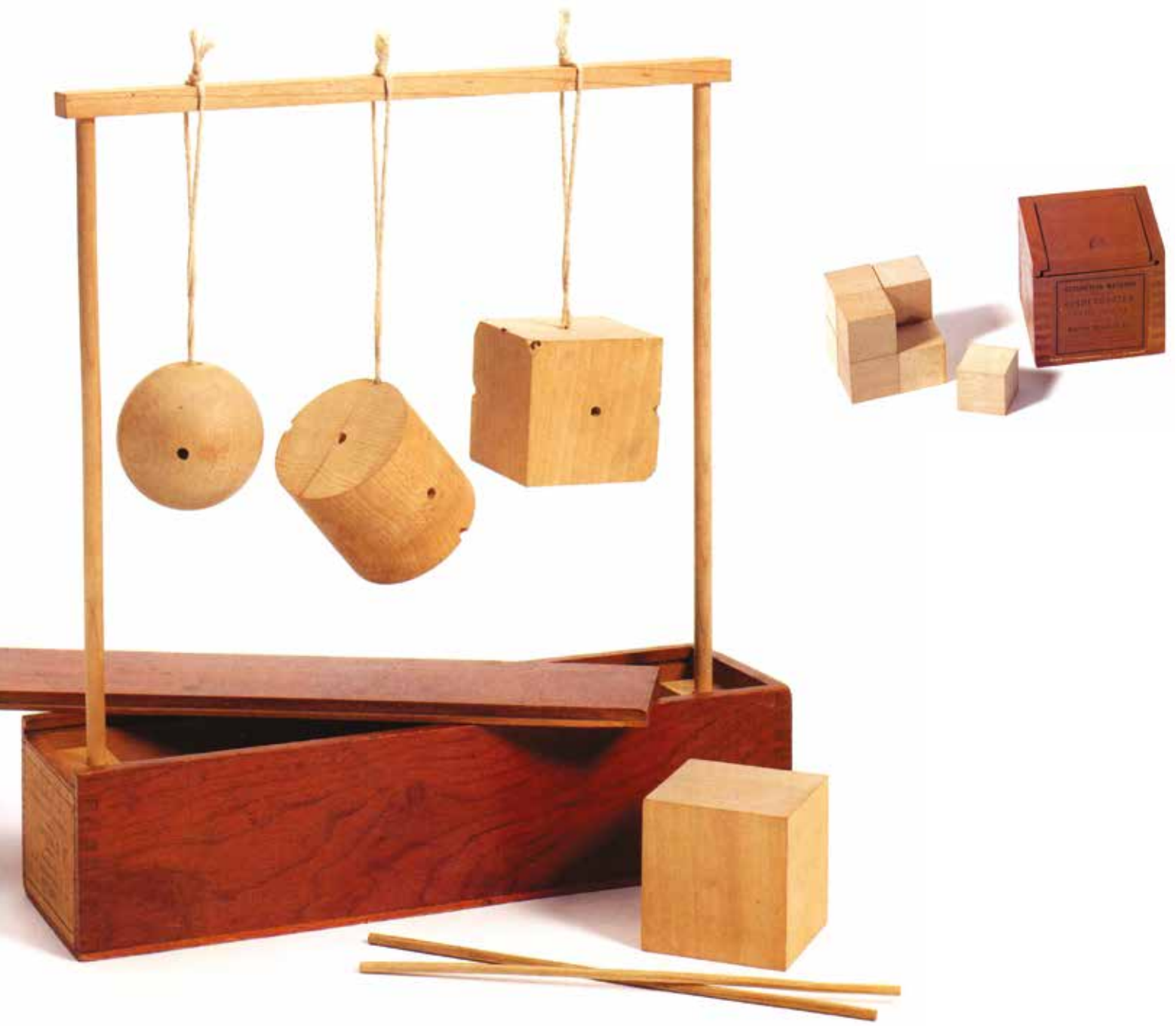


Nikolay Selivanov

“Gifts” of Friedrich Froebel and the art of modernism

Friedrich Froebel (1782-1852) was an Austrian pedagogue, inventor of the “kindergarden” and an outstanding didactic tool - play developing materials, known as “Froebel gifts.”

Froebel based his pedagogic theory in the context of criticism of Pestalozzi’s education model (more precisely a personal disagreement between the two which wasn’t expressed in a theory). Froebel visited Pestalozzi’s school at the beginning of his pedagogical activity. He rejected Pestalozzi’s idea according to which “children’s attention should not be offered anything remote, anything unknown, anything that would be in constant and lengthy connection with their being and activity.” Froebel built his education on general and remote images and ideas. Besides that Froebel couldn’t agree with Pestalozzi that the benchmark for cognitive activities was external observation: “Only truth resulting from observations gives a person the power, which prevents the prejudices and misconceptions from entering his soul.” Froebel created the play materials “Gifts” to work with children in a kindergarten. The “Gifts” play materials provided active development of abstract and figurative thinking of a child and his fantasy. Froebel’s materials included the principle self-developing educational system.



For example, the first Gift is a ball. "Such an object for his awakened independent activity, which by itself expresses self-sufficiency and, at the same time, mobility, which can be grabbed, understood by the child in his self-sufficiency and mobility, in which like in a child's soul is lurking the unit of the diversity," Froebel writes. The essential part of the game process with the play material for the youngest is their mother (or mentor), who, by passing the gift to the child, describes the various world phenomenon, space categories, object features basing the description on the features of the play materials' form. "A ball and a cube are used as means of describing a range of different objects: the cube can be a table, bench, fireplace, well, oven..." Later on in many of Froebel's kindergartens the experience of each game received a graphic expression in a form of an ornamented plan which represented an organised combination of wood blocks. Animated books were made from these "plans". Those were a sort of ornamented symbolic histories.

Froebel's pedagogue theory is based on comprehending the unity of informational reality of the subject acquiring knowledge, without opposition - both external and internal. The key role for Froebel plays the abstract geometrical universal models, which help to realise an endless variety of objects and phenomenon.

The main factor, which helped Froebel to invent the play materials, was his work on the crystals' classification in the Berlin University under guide of Professor Christian Samuel Weiss. The latter had been developing the ideas of abbot Rene Just Haüy, which put forward a theory of the endless modification of crystals' forms consisting of primitives.

"All crystals...all have a permanent core, however changeable their pictures would have been. The core is the initial form and the secondary forms become those,

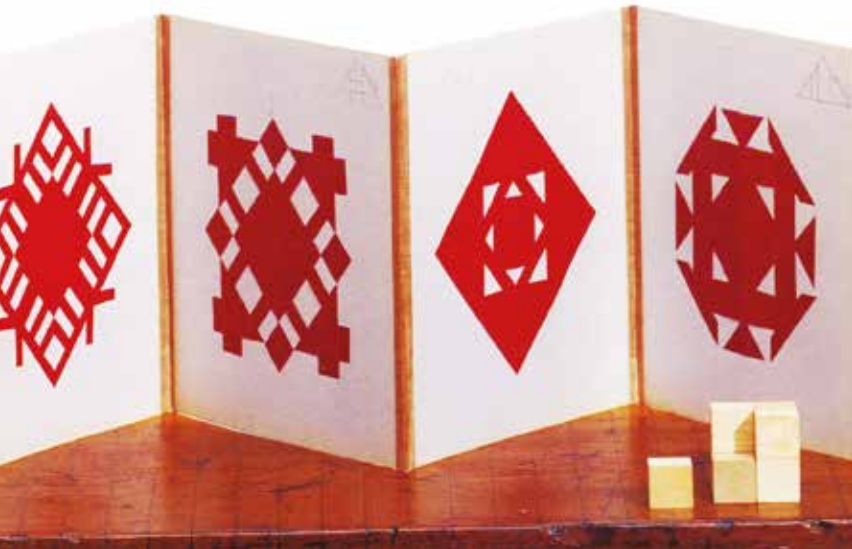
which differ from the initial form."

Haüy highlights six initial forms, which can be changed using "physical analyses" and, "with the help of geometry", into "three more simple geometrical forms." "...the natural development of nature - economy and simplicity of its assets lead to the richness and variety of the results," Haüy states.

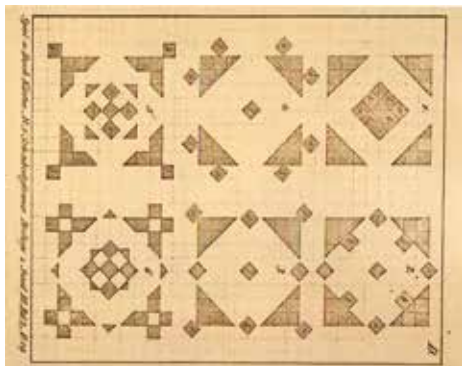
Froebel's "Gifts" include a philosophical content, which is the "eidos" of the Greek philosophy. Eidos (Ancient Greek εἶδος ->form, «essence,» "type") were considered as the embodiments of ideas and meanings. Eidos can be seen and used to explore the world.



René Just Haüy
Crystal model from a pear tree. 1802 - 1804.
Collection of models of crystals
Taylor's museum. Harlem, Netherlands



In numerous kindergartens experience of each game received graphic fixing in the form of the plan ornament reflecting the built combination from bars.
From these "plans" books folding beds – some kind of ornamental symbolical stories stuck together.



П р е д ы с т о р и и / П е д а г о г и к а / Н и к о л а й С е л ь м а н о в / « Д а р ы » Ф р и д р и х а Ф р о б е л я и м о д е р н и з м

Plato understood eidos as an idea with an unchangeable form. In an effort to find the initial form of ideas, from the universe originated, Plato chose the five regular polyhedra, known as the "Platonic bodies.» Each polyhedron represented one of the elements: tetrahedron was fire, octahedron - water, cube - earth, the icosahedron - air, dodecahedron - the universe as a non-material category.

"His mother learned, that Friedrich Froebel taught that children should not be allowed to accidentally discover the laws of nature, until they first became acquainted with basic shapes which are behind these laws. The cosmic geometric elements were the first to be available to children's thinking," wrote a major American architect, the pioneer of organic architecture, Frank Lloyd Wright. "I feel these maple blocks in my fingers to this day.» Froebel's constructor was always present in the studio of the architect. Today it's on display in house-museum of the architect Taliesin West.

Froebel's ideas were implemented in Froebel kindergartens through the second half of 19th through early 20th century, and during this period formed an intellectual background, the impact of which we observe not only in the work of the architect Wright. Many pioneers of art in early 20th century, including Georges Braque, Paul Klee, Piet Mondrian and many others, were inspired by his work on the «eidetic» constructor either directly or indirectly. Wassily Kandinsky's parents brought the child to a Froebel kindergarten in Florence during their trip to Italy as well. Understanding the solidarity and the simultaneous formation of the creative principles of these authors, it is possible to talk about the influence of Froebel on the art of 20th century, which found its expression in modern architecture and design.

f e s t i v a l o f c o n t e m p o r a r y a r t e d u c a t i o n

Kazimir Malevich did not go to a Froebel kindergarten. But once in 1911, his friend - Mikhail Matyushin, who was inspired by the crystals, invited Malevich to a public lecture on crystallography by Professor Yuri Viktorovich Wolfe, who revealed to the Russian public Hany's ideas. Wolfe read four lectures at the Polytechnic Museum for students of the Shanyavsky People's University in 1911. Perhaps, under the influence of these «crystallographic» ideas, one of the most radical works of the 20th century, located in the State Tretyakov Gallery, - the great primitive, "the potential if all opportunities» - the "Black Square" was created.

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Turn of an album of Frank Lloyd Wright with the pasted instruction to Friedrich Froebel's "Gifts".

VKhUTEMAS - VKhUTEIN

Selim Khan-Magomedov

Students' works on the subject "Space" (abstract tasks and architectural propaedeutics)

A fragment from Selim Khan-Magomedov's book "The Architecture of Soviet Avant-garde. Volume I. The problems of formation. Masters and movements."

Chapter 5. Rationalism (as an architectural movement)

7. Student works on the subject "Space" (abstract tasks and architectural propaedeutics)

Practically all the students made models (clay, cardboard, paper, wire, etc.) for abstract tasks in the framework of the discipline «space». The works, which received approval, were photographed, and the best were preserved as teaching models. Even by the most conservative estimates, the total number of abstract task works made by the students, was apparently nearly two thousand. Many of them were photographed both individually and in groups (up to 20 pieces at once).

After the VKhUTEMAS (acronym for Higher Art and Technical Studios in Leningrad) was reformed in 1930 the originals lost their methodological value and were thrown away. All the films were lost as well. As the result, 50 years of the extensive experience of teaching the

discipline "Space" at the main department of VKhUTEMAS - VKhUTEIN was in fact forgotten in 1923-29.

A small amount of photo images was published in the 20s in the "Architecture of VKhUTEMAS" digest (1927), in several magazines, in a high circulation newspaper of VKhUTEMAS - VKhUTEIN as well as a teaching manual "The elements of the architectural and spatial composition" issued in 1934 written by V.Krinsky, I. Lamtsov, M. Turkus. The then published world failed to present the full idea of the place and role of the discipline "Space" in the general system of art training of experts (primarily architects) at VKhUTEMAS - VKhUTEIN.

For example, if one excludes the performance by all students the abstract formal assignments and projects of architectural propaedeutics, it cannot be understood why students of the workshops led by constructivists, who proclaimed the functional-structural conditionality of form, easily solved the artistic problems of three-dimensional compositions.

The term papers and dissertations of the students at the architectural department and further projects of the department's alumnus cannot be separated from those abstract assignments preferment at the Main department. In any case the general artistic level and many formal architectural features created by VKhUTEMAS - VKhUTEIN alumnus were taught at the Main department by a group of rationalists.

Therefore, it was necessary to identify a sufficiently large number of student works on abstract assignments and introduce into scientific and creative usage. I was able to identify over 600 photo images of abstract tasks on the subject «space» in private archives.

Most of these photo images was published for the first time in this book. Their publication was aimed at explaining the concept of the formation of rationalism, the



Students in the classroom of the discipline "Space" (The main department of VKhUTEMAS) working on a task regarding the identification of mass and weight. 1925.



The second task is to express mass and weight of the architectural volume.

The third task is on the expressiveness of architectural design.

The fourth task is on the expressiveness of architectural space...

The main factor determining the compositional problems in production tasks are utilitarian functions of the defined utilitarian structures. These features are defined by the basic features: a) the forms of structures and their inner space; b) possible points of view, and c) the environment, i.e. the conditions, which are the main factors and which determine the composition assignments in the tasks of the course."

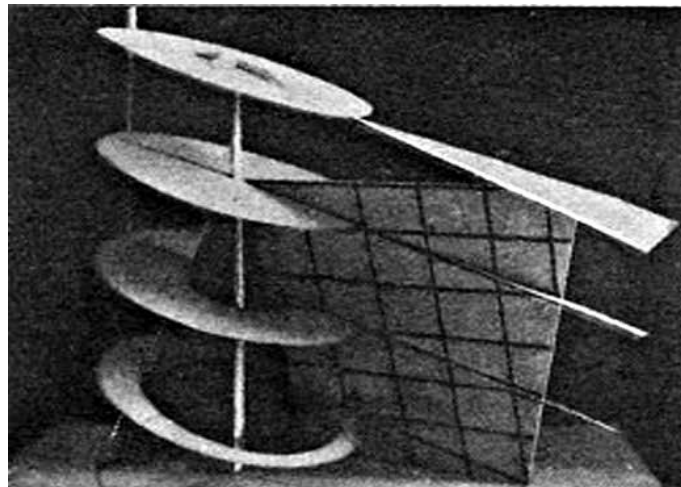
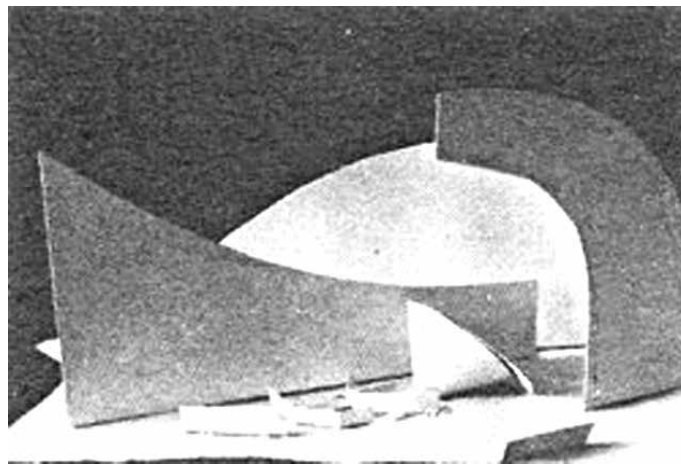
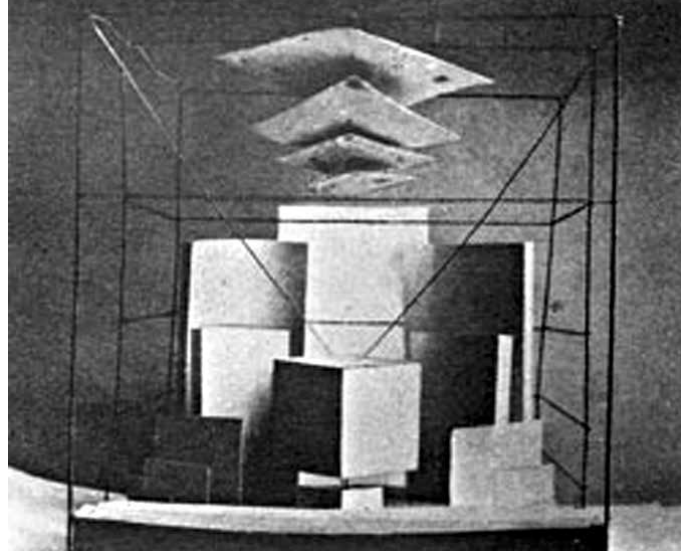
Of course there were less projects on architectural propaedeutics of production tasks than the abstract ones, as they were performed only at the architectural department.

It was possible to identify about 100 student projects on architectural propaedeutics. Here along with models were required architectural drawings. As a rule the subjects were simple objects with clear and distinct features.

Abstract tasks on the construction of space (the organisation of space above a horizontal plane - rectangular, square or round; the organisation of internal space; the organisation of space within a cube; the organisation of space on a rectangular area - the construction of the composition and the identification of depth; in-depth space with clearly identified foreground; in-depth space architectonic composition in a circle; deep space - architectonic composition in a rectangle.)

The main department of VKhUTEMAS - VKhUTEIN.

The middle and second half of 1920s.



<...>

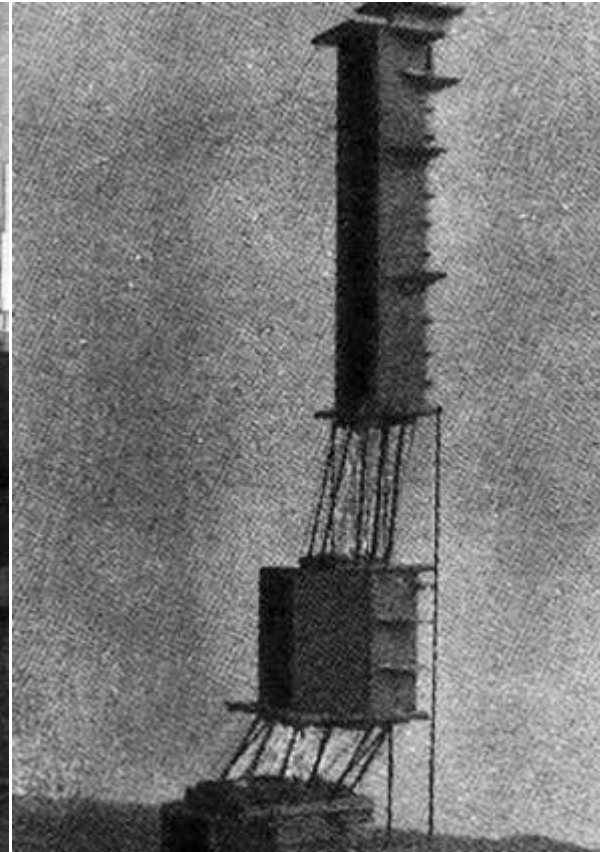
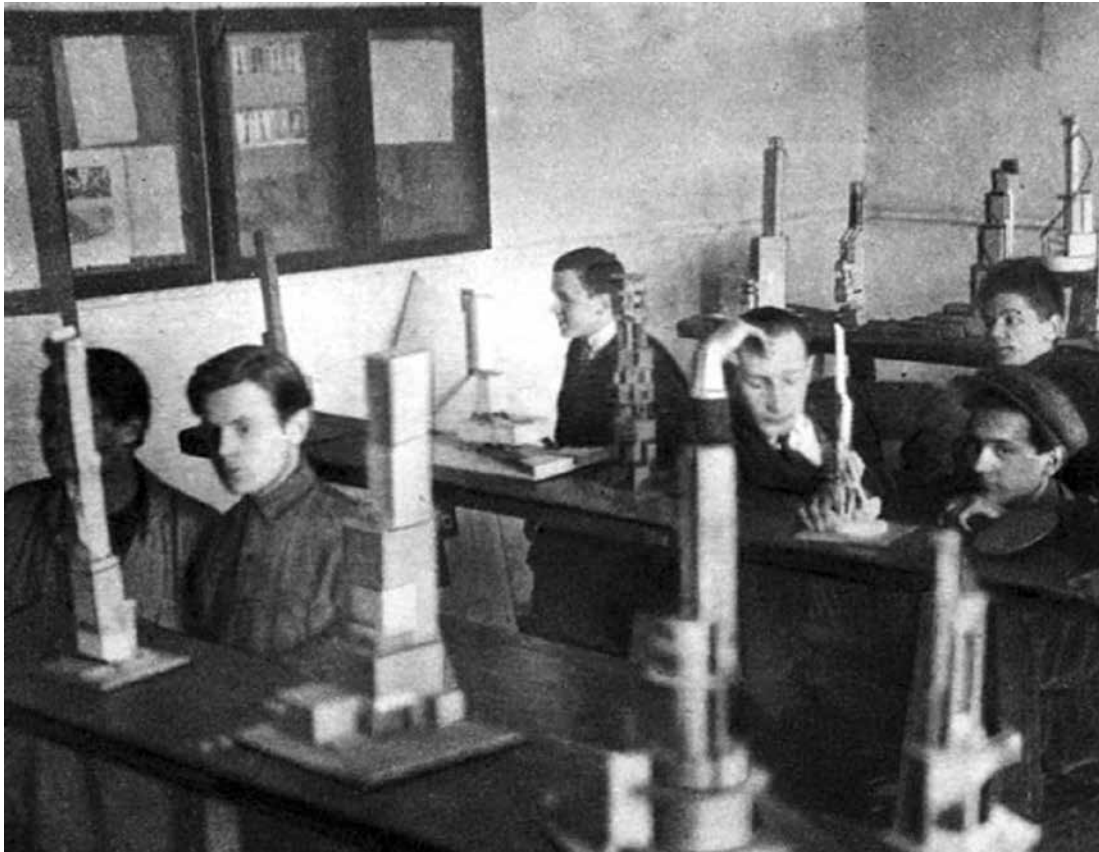
Another type of a manufacture task on the expression of the front surface was the identification of a rhythm (spring 1928 projects). Objects, which could be presented as a small compact construction with one predominant interior space, were selected for tasks on the identification of forms of expression. This was an arena (1927-1928), an exhibition hall, a bookshop (1925), a reading room (1928-1929).

Among the tasks on the identification of the expressiveness of the inner space the most interesting ones were: swimming pool (1927-1928), a department store, mall, etc...

In the late 20s as the hours of the propedeutics course were reduced - two subjects were often combined in one task. For example, in 1929, there was a combined task to identify the expression of form and inner space - an exhibition building of the aquarium-terrarium.

Tasks for expression of outer space were given in the form of a complex with one main object and a lot of small ones (for example, a universal market with one building and several rows of tents, pavilions), or in a form of a small specific object (for example, a sports field with an outdoor sun parlour, 1929-1930) with predominant open space or as a semi abstract, semi manufactural task for a planning and spatial solution of a vast ensemble in a real city scale.

In a city situation (with mapped streets, etc.) it was offered to create an expressive three-dimensional composition from architectural objects at a designated area (although the objects were without a specific functional purpose).



Abstract work on vertical rhythm in the framework of the course "Space." VKhUTE-MAS 1927. Model display (students in front of their works).

John Dewey
(1859-1952)

The project method

The “project method” as a pedagogic form was developed by an American teacher, philosopher and activist John Dewey in the end of the 19th - the beginning of 20th centuries.

The “project method” was the result of Dewey’s many years of work to create a model of the so-called «labor school.» In it Dewey sought to practically implement ideas and social programs, derived from his philosophical ideas, the school model of the future. In the centre of Dewey’s philosophy lies action (Greek “pragma” - work, action). The practical action and use of tools to implement it - those are the ideas defining Dewey’s approaches to pedagogy.

Describing the structure of the new school (dining room, kitchen, production workshops, physical, chemical and biological lab) Dewey wrote: «The connecting link to all these individual activities should be a library, collection of intellectual tools of various kinds, which is the light source illuminating the practical work, giving it a higher meaning, ennobling the meaning <...> The museum contains specimens of raw materials at various stages of processing, production tools, from the simplest to the most complex, a collection of photographs and paintings, depicting landscapes and scenes from the life of those areas from where the raw material were taken, and different moments of processing this raw material. <...> Literature, in turn, sheds light on the different periods of world industry: for example, an episode of Penelope in the Odyssey describes a certain phase of social life.

<...> The music of a Scottish song conveys a song of the wheel or the aria of Margharita - the song of the spinning wheel. «



J. Dewey's school
Work on projects.

The concept of Dewey’s labor school had a great influence on Soviet pedagogy. In the early 20s of the XX century the so-called John Dewey integrated programs and, in fact, “the project method”, - a term which defines one of the approaches to learning in a labour school - became popular and spread in Soviet Russia.

In 1928, Dewey visited the Soviet Union to help Narkompros in developing “the project method.” Nadezhda K. Krupskaya welcomed him in her office on Chistye Prudy in Moscow. Professor V.V. Coumarin writes: «Lunacharsky, on the advice of Lenin, instead of the «Prussian model «introduced the American one. Lenin really wanted for the proletarian kids to grow up healthy, with their head not in the clouds of the «all-round development of the individual,» and as soon as possible recognised their vocation and didn’t slosh in an ice-hole as honours pupils.»

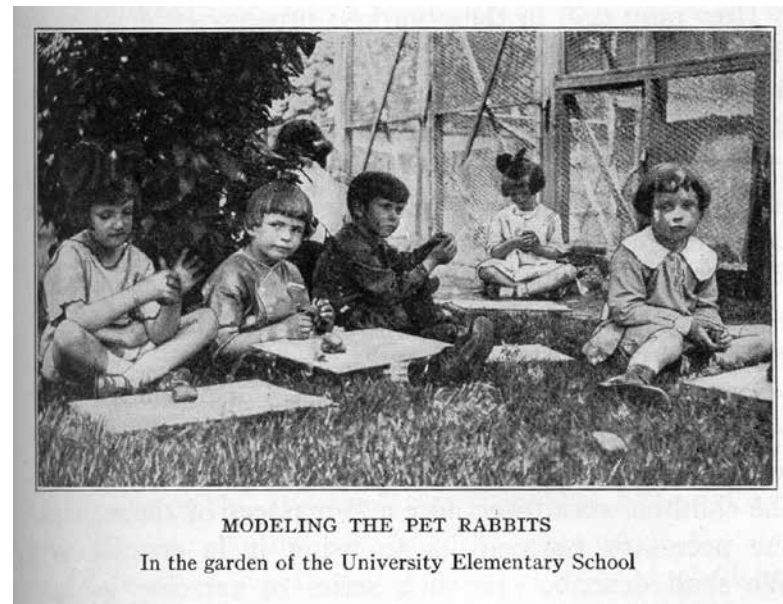
In the mid-1930s the Prussian model of education was “reinstated” in the Soviet Union. And after 1937, Dewey was «identified» in the Soviet Union as a Trotskyism accomplice, and his books were withdrawn from Soviet libraries.

At the same time, many of the concepts of Dewey’s labor school were borrowed and further developed in Soviet Russia, they were embodied in the forms of additional and developing lessons in polytechnic schools (in such disciplines as «work», «economics», «work on a smallholding,» etc.).

Dewey’s name and his «project method» returned to the Russian education system as an innovative educational technology in the mid-90s of the last century.

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1. J. Dewey. Schools of the Future. - M.: “Rabotnik prosvyaschenya, 1922
2. J. Dewey. Democracy and Education. - M.: Pedagogika press, 2000



J. Dewey’s school



Saint Eligius in the workshop. Apprx. 1450
Reykmyzeum. Amsterdam

techne / craft

Renaissance

The teaching was carried out in workshops. Children and adolescents with a tendency to art crafts, following the general practice of apprenticeship, were brought there by their parents. The children were to live and work as assistants - a master's apprentice. In large shops pupils studied: jewelry, literature, mathematics, sculpture, painting and architecture. The main artistic discipline was drawing. The teaching system of drawing was closely associated with composition.

Leonardo da Vinci

Leonardo da Vinci wrote in his «Book about painting», which became a practical guide for future generations: «The youth should first learn perspective, then the measures of each item, and then to copy images made by a good master to get used to good proportions of body parts, then draw from life, gain foothold in the study: then study the pieces of various masters, and finally - get used to the practical implementation and the work in art.»

“First master the science, then turn to practice.”

The teaching process should take place in a fun playful way (playing with a straw: a segment is drawn on the wall, and then the students are handed a straw; the one who achieves the size of the segment drawn on the wall by breaking off pieces of the straw gets a reward). The sequence of drawing the human figure: 1) setting figures on a plane, search of an axis of balance, 2) the establishment of proportional relationships, 3) securing the foundations of render - drawing from memory.

Pietro Francesco Alberti Academy of Arts

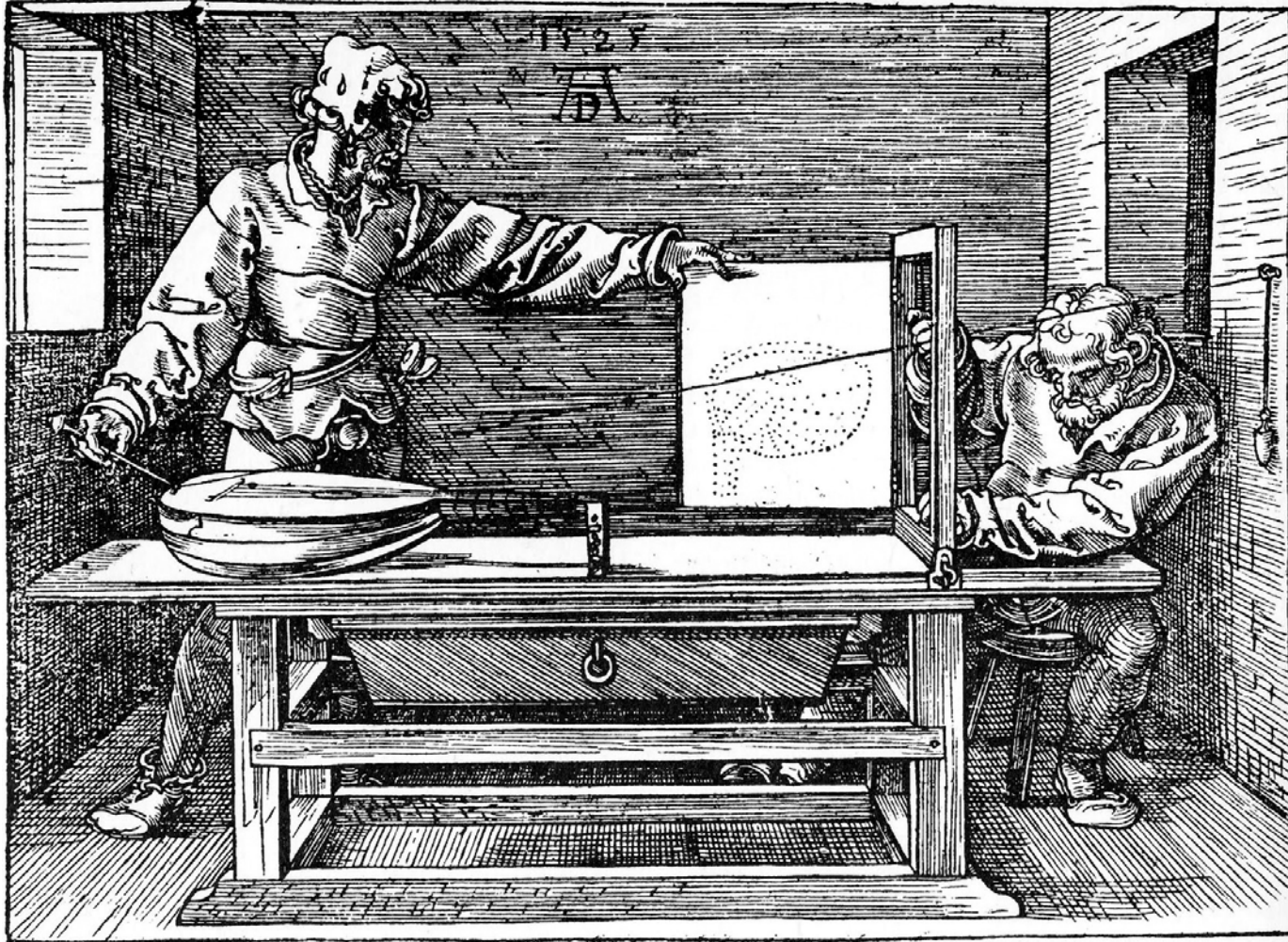
First of all, Albert introduces the student to the basic provisions of linear perspective. He touches upon the issues of aerial perspective. But in his pedagogical method Alberti overestimates the value of the veil, contradicting the method of teaching drawing from life, transforming the art of drawing in the mechanical projection of nature on a plane.

During the Renaissance, many artists used the veil. The method was as follows: a “picture plane” (a *vie*) was put between the model and the artist, which could be of two types - a frame with a stretched transparent muslin or tracing paper, on which the artist did his drawing, or a frame with spanned threads. Through the veil of a frame with a spanned tracing paper the artist observed the object and transferred to the tracing paper a perspective view of the model. The second kind of the veil was a frame with spanned thread. The threads divide the frame into a certain number of cells. The paper, on which the artist draws, is divided into the same number of cells. Observing the model through the scope, the painter captured the results of observations on his drawing and gets a perspective view of the form of the object.

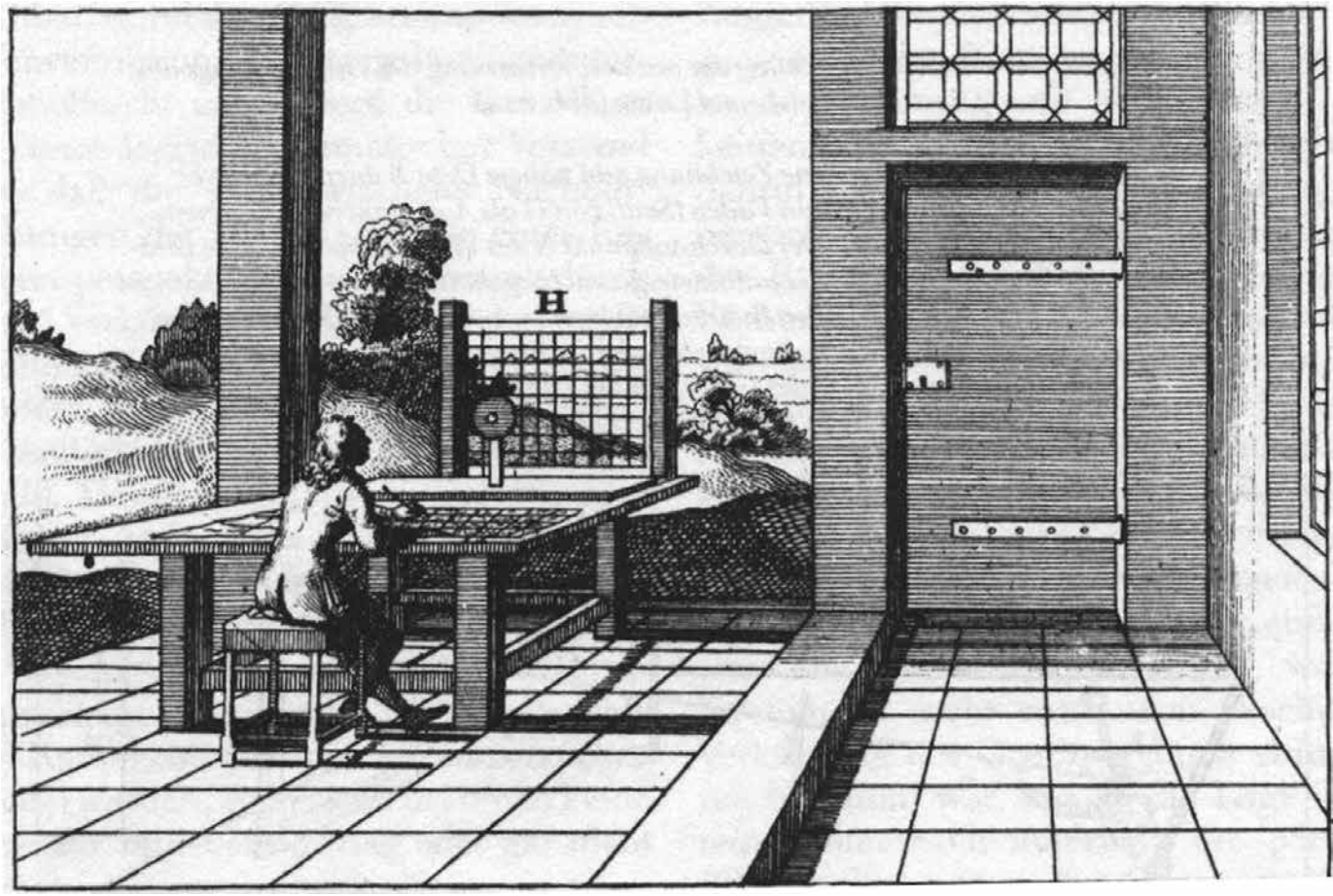
A lot of landscapes, still lives, portraits, scenes were painted with the help of «the veil» in the 16th - 17th centuries. Later the camera obscura and the camera lucida were popularised.



Pietro Francesco Alberti
Academy of painting (Saint Luka, Rome). Museum of plaster casts (Gipsoteca)
Engraving. Beginning of the 17th century



Albrecht Dürer.
Drawing of a lute by means of "veil"
from a tracing-paper





Ekaterina Hilkova. An interior of women's office of the St. Petersburg drawing school. 1855
Canvas, oil. 73 x 89 cm
State Russian Museum, St. Petersburg

Russian Academy of Arts

«The educational system of the Academy of Arts in the 18th - 19th centuries was based on the principles developed by the Royal Academy of Painting and Sculpture in Paris, but in many ways it was focused on the activities of the Italian Academy, first of all the one in Bologna.
<...>

For the academic library outstanding theoretical works were acquired: «Two rules of practical perspectives» by Jacopo Barozzi da Vignola published in Bologna in 1583, «The Anatomy of the human body» in Latin by Adriaan van den Spiegel, published in 1627 in Venice, the works of Pietro di Gottardo Gonzaga in French, published in St. Petersburg in 1807. Pupils were drawing daily throughout the year from 2 to 4 hours, depending on age. Mastering the drawing began with the simplest elements. The training was based on learning to develop various sharp lines and draw images of geometric shapes without the use of a ruler, a compass or other measuring instruments. After gaining first drawing skills the students proceeded to copying the details of a human head and figure from engraved sheets.

The classes of «plaster heads» and «plaster figures», during which students drew from casts of antique statues, gained importance during the learning process. These studies contributed to the development of students' thinking, achieving monumental rigour and compositional simplicity, naturalness in the depictions of a human. Inimitable examples of classical antiquity were the foundation of artistic vision of reality for young masters.

Academy <...> combined the actual Academy and an Art School. <...> The school boys of five or six years from all society classes were accepted, and during

nine years they were taught general subjects, as well as copying of engravings and drawings. The most capable ones were transferred into special classes and during six years they mastered sculpture, painting, engraving or architecture.»

(quotes from Rzhetskaya E. Russian Academy of Arts: the origins of Russian art [electronic resource] // The Russian Academy of Arts: official website. 2015. URL: http://www.rah.ru/the_academy_today/250_letie_akademii/detail.php?ID=21600 (date of circulation: 04.05.2015).

«The Imperial Academy of Arts in St. Petersburg was intended for pupils from the lower strata of the population: children of soldiers, minor officials, the serfs. Only in the 1820s studying in the Academy of Arts becomes prestigious, and among the students appear representatives of the upper class (see. Biography of Count F.P. Tolstoy).

And since 1893, the official study at the Academy became available to women. Previously, they could attend classes only as an irregular student. »

“quote from The history of Russian culture. XIX century: Textbook. manual for higher schools / N.I. Yakovkina. - SPb. Lan' (St. Petersburg), 2000)

Natalia Fomina

Second All-Russian Congress of Artists

(1909-1912)

The activities of the artistic and pedagogical community of Russia in the late 19th- early 20th centuries on defining the role of the fine arts in the education of children, adolescents, young adults (Second All-Russian Congress of Artists and the Settlement)

Article fragment

(See.: Proceedings of the All-Russian Congress of Artists in Petrograd. December 1911 - January 1912. Pg., Vol. 1, 1914; Vol. 2 -3. 1915

History of art education in Russia of 20th century. Faces, facts, events, works of art of children and adolescents: Monograph / FGNU «Institute of Arts Education» Russian Academy of Education. M.; «Pedagogika», 2002. Volume I., p. 14 - 37.)

<...> The materials pertaining to the congress, which were published during the First World War, attracted our attention in the early 1990s. The problems of aesthetic education at the beginning of the last century in its content and nature seemed related to those problems, which the artistic and pedagogical community faced in the 1960-80s. Reading the transcript of the Congress clearly confirmed the truth: the bright periods of the unity of cultural figures, artist teachers and scientists in the name

of aesthetic education and art education came when the tragedy of unclaimed art, its misunderstanding, neglect or destruction of cultural monuments was in our country.

Addressing the materials of the Congress in this study is defined by the content and form of their publication, which is considered by us as a reliable historical document. The transcript of the Congress, consisting of three volumes, provided with illustrations and scientific apparatus, makes it possible to imagine all the preparations for the Congress (1909-1912), the process of organising exhibitions of student works that accompanied the work of the congress; the interaction of the participants and organisers of the congress with official state bodies governing general education in the country (Ministry of Education) and art education and discipline (Academy of Arts), the participation of the psychological and educational science in the establishment and justification of advanced concepts of artistic development. The transcript includes not only reports, but also debates, detailed by day, hour and minute, as well as abstracts of unread statements. Since the materials were published two years after the end of the Congress, they included the adopted decisions after the congress by state institutions, which makes it possible to find out the practical importance of its work; the level of participation and influence of science, art and authorities on the actual process of art education. The scientific apparatus included the lists of participants of the Congress, which gives the opportunity to picture the «geography» of the Congress, embracing all provinces of the Russian Empire; catalogs or detailed descriptions of all the exhibitions organised in accordance with its issues.

A look at the three volumes of the congress as a «text», which presents a cultural section of the certain period of time, makes it possible to highlight the features

of the state of the problem of art education at the turn of the century, as a problem of psycho-pedagogical science and practice of secondary and special schools, and most importantly - the culture of the 20th century. It should again be stressed, that the congress was carried out under the initiative of the artistic and pedagogical community.

The Congress was being prepared for a long time, because it was done thoroughly, seriously, with full understanding of the main problems. Fifteen years passed from the time of the first Congress of Russian artists and art lovers in 1894, convened to celebrate the gift of the P. and S. Tretyakov Gallery to the city of Moscow. During this time it became clear that the adopted draft that «elements of art education are necessary for the full development of the individual (aimed at setting a drawing class in all schools - N.F.), proved to be unrealised. «The problem of art education, aesthetic education of society addressed at the Moscow Congress, was not resolved. Its relevance was recalled at the beginning of the last century at psychology forums and the Congress of architects, which widely unfolded into the movement of «Art in the lives of children.»

Gathered in 1909 the Organisational Committee of the next All-Russian Congress marked a qualitatively new task: «in connection with teaching drawing, it is necessary to familiarize students with the vital and ideological value of art in all its everyday applications.» The Committee recognized the need not only to teach students how to draw, but also to introduce them to art with a consequent content of education, in which should open up a «vital and ideological significance» of different types of art. One of the key tasks of the congress was to introduce the participants with the existing experience in the field of art education. The Organizational Committee

noted, that «life has given an abundance of data,» and that's why one needs to «clarify the urgent measures to wide artistic education and instructing paths to raise the people's welfare, using forces for artistic and industrial labor.»

Such attention to the issues of artistic education was determined by a number of reasons, mentioned in the document in 1909:

«The artistic development of the students is not paid enough attention to in religious schools and that may be the reason why there are so many examples of neglect to the objects of ancient art in our churches. Our icon painting, thanks to the appearance of printed icons, is experiencing a number of critical necessities. Provincial art museums, as science and education institutions, completely lack proper enlightened management and actual supervision by the places they are administered. Many art collections are stored in conditions that threatened their existence. Art exhibitions are directed to only a dozen cities, bypassing the majority. Our special art education suffers from the incompleteness of the data reported: in the field of science technology and chemistry of painting, in the conservation of works of art in their recovery and reconstruction, in the field of the ability to appreciate people's household wealth. Our art industry is suffering from the influx of Western machinery and industrial art goods, which comes from complete ignorance of the Russian society of the beauty of our folk art handcraft. Domestic art antiquities are being destroyed due to ignorance or neglect, plundered or exported abroad, to other countries, where demand for them is increasingly growing.»

The path to saving «the dying invaluable monuments of native antiquity» and the great historical significance of art the congress organisers (among them

Count A.A. Golenishtchev-Kutuzov, Count Sheremetev P.S., painters Alexander Benois, M.V. Dobuzhinsky, H.K. Roerich, architects I. A. Fomin and A. V. Shchusev) saw in the artistic education of the society. The issues of educating of students, teachers and specialists in different art forms have become central in the work of the eight departments of the Congress. Department I dealt with the problem of aesthetics and art history; Department II - artistic education in the family and the school and teaching graphic arts; Department III - painting and its techniques; Department IV - architectural and artistic image of cities; Department V - Russian antiquity and its protection; Department VI - art industry and artisanal works; Department VII - the art of the theatre; Department VIII - general questions. The work of the departments was led by I.E. Repin, L. N. Benois, D.V. Aynalov and other prominent figures of Russian culture. The names and tasks of the departments were refined over the years from 1909 to 1911. Thus, the second section was originally called "Arts Education," and it was to consider special education issues.

As a result of serious preparations the Second All-Russian Congress of Artists, which was held in December 1911 - January 1912, was a highlight of the Russian culture and, in particular, the history of art education. During it were formulated the aims and objectives of art education and the bringing up of the general and special, spiritual and secular, as well as ways of their resolution.

The Congress received the following name to identify the breadth of interests of its founders: «All-Russian Congress of Artists of all sectors of the graphic and plastic arts: painters, architects, sculptors, etc., teachers of those arts and art lovers.»

The congress was attended by 300 teachers, who came from different parts of the Russian Empire. The materials of the Congress included 41 printed reports on the issues of art education, each of them accompanied by interesting discussions that virtually included all members of the department.

The representativeness and competence of the Second Department of the Congress is evidenced by a list of institutions and social organisations, which participated in its work and expressed an interest in arts education and education in all its elements.

A comparison of the discussions held in eight regions of the Congress shows, that the second department, devoted to issues of art education, was the most popular and practice-oriented. The gathered teachers preferred methodological reports, expressed dissatisfaction with the psychologists' addresses, historical and theoretical arguments. This behaviour showed not so much the lack of tact of teaching, as the desire to express themselves. Among the three hundred teachers there were no random people: each brought his own interesting experience. Exhibitions of student works, in their view, did not reflect the diverse practices of art education formed in the places.

<...> The theoretical level was determined by the work of the first department (aesthetics and history of art), the contents of which can be seen as a methodological basis of the entire Congress. The work of the first department showed the role of art in the moral-aesthetic education of society using the examples of the art of past centuries and the present. This issue united artists from different movements, who had a prominent place in the artistic life of Russia: a staunch realist Repin, representatives of the new trends in art - N.I. Kulbin and W.W. Kandinsky, art historian, Professor D.V. Aynalov and

many others.

<...> Reports about the new relationship of different types of art in culture, their relationship on the art-shaped basis, were very important in the first section. Report made by prince S.M. Volkonsky, dedicated to rhythm in art, revealed the complexity and depth of the problem in a historical perspective. A.N. Drozdov in his report «Art and Music» expressed his attitude to program music, which he called «representational.» Analysing contemporary music and keeping in mind, first of all, «Prometheus» by Scriabin, he stated: «Recent advances of representational music reveal broad prospects in the field of aesthetic synthesis».

Kulbin through the analysis of harmony and dissonance tried to identify their «strong combinations in art and life», referring to the laws of harmony, «as the basic laws of nature, and as the basis of art.» He suggested that the theory of artistic creativity implies «one law, namely, that the painter depicts not only colour and shape, but all the important features of the subject, which are necessary for the transmission of poetic experience.» It is interesting that as an argument Kulbin presented a child's drawing.

«This is a child's drawing, explained Kulbin. A four-year old child drew something, and said this: a train is going, a bell is ringing, the ringing is flying. Here he painted the sound.

That child can not be suspected of premeditation, but he has a premonition, intuition. Then, if you look at the other works of the same child, we will see that he interprets beauty in a peculiar way, he drew something here and said: «Beauty».

In these drawings is the confirmation that the attempt to draw a sound, etc. is not a whim, not a mischief, but this eternal art that exists in nature.»

Explaining the new trends in art Kulbin came to an important conclusion: «New Art, approaching a child one, does not copy nature, but seeks to penetrate its essence.» Consequently, for the representative of the «new art», «children's art» is part of nature, helping to penetrate its essence.

The report made by W.W. Kandinsky «Concerning the Spiritual in Art,» read by Kulbin, asserted: «Painting is art, and art is not a pointless process of creating things spread in a vacuum, but it is strength and power, full of goals and should serve the development and refinement of the human soul... It is the language spoken in the form available to it alone and the respective form of the soul of the things, that for the soul are daily bread, and it can get these things only in this form.

Art historian D. Aynalov expressed very respectful attitude towards contemporary art, highlighting W.W. Kandinsky, whose report he took as «a new ideology of modern art.»

Aynalov set before the participants of the congress the problem of preparing society to accept new art forms:

«We all feel by our being, that the former, recent art covenants are as if violated, that the new, sometimes even strange, incomprehensible, but extremely difficult art came to replace the old and requires a place in life and understanding of the society, in its ideology.»

As the child was considered by Congress as a carrier of art of the future, we can see that the problems of modern art were closely linked with issues of art education and discipline. But a comparison of discussions of the first and second departments shows a substantial difference in the approach to the child's art. If the subject of attention of contemporary artists (the representatives of the left wing in art) was the spontaneous drawing («product of

nature»), the teachers gathered to find the answer to the question: what and how to teach the lessons of drawing. The focus of their attention was the problem of the content and methods of art familiarisation, the novelty of which was determined by the opening of certain phases of artistic development of children and adolescents, by the «nature» («character») of the child, which explained the essence of the new «natural» method of teaching drawing.

Both approaches - artistic and aesthetic, artistic and educational - could have intersected as the centre of attention of the avant-garde artist, and the artist-teacher, who, as a rule, had traditional academic education, was a child, his natural inclinations and generic features. The dramatic nature of the situation was that, despite the unanimity in the understanding of the goals and objectives of art education of the entire population of the country and the student in the first place, the differences, it would seem, of a private nature, which will be shown in the analysis of the content of the discussions appeared to be more significant. As a result, in general, the problem of art education in secondary schools was beautifully displayed at the Congress, but it has not been solved in full at the state level.

<...> The congress was held in the building of the Academy of Arts in an artistic atmosphere: its work was accompanied by exhibitions of artistic and pedagogical character. They reflected both the different movements in visual arts (Russian and foreign), and different methods of teaching drawing: an exhibition of antiquities and ancient iconography from the private collections of I.P. Likhachev, S.P. Ryabushinsky, V.M. Vasnetsov, I.I. Kharitonenko; «Art in book and poster»; 20th Exhibition of St. Petersburg's Society of Artists; Exhibition «Union of Youth», it involved a group of Muscovites, soon opening the exhibition «Donkey's Tail» in Moscow. In January 1912 there was an

exhibition in St. Petersburg called «One Hundred Years of French Painting (1812 - 1912)», organised by the magazine «Apollo» and the French Institute in St. Petersburg, as well as the exhibition «World of Art».

About the exhibitions of teaching character the participants of the Congress were informed by S.K. Isakov: «... one is in the building of the Academy of Arts, its a demonstrative exhibition showing the latest and former movements in the teaching of drawing. Here you will find examples of the models, used in geometrical and physical training methods. The collection of manuals and publications on teaching drawing, the psychology of childhood, art history, and a collection of exemplary illustrated children's books. There are exhibited student works that illustrate the new, so-called «natural» and former «geometric» methods of teaching drawing. In addition, there are also student works such as drawings, modeling and hand crafts, sent from various educational institutions exhibited in the First Real school.»

<...> The issue of creating a special aesthetic environment for the child occupied a significant place at the Congress. The exhibition of literature (program and methodical, educational and children's) and the performance of professionals contributed to that. It should be noted that in 1908 St. Petersburg hosted the exhibition «Art in the lives of children,» remembered by the participants of the Congress, among which was its organiser - N.D. Bartram, who was at the time head of the artistic department of the Handicraft (Kustarny) Museum in Moscow and is remembered as the creator of the Toy Museum (1920). In the memoirs of his daughter there is a review about the exhibition «Art in the child's life,» published in the magazine «Ogonyok» in November 1908. The content of the article makes it possible to imagine the exhibition, which displayed exhibits from the Museum of Ethnography

and Anthropology - toys of Kyrgyzs, Samoyeds, Chukchi, Gilyaks, Ainus; a toy shop of a Moscow county zemstvo in Sergiev Posad, the collection of artist N.D. Bartram. Especially noted was the presence of children's works: «If the above mentioned was to be attached to the exhibits of the department of the "children's work": the application of the US method of aesthetic education and industrial education in Ms. Schleger's Moscow School, children's creative work in children's clubs of the former "Settlement" community in Moscow, the works from the gymnasium of Ms. Kirpichnikova in St. Petersburg, the «Department of Music, «headed by assistant professor A.F. Kal', «the society of teachers of drawing department» with curious preschool age children's drawings, children's magazines... then it will be obvious how wide the program of the wonderful exhibition covers art in a child's life.»

In «defense of beauty» in a child's life at the Congress spoke E.M. Kuzmin: «...beauty in school. Boring, official, colourless environment of modern schools. The sense of beauty in the meantime is brought up not with arguments, but with contemplation. The need of colours, beautiful experience. The beauty in everyday life: home decorations, costumes, gestures, words. «

«It is necessary of the student entering the class to receive beautiful emotions from the walls and ceiling and feeling the idea of beauty. Similar attempts are made in Western Europe - boards and desks were stylised in a public school in Zurich - the windows were decorated with flowers and so on. «

Many speakers connected the aestheticization of the environment and the atmosphere in family education with home reading, which for a young child begins with literature written especially for him and illustrated. One of the main disadvantages of the modern children's book the teachers considered to be its inconsistency with the

evolution of aesthetic experience.»

L.G. Orshansky in his report, which was specifically dedicated to the illustration of children's books, stressing that "there is an ongoing update process of children's books, converging it with art, freeing it from the hands of the people unrecognised to educate children», he stated: "A bad and banal illustration robs the child of an illusion, a keepsake image reduces the impulsive feeling to the extent of good manners. Reading aloud picture book to children teaches them a lot. Children listen attentively and quickly transfer words into images. «Orshansky's observations revealed the pedagogical aspect of the problem, which is reflected in the fact that "a great disappointment can often be seen» in the perception of illustrations by children.

And he further points out that «only with the appearance of interest to children's drawings the awareness of the need and the possibility of such work arises.» He also expressed an assumption about the national character of children's creativity, so the focus on German models in illustrating children's books is «not for us»; «... We still do not have a complete illustrated edition of folk tales, as there are in Germany, Sweden, England. And only in the last few years there have appeared the first books illustrated by artists. The names of the artists are well known: Nesterov, Bilibin, Benois, Malyutin.»

The problem of interaction of the expressive language of illustrations with children's drawings was developed by B.V.Smirnov who highlighted the educational value of illustration. <...> Smirnov suggested a method of active education in the process of reading a picture book. «You can not teach a child to love the book by reasoning, words do not always reach the target. It is necessary to enable the child to created a book. « One should pay attention, the

child's attention, to the illustrations in children's books, on the cover, on the miniatures, on the ending - even to decoration on the capital letters beforehand; no trifle should be missed, as all these little things contribute to the artistic integrity of the book. Talking about his experience working on an illustrated book with the students, Smirnov noted, that the students had huge interest and desire to create their own library. The plot of the book were tales (told by the children!), holidays diaries, plays and poems. His report was illustrated with a demonstration of thirty-five books - independent work of pupils of first-class and prep-class of the Pavlograd male gymnasium.

The experience gained by the time in kindergartens proved that aesthetic education should start at an early age and specifically with the organisation of the environment. «... Everything which the child has close contact with must necessarily be beautiful,» confidently said K.M. Lepilov in his report on the arts in family and in kindergarten. "This is the only way we can hope to develop aesthetic sense, love for everything beautiful and a desire to do good things in a human."

The paphos of his speech was expressed in «the slogan of education» of the time - "from child to method" - the belief in truness to the words of Ellen Kay [Kay Ellen - Swedish writer and educator, author of the famous book "The Century of the Child», 1902, editor's comment], who called the 20th century the century of the child, based on the observations made in the field of "mental life of the child» of experimental psychology.

In his thesis, he stressed the following: «In view of the immense importance of aesthetic sense in human life and activity, and taking into account that early childhood experiences are laid in a person much deeper than all the others, you need to introduce art lessons into the

education system .»

"For the purpose of the aesthetic development of children it is necessary to pay attention to the beauty of the surrounding nature and the environment.»

«Paper, coloured pencils, crayons, a piece of linoleum on the wall, paint and clay must be given to a child from the start of his conscious life.»

«The child must be given complete freedom in the choice of subjects and management by adults should be expressed only in a form of an indication of the logical inconsistencies depicted by a child.»

The problem of balance of a child's freedom and a teacher's involvement turned out to be key in discussion and validation of different forms and methods of introducing art to children. Already at that time it was noticed that clay modelling and other constructive activities when started early in child's life were of outstanding importance. S.K. Isakov argued that paper modelling could be the first step in art education when started at the age of 5-6 years. The advantages of modelling and sculpture were also laid out by I.Y.Ginzburg in his report on modelling education in a regular school. "Learning modelling is no more difficult than learning to play or draw", he claimed. "When modelling, an impression of an object is projected by the same sense that produced the same impression – a sense of touch. This is the most real and basic sense. However, in reality in our schools modelling is still very dependent on drawing".

Many participants of the discussion did not agree with Mr. Ginzburg, but the problem was recognized and was resolved in future: the experience of XX century showed that numerous tasks aimed at development of volume and space thinking were successfully completed first in sculpture and only then on paper.

<...> D.L.Luchinskiy stated that history of arts was an essential element of aesthetic education. "The first loud voice in Russia arguing that teaching history of arts was necessary for all educational facilities" - he reminded, - "was heard at the IV Convention of Russian artists. Then, after a comprehensive report by Professor V.N. Pyaseckiyy "On importance of art in everyday life and art education in Russian schools", the resolution was made: "The IV Convention of Russian artists considers art to be one of the key pillars of life in line with religion and science and finds introduction of aesthetic education in Russian schooling system one of the key factors of moral recovery of Russia. <...> and finds it necessary to ask the relevant government authorities to take into consideration the following recommendations:

- 1) To reformed lower schools, introduce graphic descriptions of the best Russian art masterpieces and scenery of major Russian cities by placing permanent posters on the walls;
- 2) To all middle and higher schools, introduce a more or less comprehensive course on world history of arts accompanied with placing of permanent posters on the walls;
- 3) Create a special commission within the Emperor Art Academy that would develop and publish systematic series of wall posters covering history of Russian arts and then world history of arts".

<...> This report was met with opposition from arts experts who thought that art teachers were incompetent and failed to kindle students' interest in art. E.g. A.A. Pavlovskiy (professor of history of arts from Saint-Petersburg) stated the following: "It has to be noted that recent teaching of world history has either been political, or economical, while culture has been almost neglected. Only now culture and arts are slowly becoming to be noticed. Thus, there

are no specialists who could teach history of arts".

A confident declaration by A.T.Fedotov was met with loud applause: "The only man who can explain history of arts in a clear and exciting way is an artist himself".

A.G.Grossman noted that after graduating from school young people are "knowledgeable in multiple areas, can discuss social issues, have read a lot, but still think that the perfect scenery artist is Aivazovsky and the perfect genre artist Belskiy".

As result of the discussion a question of interrelation of school, family and museums was raised. Special attention was paid to foreign museums' experience as an invaluable source of knowledge and experience in aesthetic education. Museums became propagandists of their own collections back in XIX century. Their aesthetic education capabilities increased as result of publishing of popular science books and brochures and paintings' reproductions. In many western societies special foundations were created aimed at arrangement of lectures on aesthetic education, establishment of permanent and moveable museums and exhibitions. By the end of XIX century a society was formed in Berlin to organize excursions for German school students. In 1910 in the USA it was admitted that promotion of arts was the government's responsibility, hence the Union of Arts was established that connected 914 museums, art societies and groups.

Popular science literature on arts in Russia became more and more widespread as result of printed replicas included into some thematic books and brochures for mass reader. Means of arts promotion used in museums were adopted by schools and art publishers. But still the most common way of promoting arts in literature were biographies of renowned artists starting with Giorgio Vasari's "Lives of the Most Excellent Painters,

Sculptors and Architects”.

One of the most competent and comprehensive reports on aesthetics education in schools and at home was made by A.N.Yudin. This report sparked a discussion on how to teach painting in schools. “The old geometric method created a boring and ‘fake’ environment in the classroom, that precluded all imagination, individual creativity or even comprehension of vivid reality”. As result “the youth failed to see and understand beauty, nor could it reflect and embody it...”

The new method was based on the understanding that “uniqueness of man’s desires and abilities should not be repressed, and everyone should have his own view and not rely on stereotypical beliefs about life, truth and beauty”.

“...By intensively observing their surrounding environment children can learn to reflect it. In order to make it easier life drawing and painting classes should be complemented by drawing from memory and on a given topic, free art, sculpture, learning to understanding art objects including visits to museums and galleries”.

“The new method’s approach: colors and light are inseparable from form, and they are the sole basis for every painting’s and every decoration’s development”.

“Painting tours accompanied by a tutor are of great importance in both educational and artistic ways”.
<...> Participants of the discussion suggested concrete steps to improve arts teacher training, educational programs and textbooks. The idea of shift in priorities in arts teacher training became the conceptual basis of the debates: psychological and pedagogical disciplines were to be key determinants of art education. This approach differed significantly from existing art school tradition when failed artist had become teachers out of necessity.
<...> N.V.Lebedeva familiarized other participants with

current condition of arts teacher training system:

«First, regarding Academy of Arts and its pedagogical classes... History of drawing method is ignored despite vast materials available in the Academy... Next, regarding Baron Stiglitz’s Central school of technical drawing... Besides scientific and specialized arts disciplines there is a class on drawing method. Students with sufficient teaching experience at the School’s primary classes receive diplomas allowing to teach arts in lower and secondary schools. Next, regarding the Emperor Stroganov Artistic and industrial school... The school’s curriculum has only art and other educational disciplines. The drawing method is not even mentioned”.

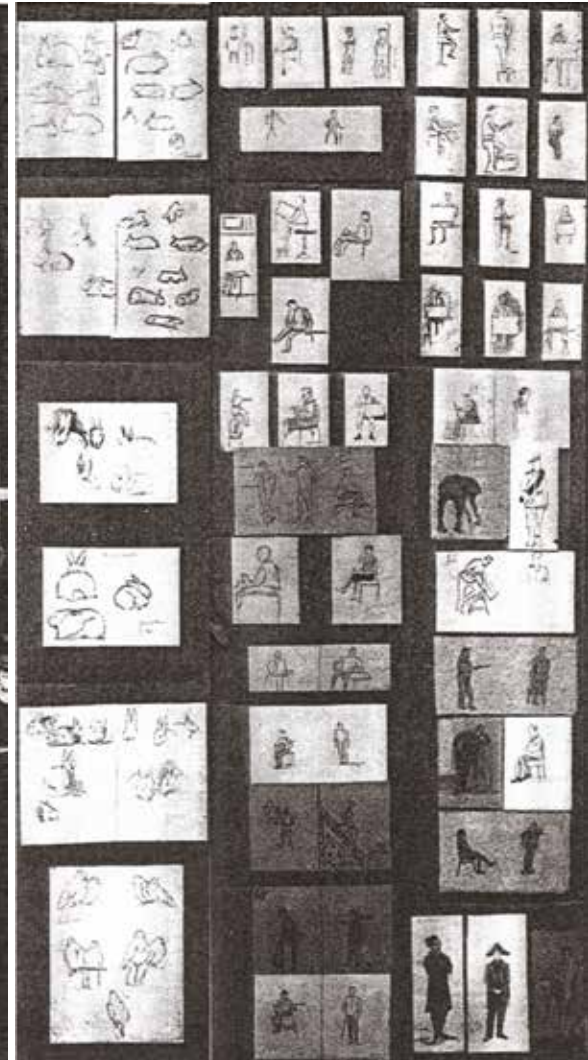
<...> The tradition of students’ works exhibitions at the Academy of Arts has its long history. Art convention at the Academy took place at the time when academic education had been going through a certain crisis.

<...> A.K. Voskresenskiy defending the Academy reminded that “the Academy itself had highlighted the poor condition of the drawing method discipline and decided to make the first step to increasing its significance and rationalizing the teaching process. A request had been sent out across all the regions and schools asking to send students’ works to the Academy in order to study the current method and teaching process condition”.

The key reason for poor arts education condition in most schools was identified as supervision of the teaching process by people not only incompetent but also having very distorted understanding of the goal of such education, i.e. seeing an ability to copy an existing object as a the desired result. The only visible solution to this problem was a creation of a permanent body responsible for arts education supervision, and that was what the Academy had done by organizing a regular competition among different art schools.



Geometrical method of teaching drawing
Models for teaching drawing
Works of pupils on drawing from nature



Natural method of teaching drawing
Models for drawing from nature by a natural method
Drawing from a human figure
Drawing from live animals

Natalia Mikhailova
(1941 – 2004)

1930s. Repressive turning point in aesthetic culture of the USSR

Art schools as the first step in professional education / History of arts education in Russia. Cultural challenges of XX century. Monograph. / FGSEF "Institute for arts education" of Russian academy of education. M.; "Pedagogika", 2002

Article excerpt

Arts education is more dependent than just art on materialistic conditions, cultural traditions, and political structure of the existing society.

Artistic life of 1930s in the USSR was very dynamic. Over the course of this decade forms of ideological and administrative influence on culture and arts evolved rapidly. At this time the fundamental method of "socialist realism" came to stay for many years. The first 5-year plan started in 1928-1933. American and German engineers and architects were invited to help executing the Plan. At the same time in cultural life and industrial creativity Russian artists of different styles continued to play an important role. The believed that communism as the most progressive ideology require the most progressive arts. Art of the first 5-year plan period proclaims a new understanding of arts' connection to nature. The society's purpose was to be expressed in ideological education and reflected in images praising the happiness of socialism being built, images able to "touch both hearts and minds".

Given this take on art's purposes, an idea

became of superior significance in any fine arts work. An idea should have been expressed in any genre and any theme. An artist did not reflect on a concrete object or a man, but on a certain life-asserting symbol.

Method of socialist realism proclaimed by Maxim Gorkiy at the first All-Union convention of writers should have made soviet art seem more traditional and relevant to public. Key demands put forward by communist ideologists in 30s were: art must be ideological and openly demonstrate its relevance to political mottos, art must be active and vicarious, accessible and comprehensible to public, art must reflect reality. By mid-30s these statements changed multiple times and evolved into demands of compulsive reflection of revolutionary and socialist ideals, i.e. idealization of reality. Art establishment was expected to create "socialist classics". As result of this method, soviet avant-garde lost its prominence in soviet art.

Of course, avant-garde with its innovative art forms could not be understood by wide audience and, in fact, was disapproved by many. This allowed 'art officials' to label it as 'anti-national'. Communist critics started to decisively renounce non-objective art, while any demonstration of uncommon artistic form was claimed to be formalist. Articles by O.Beskin "Formalism in painting" and "On disinterest of aesthetic judgement" published in 1933 started a war on formalism. For many artists of 30s for many years involved in revolutionary studies this turned out to be a huge disappointment as they were forced back to 'classic realism' of XIX century that should have been comprehensible to public. Artists were demanded to praise soviet society, construction of the new happy life by communist party and tovarisch Stalin personally. Those who refused to obey these ideological standards and tried to pursue other artistic goals were denied in

access to social and cultural life. Artists continuing their professional quest for new artistic forms were called idealess formalists, 'publically reproached'. The most stubborn defenders of their own views and beliefs could be arrested, sent into exile or executed. Total dictatorship and censorship by communist party, 'public anger and reproach' campaigns and control over art sphere were backed by laws and instructions of the highest governmental bodies.

After publication of CC AUCP(b) directive on April 23, 1932 "On restructuring of literature and art organizations" in certain autonomous and soviet republics, regions and towns artist unions started to be formed. This, MUA was established in 1933. In the same year, All-Russian Academy of Arts in Leningrad was re-created. Artists' unions made it easier to control mind and creative process. In 1930 VKhUTEIN was closed.

Pedagogical system from methods used in VKhUTEMAS and VKhUTEIN, that combined multiple and different scientific and artistic disciplines, gradually evolved into simplistic forms of education aimed mostly at artisan training. By the end of 20s and early 30s it's getting clear that school has its own specific goals not necessarily related to art and creativity. Art students are reduced from being 'inexperienced artists' to artists' apprentices. Workshop-style teaching very reliant on teachers' personality, his creative pursuits, used to be combined with a unified teaching program that was nevertheless very flexible allowing comprehensive development of a creative person.

On VKhUTEIN's basis several art institutes were founded: Institute of arts, sculpture and architecture in Leningrad, and Institute of fine arts and Institute of architecture in Moscow. All-Russian Academy of Arts was re-established in 1933 in order to supervise training of

artists, support creative development of socialist realism principles in theory and practice of multinational soviet artistic culture".

Теплые и холодные



16. БАРАБАН КРАСНОГО ЦВЕТА
СЕРЫЙ РУПОР НА СЕРОВАТО-ЗЕЛЕНОМ
ФОНЕ

still life / nature morte

nature morte

Still life

The Museum of children's drawing in The Federal State Budget Scientific Institution "Institute of Art Education and Cultural Studies of the Russian Academy of Education". The drawing's time span is between 1898 and 1962.

Pictures and scientific consultations were provided by N.N. Fomina, the corresponding member of the Russian Academy of Education, Doctor of Pedagogy, chief of the art laboratory of The Federal State Budget Scientific Institution "Institute of Art Education and Cultural Studies of the Russian Academy of Education".

Photo was provided by Victoria Mayorova

The ideas of the exhibition belong to Tatiana Selivanova and Nikolay Selivanov, the supervisors of the exhibition.

Still life is a creative art genre. Still lifes can be different: decorative, symbolic, philosophical, analytical, abstract, painted in the open air or as part of wall paintings, quodlibet still lifes and other types. The main and the most widespread function of still life however is practice. Still life has been the main didactic tool of art education for several centuries. A set combination of objects or, to be more exact, a combination of form / colour / light / texture lets the artist analyze, correlate, abstract and carry out experiments and thus develop the artistic and plastic qualities of mind and also learn and perfect. Working with still life, development and the artist's

learning however depend completely on the set task. Moreover, tasks differ, so still life can be used for various purposes.

The historical exposition shows the situation in national art education. The small exhibition of the collection of The Museum of children's drawing shows a set of chosen still lifes and didactic materials showing the typology of the tradition favoured by Imperial Academy of Arts that approved the art curricula for the Department of Education and organized exhibitions and contests among students. Beginning in the middle of XIX century all the leading educators and artists have been trying to change this administrative tradition with little luck however. Pavel Petrovich Chistyakov, the most famous Russian art teacher, said ironically about this tradition: "We draw in a naturalistic way and they (Titian and Caravaggio) draw better."

When in 1930s in USSR they set a so-called academic tradition offering students no alternatives, still life in fact turns into an instrument for intellectual and emotional repression of children. The glass plate negatives are a perfect example of the so-called matrix of this didactics. "The approximate year plans for drawing lessons for 1 to 7 form students of general education schools" (1950s – 1960s) were copied from these glass plate negatives. Most tasks are about drawing separate isolated objects, not even still lifes. This totalitarian method of art education in our country can only be referred to as primitive, naturalistic, narrow-minded, rude, anti-aesthetic way, copying patterns, multiple repeating and nonsense.

«...what idea did the teacher follow while forming this or that program? Why did 1-form students have to draw first an orange and then a mill, or a book and then an iron?

сентябрь	искусстве	упражнение в акварели /ослабление цвета/		Рис. С натуры /акв/
октябрь	 4-5 С нат. /акв./		Составление узора для прямоугольной коробочки /акв./ 6-7-8	
ноябрь	9 Беседа об искусстве	Каникулы	 10 С нат.	 11 С нат.
декабрь	 12 С нат.	 13-14 С нат.	 15-16 С нат.	
январь	Каникулы	17-18 Иллюстрирование «Сказки о царе Салтане» /акв./		19 Беседа об искусстве
февраль	 20 С нат.	 21 С нат.	 22 /акв./	 23 /акв./
март	 24-25-26 С нат. /акв./	27 Беседа об искусстве		Каникулы



ЛТ

Предметы для рисования по наблюдению

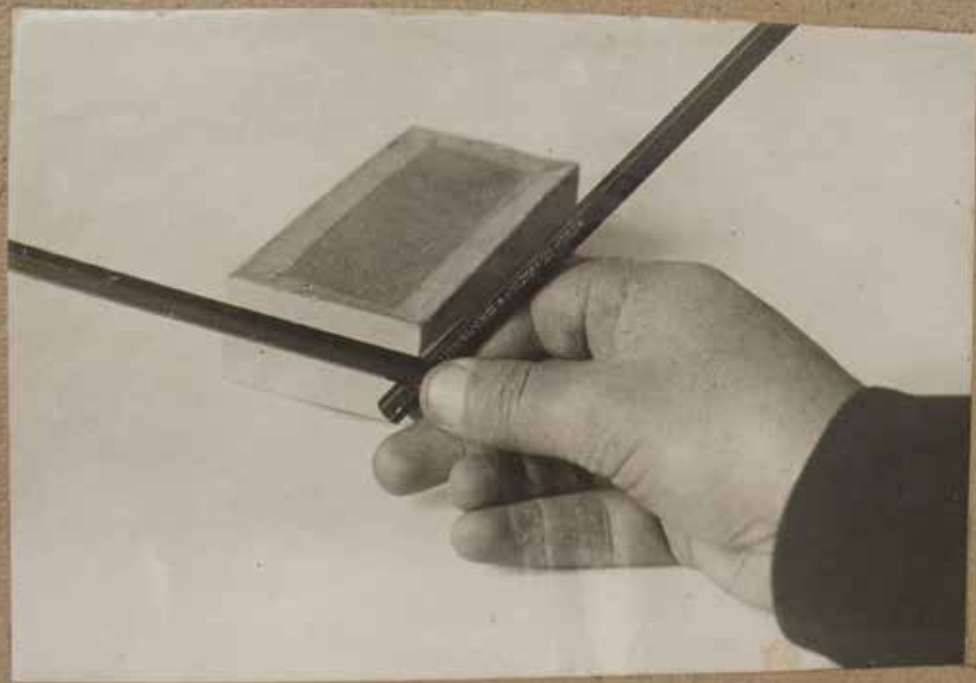


2





19. Бидон серого цвета
светло коричневый фон
бутылка темно зеленого цвета



Показ, как привертывъ уголки лапки



Scherbakov V. A still life with a bulb and a box of matches. March 15, 1941. Moscow. Cardboard, maslo. 15kh18. Collection of Institute of art education.

П р е д ы с т о р и и / Р е м е с л о / н а t u r e m o r t e / м е р т в а я п р и р о д а

There is another puzzling thing in this set of drawings – how does living creativity finds its way under the pressure of such a strict canon, when teachers form creative tasks and not training ones. These are however rare exceptions in the context of “nature morte”.

These students' works from the collection of The Institute of Arts Education of the Russian Academy of Education are also interesting as an example of the mental outlook of that epoch and the reflection of the dominating art tendencies of that time. The teacher with his artistic views has always been the centre of the educating process; all his ideology and creativity are reflected in the works of the students. Though the reflections might be not so obvious, the epoch however is always distinct. Time leaves its trace not only on the yellowish paper, but also in the refined lines of the objects of the 1920s, that remind us of the aesthetics of the Silver Age. Alternatively, it can be the blueprint-like strict lines that is characteristic of constructivism and that we can see in still lifes of “Leningrad school”. Here we can find the soft and complicated colours of Falk and decorativeness of Ekster or the transparency of Fonvizin's water colours. Besides stylistic associations and quotations from the world of art, objects themselves, things that we see in the pictures are important because they carry the spirit of time. Kuznetsov porcelain and bentwood chair that carry the memories of XIX century, the heavy office-style press-paper and inkstand with a wartime dip pen that remind us of 1940s, a meat mincing machine and long-forgotten milk bottles... Only stuffed crow still remains an inevitable attribute of art education in still life stocks.

f e s t i v a l o f c o n t e m p o r a r y a r t e d u c a t i o n



Limorenko Anna, 15. A still life with fishes and pomegranate. 1961. Teacher V. S. Scherbakov. Cardboard, oil. 39,5x52
Collection of Institute of art education.

Колосов 4^е марта
Николаев 7^е апреля.

Егоров А

Егоров Виктор
Трусска Виктор Егоров



Egorov Victor. Still life: shoes, jug, bowl
Beginning of the 1920th. Paper, Italian pencil. 23x35,5
Collection of Institute of art education.



HUnknown author. Violin and case. 1928-29. Moscow, school of K. Marx. Paper, pencil, gouache. 50kh 35
Collection of Institute of art education.

- Children themselves are the most important thing of the future.

They will live.

Boris Yusev

– reforms manifestoes –



Bruno Munari

Art as profession

Bruno Munari (1907 – 1998) is an Italian artist, designer, teacher and theorist. He is a key figure in the Italian culture of the second half of XX century.

(References: Arte come mestiere/ Bruno Munari [translated from Italian by M. Visel]. M.: D.Aronov the publisher. 2014. pp. 18-20.

<...> It's high time to get rid of the myth about the divine artist who creates only masterpieces for the refined society. It's time to understand that as long as art is trying to avoid life problems it is not interesting to anyone. <...> An artist should refuse romanticism and become a normal person rubbing shoulders with other people, aware of modern technologies, materials and methods of labour organization. And to meet the expectations of the people around with the help of the inborn aesthetic feeling.

It is the designer who is to fix the lost contact between art and public, which means live art and live public. Not a picture for a sitting room, but an electric cooking utensil. Art should not be separated from life (as if beauty existed to please eyes and ugliness – to be used). If one created daily life objects as works of art (not only according to an artist's sudden caprice) we would have nothing to hide.

Designers have an important mission to help people get rid of all the prejudice connected with art, of the prejudice of the dogmatic nature that make people think in the same way all their life long and not pay attention to changing of the life which is as fast nowadays as can be!

<...> Design appeared in 1919 when Walter Gropius

founded the Bauhaus School in Weimar. The program of the school read:

We know that one cannot be taught art, only the technical ways of carrying out a creative idea. Art's function used to have a formal importance, which separated it from our daily life; and at the same time art is always part of healthy and honest people's living.

That is why our purpose is to create a new system of education with a new curriculum that will be based on science and technology. This system will lead us to a complete understanding of human needs and to their adequate satisfaction.

Thus we should form a new image of an artist and creator at the same time, who can work with any genre required – not due to his own talent, but because he knows how to meet the requirements of people. <...>. We would like to back up his confidence in his creative ability and to teach him to calmly face new facts in his work, which is free of ready-made formulae.

Since then we've been watching the more and more fastening change of styles in art: abstractionism, Dada, cubism, surrealism, informalism, neo-abstractionism, neo-surrealism, pop art, op art. One genre replaces another and then it starts again from the beginning.

Gropius's words are still up-to-date; the program of this first school of design aimed at creating a new type of artist - an artist that can be useful for the society, that can help the society to get the harmony and get rid of the idea of dividing the world into the "false" material world and the "ideal" world where we can find some sort of moral sanctuary.

When the objects that serve us daily and the surroundings themselves become works of art – then we can agree that we have reached life harmony.

Fabrizio Fiordiponti

The ARTINSIEME Manifest

The ARTINSIEME (insieme, adverb «together»; noun «ensemble»)

Fabrizio Fiordiponti is an Italian musician, teacher, director and theorist.

www.artinsieme.eu

The ArtInsieme can be decoded as 'All the Arts Together' that is shortened to – ALLTHEARTS.

ArtInsieme is a pedagogical project at a crossroads of various forms of traditional arts and cognitive activities (which are considered to be the arts) that presents a school model where teaching is considered to be the Art.

At the ArtInsieme there is no difference between the Art and Learning (scientific forms of the world's depiction – N.S.), they are perceived as phenomena of the same kind in accordance with an ancient group classification of knowledge – the trivium and quadrivium arts (the Seven Free Arts). At ArtInsieme the artistic culture and scientific knowledge both belong to the Arts as there is one universal Knowledge.

The ArtInsieme derives inspiration from pedagogical theories of a French philosopher and sociologist Edgar Morin, which are represented in a formula – 'the well-done head'.

For ArtInsieme the Arts are the realisation of a creative freedom which cannot be constrained to fossilised forms. These fossilised forms belong to the past and prevent experiments, development and research. They 'close minds rather than opening them'

(quoting N.S.). The ArtInsieme believe that each art form is connected to the other via semantic connections and all the arts are related.

It is known that every person's maturity develops in direct proportion to his/her coherent perception abilities and for this reason at the ArtInsieme knowledge is not restricted to one of the arts but develops through change by moving from one art form to the other (for example, from music to painting, poetry, cinema, theatre, from history to biology, sociology, psychology, philosophy, economics, from mathematics to linguistics, etc.) In other cases one art form strengthens postulates of the other by enriching it.

Everything is part of an endless flow of Knowledge that makes the process of learning easier due to its diversity (this idea is fully explained in Howard Gardner's theory of diverse knowledge).

This complex structure lays foundation for formation of flexible and multi-layered ideas and interconnecting thoughts as shown in the work of an American psychologist J.P. Guilford who studied creative abilities.

As per the ArtInsieme's position, the thought is equally inclined to mathematical (scientific) logic and to the creative act, interpretation, planning and improvisation, to inductive and deductive methods. These methods prepare the mind for the existing schemes, and often liberate it in order to create new and more effective ideas.

It is always easier to solve issues if we look at them from different points of view using wide knowledge and various intellectual systems.

The ArtInsieme believes that every Art form has its distinctive nature and cannot exist in isolation from other Art forms.

The ArtInsieme must be and must remain free, never allowing for compromises which change its nature.

On the practical side, to develop such a mindset which is required in our globalised world, the ArtInsieme must accomplish the following:

- to present the Arts as a perception tool as there is nothing more captivating than learning and understanding things around us;
- to unite the Arts and traditional knowledge within an organic structure that turns into the Beautiful (as the Arts must always be) and constitutes the driving force behind many Arts which move along this synthetic path in one direction;
- to stimulate as much as possible the people's interest in the Arts and Culture;
- to make people used to a conscious respect to the rules of the society, to the freedom of speech, which is necessary for development of the Science and the Arts, to civil discussions of these rules, to sympathy towards other people; as well as to support integration and reject intolerance and racism;
- education must pursue charitable rather than commercial goals because the Arts are used to do good and create the beautiful...

The ArtInsieme is not only about the Arts as it may seem from the first part of the term which is currently used in a common etymological sense. The ArtInsieme is a new approach to living based on a new understanding of the Arts.

We do not comprehend why the beautiful perspective of understanding perception was lost and the word 'art' was detached from terms related to specific knowledge (the astronomical arts, mathematical arts, military arts, etc.) And today we use 'cold' terms such as 'discipline' and even worse – 'subject'!

Astronomy, literature, music, painting, mathematics, architecture, economics, cinema, theatre, psychology, sociology, etc. demand research that must incorporate creative potential, interpretation and expression. Additionally, learning is always creative, explicative and expressive.

By using own creative potential, expression and interpretation a subject applies his/her intellect and perception. Mastering every sphere of knowledge without exception requires human creative, expressive and explicative abilities.

Researchers and scientists can be equally called creators along with musicians and artists. In their work they pursue the same goal of research and learning. A scientist searches for the true knowledge and pursues improvement in the same way as an artist does. They both seek to explain the laws of nature, ethics, soul, society and physics... This is why the ArtInsieme believes that every field of knowledge is Art. And consequently, learning is Art. In ancient times categorising the arts to trivium and quadrivium was proven false, but still the 'art' word remained. Nowadays we make fools of ourselves as the Knowledge is universal!

We do not understand why in elementary and secondary school, there is a separation of knowledge and 'disciplines' (mathematics, Italian language, etc.) and an area of 'additional development' (physical education, art education and drawing, music, etc.). And what if there is no personal development in learning mathematics and Italian and what to do if we are not able to obtain education with their help? What is the point? Additionally, what does 'teaching drawing' mean? It means to give children a chance to develop their own perception of the world. But they do not receive it! They draw, paint, cut, etc. The ArtInsieme suggests to include

certain postulates in school teaching that are correct from an etymological point of view: the Linguistic Arts (Is it art to read and write well?), the Mathematical Arts (Is it art to solve problems effectively?), the Music Arts, the Technical Arts, the Art of Economics, the Art of Expression (primarily, drawing), etc.

The ArtInsieme pursues the universal Knowledge and the universal Arts. We believe that this step is crucial for human development towards the good. Obviously, we believe that current problems must be researched by various disciplines – or artistic perspectives as per the ArtInsieme. In this way an economical issue cannot be solved only at the level of the economics. It must be researched from perspectives of various spheres of knowledge such as sociological, psychological, legal, etc. And the same can be said about any other problems of the humanity. The current split of culture into sectors and professional specialisations as well as existing forms of knowledge are presented as if all the thoughts are strictly structured. This way thought found itself poorly adapted to perception of cross-disciplinary connections.

Due to specialisation human consciousness developed through detalisation of knowledge, but intellect nurtured this way remains a microscopic sector in a field of wider knowledge. Such specialisation brought significant results in very few cultural spheres and at the same time resulted in total ignorance in others.

This gives grounds to believe that phenomena are judged by preconceptions and prejudices, rather than real understanding of events obtained through detailed examination.

Speaking scientifically we activate only those neuron connections of memory which belong to the sphere of scientific explanation, when other neuron connections remain untouched.

A hyper specialised person has general perceptions from various fields of knowledge that are usually false as they are partially or entirely disconnected from his own competence and are not backed up by any scientific knowledge.

Following this pattern a title 'doctor' awarded at university is considered by the society as a guarantee of intellect and scientific background. We believe that a degree in one field of knowledge signifies ignorance in others. But such condition depends on a scientist's will to develop his knowledge and fill the gaps in other fields. A practical person who acts this way is obviously more productive and effective in his work.

We must remember that a small part of human intellectual potential is actually developed. Due to this a person cannot find the solution for the overall life issue of finding happiness and harmony which has preoccupied the humanity since its inception. One person cannot overcome this issue but if we come together we stand a chance.

If it was only possible to bring together people of various kinds of intellect who managed to overcome prejudice towards the knowledge outside their competence!

But unfortunately, prejudice is evil to humanity and people has never managed to free from it. By subliming one intellect over the over prejudice have always created injustice, destroyed people's freedom and acted on behalf of force and authority.

Prejudice is the highest form of stupidity as it prevents open problem solving which leads to constructive dialogue aimed at solving issues of any difficulty. We witness deep historical roots of contemporary contradictions between schools' intentions and real social development. While schools train citizens based

on constitutional norms that turn to education to develop polite and smart people, the society's goals are entirely different.

Schools seek unification of knowledge while society divides knowledge into many specialties.

Schools seek creation of multicultural society while society is incapable to realise it in practice.

Schools seek justice while society is incapable to secure it.

Schools must award good character while society very rarely acknowledges true values.

Schools want equal rights while society presumes differences.

Schools thinks about the future while society tries to fix the damage made by the past.

So what do we have as a result?

Current schools take form of a formless synthesis between 'what must be and is not' and 'what had been and currently isn't'.

It is a huge issue that we must solve as soon as possible if we want to take the situation under control.

At the ArtInsieme we would like to offer a new way of the arts creation which will add definition of the Arts and not change it.

We are convinced that the Arts involve a cycle of thought much wider than it is normally believed:

- The Arts that seek to unite rather than separate.
- The Arts that seek to be free.
- The Arts that offer real solutions for solving problems of contemporary men.
- The Arts that seek a dialogue.

The etymological core of the issue is in the Arts being an educational activity while any non-educational act is not real art, but artism (and is artificial – N.S.)! And if we really think so, how much contemporary art do

we have to discard?

Education derived from the Latin «educere» (condurre fuori, meaning «taking out»). An Italian dictionary offers the following sense of education: 'By using various disciplines develop good intentions of heart and mind, and fight against bad intentions to soften person's defects and bad temper'.

We hope that the ArtInsieme model will be done justice and will be carefully studied and that it will help to establish respect towards the clarity of thought.

And isn't it the real purpose of the Arts?

Boris Yusov

On the arts synergy in the development of children at integrated lessons

(fragments)

Boris Petrovich Yusov (1934 – 2003) is a corresponding member of the Russian Academy of Education, Doctor of Pedagogy and Professor.

<...> Artistic education has been stopped by a circle of unsolvable problems. Where can we find time for a more broad study of arts while the subject is limited by the regular school curriculum? How can we include into the school curriculum studying of the arts which are left beyond Literature, Art and Music as school subjects but are an essential part of the artistic life of the society (theatre, cinema, video, poetry, design, architecture, folk art, audio visual technical complex, computer graphics, laser technologies and space synthesis of form, sound and colour)? Where can we find a multiskilled teacher and how many art universities should he graduate from to back up his historical and philological education? Should he maybe broaden his outlook in the sphere of geography, archeology and ethnography instead? Can we teach different arts as a whole monolithic object in order to save time?

We can see different views on this problem as nations are different as well as school conditions, personalities of teachers and students, the frequency of centres of modern and ancient art in the surroundings of

schools and the artistic qualification of school workers can also be different. However the essence of art as well as the principles of its interpretation should have the same root – the only Truth which we are destined to face everywhere.

<...> Only three or four decades ago, or let it even be one century ago – which is only a short instant to compare with thousands of years – a lot of people didn't even have an idea of such forms of art as cinema, radio, television, laser and holographic optics, stereo sound and colour vision, which can be transmitted anywhere no matter the distance. The possibilities and the ways of so-called "old" arts such as architecture, music, painting, theatre, instrumental music performance, books and printing have changed so much that today it has turned into a completely "new" art unfamiliar even to people of the late XIX century. Science (especially in the spheres related to human genetics and childhood) has created new separate branches that have created their own systems like pedagogy, psychology, pediatrics, physiology, nuclear physics, genetics, embryology, ethnography, anthropology, archeology, statistics, bionics, ecology, geography and physics of the Earth.

The technical options of illumination engineering, the invention of the bulb, the automobile, the plane, the radio, the telephone, the television, the laser, recording and reproducing of sound, colour, graphic symbols and texts, atmospheric jets and space rockets, geological remote sensing, spectrography, crystallography and materials science, cryogenic superconducting computing technologies have changed the image of science, improved the level of researching and produced the fields of science which have been considered impossible earlier.

The interrelationship between the spheres of thought, knowledge and art has changed fundamentally.

It may sound naïve to think that arts pedagogy research and development may continue around lead pencil, colours crashed in a mortar and harpsichord meant “to brighten the life” of aristocratic court pastime and exciting the refined feelings in ladies and gentlemen communicating against the ignorance of the plain folks fit only to serve. It’s high time to understand that great prosperity of mind and technologies claims great care of the spiritual side of life and thorough analysis of things in progress and their grade of progress and of things remaining in decline despite the seeming prosperity.

The simple idea of the synthesis of culture as a whole thing including arts, natural science and practical technologies claims imagination and at least some elementary forecasting (even in producing some everyday products and food). It means that in a situation when one part of the human existence grew tremendously and reached great progress other parts would move on in the same way. That’s why this movement should be planned and it should also be done on the level of educating systems raising the sources of human personality and bringing up the possibility to perceive new things.

We are not going to discuss the new, but “we’ll think about the General Good” according to Supermundane Wisdom (Supermundane), because it’s common knowledge that the new is something forgotten before or yet unthought-of. Arts pedagogy of today needs three things. The first one is to reach the level of modern synthesis of thought and knowledge. The second is to analyze from the current position the interrelationship between the eternal elements of human culture (like thought, knowledge and work – at least in the sphere of art) in the past epochs of human wisdom. And the third thing is to plan the ways of moving towards the future which is to help children get rid of the waste of the past in

the modern state of culture and art.

<...> Children themselves are the most important thing of the future. They will live. They will take our place in the living space. They will do things which we can only have a slight idea of and other things which we can’t even imagine. Today 95% of art that we show children is the art of the past. We show them a little of modern art or of the art of our close predecessors and don’t give the young any idea of the art of the future – what dancing will be like in some twenty years, what songs will be sung, what clothes people will wear, what cities will be like and how the language will change. We do not explore the sphere of fantasy, dreams and future at the lesson but maybe it should become the main tendency of education. This is the culture of imagination which the present life also depends on.

Modern philosophers and education authorities like V.V.Davydov and E.V.Ilyenkov insisted and do insist that imagination has practical sense in our intentions too. In artistic education we are stuck in the idea of a product of creativity and on the category of creativity in general. A huge amount of mental energy, lots of publications and dozens of years of scientific and methodological traditions have been dedicated to it (Western countries saw the maximum excitement for creativity in 1960s and the Soviet Union – in 1970s). Now it’s all over because it never went beyond some common phrases repeated from book to book.

The category of creativity is the formal, practical side of art and its resourceful side. There is an artist and there is a product. Nobody will believe if one expresses the wish to create a masterpiece. The field of practical creativity or applied imagination set three sorts of problems for an art educator (The term refers to the

book Applied Imagination: Principles and Procedures of Creative Problem Solving by Alex Osborne, the inventor of the brainstorm technique and one of the pioneers on the wave of interest for creativity in western countries). The first problem was showing children a number of craft techniques to repeat the existing tradition and meet the expectations of public. Quite a number of craftsmen are needed to paint beautiful walls, to perform in orchestras and at weddings, to make performances based on book plays, to create illustrations in fiction and non-fiction books. The second problem was being solved at the same time - to pick talented people out of the mass of craftsmen, though up to nowadays nobody knows the way it is done – whether one can be born talented or the talent can be grown just like cabbage or, to be more sophisticated, a crystal of diamond. They say that the destiny of a country depends on the number of talented people found in it. That’s why people study art of the past: to understand why this work of art is considered a world masterpiece and what the author did to reach this. And here we are with the third problem and its solution – which is raising people who can understand and explain art – fine arts experts. These three problems make the essence of the modern school: skills, talent and interpretation of arts. They are based on the resourceful side of art, on creativity which is understood as practice, experience, craft and product.

All the genius people of all the centuries and of different movements (even opposing ones) if asked about the most important quality of an artist would say one and the same thing. Fantasy. In other words – this implies creative imagination or a dream. While modern psychology can say very little about the category of creativity it can say almost nothing about creative imagination, even when imagination is discussed as an

inward trait of a person.

<...> It was noticed long ago and is now obvious that, for example, poetry is music and rhythm, and reading poetry or a simple talk is always accompanied by movements of the speaker, his mimics and gestures because it would be difficult to even try to speak without mimics. The attention and the glance go inside. The eyelids are going up and down. Or, let’s take the theatre: an actor moves in the space of the stage, sits down and gets up. And we see the same things in dancing. Architecture is compared with frozen music or frozen dance due to changing of the altitude and amplitude performance of the sound in time and space. Just have a look at the director’s and orchestra musicians’ and the choir singers’ mimics and movements.

Sounds of a particular vibration and strength cause a flash of light in a crystal of a particular character. Aroma qualities of a substance are closely connected with the architectonics and space characteristics of molecules. If we tried to trace the congeniality of physical materials in art and tried to explain it in the language of art we would need some regulation of these settings. If we can’t say that one sort of art is more important than another then we can speak of analogies of plastic qualities of their languages that are expressed or reflected by conscience.

Our hypothesis of polyphonic imagination is based on the analogies of settings and common qualities of the languages of art. If a student goes up the stairs of systematic education in many spheres of arts, or learns to diversify his soul response (taking into consideration the vibrations of the soul which are getting more and more complicated) and – dealing with art – reaches the needed resonance – then he will master polyphonic imagination and reaches some level of poliartistic development.

While listening to music, for example, it’s very

important to see images in it or to distinguish its colours, or detect some structures or movements rising in space or developing in time or maybe smell some aroma. This may be the complication of experiencing art and transposing its images to the tragedy of the world around us, its natural phenomena, historical events, ethic, relationships and images of people.

An important question arises. Which art should become the basement of such a polyphonic revealing of a personality? Leo Tolstoy considered music the most important art, while Alexander Pushkin chose poetry and Friedrich Schiller – drama. To our mind this can be done in the context of any artistic work. Any sort of art creates in itself possibilities for polyphonic revealing in movements, gestures, sounds, colours and space dimensions, though its language can be characterized as submitting to laws which are mostly based on particular orders of traits of character and habits of a child that are change while the child is growing. There are periods of childhood when a child learns to speak – the classical period from two to five described by the Russian writer Korney Chukovsky in the book with the same name. In his work Imagination and creativity in childhood the psychologist L.S.Vygotsky defines several periods of dominating of this or that sort of art. Small children sculpture, draw, colour and glue parts of something with pleasure, but this period ends. According to L.S.Vygotsky teenage is the period of poetry because as the psychologist D.B.Elkonin concluded this is the time when the spheres of personal private life are developed. Everything interlinks: art, physical development and the psychological keynotes of the age.

One certainly can take the child of 3-5 years to a music school and then to the conservatory or to hand the child over to ballet teachers after the fourth form or to an art school despite the psychological

data and the inferiority of one-sided development (according to a French psychologist Henri Wallon). But isn't it the same child that reads books, goes to the cinema and picture galleries and answers at literature and geography lessons? A.N.Leontyev, N.S.Leytes and many other psychologists agree with the existing of great mathematical skills in children who – at 5-7 years old – manage to solve mathematical problems which only students of the final years of university cope with. However these psychologists wonder: Isn't there something childish that "colours their whole being"? Artistic and esthetic principles of conscious activity are certainly meant here.

We can develop polyphonic imagination to some extent at lessons by means of the language of one sort of art, but will that not be violating the nature of conscience the numerous aspects of which will certainly break the isolation of this sort of art? Why don't we use all the numerous tools of artistic forms, train and make the creative imagination more flexible at all sorts of art lessons? This will develop the children's creative skills in the same way as practicing fundamental art crafts.

<...> Long time ago at the dawn of the Soviet school of psychology P.P.Blonskiy defined the idea of a multilateral esthetic development of a child. A.V.Bakushinskiy developed the same idea based on fine arts. They had fierce opponents though. For example B.V. Asafyev, one of the founders of music pedagogy was convinced that combining music with other sorts of art at the lessons is just wasting time and distracting children from the unique language of music. We would treat it as a historical disagreement just like Leo Tolstoy denied art in Shakespeare's works. We suppose that synthetic and synergic models of art development will form the

future, but they should be based not on the professional programs of art studying but on a broad culturological basis. Art experience should also be cared of by the teacher and should be introduced into the contents and sequence of classes.

<...> Another methodological and practical problem arises from an unexpected side. The greatest hopes of theorists of artistic education in the USA were based on the fact described by H.Read in Great Britain. He claimed that art is the birthplace of creative traits of a person which in middle and high school are transposed to the lessons of science and that all school education should be recreated according to the methods applied at art lessons. The representatives of mathematical subjects and scientific disciplines as well as representatives of the highest level of technical education authorities grabbed at the idea with enthusiasm. A large number of courses and programs on the development of creative skills appeared very soon. However having taken the initiative from art subjects they ignored art lessons as before and tried to develop creativity on the techno-scientific basis. Thus art went “down” to elementary school and to classes for retarded children.

We didn’t have such episode in our history. However exploring the problems of creating integrated lessons of art we face pressure coming from our colleagues teaching art according to a specific professional arts methodology. Yet they also appeal to poetry and music works and make colourful performances and dancing of children in traditional national costumes at the lessons of art. Literature, theatre, film making and perceiving music and art are also linked in a traditional way. There is nothing to be surprised by. “Why do we need new integrated programs? – they ask, – We do combine

various forms of art at the lesson, too”.

The problem of general teaching of art is solved by means of the course of World Art which is recommended for the eldest school students and pedagogical universities to compensate for the lack of artistic knowledge among the seniors. Esthetics and World art are also taught even at technical educational institutions and colleges. However let’s have a closer look at the programs of World Art Course and the methods of teaching it. It’s the same course for art experts. It’s based on the commentaries of aestheticians and art experts of the XVIII – XX centuries and represents a shortened course of esthetics and art critic of European Art. The course is illustrated by magnificent works of literature, music, painting and other forms of art as a sum of the world’s masterpieces in art. This course is informative and summing up and it’s not developing anything. It’s not fit for small children and is hardly fit for middle school when children can’t sum up their knowledge in history and geography yet and the general principles of thinking haven’t developed yet. And the whole world is not limited to Europe though some teachers broaden the program by adding some materials on the national and folk culture, on the ancient sources and links with other peoples. This means purely information and talking about art. No practical knowledge is observed.

<...> The original messages that were laid into the basement of poliartistic education systematization were the following ones:

The imaginative nature of art

Art reflects the world around us and the thoughts of a person about it in a form of an artistic image and not

in the form of terms and facts distinguished by means of the above mentioned terms that name the facts and attach them to different groups.

Imagination

The imaginative nature of art causes the importance of imagining, the main process in artistic work. This is the key difference between the poliarthistic integrated approach and the professional academic one, characterized by special attention to knowledge of facts of the art of the past.

Creativity

Imagination is the vector of the future, striving for the new while creativity is the discovery of the new and its own expression in a new form by every child. Creativity implies sort of a step into the unknown in the form of a thought or some creative activity. Unlike repeating and memorizing of the existing things creativity implies creating an image (according to V.P.Zinchenko) that lets us look at the world from a different viewpoint, from a different side, to move in comparison with what there used to be and to add a new image and order to the existing things.

Spiritual exaltation

All the thoughts and activities of a person give food to imagination as a general process; and food differs.

It's common knowledge that imagination should get dignified spiritual food. What is spirituality, however? This has been a frequent word nowadays, but no one has

revealed its pedagogical use. We'll try to discuss it.

Spirituality is the ideal plan of action, it's altruistic, gentle (not rough) and noble (not down-to-earth). A spiritual thing is about everyone and it's not particular. Acting according to one's spirit one acts not as a professional, but reveals the whole personality, without covers, on one's own large scale. The spirit doesn't mean being passive, impartial or reserved. It implies action and active creativity for the common good. Altruism bears fearlessness, generosity and impulse. A spiritual action is characterized by the happiness to do good, and also by freedom, independence and individuality. The latter implies the idea of creating by means of one's own resources, without stealing others' ideas, because it's one's own impact based on what one can give out of his own resources and what one can do with one's own hands. That means, spirituality is creativity, a step to the new, to a dream. And, finally, spirit means thought, conscious, sensibility, wisdom with no mysticism or sentimentality. These are the characteristics of spirituality and these are the qualities to bring up.

<...> Humanitarian synthesis

Humanitarian synthesis is a way to balance the educational system and artistic development in particular. Art can't but rub shoulders with history, geography, anthropology, ethnography, culturology, ecology and astronomy – and these are only the nearest subjects. The following components that are connected in their cycles and form a circle in this row of subjects are a rich source for artistic curricula.

7. Space sphere (Astrosphere)
6. Ergosphere (the sphere of spirit) / Creatosphere (the

- sphere of creativity)
- 5. Artosphere (artistic creativity)
- 4. Technosphere (technical creativity)
- 3. Anthroposphere (noosphere, the anthropogenic component of the universe)
- 2. Biosphere (the nature aspect, life)
 - Animals
 - Plants
- 1. Geosphere (geology and climate)

The first level (from bottom to top) is dedicated to inanimate nature, like mountains, valleys, deserts, rivers, oceans, tropics, and the cold of the North. It's the sphere of practical science and it's a source of natural science knowledge, classification of notions, calculations and dimensions, formulae and mechanical systems. However it's also a source of esthetic values of the mountains, seas, plains, metals, gold and crystals of precious and semi-precious gems. Art itself is part of Nature, the wind blowing, its sounds, colours, movement, highlands and lowlands, thunders and flashes of lightning, tornados, storms and peacefulness. According to L.N.Gumilyov it's a vast landscape. The landscape's animals and plants form its organic part and its value for art needs no comments. Art is based on the whole sum of scientific vision of the natural surroundings of people and on live examination. But humans are the first conscious level of Nature and they form a particular sphere of phenomena: historical context, the speedy development of which surpasses natural history by far.

These four layers – the Earth's geological cover, plants, animals and people form the lowest layer of crude material processes. L.N.Gumilyov saw the equality of the processes of ethnos forming and the laws of natural sciences, as well as V.I.Vernadsky thought of noosphere

which according to his definition doesn't leave the Earth.

The upper three components of the list, beginning with creatosphere claim particular treatment. This isn't only the spiritual side of life but it's also the sphere of spiritual initiative. A spiritually oriented person creates great technical devices and processes revealing the technology of the natural world and creates natural sciences – the technical layer that speeds the irreversible changes of Nature and human ethnic groups, their moving around the world, growing and declining.

The balance between technical and artistic creativity as well as art and systems of science and categories claims special attention in our context. Both the spheres are a product of human creativity and are harmony with each other and the natural way of history. However harmony doesn't exclude hierarchy, to be more exact, hierarchy is sort of harmony. The reader should pay attention to the fact that Artosphere (artistic creativity) in our classification is placed higher than Technosphere (technical creativity).

The balance of art and science, artistic and category thought, notions and images is an eternal problem. Opinions differed from century to century. Lots of great thinkers turned to art from science. Leonardo da Vinci combined both. M.V.Lomonosov wrote odes and even founded a whole industry of mosaic art in Russia. Unlike them Goethe turned to science from art and became famous as the author of the original Theory of colours, the scientific system of colour models of the world. If we go deeper into the past we'll find that the first theorist of European music was the mathematician Pythagoras. And in Middle Ages music was taught at faculties of mathematics as the theory of harmony (Harmonics in the system of quadrivium. – N.S.).

Art sometimes had the role of mere portrait: to define this or that thing of the world around. Art, however, can create images, according to V.P.Zinchenko. An architect creates buildings that have never been created before this one and this new building being material forms the new dimension of the universe. To some extent images created by other forms of art form the same reality as the products of technical thought.

Spatial dimensions, vibrations and the rhythm of proportions form the base of science and art. We can also speak about creative transformation of the world through a creative idea. Like harmony art shares with science common laws of nature, but with a particular anticipating however which accounts for the higher position of artistic creativity in the hierarchy. When the term composition entered the sphere of up-to-date scientific discoveries of natural laws – (in crystallography, acoustics, spectrography, in the structure and the linear characteristic of space) to which science of the first level of importance (like cosmonautics, molecular biology, structural chemistry and metal technology) turned to it came out that laws of composition of spatial structures were experimentally discovered centuries ago and have been used in architecture and painting.

This anticipating character of artistic and imaginative experience (if compared with science) lets us speak about setting of the problem of humanitarian synthesis of natural sciences and technology and artistic cultures in school education. Policonceptual structure of image-forming (or image transforming or retransforming) is at the same time a system of forming creative abilities (the same as in science) of developing so-called intuition. Intuition means an ephemeral quality of mind about which nobody can say anything more consistent than some mystical catch phrases and which

now can be presented in the school educational system in a more pedagogically clear form.

<...> The poliartistic approach, integration, the synthesis of creative influence or the integrated understanding of this form of art and integrated teaching of it is a fundamentally new level of working with children. To simply back up the information by illustrations and examples from other spheres is not enough here.

Integration is the revealing of inner congeniality of various artistic expressions and the transposing, transforming of the artistic form into a new artistic modality – coming from colours to sounds, from sounds to space and from space to the dimension of a poetical phrase.

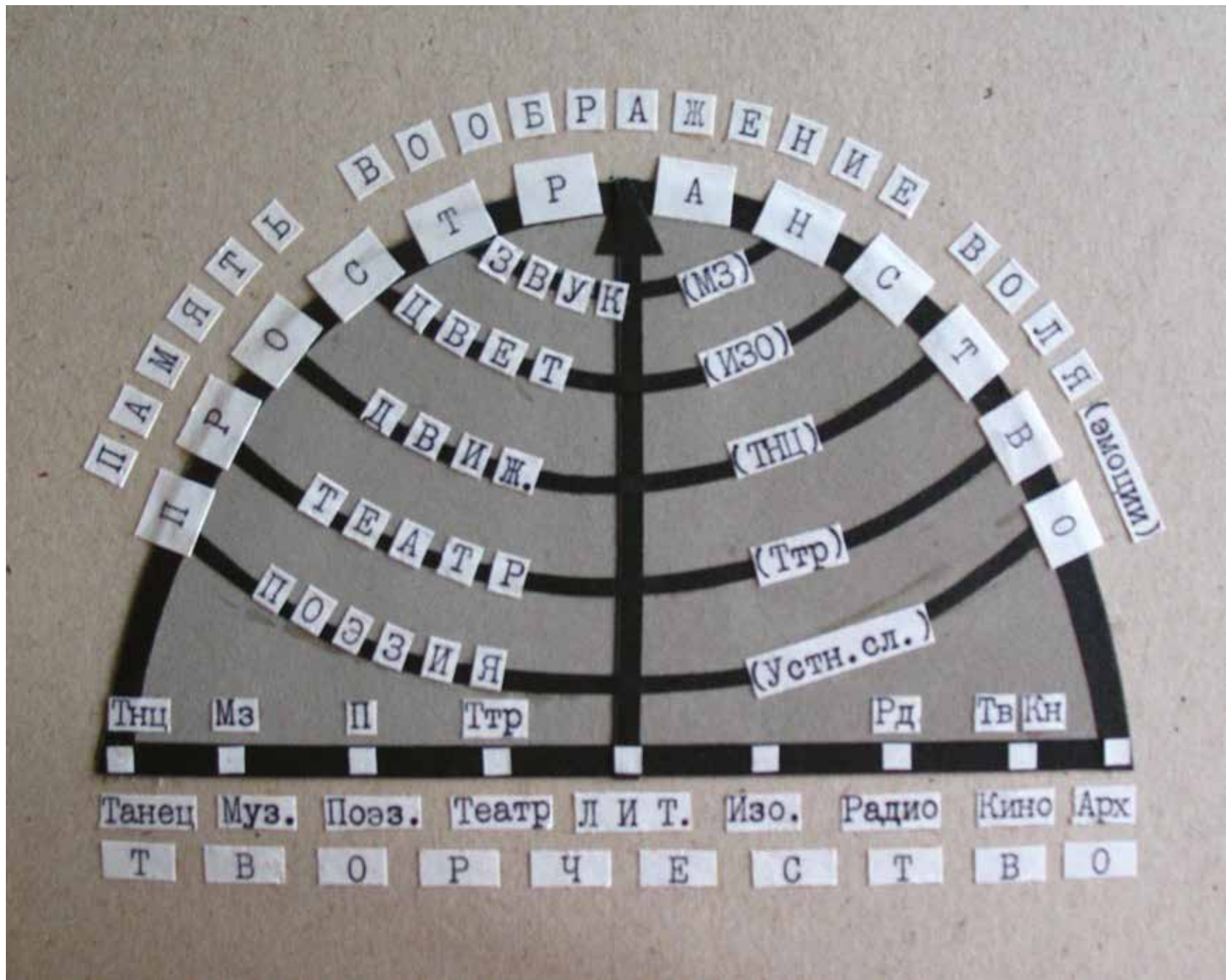
<...> Modern school students as well as teachers don't know that in ancient Semitic languages (Sumerian, Egyptian, Aramaic and Hebrew) every letter implied a colour and a number besides having a written sign and sound. This no longer exists in modern writing and printed texts. However relatively not long ago handwritten books and texts were created according to this rule. Maybe ancient texts could express not only the contents but also colourful pictures, numeral proportions and proportions of a form. We can hear the echoes of it in legends. Buddha offered his students a simple object and suggested that they should describe it using only three words or on at least one hundred pages of written text.

<...> Art is a form, a physical form, the geology of any artistic work which grows into architecture, architectonics of spatial volumes that symbolize the stability of a thing, like the Pyramids of Egypt, Roman thermae and arcs. However it's not the Parthenon (or the like) where we as

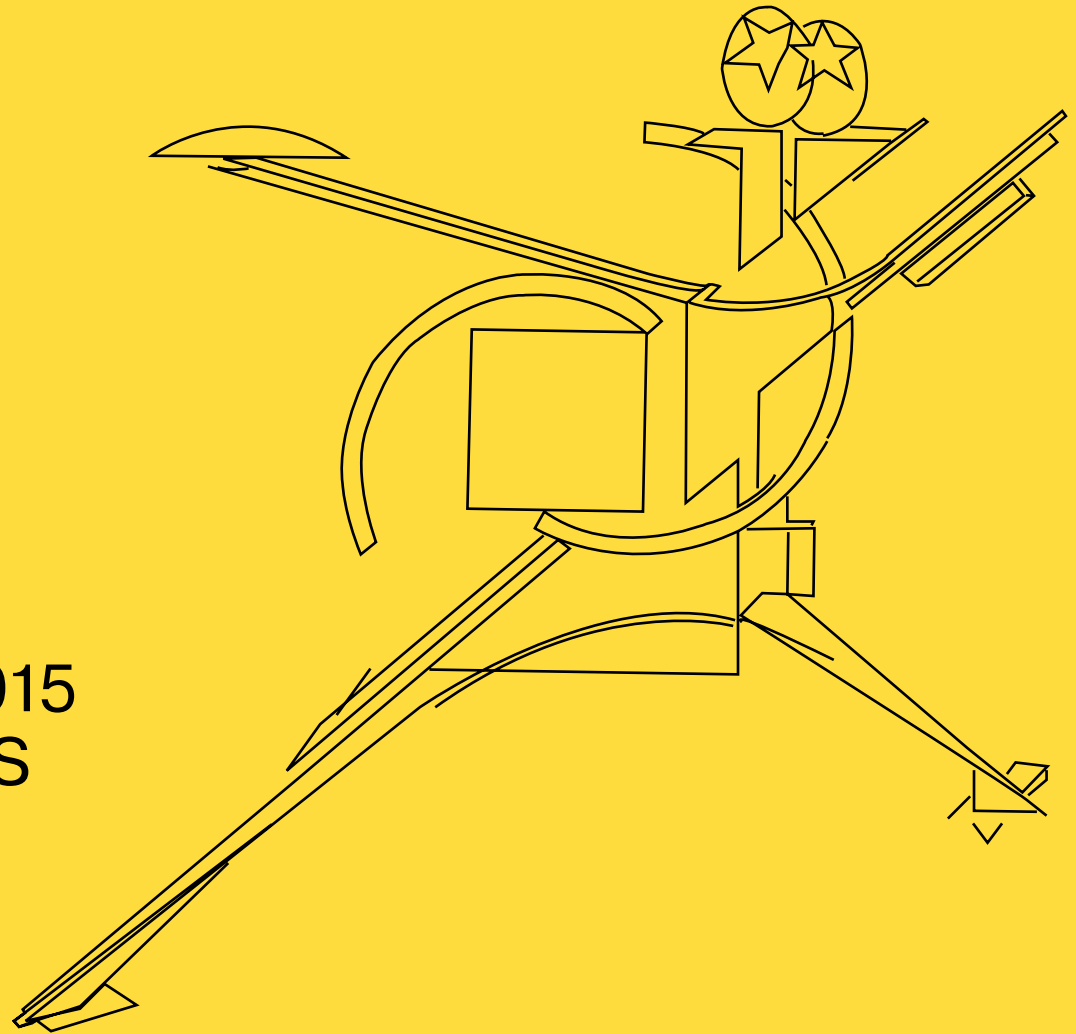
a rule see the division and structure of the social sphere, but the chaotic Greek and Roman settlements. In the same way we can say that Soviet architecture is not about Zholtovskiy and Shchusev, but Magnitogorsk and Komsomolsk-on-Amur, and he who knows the original face of these cities has the idea of how image-less they used to look. Art and architecture are as two-faced and deceitful as the social moral of an epoch. However artists with a strong sense of human perspective create works that are not only symbols of an epoch, but also a milestone for the following generations on the way to the future. It's not a rare situation that a symbol appears against the background of decay and dirt, like Andrei Rublev's icons or like Chinese pagodas. Step by step new signs attach to this symbol and appears beauty of the size of St. Petersburg – as a symbol of renewal and social perspective, like Bach's or Mozart's music.

<...> This is the core of what we have to say. Let's make a short list of our main principles. They are unlimited human perspectives, imagination, fantasy, dream, vector of the future, ideals, heroism, deeds, revealing of powers and exaltation of a person, spiritual enrichment, the joy of aspiration, broadening and refining feelings, live art, developing children's creative powers in different forms of art, collectiveness, eternal human values, respect for national culture, language, beauty and national history: who knows, maybe our motherland is destined to play an important role in the history of humanity.

**the ideal plan of action
/ about everyone and
not particular / action
and active creativity
for the common good /
altruism / fearlessness /
generosity / happiness /
freedom / independence
/ individuality / one's own
impact / a step to the
new, to a dream / thought
/ conscious / sensibility/
wisdom with no mysticism
or sentimentality**



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The Sally Stuudio
Tallinn, Estonia
Established: 1991
Students' Age: 3 – 19 years old
The founder and director - Annely Köster

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The role of the arts in society changes and we are not able to see it as a purely ritual or aesthetical. Additionally, the theme of a good taste is not topical anymore even at the level of governmental educational programmes.

The arts are related to various aspects of life, the arts makes invisible meaningful, raises questions and sometimes offers answers.

The arts play with social and natural sciences, not to mention the humanities; they shift borders between various aspects and create merging zones.

The arts operate as a multidisciplinary gluing substance and a driving force that unexpectedly unites disparate elements and creates a common meta-space.

The arts stimulate us to think, discuss and, most importantly, make a step outside our comfort zone.

Annely Köster

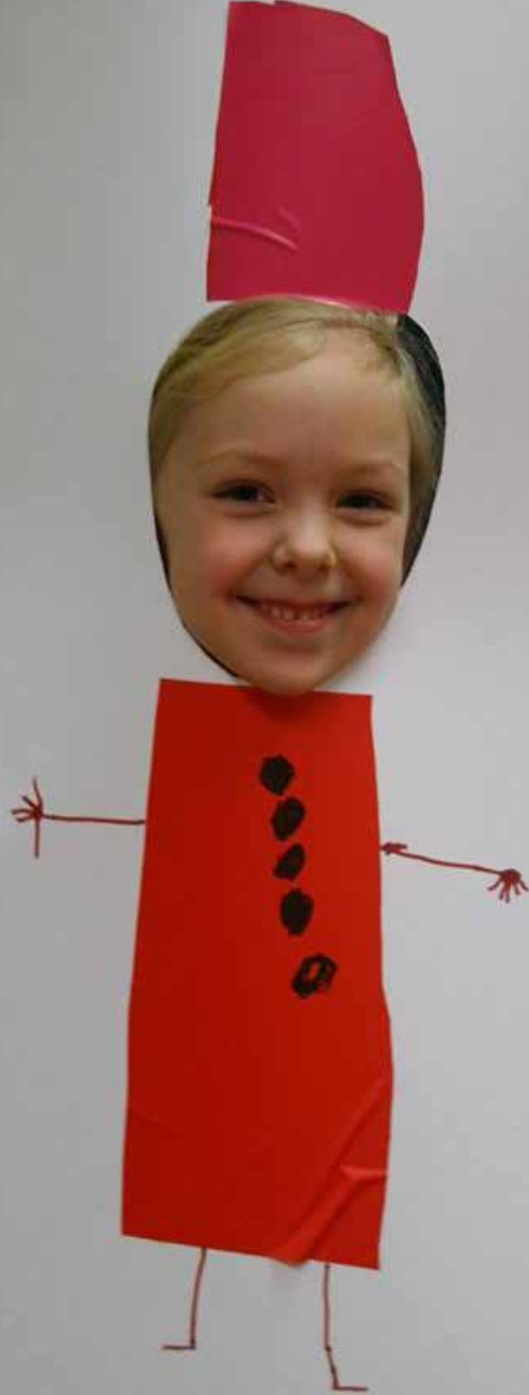
The founder and director of the Eksperimenta! International Youth Triennale of Contemporary Art, a professor, art education innovator, researcher.

In 2011-2014 Annely led a programme for teachers of artistic disciplines at the Estonian Academy of Arts. In 2009-2011 she led a team of art specialists as part of the Estonian Education Planning Project.

In 2005 she curated the National Year of Culture, in 2005-2013 Annely published a guide on Estonian art galleries "Art this Week", and in 1996-2002 she founded and led the Learning Department at the Estonian Art Museum.

In 1991 she founded the Sally Art Stuudio, which she presently heads.

f e s t i v a l o f c o n t e m p o r a r y a r t e d u c a t i o n



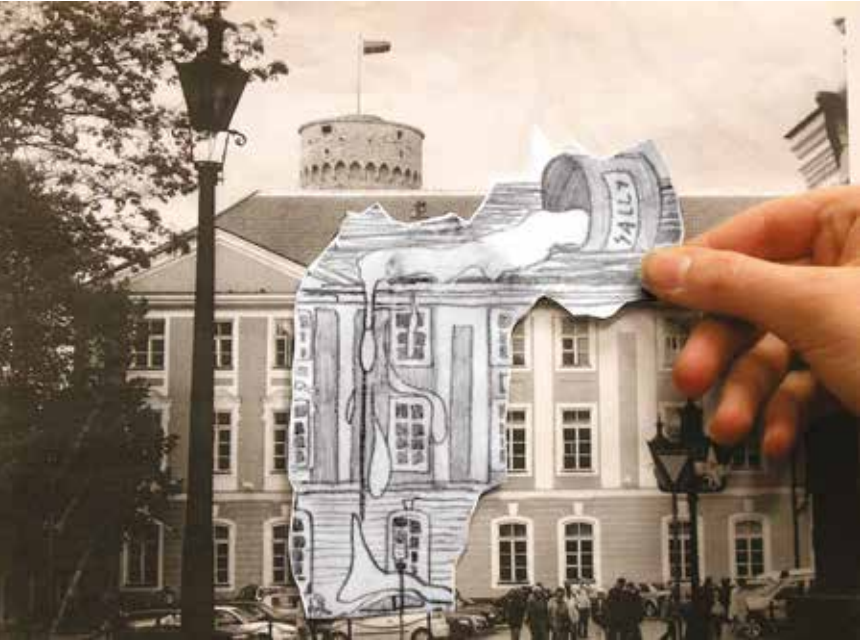
The Sally Stuudio — is a charity organisation in Tallinn, Estonian capital. It is dedicated to two key directions - an art school and the Centre for Art Knowledge. The Sally Stuudio was established in 1991 when Estonia regained independence. It was named after a friendly Dutch dog Sally (1991-2002), who continues its life at the school's emblem.

The Sally Stuudio's mission is to develop understanding of the arts and to establish its status in the society. To achieve this goal we seek to nourish people's aspiration for creativity and their interest in culture, as well as to provide opportunities to gain deep knowledge of the arts, to study and to create it. The Centre for Art Knowledge aims to widen the arts sphere, to bring it closer to people and raise art awareness in the Estonian society. The Sally Art Stuudio develops abilities to think independently, creatively and critically, as well as to express thoughts verbally and materialistically using the contemporary art means. To achieve this goal we united methods of traditional and contemporary arts and emphasised themes topical for our society and environment.

The Sally Art Stuudio organises classes for children and teenagers, informal educational courses for adults and advanced training courses for teachers and school workers. Our regular classes are attended by 200 students of 3-19 years old. Our adult courses add 400 people to the number.

Our main criteria is to be informative, creative and thoughtful. The Sally Stuudio's projects are highly praised for shifting borders between the arts and everyday life, between children's artworks and professional artists' creations. Our openness, readiness to experiments and fruitful cooperation with the Estonian artists empower us to provide amateur artists a unique experience of organising their own exhibitions, and the society - to discover new themes and experiences.

The Sally Stuudio acted as the organiser of the Eksperimenta! International Youth Triennale of Contemporary Art exhibition and project.



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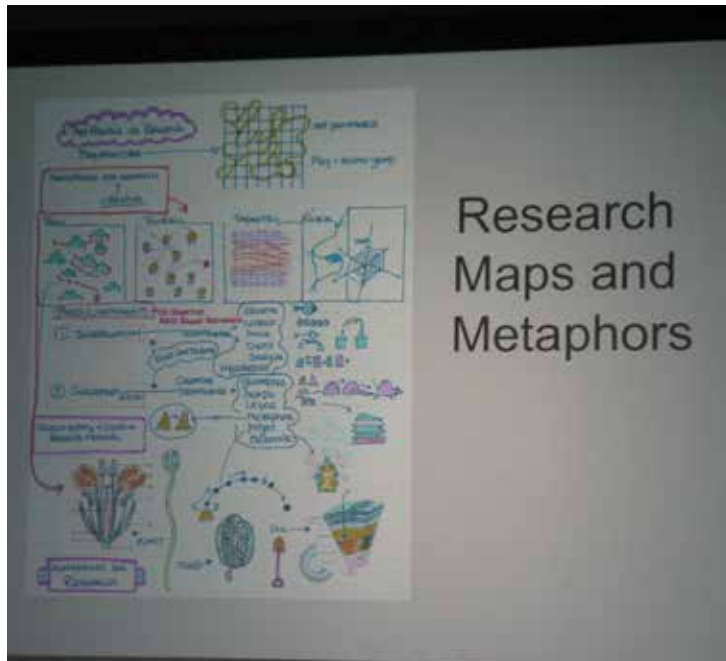




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EKSPERIMENTA!

EKSPERIMENTA!
IdeaLaboratory



The Animopticum

88

**The Animopticum
Media-archeological project by Fyodor Mikhailov**

Fyodor Mikhailov – media-archaeologist, since 2004 works at the confluence of art education, informational technologies and cultural heritage interpretation; collects optical toys since 2010.

**feodororg@gmail.com
www.animopticum.com**

F I L M S T O R Y A N I M A T I O N

Fyodor Mikhailov:

The art of animation and the science of light. The word ‘animopricum’ consists of two parts: ‘anima’ which in Latin means ‘a soul’ (as in ‘animation’ - revival, bringing to life); and ‘optics’ - the science of light.

Understanding the mysteries of life and light

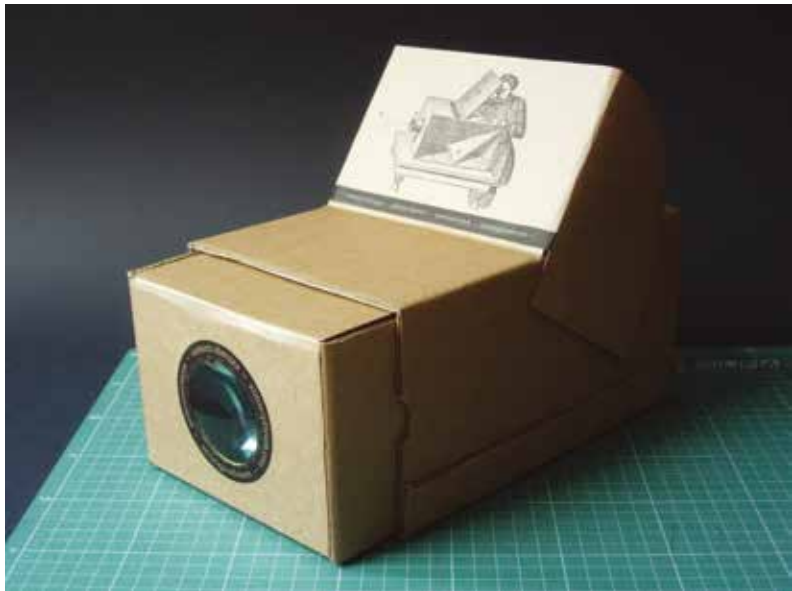
As part of the Animopticum project we study different ways people revived the inanimate and made still move since ancient times; the ways they discovered the laws of light, made sense of its mysteries and learned to benefit from them. We study how this knowledge has led to the emergence of icons and animation. As soon as we discover something new we spread the word through our website, articles, lectures and tours.

A single vision is worth a thousand words

We show various tools and devices that helped to unlock the mysteries of nature as well as amuse, frighten, cheat and entertain. Since its discovery these instruments have turned into ordinary optical toys popular among children and adults alike. You can thoroughly examine the optical toys in our collection at our exhibitions, lectures and master-classes.

A handmade miracle
Optical toys played the key role in the history of cinema and animation. They resulted in the creation of film and established foundation for the art of animation. We firmly believe that nowadays when images become live at each electronic device all around us, when work with video and animation becomes essential for an increasing number of professions, we have a lot of lessons to learn from history and through examination and execution of handmade optical toys. For this reason we tell stories, study optical toys and help anyone to master the secrets

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of its production.

Contemporary art education is a process of constant rethinking of own historical, socio-cultural and theoretical beliefs. Traditional art education is a stereotypical replication of traditions. To remain contemporary education must relate to both current and historical contexts.

Education without historical and socio-cultural reflection is doomed to replicate dead traditions. For example, new technologies fail to surprise and are unable to hold attention of a viewer without a developed content. For this reason media-art created based on technological novelties and a wow-factor will soon face extinction alike the media-art of the 19th Century: diagrams, phantasmagoria, stroboscope and zoetropes lost their originality and had nothing more to offer, while the cinema established itself as an art form due to consecutive techniques.

Nowadays we are required to study throughout all our life. We educate ourselves using various approaches in order to compensate for the lack of variety outside a concentrated and over-valued 'class-college-university' educational chain. We do not consider our work to be art education or one of contemporary art forms, but we insist on its necessity as an integral part of both.

Example: Invention of the Animation Cinema Course
Throughout a two weeks course a group of students (9-14 years old) reinvent cinema using the technologies of the 19th Century and help of a media-archaeologist, photographer, sound-engineer, graphic novel artist and academic drawing specialist.

Programme: historical introduction and demonstration of optical toys from our collection; techniques of image formation – a camera ottica and a cyanotype; visual narration - narrative on slides for a magical lantern; character coding - sound-tracks on a music box ribbon; illusion of movement - a revival of images.

By the end of the course the students learn ancient technologies, build devices and create short animation by using them. They gain better understanding of how cinema and animation originated and new media developed, as well as its specifics, limitations and possible directions of development within a changing environment.

The Animopticum is an project dedicated to optical toys and the prehistory of cinema and animation that incorporates exhibitional, educational and entertainment aspects.

In 2010 Fyodor Mikhailov started a collection of optical devices which currently exceed one hundred items. He has been studying them, writing papers, building reconstructions, organising exhibitions, master classes and short courses on media-archaeology. At these classes children and adults learn about history and the theory of visual media through reconstruction and artistic adaptation of ancient technologies.

START

Art School for children

**State Budgetary Institution of Additional Education
for Children in Moscow**
**START Art School for children of architectural and
artistic profile**
125130, 18, Zoologicheskaya Street, Moscow
Founded in 1992.
www.startartschool.ru

F I L G U R I N A . 2 0 1 5 / M A N I F E S T O S

Nona Aznavuryan:

Already for 35 years START architectural school has been using the proprietary program and methods. 35 architects teach there. The total number of students from 5 to 16 years old counts 1400 children.

Today the school functions as a methodologic architecture and design resource centre. The teachers organize discussion groups, workshops and demonstration lessons on programs and methods of the START school in Russia and abroad.

Since 1998 The START school has been a member of UNESCO's associated schools within the program of Russia's cultural heritage.

Since 2000 the school's representatives have taken part in the Architecture and Children working group of the International Union of Architects.

The school constantly has a wide international activity: exhibitions in Bulgaria, Holland, France, the Czech Republic, the USA, Norway and Finland. START has successfully realized the following international projects: Russian Children at Pierre Cardin's Festival of Arts (France, 2009-2012), Our Cities (Moscow-Barcelona, 2013), We Are All Alike (Berlin-Moscow, 2014).

The START school program is based on the project-oriented approach, which is aimed at complex development of the creative potential of a child by means of architecture and design. Involving children into the sphere of artistic and architectural creativity is considered the basis of development of creativity, image-oriented and logical mind as well as constructive and project-oriented mind.

The project-oriented approach is the chief vector of creative projects realization and it helps the child fulfil social and communicative tasks as well as feel confident in the existing and artificial location and create a properly balanced, comfortable and positive environment for themselves and their families in the future.



Due to this, the curriculum of Architectural and Artistic Projecting is aimed at forming conditions for a person's self-realization as well as letting the child be a creator. The knowledge received in the outer world becomes for the future architect not only an object of reproductive reflection, but also an object of creative changing and a source of inspiration for creating a new project. To do it one needs not only knowledge and professional and artistic skills, but also a remarkable intellect, originality of thinking and creative intuition.

The specific feature of the program is in its chiefly work-oriented character and its aiming at involving project-oriented culture (which is important not only in artistic, but also in scientific, technical and even in social and political activity of students) in the educational process. The conception of the program is based on the specific feature of the architecture and design creative activity, which has a project in its basis.

The curriculum sees an architect's activity as having the following lines that form further main vectors of the educational process:

- Creation and project-oriented mind (creating a unique image and its realization in some material as a result of working in any sphere that is studied);
- Knowledge (the close link of information and creative work: deep involvement in a subject forms the starting point for further individual creative work);
- Image-oriented and logical character of mind (development of divergent thinking, rich associative mind, paradoxical feature of images, mobility and inclination to rethink and transform the existing things);
- Artistic and constructive view of the surrounding world (redirecting of children's attention from outer forms to the inner structure of an object, helping them to make out the sense of its structure and understanding of the laws of its form-making and its place in the environment as well as drawing their attention to the technical part of

processing of the ideas in plans, facades, interiors and constructions);

- The link of science and technics (studying the possibilities of materials for experimenting with models and for constructing of already existing models);
- The synthetic idea of architecture together with all types of arts – painting, sculpture, theatre, music and design (there is a wide range of activities performed by the students: painting, technical drawing, constructing, sculpturing, listening to music referring to the studied topic, START parades (projects presentation in theatrical forms) organizing and holding);
- A developed intuition (which involves various types of tasks and their different formulization, focused on different individual features of students – the level of development of their imagination, the level of knowledge, their inventive mind, logical abilities, thinking outside the box and individual temperament);
- The aesthetic part of architectural creativity (the priority of artistic side in any sort of task);
- The technical study of the project in pictures and sketches (studying laws and principles of visual art);
- Spatial and dimensional thinking (the development of spatial intelligence through drafts from life aimed at developing the sense of size, proportions, symmetry, light and colour of the architectural space; model making from paper, cardboard and wire);
- The abstract character of architecture and design (simplified forms operating; revealing the ability to see various possible combinations of composition);
- Practical functions of architecture (children's ideas realization, their revealing in various materials, taking part in really important projects connected with the city environment);
- The collective character of architectural and designer creativity (collective projects);
- The link of works of architecture and design with the material and technical supply of the epoch (students get acquainted with a wide range of materials, tools and

The Atelier 399

AThe Atelier 399

Teacher: Odette Tissier

Marseillie, France

Students' Age: 4-12 years old

The Atelier 399 is located in Marseillie at a roof-terrace of a 17-floor building block which was built by Le Corbusier and is called 'A Living Entity' (1945-1952).

741 Le Corbusier 13008 Marseille, France

F I L G U J U R I N A . 2 0 1 5 / M A N I F E S T O S

Odette Tissier:

I believe that artistic development is the key aspect in a child's personality development and in formation of his attitudes towards the surrounding reality.

We use the following methods of art introduction:

1. Observation: point of view - feeling
2. Analysis:
 - the angle of light incidence
 - what's the artist location
 - colour and line examination
3. Examination of the process and techniques
4. Additionally, it's possible to discuss a social context contemporary to the artwork

It's very important to study artworks based on high-quality reproductions, but it's crucial to encourage visits to exhibitions, museums and vernissages. It's necessary to highlight the importance of an artistic view to the surrounding world and give definitions to the terms 'beautiful' and 'non-beautiful', which are subjective in their nature and can be interchangeable. Of high importance are personal meetings with the artists. Children must be introduced to the concepts of classic and contemporary art. They must be provided with opportunities to develop their individual abilities by studying various art techniques. When children repeat actions of certain artists while creating their own artworks it encourages them to create and stimulates their artistic self-esteem.

Annual closing exhibitions and vernissages make children feel part of something very important. Children require recognition to bloom and positive appraisal not only from close friends and family, but also from strangers, brings up their self-esteem. It becomes an encouragement for the amount of effort made to create an artwork. Children discover their own works from a different perspective and experience emotions which will help them to understand other works and artists.

A workshop must make children feel free and happy!
 Happy: learn, discover, become culturally enriched, study various artistic methods and adopt techniques.

Free: exist within a space; Draw using various materials and surfaces in various positions - lying on the floor, at an easel, at a table, etc.

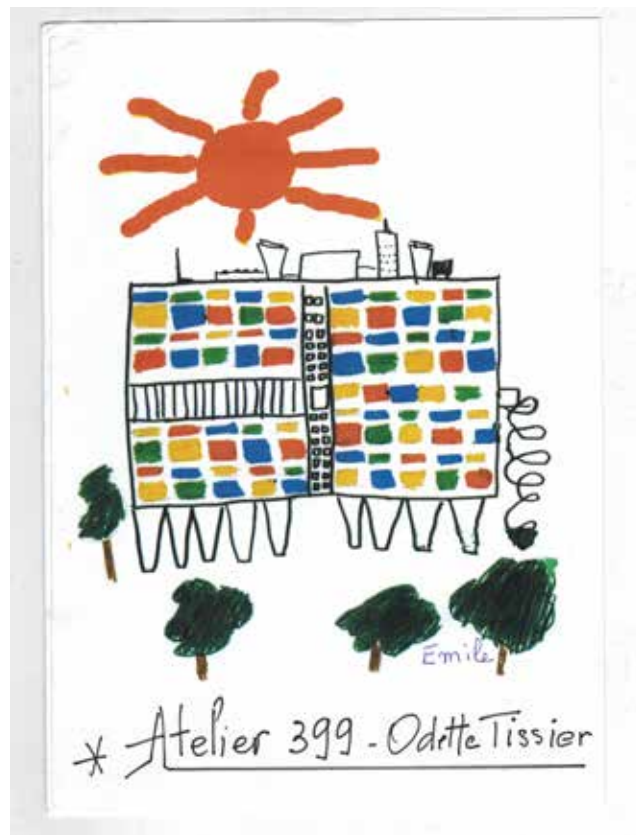
We use various materials - glue, ink, acrylic paint, chalks, sand, stones.

We encourage children to realise their fantasies, release from constraints which increasingly chain them as they become older (a child of 4-5 years old is much freer in his drawings than a child of 7-8 years old who has already encountered the reality of life and its constraints).

At the workshop children are allowed to exceed conventions, create their own aesthetic rules and develop their own individual attitude towards the reality.

Odette Tissier about the Atelier 399

After working as a teacher (general academic school, school management, work with disabled people and other academic projects) I signed a contract with the Marsellie administration which allowed me to create a visual art workshop in collaboration with other general academic schools. It was established to deepen children's knowledge in the arts, help them to discover new artists and artworks, comprehend their techniques and recreate these art processes at a workshop. This creative act experienced by each student at a workshop along with other students cultivates a feeling of deep respect to the arts. This feeling, in turn, stimulates respect towards other creations, work of artist and develops cultural curiosity to other aspects of life.



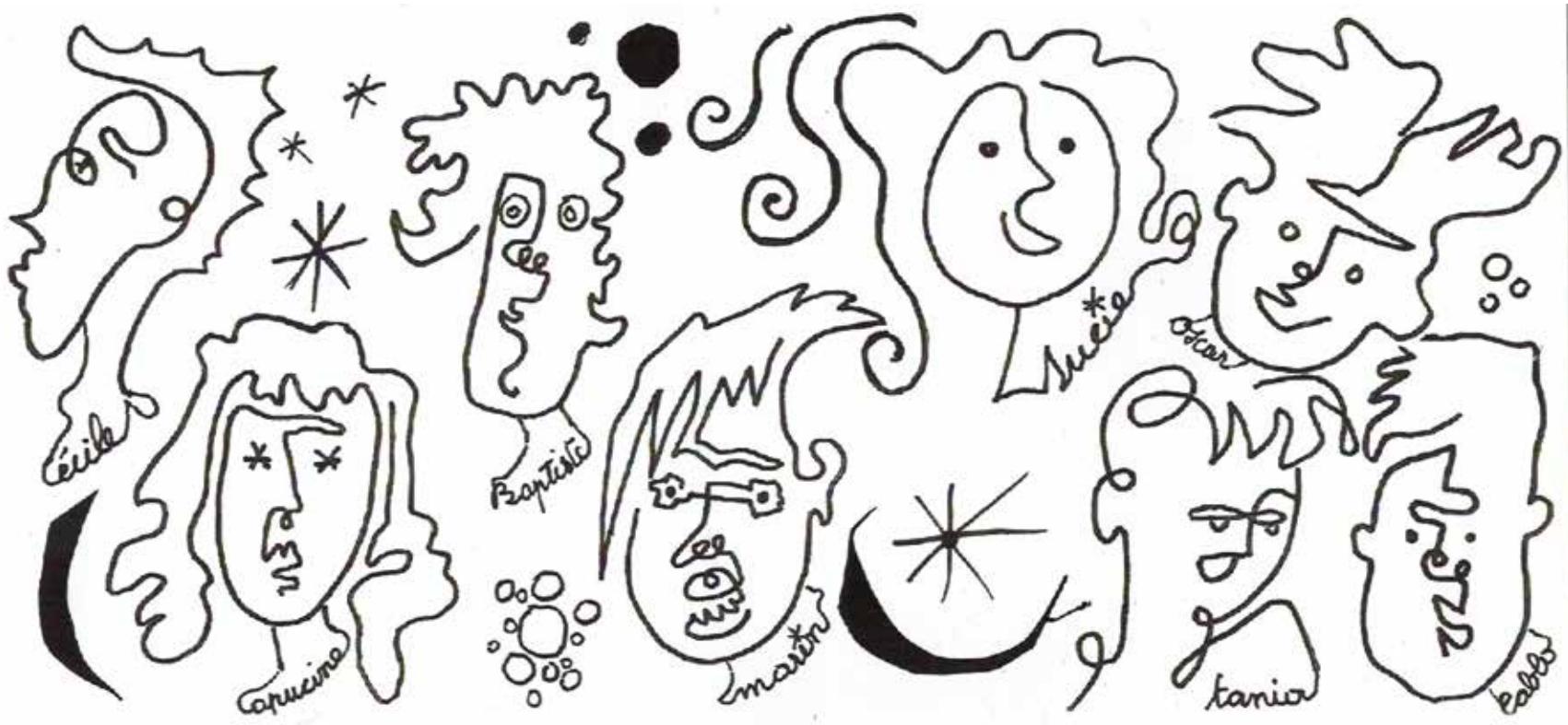
The Atelier 399 is located in Marseillie at a roof-terrace of a 17-floor building block which was built by Le Corbusier and is called 'A Living Entity' (1945-1952). The Marseillie house became Le Corbusier's architectural manifest which set the beginning of industrial urban planning of the Second World War – a multistory housing construction worldwide. One of the signature features of Le Corbusier's architecture is a flat roof-terrace intended for walks and entertainment. The flat roof of the Marseillie house was designed by the architect for a kindergarden and included a special white wall for drawing using coloured chalks. The Atelier 399 is based at this kindergarden. Currently the space belongs to a primary school which is located in the building.



F I G U R I N A ' 2 0 1 5 / M A N I F E S T O S









The 'Vernissage' Studio

The 'XXI Century Gallery'

The 'Vernissage' Studio
The 'XXI Century Gallery',
Location: 22 Kremenchugskaya st., Moscow,
Russian Federation
The Studio is attended by children of 6- 14 years old.
The Studio operates since 1972.
The founder and director –Vodgo Intoyo and Alena
Borshagovskaya

F I G U R I N A . 2 0 1 5 / M A N I F E S T O S

Alena Borshagovskaya, **Vodgo Intoyo:**

Contemporary art education – as we would like to see it – is the instrument of discovery and aesthetic perception of the world. It's the mechanism of transmitting the world's cultural expedience and a self-reliant element of artistic culture.

The key figure in art education is a teacher, a leader. He/she must possess the whole volume of art knowledge and be educated in psychology and pedagogy; and most importantly, he/she must be able to think and structure the knowledge he passes to students. In the process of knowledge transmission a contemporary teacher is not only an expert but an equal colleague.

The ability to independently set aims and find ways of achieving them by using artistic skills professionally (the craft) must be the key result of contemporary art education. The talent and the sacred fire, in turn, are given to the chosen ones and do not comply with this scheme.

Working with children in the art studio we entirely understand that a child lives within a family composed of parents, grandparents and older relatives. So our way lays through a child to an adult.

Our influence must spread to the whole family and a child is the best transponder.

A child is less insecure, is constrained by less cliches than an adult; a child is more open to the new, open in his/her predilections and sincere in his/her judgements; a child is sincere in his/her creative pursuits. The core stone of a child's consciousness is an image, a form. A child is not a small adult, but an alien.

Our work with children does not fit into a model of phased

professional education. The 'Vernissage' Studio is attended by children with various levels of training, skills and creative abilities. The main criteria for enrolling to the studio is a child's desire – not even the desire of his/her parents, but the desire of a child. And everything that will occur to him/her in the studio for the next two, three, four years must be interesting. Obviously, you cannot call it 'education'. It's a process of creative upbringing, studio work of an artist-educator with a future observer, not a teacher and a student.

Since the establishment of the studio we have seen generations, state structure, level of life changing, but the main priority has remained the same. Creative act is not an entertainment you engage with at odd times, and not a boring gradual studying process that develops from easy to complicated either – it's a big, captivating and a very important occupation. And time will show if it becomes a child's profession.

The most prolific form of working with children at our studio is realisation of art projects.

The project 'Mail Art or Art by Mail' is dedicated to contemporary mail-art. It has united children with professional communities in various cities and towns in Russia. Artists working in the style of mail-art use solely mail materials: letters, envelopes, postcards, parcels, stamps are all turned into creative instruments.

The condition of mail-art is that all the art pieces must be sent by mail and have post stamps. While travelling, a postcard, a letter, a message passes through the hands of people who examine and evaluate these art objects. Every work of art is sent to a particular addressee and at the same time is open to examination by others. This project culminated with an exhibition that featured more than three hundred mail-art objects.

Collage is yet one more form of contemporary art, used by us when working with children. It helps to stimulate associative thinking, create and construct new artistic space. It's very democratic. It can engage you into collective games as part of big creative acts. By gradually studying this art form you can create unique pieces.

Can the creative work of our studio be considered as one of contemporary art forms? Yes.

The Studio is led by the Moscow Polygraphic Institute graduates, successors of the Higher Art and Technical Studios and the Higher Art and Technical Institute.

In 2002 the 'Vernissage' Arts Studio became part of the State Gallery 'XXI Century'. The studio's existence within the exhibition space created new opportunities and senses.

The 'XXI Century Gallery' is composed of three spaces. The exhibition space is a platform for dialogue and creative communication between an artist and a viewer, a space for exhibitions.

The museum space is the cross-point of the world's traditional cultures. The exposition presents textiles, ceramics, household items, dolls from Asia and Africa. The creative workshop space is equipped with professional technology, work materials, arts history and video library.







‘The Group T’

The Moscow Group of Design and Typography Specialists ‘The Group T’
The founder - Mikhail Volokhov, an artist, teacher, publisher.

Established: 2009

Age of students: school pupils, students (14-20 years old).

Location: The Institute of Art and Creative Technologies, former faculty of Design at the Sholokhov Moscow State University for Humanities (9 Ryazansky Prospect, Moscow, 109052), the Moscow College №26, ‘Graphic Design and Typography’ specialisation (3 Universitetsky Prospect, Moscow, 119296)

Mikhail Volokhov:

‘Material successes of civilisation threaten to overtake our social and moral abilities to grasp problems caused by them. <...> Subsequently, we must develop this viewpoint and create a relative system of education that would take into consideration the fact of continuous growth of changes. Otherwise, the civilisation as a whole is in danger’.

U. Kilpatrik ‘Education in the Conditions of a Changing Civilisation’

The first that must be said about art education, as well as about education in general, is that the main condition of it’s existence and its main purpose is to teach students to think independently. It’s necessary to educate a generation which is able to think paradoxically, not simply reconstructing the existing knowledge, but creating new knowledge in a process of collective creative act. Graphic design is the youngest and fastest in its development form of art. It’s main precondition is in creating a certain situation in education when project organisation of act is brought upfront. Obviously, such education must be highly-technological and adapt people to ever-growing changes and information flows; it must also equip them with tools necessary for comprehending the inner logic of graphic design development as a professional sphere. It must facilitate professional self-determination and personal development of students. The Project Method in contemporary art education can be considered as an effective means for competence development, but in our opinion, the ability to realise a project is a basic competence itself.

In contrast to conceptual knowledge, competence is closely linked to its way of formation and its quality is measured by the level of student’s engagement. The only way to transform a traditional art education into contemporary is by turning education situations into creative acts and by maximising psychologically and

emotionally their connection to reality. Accordingly, it's highly topical to create groups of multi-aged students with various educational backgrounds. In these conditions work can evolve individually and collectively.

An important aspect of a new educational system is research and innovational character of its content. Its results are measured in creative acts realised and presented within research, exhibition and educational projects.

Currently the project method is the most common method in professional education - with its help students develop abilities of self-thinking and responsibility. Our work is based on a phased model of education and since our establishment we have realised the project method at various platforms, such as the UVK 'Publishing Trade' (elementary vocational education), the College №13 (secondary vocational education), the Sholokhov Moscow State University for Humanities (higher vocational education), the Moscow School №26 (Graphic Design and Typography Speciality). The sense of this type of education model is in organisation of group development activities making students active participants of educational process.

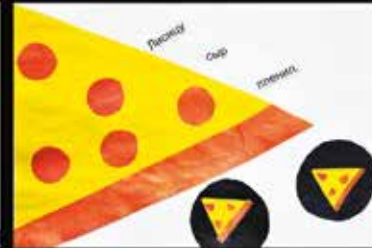
A contemporary design education mainly ascend to avant-garde practices and educational heritage of the Higher Art and Technical Studios and the Higher Art and Technical Institute. It has become one of the instruments of transformation and regeneration of artistic culture.

'The Group T' was established at the Faculty of Design at the Sholokhov Moscow State University for the Humanities in 2009 on the basis of a cross-disciplinary graphic design practicum. 'The Group T' members are united by their understanding of graphic design as an instrument of visual communication; a special form of creative act characterised by wide usage of project technologies; a contemporary art form.

Boris Pasternak. Poster
 Author: Darya Voznesenskaya
 2015.

F I G U R E / M A N I F E S T O S







The 'Izopark' Children's Gallery

The 'Izopark' Children's Gallery
Founder and director - Alexey Orlovsky
Established: 2004
Student's Age: 4,5- 17 years old

Location: 19/22 Ostrovityanova,
Moscow, Russian Federation
izopark19@mail.ru
www.izopark.ru

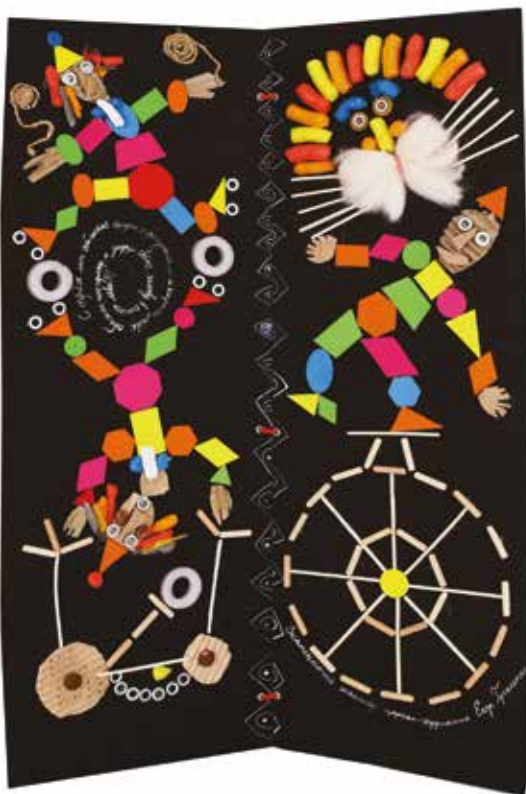
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Alexey Orlovsky:

A discovery of original means of self-expression, creation of unique, experimental works and striking works is what we value most in our work with children.

A children's gallery is a 'creative incubator' and an organic environment for nurturing 'multicoloured chicks' open to perceiving the treasures of the contemporary art-culture. We wonder how currently topical is the system of professional art education that has existed for several decades and nurtured an army of artists who serviced collective farms, posh governmental institutions and realised visual agitation of Soviet communities from Kurils to Kushka? Unfortunately, this 'creative act' hasn't enriched our lives and its aesthetic and cultural value is very doubtful, to say the least. Moreover, it's irrelevant to even speak of an educational aspect of this 'art'. Our range of art affections is widely measured from Shishkin to impressionists. We haven't developed strong attachments to international artists – obviously they exist, but they are few and they create something which contradicts their academic education.

Our time calls for a total 'reload' in art education. We live in a different world and if the older generation does not feel its changes and transformations so strongly or do not express any interest in them, our audience of children and teenagers represent new human species who think differently in a hectic accelerated network environment. And there is no escape from it. Times change and it makes art education systems change. The enthusiasm of art teachers faces a challenge: 'What shall we do?', especially in a situation where there are no defined methods as previously. Conventional, 'template' way of thinking dominates. Schools of 'birdmen' are persistent in imitation of academic traditions and their substitution of the true value of art - novelty and freedom – with a gloomy study of craft skills. And a common approach is to



Circus. Egor Gusachenko. 10 years

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peak, modify and present a recycled product calling it a project. But an art project is an independently developed and executed material and intellectual product that is characterised by subjective and objective novelty. To sum up, our time demands for a change in art education. I am against radical movements and imposing new forms of pedagogy. The dinosaurs, after all, got extinct naturally due to evolution. Additionally, the strength of every art collective is in its pedagogical group. The role of a pioneer and innovator has to become key for a mentor who works with children and teenagers. There shouldn't be any alternative art consensus. The aims of professional training stopped gaining priority and the emphasis in art practices has shifted. We do not train art craftsmen, we do art vaccination for further self-realisation of creative abilities. Creativity, vivid interest and ability to do what you like is a great motivation for a creative act. A school is a club, a meeting point and a place for mutually nourishing communication between a teacher-master and peers. It's great when children are introduced to the arts as tomorrow it will be them who determine its level and character.

The Izopark Children's Gallery is a member of the Union of Moscow Exhibition Halls. The key aims of the gallery are exhibitions of works of children and collections of young artists from various Moscow art schools and studios as well as organisation of regional and international exhibitions of the children's art. An important direction of the gallery's work is art-educational activities at its creative studios. Along with traditional art disciplines which help to perceive and learn to depict the beauty of the surrounding world, the gallery enables the creation of bright projects and unique collections which are then presented at the leading exhibition halls in Moscow, Russia and internationally.



Weather forecast
Polina Blagova. 15 of years



Farewell Weapon project. Group work. 2011



Different professionals. Nastya Kalinina. 10 years

Case futurist
Group work. 2013



The 'TAF' school by Alexandr Ermolaev

120

The 'TAF' school
Founder - Alexandr Ermolaev
Established: 1980
www.masterskaya-taf.ru
masterskaya-taf@mail.ru

F I L M S T O S E F I N A N C I A L A R T E D U C A T I O N

Alexandr Ermolaev:

LIVING IN ONE'S OWN TIME.
LIVING IN THE WORLD, NOT ONLY AT ONE'S OWN
CORNER.

Contemporary art education tends to correspond to a character of its own time. Obviously, even nowadays someone can walk around in straw-shoes and caftan, live in a mud hut, commute by dog-sled, enjoy subsistence production, make wooden cutlery and found iron for home items.

However, it's more natural not to resist civilisation and moreover not to turn away from natural discoveries of the 20th Century arts, which emerged together with scientific, technical, social and cultural changes in the world.

Academic art education is anti-natural at its core. It's possible to live by values developed prior to impressionism, cezannism, futurism, constructivism and coloured expressionism, pop, optical, kinetic arts as well as metaphysical, magical and bounding realisms. But it's impossible when we talk about children.

It's inexcusable to deprive them from the pleasure to discover along with A. Matisse the life of colour in various circumstances; hold their breath together with G. Morandi admiring soft colour combinations; along with A. Calder get amused at plastic abilities of adult toys – live mobiles which bring back magical circus memories; enjoy live combinations of flat figurines with K. Malevich, and many more art discoveries of the 20th Century.

Today these discoveries are united by design which elaborates engineering and scientific explanation.

That's why today's art education has design at it's core –

f e s t i v a l o f c o n t e m p o r a r y a r t e d u c a t i o n

that combines folk, historical traditions, which are far from being academic and lifeless, with endless experiments and discoveries possible due to liberation from illusions of success possible only within one's comfort zone.

Our work with children and teenagers is not aimed at a pre-university training. We consider early specialisation to be harmful for children as it does not allow them to choose consciously. After graduating from a workshop, art school or college, it's useful to take a pause, look around, reflect and get some work experience. It's even more sensible considering that art education is mostly a female field of expertise.

Due to this our work with children does not aim to place them within production structures, but widen their horizons and elaborate ideas of future profession (which includes architectural, object, graphic, social, verbal and theatrical design) and socio-cultural reality. We try to prepare them for a position of a curing medium of human imperfections within a field of their choice. Such an approach might help to soften the striking discrepancy between a received education and a real sphere of work for most young people.

Do we consider our work to be one of contemporary art forms? No we don't, although every product can be used unexpectedly. The arts as a means for self-expression, demonstration of immaturity, ambitions and egocentrism look anachronic. A creator in any sphere must be a citizen, must be useful for a certain person, and therefore to the humanity as a whole, doing his/her work at the most artistic level. And this can to be learned and taught at any age.

A few graduation projects executed by the alumni-designers ST-30 2014 serve as good examples of such a design:

'Creating Theoretical Design Model of the Future

Based on Contemporary Preconceptions' by Alexandra Ermolaeva;

'Creating a Concept of Propaedeutic Re-Thinking of Classical Examples of the Arts and Design' by Alexandra Soldatova;

'A School of Crafts. Means of Connection to the Reality' by Ivana Ermolaeva.



ВИЗУАЛЬНОЕ ОЩУЩЕНИЕ ЗДОРОВОГО ДИЗАЙНА

«ИКОНЫ» ДИЗАЙНА

СЕГОДНЯШНИЙ ДИЗАЙН



**ПРИНЦИПЫ
ДИЗАЙНА
БУДУЩЕГО:
ЗДРАВЫЙ СМЫСЛ,
ПРОСТОТА,
ПРОПЕДЕВТИЧНОСТЬ,
ЭКОНОМИЧНОСТЬ,
ЭСКИЗНОСТЬ,
ИГРА, ЮМОР**



**КОНГРЕСС
ДО
ПУЩЕНО
БАНШЕГ
ОРМИРОВА
ВЯ**

Мастерская ТАФ, 2004









The Studio of Art Designing

128

The Studio of Art Designing
The ZIL Cultural Centre
The founder and directors - Tatyana and Nikolay Selivanov
Established in 1987
Located at The ZIL Cultural Centre 2012
4/1 Vostochnaya, Moscow

www.zilcc.ru
www.art-edu-studio.com

F I L G U R I N A . 2 0 1 5 / M A N I F E S T O S

Nikolay Selivanov:

It is generally known that education introduces new generations to the world and creates the future. But in our case it is different. Following some unnatural laws our education traps new generations within a cycled system which alike technical processes recreates similarities in the name of dead-end production. Industrial manufacturing that does not adopt modernisation and has no projects of the future are doomed for extinction. And we currently witness this process.

For this reason we perceive 'contemporary art education' as a statement that this educational system is not directed at a cycled production of same products, but is rather an open system that supports development and overcomes stereotypes.

Talking about contemporary art education we do not constrain ourselves by contemporary art or the Avant-garde. We discover the endless universe of culture and consider the arts of the past our natural habitat. Technologies and ideas, metaphors and languages of culture, events and texts – all this constitutes the environment of our research and creative exchange.

In order not to find ourselves in a non-contemporary condition we use 'the principle of rotation of cognitive attitudes – MEMORY/PROJECT' (N. Selivanov, 'IT Pedagogy in Art Education for Children and Teenagers'). Here the rotation is called for creation of the new. A position of a teacher-expert who keeps the cultural memory constantly evolves to creative collaboration between a teacher and a student who, in turn, personally interprets this 'memory'. These processes often develop in parallel to each other, enriching each other with information and resulting in creative discoveries. Using the 'MEMORY/PROJECT' principle makes our education

f e s t i v a l o f c o n t e m p o r a r y a r t e d u c a t i o n

contemporary, regenerative and 'genetically' innovative.

If you ask children what do they think 'contemporary art education' is, you will often find the expression 'different techniques' in their first replies. They come to us to obtain various means to create new things and master depicting images, as well as to enjoy the pleasure of a creative act. Variety of artistic means and techniques is the first feature of art education which aims to develop, not conserve.

But the main marker of contemporaneity of education for all the participants of the educational process (including parents) remains the definitions of 'interesting' / 'not interesting'. This serves as an evaluation of intellectual content and creative possibilities of an artistic development activity.

High speed of the contemporary world brings along a great benefit – free time that has changed the structure of our life. We can now juggle various things and works that allows us to sustain ourselves. For this we have to develop a special type of intellect that is called 'creative'. Within this new historical context creative mindset opens up the world to a human and allows to perceive, create and exist.

For long time we consider our activity to be a special artform that brings to life new metaphors, original images and striking ideas. And this naturally happens when we turn to the cultural heritage. Text gives life to text, culture gives life to culture. And the arts is a special instrument in this process. The desire to perceive, discover, and comprehend past experiences turns creative act into shift metaphors, past senses, known and forgotten plastic ideas, while lost technologies are turned into our contemporary environment. And this shift creates new metaphors and artistic images. And here profession or age do not matter as everything is defined by a conceptual statement of a project and its realisation algorithm.

Our understanding of contemporary art and aims of

art education is concentrated in museum projects realised with the help of game methods («GMG» – The State Hermitage, Saint-Petersburg; «L'amour» and «Philosophers» – The Louvre Museum, Paris; «Kolomensky Constructor», the Centre of Museum Technologies «City-Museum», Kolomna; «Interferention», The Viktor Vazareli's Museum, Aix-en-Provence, etc.).

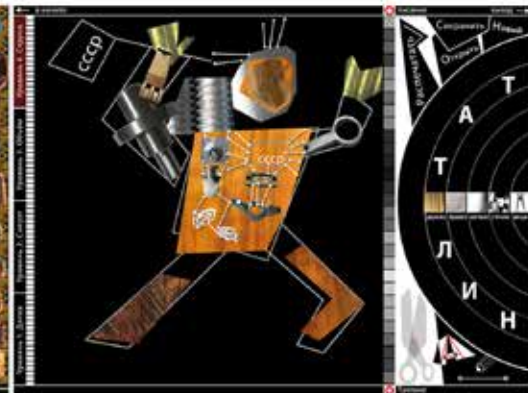
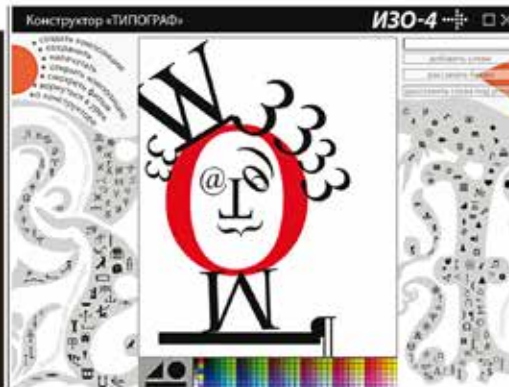
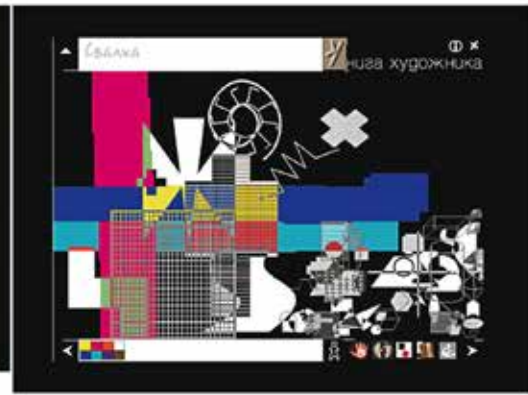
Additionally we have developed an art-educational technology (visual constructors) designed for wide use – it allows to obtain experience of cultural heritage perception and helps to solve issues of additional and development art education.

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GMG. L'amour. 2013. The Louvre Museum, Paris

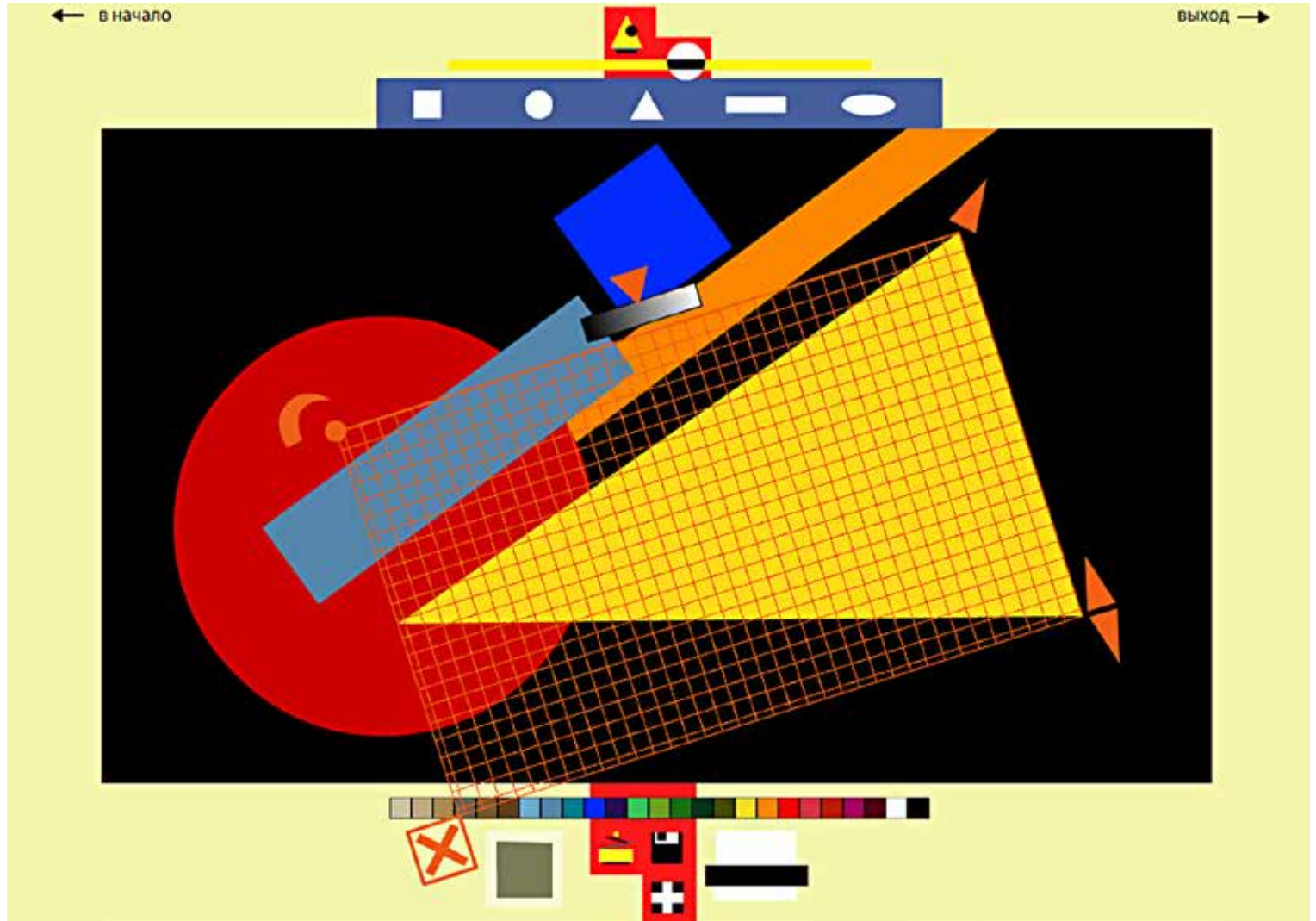
GMG. The Labirinth. 2010. The State Hermitage, Saint-Petersburg







Virtual Constructors of Various Years.
Programme screens



Programme screen Virtual Contractors
'Suprematism / Chashnik'

MMOMA

Moscow Museum of Modern Art

‘If I Only Knew!...’

An Educational Online-Game for Children

‘If I Only Knew!...’

**An Educational Online-Game for Children
on Modern Art**

2010-2015

Lead of project - Katerina Zaitseva

Students’ Age: 7 – 10 years old (elementary school)

Moscow Museum of Modern Art (MMOMA)

www.mmoma.ru

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Katerina Zaitseva:

Contemporary art education can be explained as knowledge and skills that do not impose any constraints within one system, but help to fulfil potential enabling professional mobility. It is freedom of choice between many concepts, methods and schools – academical and alternative.

Modern art can be characterised by multimedia (a wide selection of means of expression) and poliphony (a freedom of creative act and expression). To be able to correspond to this constantly changing context traditional formats and methods of art education must be elaborated.

On a theoretical level it anticipates introduction to modern art processes and most influential ideas of the recent decades within a cross-disciplinary cultural research.

On a practical level it is related to elaboration of tools, mastering new materials and techniques, including knowledge-based.

The online game ‘If I Only Knew!...’ introduces its players to the current developments in the arts using examples from the MMOMA’s collection. It aims to meet the demand for concise and accessible information on modern art for children. The game’s main audience is elementary school pupils and it can become a valuable asset for the museum’s programmes (The Fantasy Studio, The Children’s Centre) and art studios all around the country.

Having chosen computer game as educational format we aimed to offer a product that would correspond to contemporary visual culture. A famous Russian artist and designer Protey Temen designed the visual interface of the game. One of the goals the game pursues is stimulation of the player’s own virtual and real creative act.

The project is currently undergoing development.

The game has a 6 level structure, each level



М а н и ф е с т ы / Ф и г у р и н а 2 0 1 5



introduces users to a key concept and phenomena in modern art (object, installation, performance, video, etc.) and interactive mechanics of the game (original graphics, quest, etc.) engage a player into an educational activity.

Russian art of the last 30 years from the MMOMA's collection presents a wide selection of modern art practices and works as an illustrated reference material in the game.

Some game sections include practical tasks where a player is able to create own artwork or organise an exhibition with an option to share the result via email or social networks.

About project

An idea to create a computer game for children on modern art followed an exhibition 'If I Only Knew!.. Practical Guide to Modern Art' (December 2010 – May 2011). The exhibition was organised for an amateur audience, primarily children and teenagers. The exposition was organised as a sequence of halls where contemporary artworks from the museum's collection were displayed; as well as a programme of special interactive masterclasses where guests could try techniques of art objects creation. The exhibition was extremely popular and has proven the demand for educational initiatives which aim to introduce children and their parents to the basics of modern art in a playful and non-pragmatic way, as well as to widen their artistic horizons and help them to overcome fears of the unknown.

In June 2014 the 'If I Only Knew' game project inspired by the exhibition won 'A Changing Museum in A Changing World' competition in the 'Museum Learning Programmes' nomination and received a realisation grant from the Potanin Charity Fund.



Rodchenko Moscow Photography and Multimedia School

‘The Click’ Photography Schools for Teenagers. Exhibition

‘The Click’
The ‘Photography Schools for Teenagers’ Exhibition
at the Rodchenko Moscow Photography and
Multimedia School
Students’ Age: 12-15 years old
2015
Teachers and curators:
Alla Afonina, Vera Laponkina, Olga Matveeva

Moscow Photography and Multimedia School
Location: 2 Second Krasnoselsky per. Moscow
<http://www.mdfschool.ru>

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The Rodchenko Moscow Photography and Multimedia School was established in 2006 and is a structural division of the ‘Multimedia Association of Contemporary Arts’ Moscow State Budgetary Cultural Institute. The Association includes the Moscow House of Photography and the Multimedia Art Museum.

The main educational programme of the Rodchenko School is based on experiences of leading international contemporary art schools and is inspired by the Russian Avant-garde school. The Rodchenko school trains contemporary artists, photography and multimedia professionals of the following specialties: documentary photography, art-photography, video-art and multimedia. In addition the Rodchenko school offers a wide choice of intensive and long courses for people of various ages and backgrounds.

The Photography School for Teenagers was established by graduates of the Rodchenko school. The original educational programme of the Rodchenko School is based on experiences of leading international contemporary art schools and is inspired by the Russian Avant-garde schools.

Groups consist of 10-12 people. Students study the arts, history of photography and learn technical skills. Practical classes are organised in a photo-studio, photo-laboratory and computer study room at the school. Some classes are open-air. Many lectures incorporate visual demonstrations and experiments. Such approach allows students to better understand material and stimulates interest for theoretical aspects of the educational programme.

Every student works on a personal project in a specific area and education is finalised with gained knowledge as well as a final product.

Depending on a chosen programme it can be an exhibition, original book or a big screen presentation showcase followed by a discussion on the results achieved.

The Photography School for Teenagers is not part of the consecutive professional education model. Gained

knowledge stimulates critical thinking and helps to reflect upon creative work, while skills gained at young age encourage interest towards photography as contemporary art medium. Cultural practice and understanding of general principles of contemporary art positively influence intellectual all-round development.

Nowadays more and more spheres of life intersect with each other and employees who are able to offer brave and non-conventional solutions for complex problems are most valuable. And this ability is directly influenced by a creative mind-set. All teachers at the school are working artists and photographers, who regularly participate in Russian and international exhibitions.

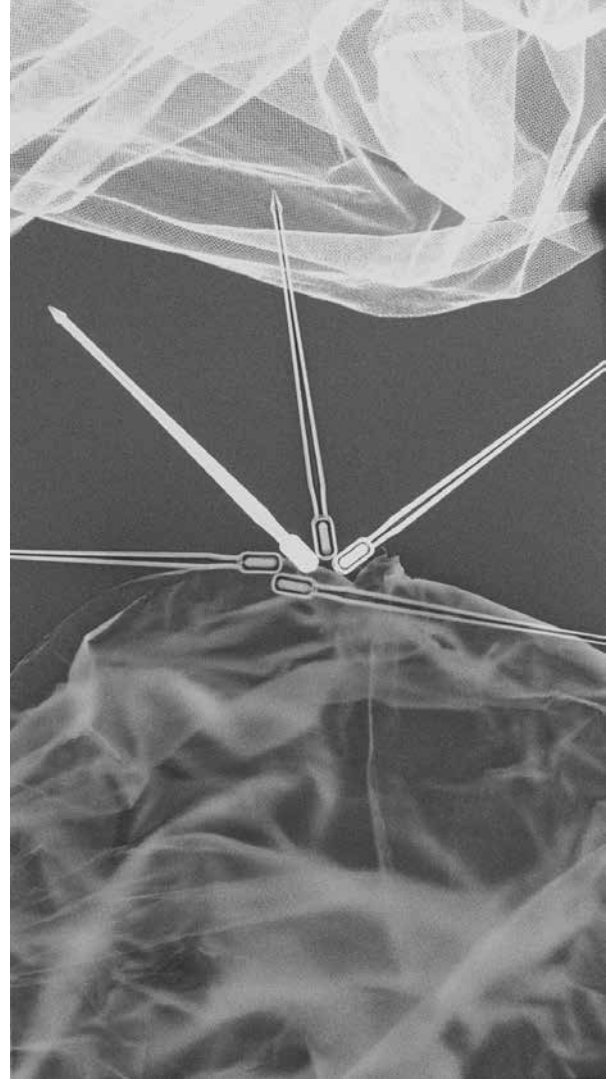
We share experience and curate personal projects of each student from concept until realisation. Often the final result is achieved through cooperation and is as professional as works of many contemporary young authors.

Many works of our students are therefore not only valuable within the context of a children's programmes, but also become independent artworks.

As a showing example of our work we would like to present one of our latest 'Photography Schools for Teenagers' exhibitions 2015 - 'The Click'.

Students' age - 12-15 years old. The course was composed of 20 classes. It's important to note that all the students attended the full course, participated in the final exhibition and received certificates. All the works without exception deserve special attention as every student executed totally original series. The title of the exhibition and the titles of works were invented by the authors themselves. Personal photo-series include completed works and series that can in turn give start to big projects.







LOUVRE

‘From the arts in a museum to contemporary art’

Manon Potvin
**Manon Potvin – an artist and teacher, the curator of
 the Cultural Media and Educational Programmes at
 the Louvre Museum, Paris**
www.louvre.fr

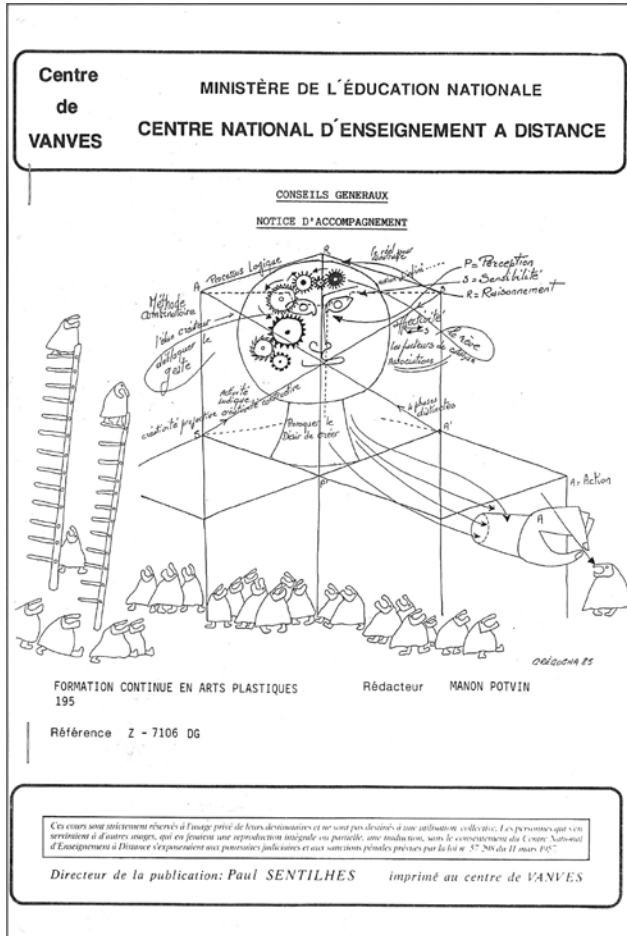
F I L G U R I N A . 2 0 1 5 / M A N I F E S T O S

Manon Potvin:

Milestones of my professional development. I was born in Quebec and graduated from the School of Fine Arts in Montreal in 1972. Due to my professional art education I was able to personally participate in various creative projects on creation of contemporary art objects. While working at the Quebec University in Montreal I discovered pedagogy, the system of transmitting knowledge and skills and since 1975 it has been my avocation. Having received professional pedagogical education I worked as an arts teacher at the Ville-Marie College in Montreal from 1975 to 1977. Having had such professional experience, I moved to France which at the time was considered the centre of the arts by foreigners. The fortune smiled upon me and I was invited to work in creative development for children and teenagers as part of a research group at the Ministry of Education. For 10 years (from 1980 to 1990) I participated in the development of a new platform of primary school art education (API). Our team consisted of professional teachers of various specialties: sociology, philosophy, art history, music and visual arts. As a result of our work the Ministry of Education published methodological materials for teachers all over France. These documents offered ways of learning various school disciplines using artworks included in the curriculum. At the time, the official programme of the Ministry of Education mainly included the arts of the 20th Century.

My work as part of the multidisciplinary team at the Ministry of Education has taught me to work collectively, use a multidisciplinary approach to develop various captivating class activities and create new pedagogical forms of knowledge transmission.

The cover of the Methodological Guidance to Continuous Visual Art Education, published by the National Centre of Distance Learning at the Ministry of Education.



Cover of methodical benefit on life-long art education the Ministry of Education. National Center for Remote Education

Having gained such rich experience, in 1990 I relocated to the Cultural Department at the Louvre Museum to establish new forms of work with school pupils and to develop new methodological materials for pre-school primary school teachers. Shortly after I proposed to Jean Galard, the Founder and the Head of the Cultural Department at the Louvre, and to Roland Mellinger, the Head of the Learning Department, to turn to the Louvre collection (from Antiques to 1948) and show its connection to the contemporary world and art. At the time the Louvre was directed by Michele Laclotte who entirely supported my idea to publish a new pedagogical series 'The Young Visitor' at the Louvre's Publishing Department.

In parallel with this activity I continued my own creative work by participating in various exhibitions in France and abroad. It helped me to carefully follow the evolution of contemporary art and to highlight more clearly its connections to the arts of the past.



Manon Potvin
Landfill in Ardèche.
Photo, April 1987



LOUVRE

visite jeune public

Voir le beau
dans l'ordinaire

avec les peintres

de la réalité

du XVII^e siècle

français

Dossier pour enseignants

Service Culturel
Action éducative*

'The Young Visitor'

Series, the Publishing Department at the Louvre Museum

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A cover of the methodological guidance 'Seeing Beauty in The Ordinary Along With The French Genre Artists of The 17th Century', published by the Louvre Publishing Department.

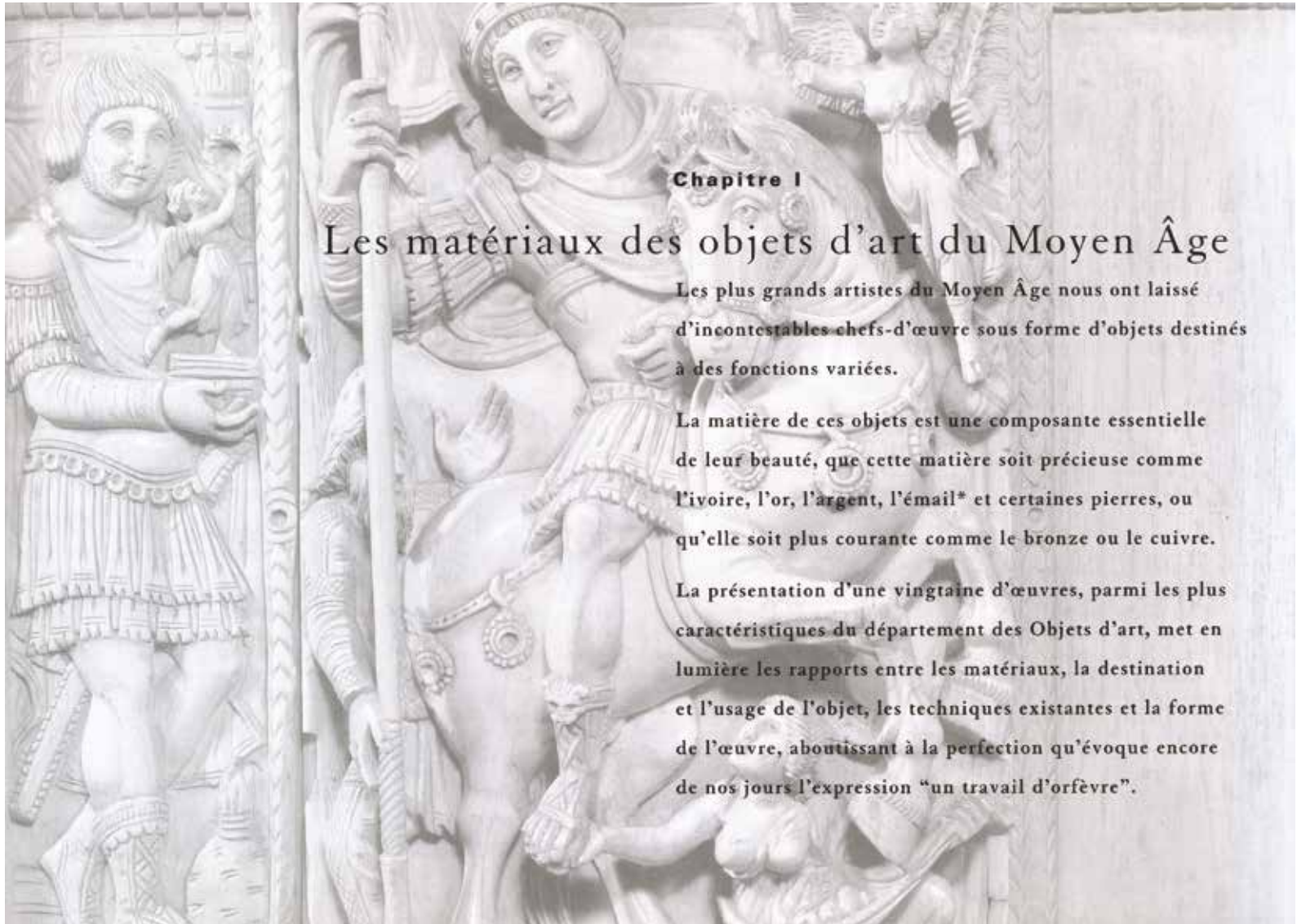
Every album of the series is dedicated to one plastic theme which is threaded through historical periods and illustrated by the art pieces from the Louvre collection. The aim of 'The Young Visitor' Series is to bring the museum's collection closer to everyone.

The album consists of three parts:

- The first part presents research conducted by the Louvre's art historians which helps to understand the specifics of certain divisions of the collection from the topic's viewpoint.

- The second part presents works and texts which illustrate and expand on the topic from art history perspective - from ancient to contemporary world.

- The third part consists of creative tasks and exercises that aim to explain ideas, processes and plastic discoveries of the artists whose works are presented in the two previous chapters.



Chapitre I

Les matériaux des objets d'art du Moyen Âge

Les plus grands artistes du Moyen Âge nous ont laissé d'incontestables chefs-d'œuvre sous forme d'objets destinés à des fonctions variées.

La matière de ces objets est une composante essentielle de leur beauté, que cette matière soit précieuse comme l'ivoire, l'or, l'argent, l'émail* et certaines pierres, ou qu'elle soit plus courante comme le bronze ou le cuivre.

La présentation d'une vingtaine d'œuvres, parmi les plus caractéristiques du département des Objets d'art, met en lumière les rapports entre les matériaux, la destination et l'usage de l'objet, les techniques existantes et la forme de l'œuvre, aboutissant à la perfection qu'évoque encore de nos jours l'expression "un travail d'orfèvre".

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An example of a cross-disciplinary project

An example of a cross-disciplinary project delivered by college students using the methodological guidance 'Seeing Beauty in the Ordinary Along With the French Genre Artists of the 17th Century', published by the Louvre Museum (1992).

This big project was realised in two years by high-school students of the Jean Mermoz Lyceum at Aurillac, Cantal, France. The project was curated by a visual arts teacher Francine Iris and supported by the director and a small volunteer team which was composed of a French teacher, the lyceum's secretary and a career-orientation specialist. The curator aimed to show that even being far from art school, students are able to develop their professional future within a visual art experience. She was determined in taking her students to art exhibitions and lectures, invited key speakers to the lyceum, and made lot of positive effort to broaden the knowledge of students and introduce them to their urban scenery and development. The result of these effective events was students' increased self-esteem, strong connections between the lyceum and the museum, as well as deep integration to urban and regional cultural environments.

The project was launched after the lyceum's visual arts teacher participated in an educational seminar organised by the Cultural Department at the Louvre Museum. The project was followed by a visit that the lyceum's students paid to the Louvre Museum and the Georges Pompidou National Museum of Modern Art in Paris. The work on the project lasted for two years, including time before and after the visits to the Paris museums and the Cantal Department.

The teacher was determined to introduce students to the arts and develop their appreciation by highlighting connections between various historical periods. The topic 'Seeing Beauty in the Ordinary' helps to discover beauty in everyday objects by studying still-life and subject artworks of genre artists.

By using the example of this creative and pedagogical project realised at the lyceum I am trying to illustrate the students' transition from the arts to contemporary art. The aim of the first year of the project work (1995) was to reach understanding of genre painting ('Seeing Beauty in the Ordinary' series). The visual arts teacher Francine Irisu explained her students the difference between the 'old' art and the modern. She considered essential to stimulate the students' practical vision of the world of visual communication surrounding them (the arts, advertising, etc.).

✱Georges de La Tour (1593-1652)
The Cheat
H. : 0,55 m. ; L. : 0,73 m.
© Musée du Louvre / A.Dequier - M.Bard

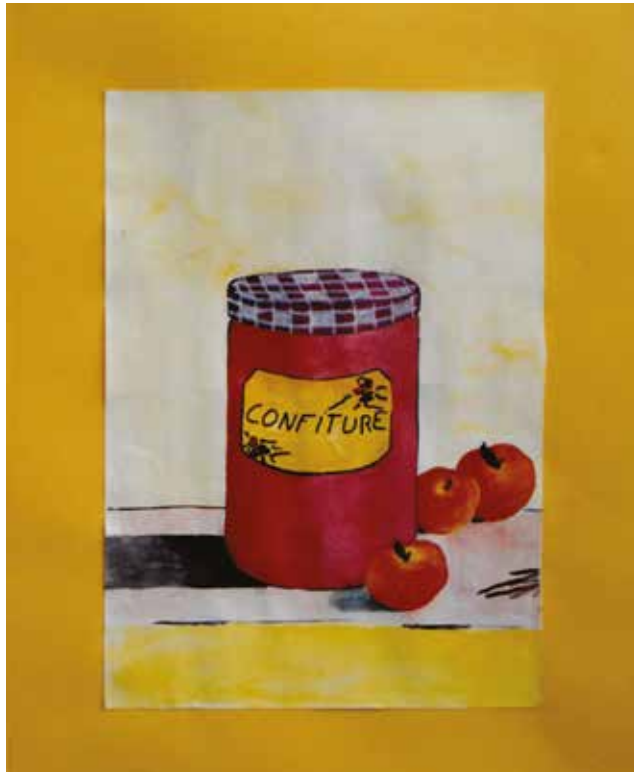


Lubin Baugin (1610-1663)
Still-life with Chessboard
H. : 1,06 m. ; L. : 1,46 m.
© Musée du Louvre / Tony Querre

Plastic objects created by high-school students of the Aurillac lyceum after visiting the Louvre museum:



Plastic illustrations and texts (on a rubbish bin and glass bottle) created by the students - inspired by a text 'The Jar' written about a simple object by a French poet Francis Ponge (1899- 1988)



LE BOCAL

B comme Bouche
O comme Ouvert
C comme Creux
A comme Avide
L comme Long

Comme son nom le suggère, le bocal est très banal. Pas d'autres mots qui sonnent comme bocal grâce à son O telle une bouche bée et à son L qui évoque l'élément liquide et qui s'ouvre en son milieu comme s'ouvre un bocal. Il est aussi long que l'est sa vie. Un bocal se transforme au pluriel en bocaux dans lesquels on verse de l'alcool ou de l'eau. D'utilité publique, il sert à conserver les aliments. Il est sollicité différemment suivant la personne car chacun en fait son usage propre: abricot, pruneau, poireau ou encore haricot... mais aussi bien d'autres choses y sont mises par le O.

*Poujade Sébastien
Vigier Jean-Christophe*



LA POUBELLE

P comme Puanteur
O comme Ordures
U comme Utile
B comme Boîte

E comme Enfermé
L comme Lourde
I comme Laide
E comme Êpexter

Elle sert à nous débarrasser de nos déchets malsains que l'on entasse à l'intérieur sans nous préoccuper de cette boîte répugnante à laquelle personne n'attache vraiment une valeur sentimentale. A la longue, il se répand une odeur nauséabonde. J'allais oublier, il s'agit, bien sûr, de la poubelle.

Mais, si on y attachait plus d'importance, elle serait plus heureuse et nous remercierait en gardant les mauvaises odeurs pour elle. On pourrait sans perdre trop de temps parler avec elle pour nous défaire de ce qui ne nous plaît pas dans ce monde pourri. Elle est utile parce qu'on y jette tout ce qui est inutile. Elle est bourrée de problèmes tels que violence, injustice. La pollution est un de ses principaux fléaux.

Mais ne nous attardons pas plus sur cet objet banal car il faut aller la vider chez son grand frère le

container.

*Gaillardon Liltan
Refouvelet Christophe
Alcouffe Jérôme*

From the arts in a museum to contemporary art

The creative exploration continues throughout the second year and the students create plastic objects live in front of the public. The aim of this work is to apply the 'Seeing Beauty in the Ordinary' topic to a contemporary context and to establish links between yesterday and today.

After students understand the principles of the French genre painting of the 17th Century, they try to comprehend its plastic techniques and use them to observe the contemporary world around them.

Such collective discussion and study of material sparked keen interest and stimulated students to create own works dedicated to the topic of the contemporary.

Throughout the second year they repeatedly turn to 'Seeing Beauty in the Ordinary' by using plastic techniques indicative of modern art and adopted by such sculptors as César, Arman, Villeglé (recuperation, accumulation, compression, expansion). These sculptural works were executed using waste materials collected by the Town Council during the 'Spring Clean-up'.

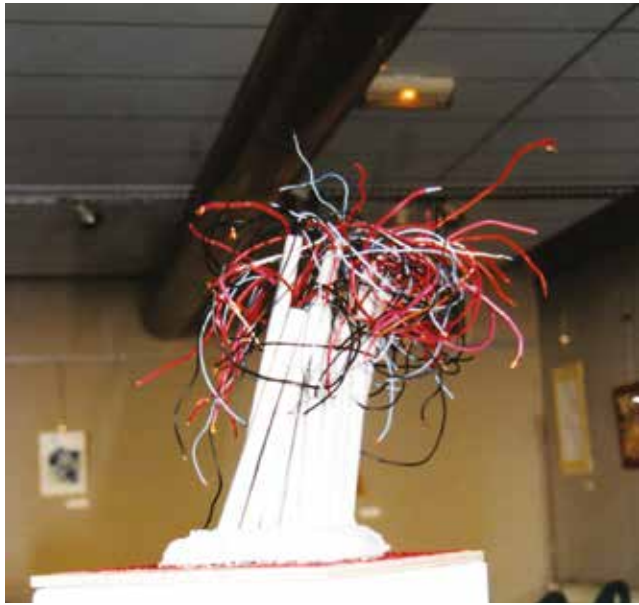
Every object's creation took several months necessary for concept development (conceptual art) and its realisation. The French teacher helped the students to present their projects in written and oral presentations and to chose expressive names to the sculptures.

The amount of work accomplished at the lyceum has earned the project the status of an authentic art project. To attract the locals' attention, in Aurillac there was organised an exhibition of sculptures executed by the students from recycled materials. The students, therefore, resurrected the 'RécupART' art direction.

By working with waste and recyclable materials the students of Jean Mermoz Lyceum of Aurillac merged, glued, drilled and welded objects getting inspiration from great masters and contemporary sculptors. They paid respect to a well-known French sculptor César.



Plastic objects created by high-school students of the Aurillac lyceum throughout the second year of project realisation. The objects were presented at the ' RécupART' exhibition:



Rubbish collection: a van delivering waste materials collected at Aurillac suburbs to the lyceum.
An invitation to the 'RécupART' exhibition of sculptures executed from recycled materials, organised by the students of the Jean Mermoz Lyceum on the occasion of the 'Spring Clean-up'.

**"NETTOYAGE
DE PRINTEMPS"**

A cette occasion, l'exposition "Récup art" réalisée par des élèves du lycée Jean Mermoz sera visible à la salle polyvalente de St Simon les 23, 24 et 25(10/12-14/18 h)

Samedi 23 Mars 1996

RÉCUP'ART un mouvement artistique
créé par les élèves de première bac pro
MAEMC

*recupérer
coller
percer
soudier
perforer
agrafer
compresser
accumuler*

l'objet du quotidien,
produit de notre consommation, mis en scène
dans une **démarche artistique.**

*Renv. - Ins (visites scolaires)
Contacter Mme GODBARGE Lycée JEAN MERMOZ
tél: 71-48 08 25*

It would be really interesting to talk to these people who were teenagers in 1995 and 1996 and participated in this project under the visual art teacher direction and find out if the art education experience obtained during the process has helped them with their professional and social life development. They are now around 37 years old.

Conclusion

I believe that the plastic project based on tracking parallels between the arts of yesterday and contemporary arts introduces children and teenagers to the art world. It empowers them to create their own plastic objects to comprehend better the techniques used by the masters of the past and often adopted by contemporary artists combined with advanced technologies.

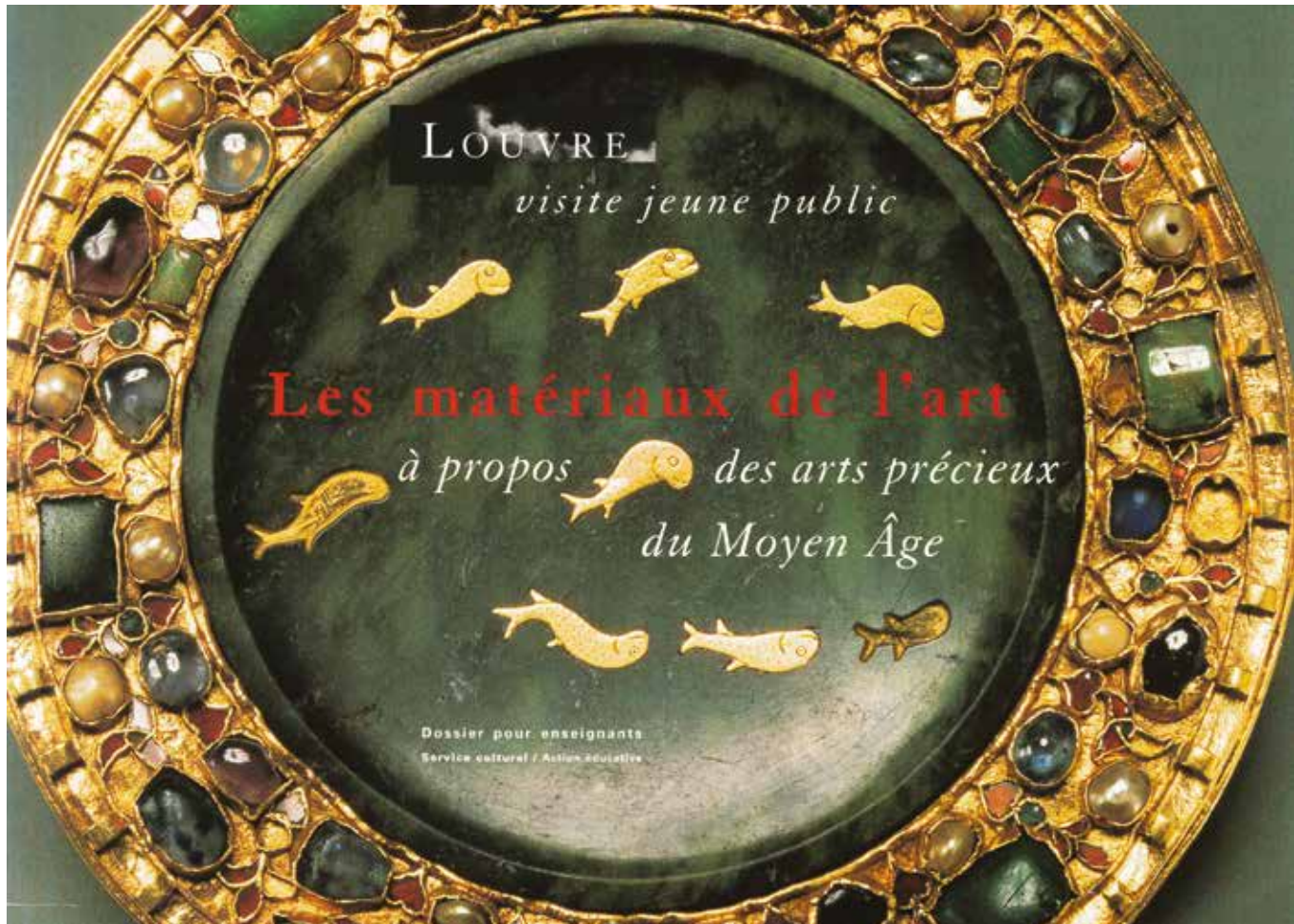
All the photos depict the sculptures created by the Lyceum of Aurillac students, taken by Francine Irisu, a visual art teacher.

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A photo of the high-school students of the lyceum taken during their visit to the Museum of Modern Art in Saint-Étienne, Loire region, France, 1996.

Art materials
Jewelry art of the Middle Ages
Young Visitor series.
Publishing department of the
museum Louvre
Cover



From a simple vessel to the precious one

It's about the subject that allows us to understand and reproduce the abbot Sugerius's way of thinking, who headed the abbey of Saint-Denis for many years. In the chests of the abbey he had discovered the antique vases and vessels. They all were carved from hard stones (sardonyx, porphyry, rock crystal). The beauty of these very ancient objects had inspired him to transform them into liturgical vessels intended for use during religious service. He entrusted the execution of this idea to jewelers who, by his instructions, created the remarkable rims of gilded silver with engraving and filigree, inlaid with precious stones. Among the three vessels stored in the Louvre, one of them stands out for its unusual shape in the form of a bird.

An antique vase (Egyptian or Roman), made of red porphyry, is supplemented by a frame, transformed it into a figure of a bird that spread its wings, turned its head on a long neck and stood firmly on its widely spaced paws. Abbot Sugerius placed on the surface of the frame several verse lines that would explain his project. The inscription was made by a substance based on sulfur, which was rubbed into engraved letters, and then the frame was fired. The result was a beautiful shiny black color.

The task

Find for your work the medium size empty can of jam or a bottle of perfume or medication about 15 cm in height and turn it into a precious object. Before starting the task, the children carefully consider the shape of the vessel, then, closing their eyes, they examine its shape and surface by hands. Then they use a modeling paste that freezes in the air to make of it some character, to which they add a head,

hands, etc., inspired by the eagle of the abbot Sugerius. Giving free way to the imagination, they can attach wings, legs, feathers to the vessel, then they can paint the object with gouache, decorate with glass and pieces of colored transparent and opaque glass. The head of eagle could be unscrewed from the vessel, the children could also decorate the cork in the form of an animal's head.



Eagle Sugeriya
Marble, bronze, silvering
1130.
Paris, Louvre



The bottle is pharmaceutical which is transformed
in the character decorated with glass.
Author: Dzheraldina

I would like to make an example on my behalf as a sculptor:

The techniques used by Jeff Koons in creation of his monumental steel artwork 'Four Defeated Nations' (1679-1685) is very similar to the ones used by Martin Desjardins who referred to bronze casting masters. Both sculptors developed concepts and created models before casting full-sized monuments. Although, it's important to note that in the 17th Century a sculptor was present for much longer at all the stages of artwork creation.

Jeff Koons is generally a very controversial artist. Some art historians do not consider him to be a real sculptor as he does not participate in all the stages of artwork creation. I believe that contemporary art which is very well represented by Jeff Koons' works do not contradict to street monumental art of the 17th Century and its creation process. The same can be said about César Baldaccini who casted a sculpture of his own thumb 12 metres high and 18 tons heavy.

«Composing the pedestal of a statue on the Victory Square the captives represent the nations defeated by the Treaty of Nijmegen (1679). Each expresses a different reaction to captivity: revolt, hope, resignation, or grief. The models were executed in 1682».

«This American kitsch sculptor, avant-gardist and provocator is presented in the halls and parks of the Versaille. This makes advocates of the classic and historical appearance of the Louis XIV residence gringe their teeth» («L'OBS» Magazine /Culture/10.12.2008)

Manon Potvin, Paris, 26 March 2015

Martin van den Bogaert, known as Desjardins
(1637-1694).
The Captives.
Bronze, previously gilded.
(Sculpture Department, the Louvre, Paris)



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Jeff Koons
(born in 1955).
Ballon Dog
(magenta) 1994-2000
Chrome-plated mirror-coated
stainless steel, transparent polish
A temporary exhibition
in the Hercules Hall,
the Versalle, 2008



The ARTFOR

Museum of Very Young Art

160

The ARTFOR Studio of Creative Technologies led by Vladimir and Maya Opara (Moscow) The Vladimir and Maya Opara's ARTFOR Studio of Creative Technologies was established in 1996

**The ARTFOR project was created in 2000.
Vladimir@opara.ru
Maya@opara.ru
www.artfor.pro
www.artfor.ru**

Vladimir Opara:

Conceptually it's very important that the world surrounding us is a semantic system and we are semantically-thinking creatures who do not exist outside the system. There is an adjective in Russian language that means 'something without an image'. To teach to understand and to use the semantic system, as well as to create information within it are the key goals of art education. It's important that the visual arts represent the information created using certain artistic means. The most powerful computer is a human brain and the most powerful operating system is our semantic thinking. Being placed on a cultural platform it helps every human to gain endless opportunities. Children's art was invented by adults. Creative act is characteristic to humans. The main question is how old is the author and that's why our ARTFOR Museum of Very Young Art emerged. This is a museum of a new type where age frames of the creator whose works deserve to become part of the museum collection, shift to 12+. The process of the ARTFOR development and participation in Russian and European adult exhibitions (Germany, Poland, Hungary, Belgium, the Czech Republic) have proven it. Modern computer technologies allow teenagers to create credible and expressive works of contemporary art. It's crucial to understand that it's possible only when teenagers collaborate with adult artists as equal partners. Obviously, for us art education is one of the contemporary art forms. The ARTFOR exists and develops as a system of projects. During project realisation the students study digital tools and basic graphic programmes without which contemporary art is impossible. The key ARTFOR projects are: the OCHMOLKIN (very young cinema), the 'One Very Strange Quiet Improvisation' (photo-project), the ARTAVATAR (photo-project), the 'Arbat Point of View' (photo-installation, performance, flashmob at Arbat street on its 520-years anniversary), the ARTFOR Museum of Very Young Art.

F I L M S / M A N I F E S T O S

f e s t i v a l o f c o n t e m p o r a r y a r t e d u c a t i o n



In 2013 Vladimir and Maya Opara established the ARTFOR Museum of Very Young Art.

The main ARTFOR direction is multimedia art: digital video, digital photo, computer graphics, cinema, animation, basics of with the Internet, contemporary art theory and practice.

The key principle of the ARTFOR programmes is learning through a creative act.

The ARTFOR provides the youth with opportunity to master advanced digital technologies in the arts and information.

The ARTFOR operates throughout the whole academic year from the 1st of September to the 25th of May, for 16 academic hours a month. The ARTFOR programme consists of lectures, practical tasks, individual independent work with distance guidance via the Internet. During the summer the Media Art School works as a summer residence for school pupils and students from Moscow, other Russian cities and abroad.

The ARTFOR Studio was nominated for the Black Square National Award in Contemporary Art. The ARTFOR programmes were presented at the Tretyakov State Gallery, the Moscow Museum of Modern Art, the State Russian Museum in Saint-Petersburg, the 'Stop! Who's There?' Moscow International Biennale, at international contemporary art exhibitions in Germany, Poland, Hungary, Belgium, the Czech Republic.



ВЫСТАВКА - КОНКУРС

МУЛЬТИМЕДИА АРТ СТУДИЯ "АРТФОР"
ФОНД РАЗВИТИЯ МУЛЬТИМЕДИЙНЫХ ПРОЕКТОВ "ДОБРЫЕ ИГРЫ"

Мастерславль

детский город мастеров

ОТКРЫТИЕ ВЫСТАВКИ

26 ФЕВРАЛЯ В 15:00

ВИДЕО ПОКАЗ

"ОЧМОЛКИН" В 15:30

ТВОРЧЕСКИЕ РАБОТЫ

ЮНЫХ МЕДИА-ХУДОЖНИКОВ

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АРТАВАТАР

26 ФЕВРАЛЯ - 12 МАРТА
2015



детский город мастеров

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PERMM

THE 'LOFT' PROJECT

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Children's project «Loft» of the Contemporary Art Museum PERMM
Since June 2010
Age of participants: 1,5 - 13 years.
The head of the children's creative platform «Loft» - Anastasia Serebrennikova
« Contemporary Art Museum», Perm
Perm city, Gagarin's boulevard 24
ittarma@gmail.com

Anastasia Serebrennikova:

The children's «Loft» project seeks to avoid some problems existing in the sphere of Russian art education and museum pedagogy. As a rule, the educational system drives the children into frames, aligns them under one standard, teaches them to act according to a pre-determined pattern, assesses children according to the results of their activities. As a result, fantasy and imagination are replaced by phobias: the fear of a «clean paper», the fear of drawing «ugly» or «wrong.» The project «Loft» gives children the opportunity break away from the rules and algorithms, to release creative energy, to express themselves and be heard. Being in a non-standard situation, drawing not a felt-tip pen on an A4 sheet, but using a large brush on a cardboard or a wall, the child can not use the habitual patterns of behavior, begins to think outside the box, be braver and give a more interesting result. And the exhibitions around which classes are built, contribute to the development of associative thinking and logic, give impulse to the desire to create and design. Contemporary art speaks with children in the actual visual language about social problems, that contributes to the activation of the essential forces and the intellect, the self-knowledge and understanding of the world. The «Loft» project, like the other educational programs of the PERMM Museum, promote the popularization of contemporary art, practically turned off from the school educational system, contribute to the new creative generation development, which can understand innovations in the cultural sphere. All educational programs are united by the general principle: the museum teacher is not usual teacher (mentor and custodian of unique knowledge), but a friend and conductor, creating conditions for the intellectual and creative realization of the child / adolescent, as well as active learning. Only from the standpoint of a friend communicating on an equal footing with the participants in the process, in the space of play and exploration, is

F I L I G U R I N A . 2 0 1 5 / M A N I F E S T O S

f e s t i v a l o f c o n t e m p o r a r y a r t e d u c a t i o n

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is possible successful communication with the younger generation.

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THE “At the ART Desk” PROJECT

**At ART Desk. PERMM
Educational program
«At ART desk: Perm students speak about
contemporary art «
The project coordinator is Anastasia Shipitsina**

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Anastasia Shipitsina:

At the ART Desk is the educational program of the PERMM Museum, the aim of which is to answer the questions of high school students about the culture of the 20th and 21st centuries, to tell about public art and art technologies, to show that contemporary art is not scary at all, but it is very interesting! Program participants are teenagers' teams representing different schools, circles, creative associations, companies of friends and neighbors. Within the series of workshops during the academic year, the «ART desks» students sort out topics that they have identified for themselves. In particular, in 2014-2015, at the classes there were discussed the differences between classical and contemporary art, the art trends of the 20th century, the creation of art clusters and creative laboratories of artists, the young people met with young Perm street artists and answered the question why nowadays the fine arts actively interacts with the theater, music, literature. Classes of «At the ART desk» are multi-format, conducted in the form of gaming tours, quests, creative workshops, project activities. On each workshop, teams perform several tasks for which they receive scores. At the end of the year, several teams that scored the maximum number of scores get the opportunity to realize their own art project (create a public art object, mini-exhibition, performance) with the support of the museum.

MOM, I'm sorry. I WILL BECOME THE ARTIST

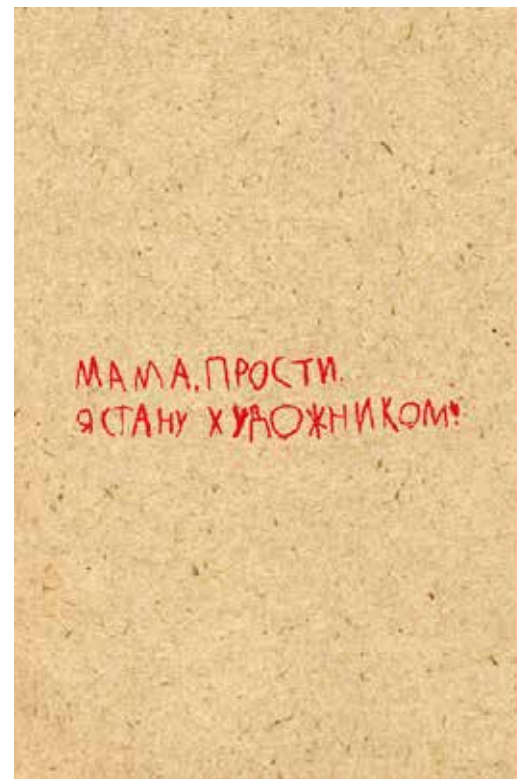
Methodical edition «Mom, forgive me. I will become an artist» was published in 2014 as part of the project «Territory of creativity: art technology in modern education» (the project is the winner of the competition for the museum business' modernization of the Ministry of Culture, Youth Policy and Mass Communications of Perm Area) includes articles of experts summarizing the five-year work innovative experience of the PERMM Contemporary Art Museum' team in the field of museum pedagogy (children's «Loft» project and the educational program «At Art Desk: Perm schoolchildren speak about contemporary art»), current trends in the world and Russian museum practice of work with children and adolescents in the museum, methodological recommendations and step-by-step description of lessons, courses and sessions about artists and phenomena of modern culture. The appendix to the publication is a CD with ready-made lessons' recommendations.

Representatives of the expert museum community, such as Natalya Georgievna Kopelyanskaja (museologist, expert of the creative group «Museum Solutions»), Aleksey Grigorievich Boyko (Ph.D in art criticism, laureate of the State Prize in the field of literature and art, Head of the sector of museum and pedagogical technologies of the Russian Center for Museum Pedagogy and Children's Creativity of the State Russian Museum), representatives of the Garage Center for Contemporary Culture became the authors of this edition.

Also in the methodical edition there are articles telling about the experience of working with a children's audience of one of the most progressive museum museums in Perm - the Perm Local History Museum and its branches.

The methodical edition is intended for teachers of

preschool, school, supplementary art education: Fine Art teachers, World Art Culture, artistic work, class leaders, heads of educational work, museum staff, cultural figures. Methodical edition «Mom, forgive me. I will become an artist!» is a unique product for the Perm region in the education and pedagogy in the field of culture and art.



Book cover



The Museum

Pushkin State Museum of Fine Arts

The Museon
The Art Studio at the Children's Centre for Aesthetic Education for Children and Youth at the Pushkin State Museum of Fine Arts
Student's Age: 5/6 - 10/11 years old (children study for 5 – 6 years)
Teachers: Maria Lukyantseva, Natalya Petrova
Location: 6/2 Kolymazhny Pereulok, Moscow
www.museyon.ru

F I L G U R I N A . 2 0 1 5 / M A N I F E S T O S

Maria Lukyantseva:

One of our main goals is art upbringing, development of artistic abilities and visual thinking in children rather than training for further professional art education. A unique aspect of the Studio is that children are able to see and perceive the artworks from the museum's collection and transfer these impressions into their creative experience. The Studio's educational work is based on classic traditions and a developed system of art education. Nevertheless, art educational activities at the museum constantly develop by adopting modern approaches.

The Process

A museum is a special place where everything is veiled with significance, elevation and mystery. Children tend to perceive sharply and independently and are sincere in expressing their impressions. A teacher's task is to concentrate attention, engage and direct discussions correctly, which is always a challenge as small children struggle to keep up with a long monologue. Every time after a tour around the museum children want to draw, mould and create. They are not afraid of their inexperience and are eager to express feelings on paper. In parallel to their creative act we begin to teach them elementary laws of colour, paint preparation, hot and cold tones, main and secondary colours, composition, etc. We therefore carefully introduce them to the basics of the creative grammar avoiding disturbance of their creative freedom and independent pursues of mostly suitable ways of expression.

By moving from one hall to another we travel through time and space and find ourselves in Ancient Egypt, Ancient Greece and Ancient Rome. We have to shift our firm beliefs on time and space as well as challenge our general knowledge. Time travelling is much harder. Initially small children are able to define the 'long ago' only up to their grandparents' birth. The notion of the 'ancient' takes time to develop and growing up children understand what are



decades, centuries and millenniums and become eager to commence a journey to the ancient past: to Ancient Egypt, Assyria, Greece.

Older children travel through countries and eras and make sketches, creating work inspired by the Greek and Egyptian gods and heroes, by the Twelve Labours of Hercules and the Trojan War. They learn about various materials and techniques, visit the engraving room and the decorative arts vaults.

Children attend the Studio for 5-6 years. And at the end of the last academic year we arrange a small graduation reception. Our graduates stage a play with hand-made cardboard dolls inspired by the Greek and Egyptian mythology, we organise quizzes and competitions. The classes are not aimed at professional art training. The key is to open a child's inner world through perception of art monuments and encouragement of his creative fantasies. Each year the number of students at the museum grow. Twenty years ago there were only seven groups, now there are twenty.

In 2006 a new department was open - the Museon Centre for Aesthetic Education. And new work practices have been adopted such as ceramics and reproductions workshops for children of 10-12 years old.

Natalya Petrova:

The Final Project

After 5-6 years children graduate and have to complete a final graduation task. It can be a puppet show based on a chosen mythological material. Children choose a Greek myth or an Egyptian fairytale and develop a scenario. They design costumes, transfer drawings to large cardboard pieces, colour them, cut out and attach puppet holding panels. Together they create decorations using large sheets of paper. Plays are staged at the lecture hall of the museum. Children hide behind the curtain, move and

synchronise their characters.

Sometimes they stage a shadow theatre, for which they draw silhouettes of characters on cardboard sheets, cut them out and paint black. They create a small cardboard stage with a matt semi-transparent tracing paper screen. Children move their silhouettes behind the stage close to the screen and the light from behind creates a shadow effect.

The most recent Art Studio's experience was related to animation. Children preferred animation as their technique and chose between pictured, clay and sand. They chose a topic related to the museum – famous stories, Egyptian, Greek and Roman mythologies – and wrote a scenario, about the Art Studio itself, for instance. First, they worked on the plot development and depicted it in a photoscript. Then they worked on characters and backgrounds and created ready frames, as required by sand animation, for example. Every frame, every slightest movement of characters was recorded on a digital camera. The photos were finalised on a computer and put into animation with music cover using a special programme. As a result we enjoyed experimental animation – 'The Moving Images'. These cartoons were far from being professional, but they perfectly conveyed the children's love for drawing and the museum. These cartoons were premiered on the big screen at the Museon auditorium as part of a graduation reception.

Every format of our graduation tasks corresponds to the aim to create a final piece, which would represent their farewell with the Studio. This way a child realises his drawing ambitions though an enjoyable and captivating activity but also considers it as a possible professional direction within the arts industry in general.



Shot from Gnisyuk Ania's "animated film"
"Welcome to Museyon"
Fine art studio of Pushkin Museum of Fine Arts
of A. S. Pushkin
Head Petrova Natalya
2013/2014

The Children's Art Gallery at Vasilyevsky

The Children's Art Gallery at Vasilyevsky
Location: The State Budget Centre for Child
Secondary Education The Centre for Creative and
Liberal Art Education at Vasilyevsky, Vasilyevsky
region, Saint-Petersburg
Established: December, 2007
Students' Age: 5+
Curator: Olga Mikhaylova

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Olga Mikhaylova:

The Gallery's mission is to demonstrate the children's' art as well as to inform and educate children, their parents and teachers.

Contemporary art education is not a technique or a service, it's above all an active process of personality development. A teacher turns into a mentor who stimulates a child's interest in creativity and self-manifestation within the arts through mastering various techniques.

I perceive the aim of art education as personality development that results in self-expression through creativity. There is no creative act, no aesthetic, no arts without a personality.

As part of art education process teenagers must comprehend the variety and richness of the world, feel related to the creative act of the humanity, develop a chosen topic in a certain direction and shorten gaps between traditional and own individual points of view. The contemporary period of the arts development is indicative of multiple issues. In this case it's necessary to teach a child to think independently, to differ a traditional and a new, to make true judgements and evaluations based on a personal system of values.

I believe that the core components of contemporary art education are certain functions that operate as a balanced unity. The Children's Art Gallery realises them in the following way:

The educational function of the Children's Art Gallery is realised through stimulating the visitors' interest to objects on display, motivating them to reflect upon them and supporting determination to consecutive visits.

Learning programmes, acts and master-classes serve as means of realisation.

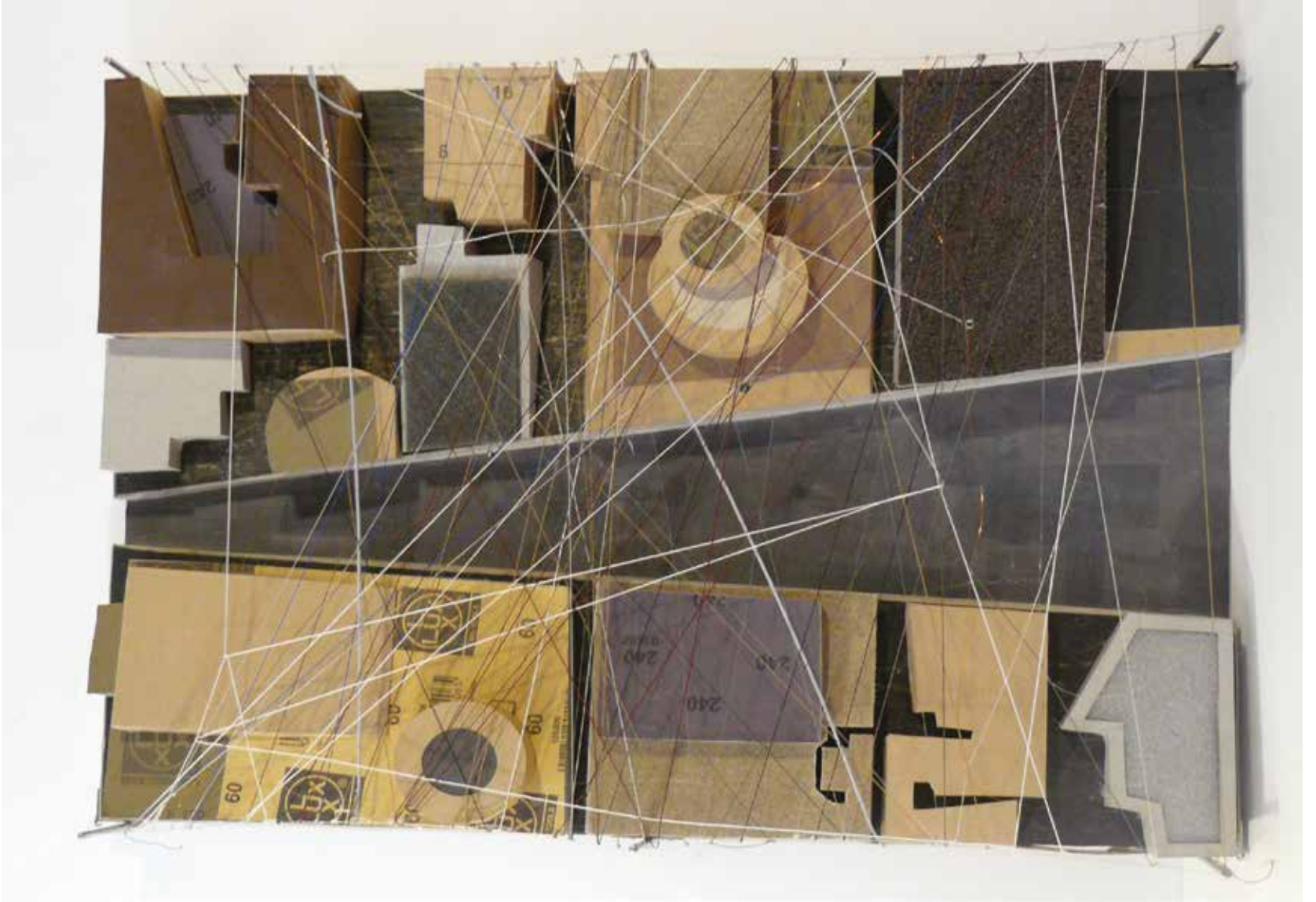
The sociocultural function is related to the development of personalised attitudes towards the works of art which in turn, stimulates creativity. The Gallery introduces school-aged children of Saint-Petersburg and often their parents



to the arts of peers from other cities and countries. The educational function is realised through special programmes and projects which are intended for children and parents who have basic art training. We develop intended itineraries for exhibitions which are elaborated with orientations, commentary and recommendations. For more experienced visitors we offer several cycles of programmes which contain theoretical, practical, educational and creative aspects. They finalise with workshops allowing to colligate the learned knowledge. Traditional art education is transformed into contemporary due to an emphasis on individual perception and enforcing a subjective aspect of art education. In the 20th Century art education formed on the basis on an academic school. In the 21st Century a variety of approaches and schools, methodologies and technologies emerged. Work with children at the Gallery is not part of a consecutive model of professional education: workshop – art school – university, although the viability of this programme is proven by demand. I consider my educational activity to be one of contemporary art forms because 1) the Gallery displays works executed currently, some of them relate to conceptual arts; 2) every exhibition idea forms a unique expository space; 3) a speedy development of contemporary technologies stimulates teenagers to study the forms and means of contemporary art which are entitled to development in parallel with traditional forms.

The most notable projects

The 'A Man and the Sea' International Project of Ecological Education, realised with the support of the Russian State Hydrometeorological University (2010). A curator work at the Eksperimenta! International Triennale of Contemporary Art for school-aged children (Tallinn, Estonia). The Russian exposition was presented by performances, installations and video-projections at the following exhibitions: 'Space for Experimentation' (2011), 'Art&Science. Art&' (2014). The 'Riga-Saint-Petersburg. Similarities and Differences' Cultural Educational Project (2013-2015). Urban actions, performances, excursions, exhibitions: 'Collections', 'Academic Drawing'. The international partner – the Pardaugavas Music and Art School (Riga, Latvia).



The 'By a Time Machine' Project

The Kadashevskaya Sloboda Cultural Educational Centre
The 'By a Time Machine' Project
Author and teacher: Bogdan Mamonov
Established: 2009
Student's Age: 7-16 years old
Location: The Christ's Resurrection Church in Kadashi

Bogdan Mamonov:

Jean-Luc Godard once said: 'The problem is not to make political films, but to make films politically'. Being an artist and having worked in the Moscow art industry for more than thirty years I came to a conclusion that there is no need to teach contemporary art, but an educational process itself must turn into contemporary art. I believe there are firm grounds to presume that contemporary art as a historical project is not only undergoing crisis, but is generally becoming irrelevant. The idea of the arts as a tool and even a weapon, that can transform people's consciousness and the way society lives, has lost its topicality. The successors of the great Avant-garde are busy producing luxury items which decorate and enforce the cult of endless consumption. A true modern artist is not to participate in this. On the other hand, we must admit that many methodologies have been developed within the actual arts over the last century. And these methodologies can be adopted by other practices, especially by the educational ones. The idea of enlightenment has been changing and acquiring new senses. The development of the digital and the ways online networks transform our minds have set new, uncertain and possibly dangerous goals for education. Some researchers believe that 'the civilisation of the book' as an antitype at the core of human culture is about to end and be succeeded by 'the civilisation of an image'. These processes take place on the background of a social state collapse all around the world. As a philosopher Boris Groys writes: '... you can participate in transformative projects and compensate for a collapse of a social state, for example... In this way artists fill in the gaps left by the socialism. In general there are initiatives that move from below and artists see which tasks are not being finalised. For instance, those related to the lack of possibilities for education...'

I would like to add that we must consider not just the lack of education, but primarily the 'other' education



which does not aim to ‘create a qualified consumer’ (A. Fusenko), but aspire to educate a human-artist who is able to become a creator in any sphere of life.

The ‘By a Time Machine through History’ project invites its participants to dive into the past but not to escape from the reality. We assume that the past can provide us with examples of how to reanimate the anthropological model which is currently in danger. By teaching history the project uses gaming mechanisms which are based on my own experience in contemporary art. These are diverse interactive tasks, including discussions, reconstructions of historical events and of course, creative activities. In the centre of a project there is a special object-installation ‘A Time Machine’ which children use for their interactive travel through time.

A class is 3-3.5 hours long and takes form of a time travel game.

During the travels we enjoy adventures which require intellectual work and game tasks of various levels of difficulty. The game is followed by a creative part – the so-called ‘travel notes’. At times this block is replaced or elaborated by military-sport and traditional cultural games.

In conclusion we reconstruct a historical battle related to the time and space of our travel. For this we use a toy soldiers collection ‘of all time’.

Historical Overview

The Kadashevskaya Sloboda Cultural Educational Centre was established in 2009 at the Christ’s Resurrection Church in Kadashi by a beneficiary Father Alexander Saltykov, Alla Savochkina and Tatyana Mashkantseva. In a year the project was joined by Bogdan Mamonov and his wife Tatyana Ilyina, who launched a special project – ‘By a Time Machine through History’. The project was first organised in the beginning of the 2000-s as part of the ‘Nativity’ parents’ club.

Initially the project’s aim was to study culture and war military science of Ancient Rus, but gradually the project’s scope extended to various eras and spheres of the Russian history, including the Time of Troubles, the Napoleonic Wars and the Second World War.



Ready! Steady! Exhibition!

Publishing project

186

'Ready! Steady! Exhibition!'
2011

**Authors and teachers: Kristi Laanemäe, Anu Lüsi,
Jelena Tšekulajeva, Anu Purre
MTÜ Loovalt tulevikku, Tallinn, Estonia
For pupils of 10 - 11 classes of school**

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Jelena Tšekulajeva:

The purpose of the «Ready! Steady! Exhibition!» game is to reinforce learned material as well as to analyse works in a playful but at the same time thoughtful way.

The «Ready! Steady! Exhibition!» game contains:

- 149 double-sided memory cards with the artwork used in the book – one side contains a reproduction with details on its author while the other side contains key words used to describe the artwork;
- 15 numbered themed cards with short descriptions of exhibitions with codes and keywords – 15 tasks in the book contain the titles of exhibitions;
- 30 role-play cards with descriptions of the 5 roles. The 5 roles correspond to pin-badges: 'Guide', 'Journalist', 'Curator', 'Visitor', 'Art Critic'.

The game has two laps which can be played at two separate classes with a week gap, for example. Students are divided in accordance with an overall group size into two or four groups and receive an equal amount of cards – it's possible not to use all cards at once. A teacher is the leader of the game and he/she chooses the theme of an exhibition. The goal of the first lap is to choose as many artworks as possible for the exhibition which correspond to the keywords announced by a teacher. Students can see only the reproductions, all the keywords are printed on the back sides of the cards. Working together as a group students must present arguments based on the analysis of the artworks. Moving around the class and examining each set of cards teams must narrow down a list of artworks for the exhibition. All the cards are numbered in a way that having chosen the artworks, students are able to compile an exhibition code and compare it with the code on the exhibition card. A team whose code is the closest to the exhibition code wins.

The second lap is played around the exhibition opening.

The competition is set between classes, rather than groups – because despite different roles during the game all students unite into one team. After raffling the role cards students receive pin-badges and unite into groups of guides, visitors, curators, journalists and art critics. Every group works with the task in the book that corresponds to the exhibition theme. They create commentary, conversations and questions. Then students put on an act of exhibition opening where the concept of a curator, guide's commentary to one of the artworks and questions of visitors and journalists are presented. The lap is enforced by the rule that participants cannot repeat what has already been said before them. It is controlled by art critics. Every repetition or mistake reduces a number of gained points. The ability to express your thoughts and analyse what is said by others is a challenge, but as it turns out – a captivating one.

All the 16 tasks from the «Ready! Steady! Exhibition!» are equally important and it's impossible to distinguish the most important one.

Shift of Reality: know – performance and actionism; think – the key artists in the history of the world's and estonian art; create – staging a performance, complex situations and their resolution through performance.

'Written' Art: know – the art of calligraphy, concrete poetry. 'Writing' artists in Estonia and abroad; think – new reading; create – artist's book, installation and performance.

Automatic Start: know – automatism. Artists practicing automatism; Think – exercise non-thinking; create – work using the Miro method.



MAAILMAKUNSTI
KUNSTI
KUNSTI

TÄHELEPANU! VALMIS OLLA! KUNSTI



The Peanut Project

The 'Peanut' Project
Author and teacher - Stefanie Johns
The Faculty of Pedagogy, the Visual Arts
Department. The Hamburg University, Germany
Universität Hamburg | Fakultät für
Erziehungswissenschaft | Bildende Kunst | Von-
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F I L G U R I N A . 2 0 1 5 / M A N I F E S T O S

Stefanie Johns:

Contemporary art education seems to refer to the desire of an art education, which reflects contemporary discourses of art and education and signals delimitation against existing forms of art education. Current forms of art education might implicate interdisciplinary dimensions because of the rising synergetic correlations between disciplines, which focus anthropology and the relationship between self and world. In my opinion, art education could intensify the continuing and constructing of sense within this relationship.

In the German language, there is an etymologic relation between the word for image (Bild) and for education (Bildung). This is only an apparent indicator for the assumption, that education with and throughout images has a special potential for development of the individual relationship between self and world.

The phenomenologist Bernhard Waldenfels explains, that the trees in front of his window and the trees in images of Paul Cézanne do not belong to different worlds – they belong to one world, which displays in different modes: a visual shape, that relates to all things like a skin and in images, which are detached from the things (Waldenfels 2010, S. 34). I understand image experience as a sense constructing and sensual moment between image and its viewer, that offers an experimental space and possibilities to increase the individual relationship between self and world to enable the individual to grow up, to develop.

Experiencing images can be located within the cognitive and sensory abilities of the individual. It is a constructive process pressed by time, space and several more parameters. Furthermore, it can merge into a form of oscillating existence, which could turn into present and transform or change in processes of experience.

Experiencing images presupposes an external and internal relationship between the individual and the image and is rooted in and dependent on the individual.

The intention of my art educational research and

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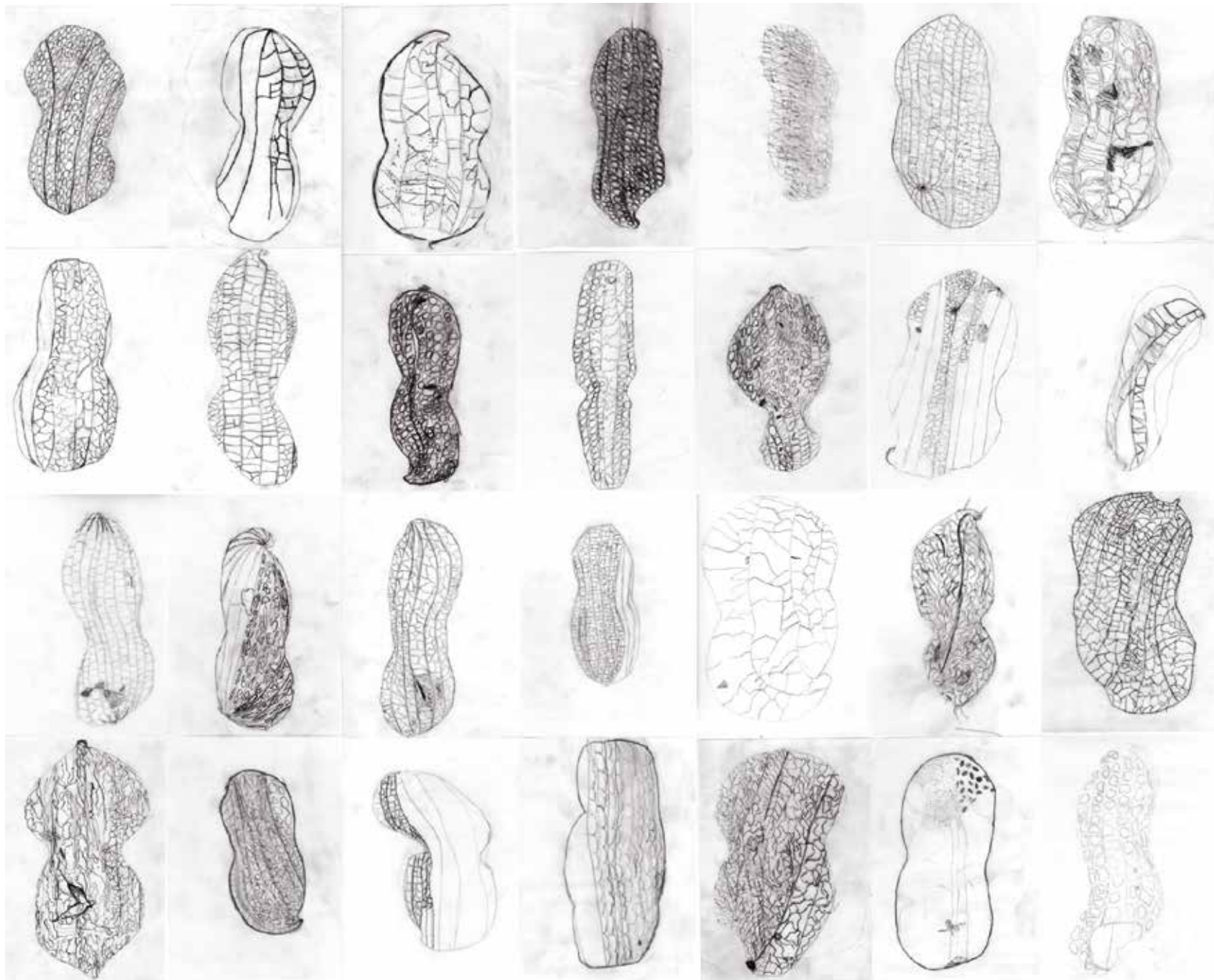
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teaching is, to sensitize for the broad potential of image experiences. We live in images and understand the world in images, like Hans Belting explains (Belting, 2006, S. 11). What are our individual images? What kind of realities, associations, meanings, understandings and non-understandings they might produce in what kind of art educational setting? Art education has to reflect the image experience of its participants – teachers and pupils – and might create and frame settings for intensive experiences. Experience itself negates a visibility. This is the challenge for art educational research and teaching to handle with it. I intend to raise awareness of individual image experiences and finding modes and settings for this phenomenon.

Peanut perception – Part I

In the everyday life, objects, which are known as common, have their appropriateness and it is self-evident, how to handle and use them. A short peek to identify them completes often the process of preoccupation. Using the example of a peanut, the intention of the task ‘Peanut perception’ is, to experience something common in a different way, to increase a more intensive process of perception. The task was performed in an art education lesson for the 5th class (10 years old children) at a Gymnasium in Hamburg.

It starts with an introduction, which focuses to open the mind and eyes for this common object. I show an image of several peanuts, arranged in a sequence. We start a discussion about the uniqueness of every nut and the children describe the specific and individual characteristics of the different peanuts.

In the next step, every child got its own peanut. They were asked to have a careful look to this object: hold your peanut in your hand, sense its form, rotate it to see all facets, smell it and hear the sound while feeling the structure of its shell...

This sensual experience tries to intensify the perception and intends, that everyone perceive not just a peanut but

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Peanut. Drawings from nature

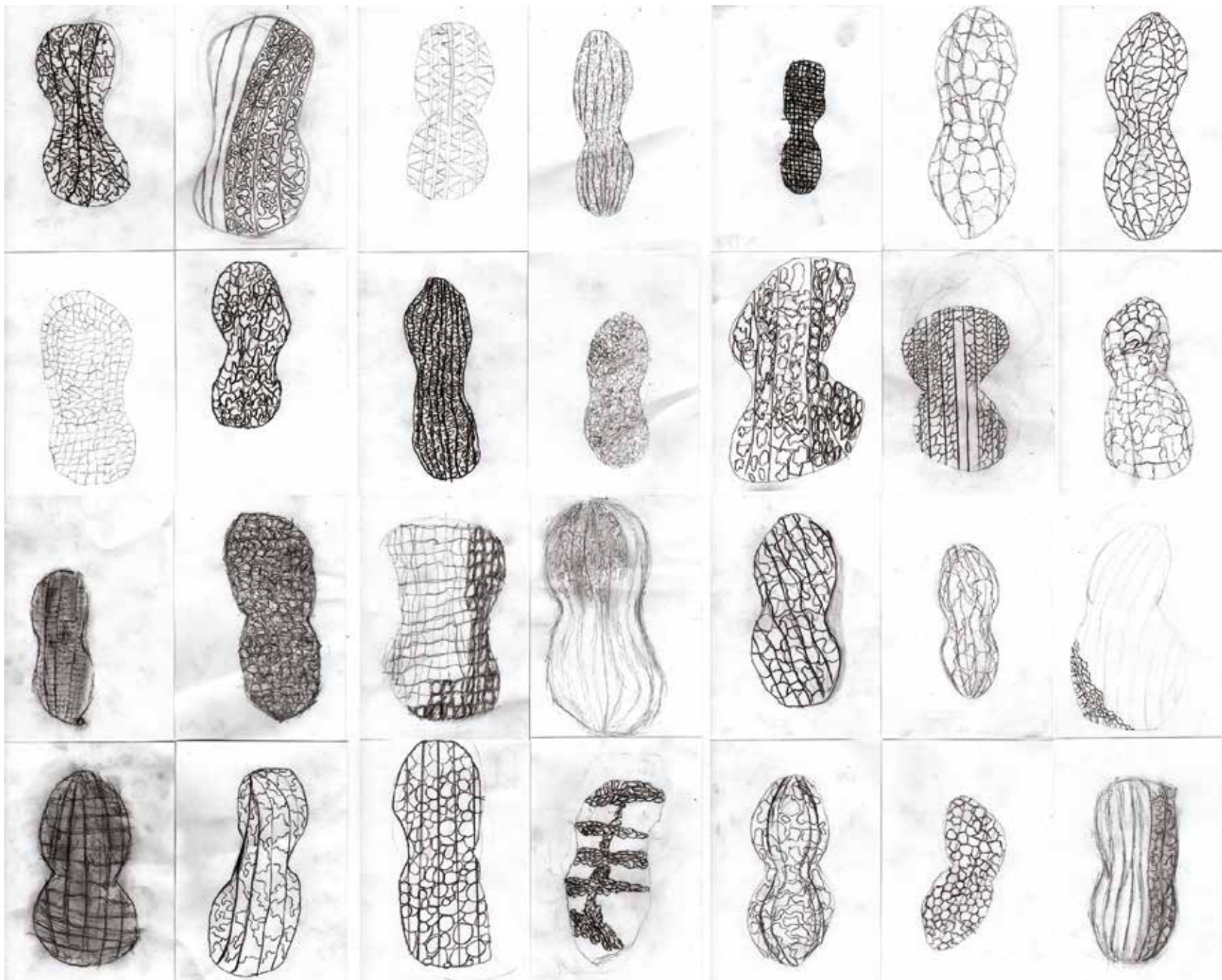
also the specific of its own peanut. In the conversation about their experiences during this phase, the children compile perceived differences and similarities. Than the children have to prepare a drawing of ‘your peanut’, which emphasizes the characteristics of it. They used soft pencils and draw on translucent paper. This special paper allows focusing on the structure and makes it easier to lose sight of coloring and placing shadows in a drawing. Moreover it intensifies the feeling, that the individual look on the object is something like an interlayer between self and world. During their drawing they didn’t receive corrections and either no suggestions about ‘how to draw better’. I intend to strengthen the comprehension, that everyone’s drawing is an internal reflection of his or her individual perception.

In the end, all drawings have been placed on a wall and we spend time together in front of them and exchange our experiences and opinions. Evidently the pupils were interested in the great differences between the drawings and in unexpected structures and types of drawing. Having a careful look at the peanut, absorb and handle with the visual information receiving during the individual perception, there starts a synthesis. The visual shape has to be internalized and after a process of translation from memory and imagination, it transfers back external in form of a drawing.

In some art education traditions, the ambition of this procedure of drawing might focus on high similarity between peanut and drawing of peanut and to minimize the differences, seen as mistakes of this translation. I think, we have to understand, that the divergent, the new, the foreign that emerge in the individual drawings relates to the individual relation between self and world and that this is a great advantage. Art education might increase an understanding and sensibility for ambiguity, for differences, for gaps and individual perceptions.

Peanut perception again – Part II

In the following lesson (one week later) I asked the



children to close their eyes and imagine their peanut: see your peanut in your mind's eye, let it become present in your imagination, rotate it to see all facets, remember its structure and your feeling of this structure, your peanuts smell and sound while touching it, remember the specific characteristic of your peanut.

After this sensual imagination, I asked them to external their experiences and visualize the flickering inner image of their peanut in form of another drawing.

This process of drawing is different, because the children have to imagine their perception of the peanut and their drawing of it. The temporal delimitation to the real experiences with their peanut creates a gap and allows for example other visual imaginations of a peanut (existent and new ones), to merge with this inner image. Experiences with their peanut, image experiences with the external drawing of it and the inner image appear present and might transform during this process of imagination. Compared to the first drawing process of their peanut, the children have a different image experience in this visual translation process.

The drawings show this differences and some critical voices might mention, that this was expectable and I agree, but I think that tasks like these might show pupils differences in the mode of perception and that drawings might be a translated external form of inner experiences between self and world.

Moreover this task is one possibility for image experiences and there are endless others, that might children allow to understand, that (contemporary) art educational settings do not follow the intention, that their participant produce nearly perfect copies of world and things in world, but might intend to offer the experience, that the relationship between self and world is an individual one and that artistic activity might increase an understanding for the diversity of its results as an enrichment.

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Peanut. Drawings on memory

Belting, Hans: Bild-Anthropologie. Entwürfe für eine Bildwissenschaft. Bild und Text. Boehm, Gottfried/ Stierle, Karlheinz (Hg.). 3. Auflage. Wilhelm Fink Verlag. München. 2006.
Waldenfels, Bernhard: Bildhaftes Sehen. Merleau-Ponty auf den Spuren der Malerei. In: Kapust, Antje/ Waldenfels, Bernhard (Hg.): Kunst. Bild. Wahrnehmung. Blick. Merleau-Ponty zum Hundertsten. Wilhelm Fink Verlag. München. 2010.

Participant Information

Stefanie Johns is a researcher, artist and teacher based in Hamburg, Germany. Her art educational and research perspective evolve from a triangle between science, art and education.

She studied pedagogics, fine art and German literature and linguistics at the University of Hamburg and the Academy of Fine Arts Hamburg and graduated in 2013. She is working as a scientific associate in the Department of Education at the University of Hamburg. Her dissertation project focuses on image experiences in the field of art education. Interest of research refers to the field of artistic and aesthetic research, image and collection, visual education and the aesthetic of every day life.

She teaches art education at school to children and adolescents, aged in the range of 10-19. Furthermore she is teaching about art education to students at the University of Hamburg.

Inspired by something mentioned as everyday life, her art works intend to seek out the inimitability of moments, experiences and perceptions in the space of the individual relation between self and world. The aesthetic value of worthless or common materials, their ability to evoke, to suggest imaginations and experiences, relates to the motivating moments of her artwork. She intends to visualize what happens, when we allow us to mention the specific and ambiguity that every day life offers to us.

State Tretyakov Gallery on Krymsky Val

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**The Art Studio at the Tretyakov Gallery
on Krymsky Val**
Head of studio - Elena Gerasimova
**Location: the Tretyakov Gallery on Krymsky Val,
1 floor**
Students age: 5+
www.tretykovgallery.ru

F I L G U R I N A . 2 0 1 5 / M A N I F E S T O S

Elena Gerasimova:

The Art Studio was launched in the new building of the Tretyakov Gallery on Krymsky Val in 2002. This is a 'creative territory in a museum of fine arts, where children and adults discover how to make art and try being artists.'

Studio's programmes take form of a practical study of art adapted for various museum visitors: children, school pupils, adults. We offer various forms of practical study of the collection of the Russian art of the 20th century: drawing by impression, compositional analysis of original pieces of art, copying, study of techniques, art projects. It's highly interesting to develop special programmes for 'special' people - for example, plastic performances inspired by sculptures for teenagers with intellectual disabilities, or tactile expositions 'Sculptural Language by Breuil' for people with sight disability.

Do these activities of the Art Studio relate to art education?

I think so, if you think of art education not only as cultivating industry professionals, but also as teaching people visual literacy and developing their creative abilities. Museums in this sense are no less important art education centres than art schools and studios.

What are the specifics of contemporary art education? Contemporary artist has to know more and must be able to think. Contemporary art can't be stupid. The problem of traditional art education, as well as our general education, is its fragmentation and practical orientation. Artists are taught to draw from life. Architects and designers are taught to use special computer software. Art historians are taught to analyse works of art using images on screen. There are very few interconnections between these directions of special knowledge - and if they exist, they are organised very carelessly.

f e s t i v a l o f c o n t e m p o r a r y a r t e d u c a t i o n

How is an art historian able to make a professional judgement of a painting if he/she does not know how it was executed? Isn't it important for an artist to learn art discoveries made by his predecessors? Can you become a writer having read a couple of detective stories? Contemporary art education cannot be brought down to teaching the craft. The true purpose of art education is to create rich intellectual environment where a young person can learn to look, think, make sense of paradoxes, make choices, sustain a dialogue.

Although even 'craft' is currently in a bad condition. In the beginning of the 1930-s in Bauhaus they practiced integrational programmes where students were taught to understand form through drawing from life, three-dimensional construction but also plastic trainings. Training sensory organs and your body is possibly no less important for an artist than erudition, visual literacy and advanced practical knowledge of technologies.

Contemporary programmes often use exercises for colour discrimination, plastic trainings and activation of tactile perception. It's a forgotten practice that, in my view, has a chance to become a 'memory of the future'.

High-quality contemporary education must be oriented at personal development, not craft. I think here lies the major separation between the 'traditional' and 'contemporary' art education.

Can you consider educational activities to be one of the contemporary art forms?

Nearly every year at the Tretyakov Gallery on Krymsky Val we open a New Year's exhibition 'ART-EL', where we present new projects of the Moscow centres of alternative arts education as well as works of professional artists. 'Adult' and 'children' artefacts co-exist very well. And such

vicinity, in my view, is useful not only for future artists.

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The annual 'ART-EL' established itself as a key event in life of the New Tretyakov Gallery. It's not only an 'exhibition of children's crafts', it is also a museum carnival which for some time denounces the museum traditions, rules and taboos. It stimulates fantasies about an ideal museum where showpieces become not only objects of admiration, but also reasons for creativity. A tabooed museum environment can become a Studio and a visitor could improve an exposition.

Recent 'ART-EL' exhibition projects:
 2011/12 «Devoted to Daniil Kharms»
 2013/14 «Devoted to the Russian futurists»
 2014/15 «Devoted to the collectors - of the past, present and future»











ART_EL (X-MAS TREE) TO DANIEL KHARMS / 2013

Children of Kharms
Suits-Assemblages
Workshop of artistic design of the Cultural Center ZIL
2011



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««We all came out of Gogol's» Overcoat», said Melkior de Voghue. Daniel Harms is not an exception in this sense. But after Kharms we suddenly find out that all contemporary Russian art had come out the «Kharms' jacket». The genius of Kharms has explored to the XX-th century the world of absurdity, paradoxes, eccentrics, semantic ciphers and philosophical games. This is a world that reveals its meanings through the surreal curtain of puns, riddles.

«Pushkin had four sons ...»

Daniil Kharms. Anecdotes on Pushkin's life

... they grew up, and they also had children ...

Assemblages were created on the basis of «the USSR nations»' costumes from the Great Soviet Encyclopedia.

The images of national clothes in the encyclopedia are conditional, collective, characterizing the huge variety of numerous nationalities' costumes up to 15 «the USSR nations». This titanic work was carried out by the creative imagination of artists and art historians on the basis of ethnographic data. The consequences of this work left a deep impression on the entire decorative and applied art of our country, created the basis of aesthetic programs and criteria related to folk traditions. Our project is an attempt to replicate the artistic experience with costumes, but at a different historical stage, and in turn, starting from encyclopedic images. And now the children's works became collective suits. And, collectively literally - from things that have gone out of use and are no longer worthless except for artistic works.





State Centre of Modern Art

**Moving Pictures studio
State Centre of Modern Art**

**13, Zoologicheskaya Street, Moscow, Russia
(V.D.Polenov House)**

Founded in 2005

Students' age: 8-15 years old

Head: Andrey Suzdalev

www.ncca.ru

F I L M S T U D I O S / M A N I F E S T O S

In 2004 State Centre of Modern Art opens a small working team for children that in 2005 transforms into the Moving Pictures studio (with Andrey Suzdalev as its head). Since that very season of 2005-2006 their separate unsystematical lessons and workshops have been replaced by project work in permanent groups and the studio's name has become famous and got its general line: complex development of children's creative skills basing on animation technologies.

In 2013 the studio gets a working place in V.D.Polenov House and forms a number of Children studios (called State Centre of Modern Art Creative working teams since 2015). Nowadays besides Moving Pictures there are the following working teams:

- Video Art studio;
- Theory and Practice studio (modern art introduction lectures for small children);
- Ceramics and sculpture studio;
- Special Artists studio (a creative working team for people with special mental health (autism)).

Andrey Suzdalev:

Modern artistic education is a complicated creative process forming the outlines of visual culture of tomorrow. Moreover, it is a process of synthesis because the best methodical traditions of the past, revolutionary discoveries of the XX century art as well as creative research and experiments of today go hand in hand here for a good reason. New media's role here is immense because due to the rapid development of new technologies this becomes sort of a local environment. Despite the seeming utopian nature of such forms of education, they provide, on the one hand, a stable supply of thinking creative people and, on the other hand, they form a good audience able to appreciate the new art. Thus, these new cultural people will unite against the so-called new barbarism.

What modern artistic education needs to bring up in people: project-oriented mind, complex artistic skills including art, music, literature, theatre, history and theory of media and so on, as well as possession of various expression techniques to realize one's idea.

The activity of the studio does not imply the existing model of professional education – working team -> school -> higher educational institution. This is a studio that a child can attend and which can be parallel to an official art school, for example. The program of the studio at the same time provides the necessary knowledge and skills for further education in this sphere.

The main purpose is to let the child make the first step from simple using the existing images and ideas that he sees on the screen to creating new ideas, as well as to let the child get acquainted with modern audio and visual culture in all its diversity, and show the rich possibilities of the modern language of art, and cultivate a taste for creative research and experiment.

I understand educating activity as a form of modern art, as a continuation of one's own artistic practice. A creative studio as a form of working means working on problems and setting tasks that are interested to both teachers and students, which in other words is collective creating.

The results of our work are programs of short films, exhibitions and multimedia artistic and methodological publications.

Some of the latest important issues we worked on are the following:

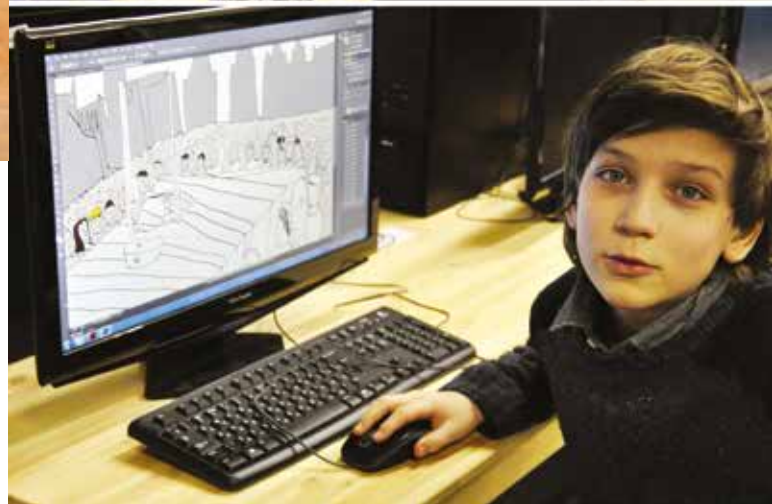
- The Small Theory of Everything or the Art of Knowing (2012/2013, with the support of The Polytechnic Museum) – a series of animation works in the genre of non-fiction art in different fields of knowledge; an exhibition showing media works of children and adults (it took place in Moscow, Nizhniy Novgorod, Tula and Petrozavodsk); and a multimedia publication.

- Projects dedicated to music of the XX century: A Trip to Venice (2013/2014, in cooperation with Mark Pekarsky's Ensemble) dedicated to Eric Satie to the music by Edison Denisov and Trois Morceaux en Forme de Poire (2014). Multimedia publications are being prepared at the moment.

- Kitchen Animals (2014/2015): this is a series of animation collages made from kitchen utensils and a multimedia methodical publication.

- Events in Time (2015). In the new season, celebrating the 10th anniversary of the studio, we chose Time to be the hero of the project and the source of inspiration for creation of original works. While discussing Time we turn to astronomy, physics and biology, mythology, history and philosophy, literature, art and music and, finally, to the introduction into screen art and to film editing in particular. At the moment we continue working with this project.





Vsevolod Artyomov. Kitchen Animals project (2015)



Theatre of Painting by Lyalya Telyatnikova

Theatre of Painting by Lyalya Telyatnikova
Director - Lyalya Telyatnikova
Established: 1980
Location: 6 Vspolny per., Moscow
Students Age: 6-45 years old
<http://www.picartheatre.ru>
picartheatre1@mail.ru

Lyalya Telyatnikova:

Contemporary art education is the process of learning world's history by living the experience. It is important to immerse into all art forms with your hands, head and body, taste, imitate, compare and act! It is crucial to get introduced to the fruits of human genius in music, literature, decorative arts, which are true symbols of our civilisation. Theatre is a very effective format of children's art education. Synthesis of many arts stimulates deeper understanding of each of the forms. A painting class must be accompanied by music and poetry, learning music – by painting showcases, etc. A child's consciousness therefore builds an associative array and artworks are perceived better. A teacher must be educated in all the art forms.

Our work prepares children for any university as artistic development is crucial for every person and as children we must develop TASTE and love towards the arts even if there are no personal creative predispositions. I consider my work with children to be a TRAINING for an acting career in the THEATRE OF PAINTING. Usually children grow up and continue acting for the following 5, but more often 10-15 years.

The THEATRE OF PAINTING is an entirely original subjective art form, which has no current analogues. It is modern as it presents synthesis of various art forms.

The last notable project of the Theatre was a play 'European Arts Next to the Kremlin' realised in collaboration with a vintage music ensemble «La Villa Barocca». The play was shown at an Annual Conference for Directors of the National European Libraries at the Pashkov House (May, 2014).

The Theatre of Painting was also awarded the honour to be presented at the 100th anniversary of the State Pushkin

Museum at the Michelangelo's Hall (may 2012).

Usually the play is acted by school pupils and pre-school children.

The Theatre of Painting directed by Lyalya Telyatnikova operated as a dance-art studio since 1988 (since 1980 the studio was called 'The Theatre of Dance' at the Kurchatov Institute).

Since 2004 the studio is based at a State Budget Educational Institution № 1239 which has a stage, ballet class and costume room at its premises.

The studio's director and the theatre of painting idea creator Lyalya Telyatnikova graduated from the Moscow University of Architecture in 1979. She is a member of the Union of Architects and leads the studio since 1980 in parallel with her architectural practise - although since 1991 she has only been responsible for art direction. She has received her choreographic education at a ballet class led by a Bolshoy Theatre's principal performer Marianna Bogolybskaya. She has experience working as a costume designer in other theatres; has participated in exhibitions of the Youth Union of Theatre and Cinema Artists; and organised various creative events.

Performances at the Theatre of Painting take form of choreographic miniatures inspired by paintings of prominent artists. The Theatre of Painting takes form of an impression provoked by a painting and then expressed through a theatrical act. Every episode of a play corresponds to a certain artwork. The idea is to bring a painting back to life through various associations and impressions. The key are the colour, composition and texture. To compare impressions with a source one has to return to museums and fall in love with the art. The 'soul' of a painting, its poetic context, texture and technique, artist's personality and historical-social background serve as the source for choreographic miniatures. Every programme is united by an arching topic and is structured using a method of contrast: dance paintings vary by costume styles and choreographic language in the same way as all artists differ.

Lyalya Telyatnikova follows the idea of a ballet master M. Fokin and an artist A. Benua on the necessity of uniting the PAINTING, MUSIC and DANCE into ONE spectacle. In plays adults and children are equal and vary by type, artistic individuality and approach to acting. Some training groups are formed according to age, some are combined. Students learn acting, stage movement and choreography, master the skill of natural and musical movement in costumes. During the staging process actors are led through all the levels of polyphonic influence of music, painting, historical events and context which are characteristic to every composition. Classic choreography is the second level of training identified with upbringing of a body which is only then followed by rehearsals.









TRĪS KRĀSAS

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The Art Education Centre 'TRĪS KRĀSAS'
(**'The Three Colours'**)
Founder of 'TRĪS KRĀSAS' - Ilze Kupča
Established: 2000
The Project Timeline: 2013-2014
Students' Age: 9-14 years old
Location: Riga (Latvia), one of Riga's urban creative clusters 'Miera ielas Republika' (Miera Street Republic)
www.triskrasas.lv

Ilze Kupča:

Contemporary art education is based on the ideas of the present. It speaks of people around us and corresponds to the time we live in. It unites cognitive and empirical processes, the processes of raising questions and pursue of substantive means of expression - not always appealing or even decent. It's a creative process that results in new discoveries made possible through interaction between students, teachers and society.

Interest + courage + research + pursue of new paths and angles + quality examples in the arts + mistakes + discoveries + analysis = contemporary art education.

The TRĪS KRĀSAS was established as an independent centre with the aim to actively develop and influence art education in Latvia. Its main directions are as follows: facilitating complex art education projects; workshops organisation at art exhibitions and museums; creating art education materials; development and realisation of further education courses and master-classes for teachers and professors.

Our students attend educational programmes 'Contemporary Art and Research' or 'Design and Research' once or twice a week. Previously they have never had any professional art training. As an independent organisation the Art Education Centre 'TRĪS KRĀSAS' is able to be flexible in choosing a niche in education sphere - contemporary art education and design without an academic programme on drawing, painting and sculpture. We incorporate creative work with other activities in the centre - seminars, discussions, creative workshops, exhibitions for specialists and local community.

The Centre defines academic environment as a space for experimentation and experience exchange. Art teachers are mediators between the arts and educational



processes who establish and maintain constant cooperation: the 'TRĪS KRĀSAS - students - artists - society. The 'TRĪS KRĀSAS' is a space accessible by public, it works from 12 am to 7 pm, and visitors play an indirect role in the Centre's work. Artists, designers and students of different art backgrounds often attend the Centre to meet colleagues and exchange thoughts on teaching.

We definitely consider art education to be one of contemporary art forms. The 'TRĪS KRĀSAS' educational work is based on the principles of contemporary art: close connection to local community and surroundings, public participation, openness to challenges, educational environment as a research laboratory, experiments and search for new means of expression and possibilities.

From 2013 to 2014 the 'TRĪS KRĀSAS realised 'The Youth Educational Project on the Arts and Research'. The project's aim was to offer young students educational courses based on interdisciplinarity and combination of the contemporary art principles and other spheres. The objective was also to involve them into socially meaningful work and activate their interest, motivation and creative element, social responsibility and creative skills.

As a result, an innovation model of art education and a corresponding programme were developed. The Project was realised as part of the Fund for Non-Governmental Organisations Programme financed by Island, Liechtenstein and Norway.





The Centre of Avant-garde at Shabolovka

**'The Centre of Avant-garde at Shabolovka'
(The Library 'Educating Workers')**
Established: 2012
Students' Age: 5-14 years old
**Teachers: Tatyana Zaitseva, a teacher, artist, co-
curator of the 'Suprematikus' project.**
**Alexandra Selivanova – an art historian, curator,
designer, the senior manager of the Centre of Avant-
garde**
Location: 24/2 Serpukhovsky val, Moscow
www.facebook.com/AvantgardeCentre

Alexandra Selivanova:

The Centre of Avant-garde is a multi-disciplinary educational project launched in 2012 and dedicated to research and popularisation of the cultural heritage of the 1920-1930-s. In 2013 a children's studio was episodically incorporated within the Centre's programme, and since 2014 it operates on a regular basis.

Contemporary art education must pursue the following:

- adapting project-oriented thinking;
- immersing into art history, understanding culture and the arts as integral time formations;
- incorporating own experience, various creative technologies – from ancient to modern;
- self-determination as an active subject within a cultural space;
- perceiving the world and surrounding environment as a matter for contemplation and empathy as well as a matter for analysis, change and influence by intellectual and creative means.

The Centre of Avant-garde base their programmes on propedeutics of the 1920-s, with an emphasis on the pedagogical experience of the Higher Art and Technical Studios (VKHUTEMAS) and the Higher Art and Technical Institute (BAUKHAUS). We believe that although these methods are widely used in contemporary high art education, they should be much more incorporated into programmes for children of primary school-age. Our goal is to adapt these analytical exercises to be used for children by immersing them into the cultural context of the age of the Avant-garde, and therefore extend the scope of conversation from purely formal, plastic tasks to social, philosophical and culturological topics. Our classes is not a pre-college or pre-university training, and it's not aimed at preparing our students for their future profession. We would like to think we are preparing them for life in the contemporary world. It is an important element of general education that is so often overlooked at schools where art history, history of culture and figurative art classes do

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not go over the material of the 1900-s. Children are not revealed any inter-connections and are not shown the path to the arts and culture of the past century. The Avant-garde and Modernism is an alphabet to the language spoken by contemporary design which is applied to everything that surrounds us - items, books, posters, cinema, architecture, theatre, music. And it's much more efficient to learn this alphabet at a school age.

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The classes of the Centre of Avant-garde are developed in month-long cycles: 'Colour', 'Line', 'Photo', 'Collage', 'Word.Book', 'Construction', 'Object', 'Architecture'. Every cycle introduces children to key artists, designers, photographers, architects and writers who worked on particular topics. It allows children to learn about various art techniques, follow the path from a two-dimensional space to volume, from elementary particles of the arts (colour, line, photo, word, movement) to the profound and complex (collage, assemblage, construction, object and play).

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The Centre of Avant-garde is located at Shabolovka and is surrounded by the monuments of the 1920-1930-s. Among those are the Shukhov Radio Tower, the first Moscow communal house 'First Zamoskvoretsky Union' constructed by G. Volfenson, the communal residence block of the I. Nikolaev Institute for Textiles, the Danilov Supermarket by G. Oltarzhevsky. The Centre is located within the Khavsko-Shabolovsky residential estate - an urban experiment by the New Architects Association and the world known monument of the Soviet architecture.

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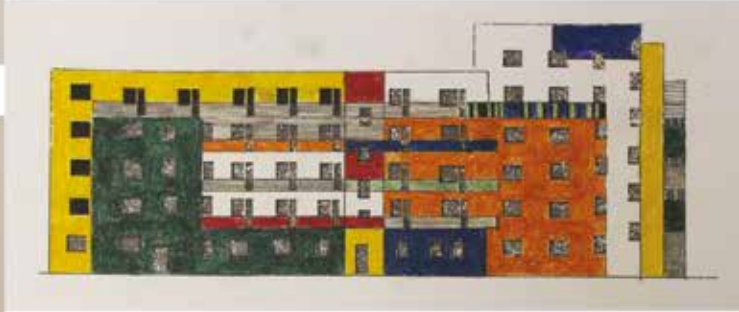
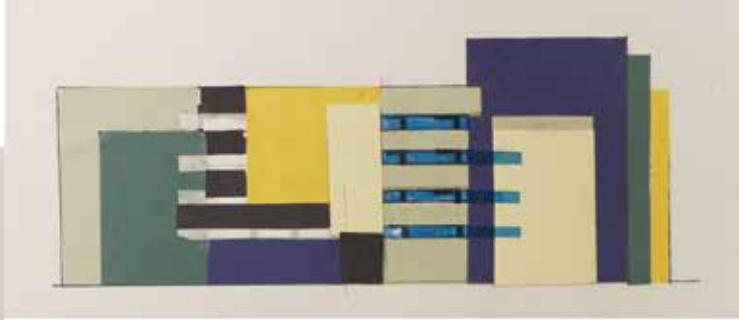
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The Centre of Avant-garde has initiated a formation of a touristic centre dedicated to the 1920-s within an urban cultural cluster. This explains the relation of our exercises to the architectural surroundings of the Studio. The suprematic planning of the residential estate, front elevation composition, Rodchenko perspectives, local social experiments (communes, schools-giants) - all these is the material for our experiments and investigations.

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The SHUM Children's School of Design

The SHUM Children's School of Design
Established: 2014
Students' Age: 6-12 лет
Curator: Alexander Vasin
Assistants: Julia Kondratyeva, Svetlana Kuzmicheva,
Anna-maria Kandaless-Vorobyeva
Location: The Institute of Business and Design / The
Vasin and Velchinskaya Workshop
Address: 9/1 Protopovsky pereulok
<http://shum.vasin.ru>

Alexander Vasin:

The Russian graphic design education is still very young and is usually based on experience of a certain amateur teacher - a practising designer. Graphic design education has not yet become a routine and everyone invents their own methods and tasks. We live in a complicated and blissful age of discoveries which are marked by successes and failures.

Children's design education in our country is a rare and unexplored occupation.

Design professors at universities and design schools often face an issue of students' lack of cultural background. It's important to distinguish the training students obtain at training courses and a developed since childhood understanding of cultural eras, knowledge of names as well as a good taste. But if being 7-8 years old a child attends a children's design school and draws 'futura-bots' and 'garamonsters' and learns differences between Futura and Garamond fonts, his further education at a professional design-school will be more captivating and much easier.

Design is a grim cocktail of craft and art. Consequently a design teacher must be practical rather than theoretical. Only this way a teacher is capable to test his ideas in his work and reject them by replacing with fresh ones. Constant development, constant doubt is the only possible path for a contemporary design school. Establishing connections with students and their culture is crucial. A teacher must be interested in their music, literary and cinematic preferences, in their jokes and online memes.

The SHUM Children's School of Design is the first step in design education. The age between 6 and 12 is ideal for learning information in a semi-playful way.

After the SHUM children can enrol to private or pre-university training courses, then to a university or a professional design school. One of such schools is a design-course T_24 (led by Alexander Vasin and



Natalia Velchinskaya), which emphasises typography, composition and complex book design.

The SHUM's concept is noise. A child can run, sing, roll on the floor – there are no formal restrictions. The aim of a teacher is to structure a class preventing children going super-active and to stimulate their interest in the material. The SHUM uses constant change of location: children guess fonts lying on a carpet, write letters sitting at a table, run around the room from a printing press to a guillotine.

Another distinctive feature of the SHUM is that parents are welcomed to be present during the classes and do not have to leave the space. They can have some tea in a studio, read or even participate in some practical parts of a class.

Parents see how the class is organised and how their children work. The SHUM classes are organised in a spacious bright room in a design-driven atmosphere: this space also serves older students of the Boris Trofimov's Workshop, Tagir Safaev's Workshop, Design Course T_24. The tables are covered with books, the walls with works and the air is full of fresh print-paint smell.

The SHUM's classes are lectoral-practical and include musical-rhythmical exercises (clapping, singing, dancing). Never stop moving – never get bored.

Every class we organise a quiz where students must identify fonts from the cards and printouts. A very important part of a class is hand printing. Students get introduced to high printing, typographic literas, rolls and paint.

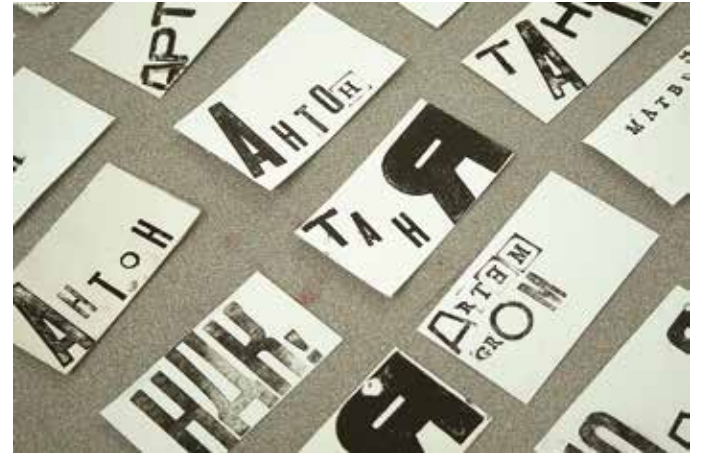
In parallel students learn about the history and application of a book, poster and business card. When you are six years old to have a personally printed business card is great!

Among the tasks are experiments with folding sheets and creation of own booklets – from traditional to unconventional; drawing and combining fonts and images; calligraphy using a broad pen (accompanied by a discussion on the Roman capital font); searching for

contra-formats (a shadow theatre using a lightray of a projector)...

All classes are different and every meeting covers a new topic. But the most important aspect of work with children is improvisation. Children are active and unpredictable, and a teacher must always be aware of their reactions. The right programme must be carefully planned and flexible, able to be changed depending on circumstances. It's crucial that an educational process is captivating for children and teachers alike.

The SHUM Children's School of Design was established by Alexander Vasin. Having taught graphic design at the Moscow State Print University for 11 years together with Natalia Velchinskaya Alexander is able to offer a unique programme that helps to raise captivating questions to be discussed with growing up children, to widen children's horizons, to engage and prepare for professional design education.



DMITRY KRYMOV
Director, teacher

We invited our colleagues to answer for several questions concerning contemporary art education in the format of an interview.

The position of the director and artist Dmitry Krymov.

1). Contemporary art education is ...

In our conditions, this is a complete disgrace. And this disgrace is beggarly which boasts of its «primogeniture». All that is now good and very good (and it still remains), is based on the absolute enthusiasm of some teachers who have a vocation to teach above all the humiliating circumstances in which this teaching is submerged. Replacement of a good teacher is tantamount to the collapse of the education itself, although outwardly everything will continue on a completely «decent», official level. Education, as a system that ensures the preservation and transmission of culture to the next generation, hangs in the balance.

2). What are necessary from your opinion components of modern art education? What knowledge, experience and competence can transform traditional art education into a modern one?

Modern art education differs from the traditional one in the same way as the modern BMW or TOYOTA car from the old Zhiguli. And in order to make such a car, we need knowledge, experience and competence, both in this field and in the field of organization of this very education ... that is, machine building. Now in one village the local craftsman does well carburettors, and in the other - generators. It's a pity that the roads between these villages are bad, and there is no designer: he left for the city, so it's necessary to collect a new car and give it some kind of decent image they can using random magazines' pictures.

3). Is your work the part of the consistent professional education's model: circle -> art school -> university? What is your attitude to this existing model of professional art education? If your educational program is not built on the presented model, please determine what is the point of your activity?

Unfortunately, it is not. I do with my students what my intuition tells me, while I try not to repeat myself, so that

every time I go through the path of knowing again with new people. Basic things, of course, there are, and I keep them, but the path is different every time. I am inspired by the image of a teacher who went to the forest with his students, and at the fire, between the deeds, the most important conversation takes place. Despite all the weakness and, perhaps, the small reality of this situation, I like it more than the «experienced and respected professor lectures in the audience with a pointer in his hand.»

4). Do you consider your educational artistic activity as one of the forms of contemporary art?

Some of the results of this activity, I think, have to be, but not the activity itself.

5). The most significant projects / results.

Our laboratory has grown from my course at GITIS (State Institute of Theater) and all the performances, and for 10 years there are already about 20, have been done either with my direct students, or with young actors who came to our group, often still students, whom I can in a few years of joint also call my students. So the system «teacher with class in the forest around the fire» works not only at the institute. And this, I think, is the most serious result of my work as a teacher.

And, probably, more that most of my students (theater artists) work in the theater, and some with success and, in my opinion, with pleasure.

‘10 Episodes’ An educational project in the artist’s theatre genre

10 Episodes
An educational project in the artist’s theatre genre
Author and teacher - Filipp Vinogradov
Duration: 1,5 months
Students’ Age: 14-16 years old
The ZIL Cultural Centre, 2014

Filipp Vinogradov:

Contemporary art education must be specified not by a contemporary/non-contemporary binary opposition, but by an art/non-art one. The key is a position and its realisation.

Contemporary art education is a process of figurative thinking development and encouragement of a person’s feeling of belonging to the arts, contemporary and traditional. The aim of education of to introduce a person to the world, to its language and laws, to provide basic skills of understanding and surviving in it. Unfortunately, in most cases art education only separates a person from understanding and engaging in a creative act, and discourages him to be involved.

Jean Tinguely once said: ‘Dreams are everything – technique can be learned.’ I believe that contemporary art education is distinctive by its function of teaching the ability to dream... Although it’s unclear if it can be taught...

The components of art education are as follows:
 Exchange. A teacher and a student learn from each other.
 Interest. A reason for further self-development.
 Guidance. Indicating directions for self-development.
 Flexibility. Contemporary art environment consists of many directions which have to be navigated.
 I believe that contemporary art education is closely linked to contemporary art and its many directions, as one nourishes from the other, these are two sides of the same coin as one condition transforms into another. And it must be so. For centuries the ‘master-apprentice’ system has been undergoing transformation. The world changes and consequently change the arts and the school system. Probably this marks yet another distinction of contemporary education from non-contemporary. Sometimes the arts go one direction and education - the other, it is then when the system experiences issues...



Is art education a contemporary art form?

Of course. When teachers, masters and artists set goals for themselves and for students they search for new answers while goal specification and questions risen result in creative expression. And isn't it what contemporary art is all about?

10 Episodes

In 2014 as part of the art-residence project at the ZIL Cultural Centre there was realised a theatre project 'Boris and Gleb' inspired by the Tale of the Holy Martyrs Boris and Gleb from the Tale of Bygone Years (authors - A. Razmakhov and F. Vinogradov). During project realisation we came up with an idea to develop a parallel educational project that was realised by me at the Art Planning Workshop at the ZIL Cultural Centre.

The project intended to highlight and justify several key topics-episodes from the plot, to provoke personal reflection upon the events and to realise gained ideas in a format of an artist's theatre.







The Free Workshops

‘The Free Workshops’ School of Contemporary Art at the Moscow Museum of Contemporary Art

Established: 1992

Students’ Age: 18+

Location: 25 Petrovka, Moscow
www.mmoma.ru/school/about

The School’s aim is to train specialists able to professionally work in the sphere of modern art and provide young artists and curators with opportunities to realise their potential in group and individual projects. We count on graduates to master a spectre of skills necessary for realisation of exhibitional projects, working without institutional support or secure it themselves.

We have created unique conditions for the creation of a cultural-educational centre able to play a key role in the Russian art development. This was possible due to carefully developed theoretical and practical courses, professional teaching staff, discoveries of the most topical developments in educational activities, and, above all, close cooperation with the museum.

The School creates opportunities for young artists who already have a certain technical base to develop intellectually within the context of modern art and integrate into professional communities.

Being part of a museum, the school helps artists to become part of the contemporary art industry: participation at group exhibition projects, organisation of first personal exhibitions, career development in exhibitions, buying works for the MMOMA’s collection.

The school was established in 1992 by a group of artists and art historians. Among them are such prominent professionals as Alexander Ponomarev, Vladimir Kupriyanov, Vladimir Nasedkin, MSU professors Vera Dazhina and Valery Turchin. Since its establishment the School trained a generation of artists whose success is a direct result of the youth policy of the Moscow Museum of Modern Art.

«FIRSTHAND»

A series of open monthly master-classes by prominent and experienced Russian artists and curators.

А

«THE WORKSHOP» Exhibition Project

Annual exhibition 'THE WORKSHOP' is organised since 2001 and every year it discovers new participants of the Russian cultural community. This is the only annual museum project that unites works of young modern artists from Moscow and regions at large group exhibitions.

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«THE DEBUT» Exhibition Project

A series of small individual and group projects of young artists and curators. Since its establishment the project united dozens of young artists who are current active participants of the contemporary art scene.

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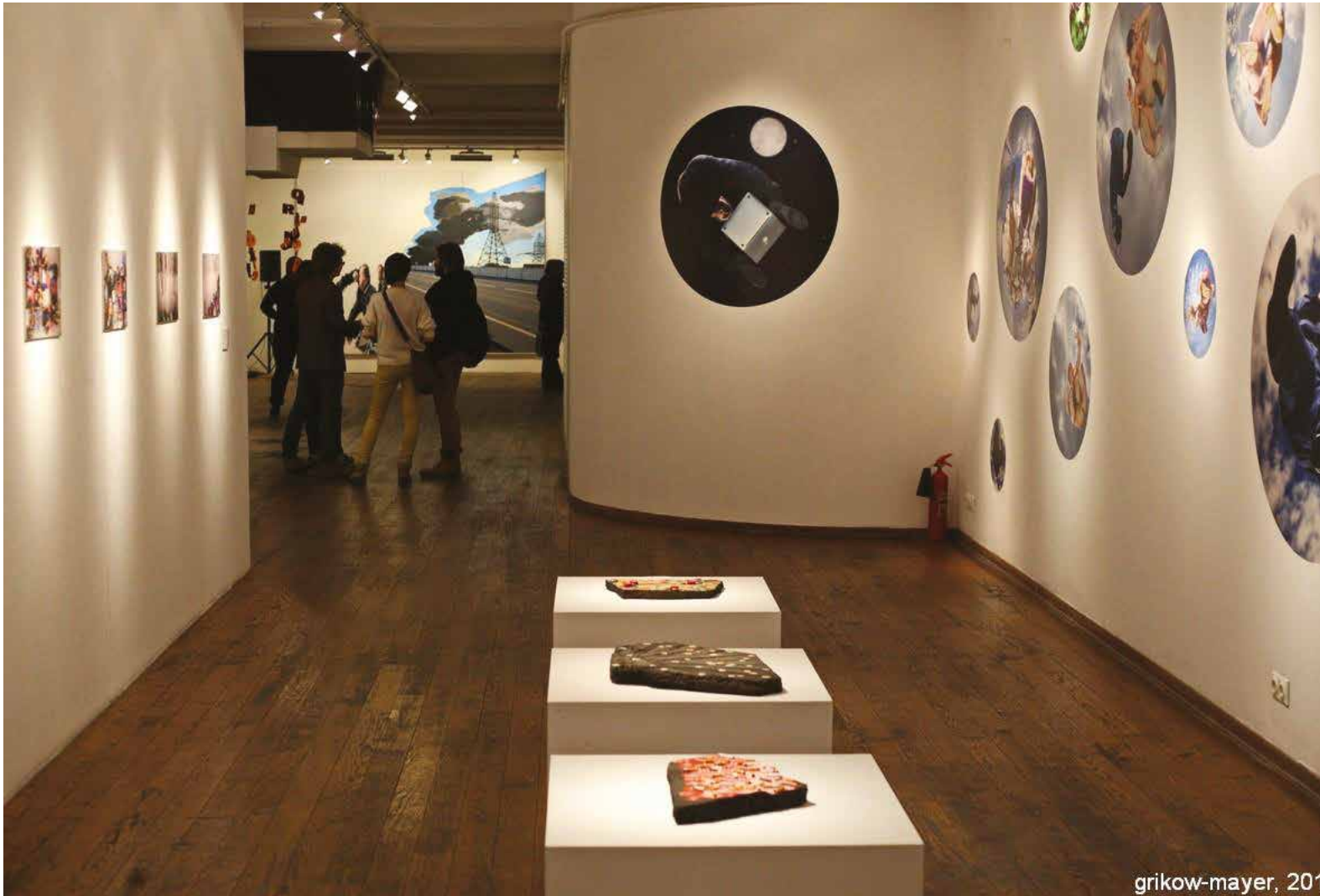
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SUMMARY

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“Figurines” are the names for the graphic images of the “Victory over the Sun” opera characters. These names were given by El Lissitzky, the famous Russian avant-garde artist. Lissitzky wrote that “figurines are the symbolic image of global updates”.

Art education has a long history. At all times the purpose of art education determined by understanding the human being’s place and role in society, the meaning of life understanding.

True values of human society was always the development and creative self-realization. The purpose of “figurines” is to try to see the future.

And for this purpose we have gathered and presented the work of those people who aims to upgrade, looking for the new ways in art education. The “Figurina” represents different points of view and different experience. Among the main topics and directions of the project there are the artistic development of thinking, perception’s skills of the new ideas and images, social activism, intellectual cultural technologies, anthropological and historical approaches, forgotten and new media, the perception and the oncoming of cultural heritage, crisis management of education through the resources of artistic culture, etc. These directions change the social significance of art education and expand sphere of its social presence. The book, like the exhibition, is divided into two thematic parts - Prehistory and Manifestos.

“Figurina”, in the first place, is a manifestation of different experiences. Project participants expressed their own attitude and understanding of the goals and sense of professional activities, identified future projects.

→→ Here are some pieces from manifestos.

“Art makes us think, discuss, and, most important, to step outside the comfortable and familiar world» (Annely Köster. Sally Stúdio. Tallinn, Estonia).

“Education without historical and socio-cultural reflection is doomed to play the dying tradition” (Fedor Mikhailov. The “Animoptikum.” Moscow).

“The artistic development of the child is the most important aspect in the development of the personality and the view through the lens of which the child then will perceive the world» (Odette Tissier. Atelier 399 in Marseille, France).

“The art project is a self-developed and manufactured product, material and intellectual with the subjective or objective novelty” (Alexei Orlovskij. Children’s Art Gallery IZOPARK. Moscow).

“From the art museum - to contemporary art» (Manon Potvin. Louvre Museum. Paris, France).

“The content of contemporary art upbringing (more exact word than education) is a design that connects people, historical (not academic, lifeless) tradition with a continuous experiment, with discoveries” (Alexander Ermolaev. Workshop-TAF. Moscow)/

“Contemporary art education” is an open system that supports the idea of development and overcoming stereotypes” (Nikolai Selivanov. Workshops of artistic design. Moscow).

“Education as a system which ensures the preservation and transmission of culture to future generations, is hanging by a thread” (Dmitry Krymov. Dmitry Krymov theater. Moscow).

The curators have organized a number of special projects for understanding the existing problems of art education in historical perspective.

It is the part “Prehistory” in the book and the exhibition, which deals with long-standing and very recent ideas that influence the processes of contemporary education. «Orbis Sensualium Pictus» by Jan Amos Comenius and “Gifts” by Friedrich Freybel, “Labour School” by John

Dewey and the “Veil” of Leon Battista Alberti, VHUTEMAS and the Academy of Arts, these positions should develop the context for understanding of contemporary problems. The particular importance in this part of the book has the publication of N. Phomina, the corresponding member of the Russian Academy of Education, about the forgotten, but a large-scale event in the history of Russian culture – The Second Congress of Russian artists (1912).

This Congress has united in the theoretical discussions of all the existing artistic trends representatives in order to create a new system of art education, facing the future.

Many discussed problems of the congress remain relevant today. At this congress the work of Wassily Kandinsky, “Concerning the Spiritual in Art” was read at the first time.

The great interest in this part is the proximity of the two educational concepts, seeking to overcome the narrow professionalization – the concept by Academician Boris Yusov “On the interaction of arts in the development of children at the integrated lessons” and ideas of Italian educator Fabrizio Fordiponti’s “Manifesto Artinsieme». Through participation in the project of the Institute of Art Education of the Russian Academy of Education, it became possible for the first time in the history of art pedagogy in Russia, to show methodological retrospective exhibition dedicated to the artistic training techniques which were dominated in the industrial society. The exhibition includes paintings from 1898 to 1962.

The exhibition is called «Nature morte» (Still Life). The problem of inhumane, “repressive” methods of teaching drawing, formed the basis of the artistic pedagogy of the XIX-th century and throughout the XX century, opens from two points of view.

So, here it is a “matrix” of this kind of education - the glass negatives from which duplicated “The annual plans for drawing lessons for secondary school from the 1st to 7th form” (USSR, 1950 - 60 years). There are album pages with methodical photographs revealing primitive naturalism and anti aesthetics, so-called “realist school” too.

But at the same time the collection of drawings is very surprising. It is interesting how living, creative nature finds its way into the conditions of hard “canon” when teachers formulate not educational but the artistic goals.

All materials of «Nature morte» part are published for the first time.

The “Figurina” project is supported by the Culture Department of Moscow City, and is carried out by the Cultural Center of ZIL, a major cultural city center. ZIL Cultural Center (early was known as The Palace of Culture in Proletarian District of Moscow) is located in the outstanding monument of Constructivism, created by architects Vesniny brothers in 1937.

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«Фигуринами» назвал графические образы героев оперы «Победа над Солнцем» Эль Лисицкий, знаменитый художник русского авангарда. Лисицкий писал – «Фигурины – это символическое изображение мирового обновления».

Художественное образование имеет древнюю историю. Во все времена цели художественного образования определялись пониманием места и роли человека в общественной жизни, пониманием смысла жизни. Всегда подлинными ценностями человеческого общества были развитие и творческое самоосуществление. Цель «Фигурины» – попробовать увидеть будущее. И для этой цели мы собрали и представляем работу тех, кто стремится к обновлению, ищет новые пути в художественном образовании. Проект «Фигурина» представляет разные точки зрения и разный опыт. Среди основных тем и направлений проекта – художественное развитие мышления, навыки восприятия нового, социальный активизм, интеллектуальные технологии культуры, антропологический и исторический подходы, забытые и новые медиа, восприятие и приближение культурного наследия, преодоление кризиса образования с помощью ресурсов художественной культуры и т.п. Эти направления меняют представления об общественном значении художественного образования и расширяют сферу его социального присутствия.

Книга, как и выставка, разделена на две большие тематические части – Предыстории и Манифесты.

«Фигурина», в первую очередь, это манифестация разного опыта. Участники проекта выразили свое личное отношение и понимание целей и смысла

профессиональной деятельности, обозначили перспективные проекты.

Вот, некоторые фрагменты из манифестов.
«Искусство заставляет нас думать, обсуждать и, что самое важное, сделать шаг за пределы удобного и привычного мира» (Annely Köster. Sally Stuido. Таллин, Эстония).

«Образование без исторической и социокультурной рефлексии обречено воспроизводить умирающие традиции» (Федор Михайлов. Проект «Анимоптикум». Москва).

«Художественное развитие ребенка – самый важный аспект в становлении его личности и того взгляда, через призму которого он потом будет воспринимать окружающий мир» (Odette Tissier. Ателье 399. Марсель, Франция).

«Художественный проект – это самостоятельно разработанный и изготовленный продукт, материальный и интеллектуальный, обладающий субъективной или объективной новизной» (Алексей Орловский. Детская художественная галерея ИЗОПАРК. Москва)

«От искусства в музее – к современному искусству» (Manon Potvin. Музей Лувр. Париж, Франция)

«Содержанием сегодняшнего художественного воспитания (точнее, чем образование) является дизайн, соединяющий народные, исторические (отнюдь не академические, безжизненные) традиции с непрерывным экспериментом, с открытиями» (Александр Ермолаев. Мастерская-ТАФ. Москва)

«Современное художественное образование – это открытая система, поддерживающая идеи развития и преодолевающая стереотипы» (Николай Селиванов. Мастерские художественного проектирования. Москва)

«Образование, как система, обеспечивающая сохранение и передачу культуры следующим поколениям, висит на волоске» (Дмитрий Крымов.

Театр Дмитрия Крымова. Москва).

Для того, чтобы увидеть существующие проблемы художественного образования в исторической перспективе, кураторы организовали несколько специальных проектов. Это раздел «Предыстории» в книге и на выставке, который касается давних и появившихся совсем недавно идей, влияющих на процессы современного образования. «Orbis Sensualium Pictus» Яна Амоса Коменского и «Дары» Фридриха Фрейбеля, «Трудовая школа» Джон Дьюи и «Завеса» Леона Батиста Альберти, ВХУТЕМАС и Академии художеств, позиции которых призваны сформировать контекст для понимания сегодняшнего дня. Особое значение этому разделу в книге придает публикация члена-корреспондента Российской Академии образования Н.Н. Фоминой о забытом, но масштабном событии в истории российской культуры – Втором съезде русских художников (1912 г.). Этот съезд объединил в своих теоретических дискуссиях представителей всех существовавших в то время художественных направлений с целью создания новой системы художественного воспитания, обращенной в будущее. Множество обсуждавшихся проблем этого съезда остаются актуальными сегодня. На этом съезде впервые был зачитан труд Василия Кандинского «О духовном в искусстве».

Не меньший интерес в этом разделе вызывает близость двух образовательных концепций, стремящихся преодолеть узкую профессионализацию – академика Бориса Юсова «О взаимодействии искусств в развитии детей на интегрированных занятиях» и итальянского педагога Фабрицио Фьордипонти «Манифест Artinsieme». Благодаря участию в проекте Института художественного образования Российской Академии образования, стало возможным первый раз за всю историю художественной педагогики в России, показать методическую ретроспективную выставку,

посвященную доминировавшим в индустриальном обществе методам художественного обучения. На выставке представлены рисунки с 1898 по 1962 годы. Выставка получила название «Nature morte» (Натюрморт). Проблема антигуманных, «репрессивных» способов обучения рисованию, составлявших основу художественной педагогики в XIX и на всем протяжении XX века, раскрывается с двух сторон. Так, здесь показана «матрица» этой дидактики – стеклянные негативы, с которых тиражировались «Примерные годовые планы уроков рисования для общеобразовательной школы с 1-го по 7-й класс» (СССР, 1960-е годы). Или страницы альбомов с методическими фотографиями, раскрывающими примитивность, натурализм и антиэстетику, так называемой «реалистической школы». Но одновременно сама коллекция рисунков удивляет тем, как живое, творческое начало находит для себя путь в условиях жесткого «канона», когда педагоги формулируют не учебные, а художественные задачи. Все материалы раздела «Nature morte» публикуются впервые.

FIGURINA.
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