

Sketching as a Means of Forming Students' Artistic Imagination in the Process of Drawing From Memory and Imagination

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Annotation: This article is devoted to the problem of the formation of artistic imagination on the basis of learning to draw from memory and the presentation of students - future teachers of fine arts at school. Special tasks and exercises are recommended to develop students' artistic imagination in the process of drawing.

Keywords: Artistic imagination, short-term drawing, sketch, study, visual memory, representations, creative drawing, methodological features.

In the preparation of the future artist-teacher in addition to mastering the basics of drawing and painting is of great importance to instill the skills of drawing by memory and imagination at all stages of visual arts education. Short-term drawings by memory and imagination are also a prerequisite for the performance of pedagogical drawings by the teacher, including when drawing on the classroom blackboard.

In the process of pedagogical art activity a teacher of fine arts must possess the skills of full-fledged dynamic drawing, must be able to depict in a sketch, sketchbook and outline the drawn object in any turn and foreshortening.

The psychology of art and creativity defines memory as "... imprinting, storage and subsequent reproduction of what was the content of previous experience" (5, p. 135). Remembering is the fixation and preservation in memory of received impressions about objects and phenomena of reality. In creativity of the artist, as well as in creativity of the teacher of the fine arts, remembering plays a special role. This function of memory determines for the creator the most important motifs and subjects that attract with their beauty and harmony - ancient monuments of architecture, historical sites, objects of art and everyday life, reflecting the culture and spiritual world of their people. Memorization can be involuntary - without purpose, when an object, for example, an architectural monument can impress with its majesty, perfect forms and harmony. Or when the object evokes different emotional feelings or feelings, both with its forms and colors, as well as with its inner content, for example, the remarkable landscapes of the national artist of Uzbekistan U. Tansykbayev, or historical portraits of Malik Nabiyeu.

However, in the development of modern methods of teaching future teachers of fine arts to draw from memory and representation, the task of researchers is to foster in students the skills of arbitrary, meaningful memorization, on a deep understanding of the content and essence of the educational material fixed in memory.

The random meaningful performance of drawings from memory, as analysis of the special literature and work experience shows, should be based on the principle of a sequence from the simple with a gradual complication of the task.

1. Completion from memory of a drawing from life. It is recommended at the beginning of training to perform a short-term drawing from memory, made earlier from nature.
2. Drawing from memory of separate subjects and a simple still-life on the basis of a short observation (10-15 minutes).

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3. Sketching from memory with a significant time interval between drawing and repetition of the work.
4. Performing drawings from memory of items not drawn before (household items, home appliances, outline and sketches of seen motives and entourage of the cityscape).

In senior courses, tasks become more complex, and drawings can be introduced by observation and memory of a group of people, interiors and exteriors of buildings, architectural ensembles, motifs of nature, heads and figures of people.

In the process of drawing from memory, students develop visual memory, fostering skills of artistic selection, when attention is concentrated on the main, essential, typical in the depicted object. That is formed the most important function of visual memory for effective drawing - its selectivity, ability to select from what is seen the most important for the composition of the chosen subject. One can take as an example the works of Chingiz Akhmarov - the people's artist of Uzbekistan. The central place in the master's compositions is taken by images based on ingenious miniatures created in Herat and Central Asian centers of miniature painting, the artistic phenomenon of the great "Raphael of the East" Kamoliddin Bekhzad. Artistically reworked as easel paintings, murals and stained-glass windows, Akhmarov's works are distinguished by the significance, monumentality of idea and composition, originality, and proximity to the ornamental art of the East. To understand how versatile is the artist's selective memory and his skill in artistic selection, it is sufficient to look at the themes of the works by the largest Uzbek master, which are based on subjects from Alisher Navoi's "Khamsa" (3, p. 789).

Thus, in the development of visual memory, reliance on artistic selection, artistic memory should be central. It is not necessary to forget that the developed visual memory honed in continuous improvement of drawing from memory is the essence of the beginning of composition drawing.

Drawing from memory is a logical continuation of drawing from memory, for drawing from memory is based on conscious, voluntary drawing from memory which eventually serves to develop the artistic imagination. The image of memory is a representation. As V.S. Kuzin emphasizes, "Representations are images of subjects and phenomena, which at present are not perceived, but which have been perceived earlier. (5, p.140). The process of formation of representations in the artist-teacher has its own features. This peculiarity consists in operating with images of memory and perceptions, which along with the accumulated visual images create the conceived compositional sketch.

Developed visual memory and the ability to draw beautifully by performance and imagination has helped many outstanding masters of the brush to acquire world fame. This recognition of Russian artists of the XIX century I.E. Repin, F.A. Vasilyev, I.I. Levitan, Sh.A. Vrubel and many other authors of famous works of painting is due primarily to their excellent visual memory and imagination. For example, Russian marine painter - I.K. Aivazovskiy, who created hundreds of paintings and sketches dedicated to water elements, noted: "Hundreds of movements of living elements are elusive for a brush, therefore, to write lightning, wind gust, splash of wave - is unthinkable from nature, that for this artist should memorize them by these accidents, as well as by effects of light and shadows, to surround his picture". (From V.S. Kuzin, p.140).

A major representative of the Barbizon school of painting, John Constable (1776-1837) noted in one of his letters, "The objects of my modest, abstract art can be found under every hedge, on every road, so no one considers it worthy of attention" (2, p. 4). This phrase shows how developed was the observation ability of the master of the English landscape, who left such remarkable paintings - landscapes such as "Salisbury cathedral, view from the meadows" (1831), "House in east Bergoult", (1833).

Based on the analysis, we can rely on O.A. Avsian's definition that "Representations are subdivided into memory representations and imagination representations. The distinction of these types, which are based not only on past perceptions, but which have undergone some processing, consists in the degree and character of their processing. Unlike memory representations based on direct impressions,



imagination representations refer to a process consisting in creation of new representations on the basis of already existing ones, by means of their transformation" (1, p. 68).

The peculiarity of drawing by representation is joint work of the student with the teacher, analysis of each sketch and study with the purpose of compositional analysis and finding the optimum variant. That is, the case-study method should be applied, where the teacher should be based on "the principle of creativity, which involves the transformation of the case and the lesson with its application in an individually - unique creative product - case - study method significantly expands the space of creativity, covering the activity of creating the case as a unique intellectual product, designing the learning process, improving its teaching technology, involving students in creativity, strengthening the role of creative improvisation in the learning process, etc. (4,).

And therefore, every educational institution aimed at developing the imagination of students in the process of teaching drawing should be directed to the ultimate goal - the education of the recreative imagination.

Recommended by us each task on development of imagination in students assumes a three-stage stage of drawing by representation. Example - drawing a landscape.

I - stage - make a brief sketch - a sketch of a landscape, on the basis of this sketch make a complete drawing. (material - by choice - pencil, colored pencils, markers, ink, etc.).

II - stage. On the basis of visual observation without the preliminary sketch - outline from memory to execute the drawing of the chosen plot of a landscape.

III – stage. Creative drawing - fantasy on the theme "City of the future". Consideration of basic proportional ratios in the organization of space and entourage.

Thus, in the professional and pedagogical formation of the future teacher of fine arts, drawing from memory and representation is invaluable. The application of drawing by representation in pedagogical and artistic activity allows nurturing and developing the creativity, ability to think compositionally and operate with artistic images in the future teacher.

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