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**К концепции междисциплинарного
взаимодействия пластической анатомии
и академического рисунка в
профессиональном самоопределении**

**To the concept of the educational handbook
on the drawing gypsum head**

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Аннотация. В статье рассматривается актуальность создания мультимедийного междисциплинарного учебно-методического пособия для обучения студентов рисунку гипсовой головы, описана его концепция и разделы с учетом ведущих тенденций художественного образования. Выдвинут тезис о том, что существует зависимость между идеей использования мультимедийных образовательных ресурсов в процессе обучения пластической анатомии и рисунку, формируя при этом мотивацию обучающихся к учению, а также более эффективное усвоение законов изобразительной грамоты на фоне художественной культуры и мастерства.

Ключевые слова: рисунок гипсовой головы, череп, обрубковки, экорше, принцип целостности, мультимедийное учебное пособие, художественно-творческое развитие, компьютерная анимация

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Abstract. The article discusses the relevance of creating a multimedia teaching aid for teaching students to draw a plaster head, describes its concept and sections, taking into account the leading trends in art education. They put forward the thesis that there is a relationship between the idea of using multimedia educational resources in the process of teaching drawing, thus forming students' motivation to learn, as well as more effective mastering the laws of visual literacy against the background of artistic culture and skill.

Key words: drawing of the plaster head, the principle of integrity, multimedia tutorial, artistic and creative development, computer animation

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*To be a good artist
you even have to sleep with an album and a pencil.
A. Kuindzhi*

*We artists listen with our eyes,
we speak with our hands.
A. Carracci*

*I am well prepared for work; absolutely
mistakenly think that art
- it's an easy thing
Henri Toulouse-Lautrec*

Introduction. Academic drawing, as a type of graphics, is the basis of the system of art education with clear methodological harmony and validity. Consistent and thoughtful tasks, gradually becoming more complex, help students successfully master the course. From the skills and theoretical knowledge acquired in the course of its study, advancement in other artistic activities - design, monumental art (sculpture, architecture), painting, arts and crafts - depends. Whatever direction a person chooses for himself, who decides to connect his life with art, first of all, he masters the “literacy”, which is academic drawing [1].

One of the sections of the training program for the future artist-teacher has always been considered the drawing of a skull, stump, ecorche and plaster head. Without working it out, it is difficult to move on to studying the plasticity of a “living” head, a portrait. Of course, a plaster head is a good model in this case, since it is homogeneous and motionless in texture. Moreover, the sculptor has already found and generalized the form taken in reality, making it easier for students to draw the head, conveyed the proportions of its constituent parts. From here, the novice draftsman was able to focus all his attention on the form as a whole, then move on to work on the details.

Research Methodology. All professional artists adhere to the methodical principle of image integrity. Most artists adhere to this principle in teaching students to draw a plaster head. At the same time, the issue of preserving the influence and traditions of academic drawing, in particular, drawing a skull, ecorche, and a plaster head, becomes relevant. However, the archaism of traditional teaching aids does not contribute to the inclusion of students' motivation for learning, active cognitive activity, which sets us the task of updating educational resources through the use of digitized samples of the sequence of drawing, video fragments of the master's work.

To draw portraits and an academic head, the artist needs to understand what lies in its construction. Before drawing a plaster head, a novice draftsman must acquire sufficient knowledge of anatomy. It is the poor knowledge of anatomical aspects that prevents many artists from becoming professionals.

The course of Plastic Anatomy deals with the fundamentals of the human skeleton and muscular system, the fundamentals of the doctrine of proportions, as well as the plastic features of the human head and face that form its external appearance. Therefore, this item is studied in parallel with the courses of Drawing and Painting, forming a methodical whole.

The study of the program material should contribute to the formation of a scientifically based idea among students about the unity and integrity of the large analytical form (the human figure as a whole), about the proportional dependence of large and small forms (the figure and its parts), about the methods of a competent approach to depicting large and small forms in drawing a human figure.

Plastic anatomy is designed to give a deeper knowledge of the structure of a person, to teach how to draw meaningfully, to instill the ability to analyze.

Mastering the discipline involves practical understanding of its sections and topics in the classroom in the disciplines of Drawing and Painting, during which the student must consolidate and deepen theoretical knowledge; forms the right creative thinking and gives the necessary professional skills in solving creative problems.

Plastic anatomy is a basic discipline in the art education of students. In the disciplines of Drawing and Painting, the student must be able to apply theoretical knowledge of anatomy, anatomical terms when drawing nature. It is necessary to depict the human body not intuitively, but professionally, with an understanding of how it works. Drawing is not an empirical knowledge of forms, movements, it is necessary to master the scientific understanding of these provisions.

It is possible to depict a person's face at rest by asking him to pose motionless, by means of careful mechanical copying, but how to copy a person during a change of emotions? You can take a picture of a face with different expressions of emotions, then copy these photos, but this does not

work - the image is implausible, handicraft, despite the photographic accuracy (how paradoxical!). Apparently, a different approach is required. Having received anatomical knowledge, the artist will not *copy the* model, photographs, but *use* them, will depict nature and create *creative image*, i.e. free to work on your own.

In order to learn to see the shape of the head as a whole, one must know what parts and elements this form consists of, how these details and parts are subordinated to each other.

Within the framework of interdisciplinary interactions of Plastic Anatomy, teachers face the most difficult tasks to raise and equate the academic discipline with the level of modern technologies with their effective computer presentation, without losing the recognizable structural volumetric, graphically expressive anatomical drawing. In the future, the student himself decides how to use the knowledge of plastic anatomy: directly, as a work of art (skull, stump, *écorché*), or as a graphic component in artistic design and design.

The specificity of the anatomical drawing is that the shape, modeling, construction of the human head requires a preliminary sketch, where the main volume of the object of the drawing and its plasticity are obviously determined. Knowledge of the structure of the human head - the anatomy of the skeleton and muscles of the facial and cerebral parts of the head - will help in working on a portrait, head drawing.

The initial task of the painter is to understand, remember and learn how to correctly convey the design of the human skull. The skull **is** the bony frame of the head. It is covered with a thin layer of soft tissues; therefore, it is precisely the structural features of the bones of the skull that have a great influence on the external forms of the head and the external features of the face (this is the difference from the structure of the body).

Drawing a skull is included in the compulsory training program for artists and precedes the drawing of a stubble head, an *écorché* of a head, parts of a face, a plaster head, and drawing a portrait from life.

Before drawing a full-fledged realistic human skull with all its bumps and roughness, it is worth drawing a conditional skull in order to understand the location of the main zones and volumes of the bone structure of the head and not be distracted by details. For artists, a training model was specially created in which small details are subordinated to large forms, the bones of the skull are glued into one common shape, and superfluous textures are transformed into simple and understandable, close to geometric, shapes and surfaces.

Unlike the stump of the skull, such a skull is more realistic, but still not specific - this is a general idea of the bones of the head (for example, it is difficult to determine whether it is a man or a woman, there are no traces of bone fusion, the teeth are shown in a single general shape, etc.) [5]. But this is quite enough to study the shape of the head and correlate facial features with the internal structure of the head.

When drawing the shape of the skull, the future artist must know the theory of perspective and be able to use linear constructive construction of the drawing. Therefore, when depicting a skull, detailing and realism are not important - it is not required to draw a portrait of the skull, it is necessary to deal with the design, shape and volume. So, it is this skull model for drawing, in my opinion, that is best suited for this purpose.

In order to learn to see the shape of the head as a whole, one must know what parts and elements this form consists of, how these details and parts are subordinated to each other.

The academic method of drawing a plaster model of the stump of a human head is necessary to understand the shape of the head when drawing a living model. Many well-known masters of fine arts began with the method of constructing a stubble head shape.

Acquaintance with the design features of the human head, it is advisable to start with the construction of a plaster head of Houdon's trimming.

The trimming is a diagram of the main structure of the human head. It divides the head into many plans and planes, gives ideas about the construction of the volumetric-spatial structure of the head, the laws of chiaroscuro, perspective abbreviations, having studied which can later be used when working with a plaster head and living nature.

Knowledge of anatomy is also necessary for the artist to express emotions - facial expressions depend on the muscles of the head.

Sculptor Houdon created a very handy guide for artists, and to this day it is used in art schools around the world. The purpose of Écorché Houdon's drawing is to reveal the geometric and plastic relief based on the knowledge of plastic anatomy.

Écorché gives a complete picture of facial plastic surgery. If you remove the skin, the face of a person does not change so dramatically. It just becomes better to see and understand what forms the main details of its structure. So numerous muscles around the eyes, lips, nose, give a clear idea of how to draw facial expressions. And a huge hole in place of the cheeks perfectly convinces that even the chubbiest cheeks hang above the void

Écorché of the head - the development of transfer skills in three-dimensional generalized forms of the skull and all elements of the human head.

Having studied the anatomy of the face well, remembering the plasticity of each muscle, you will protect yourself from elementary mistakes that are often made by those who do not know anatomy.

The skulls of men and women have differences, even different ethnic groups have a difference in the structure of the bones of the skull, and hence the main parts of the face - eyes, nose, ears. Without understanding these nuances, one cannot draw a full-fledged, similar to the original, portrait.

Before you start building the head, you need to get acquainted with the basic proportions of the head. The canons of a person's face were established in the era of Ancient Greece. The bridge of the nose is in the center, the distance from the bridge of the nose to the tip of the nose is equal to the distance from the tip of the nose to the chin, the line of the mouth is one third from the tip of the nose to the chin, the distance between the eyes is equal to the width of the eye, the wings of the nose are in line with the inner corners (teardrops) eyes, corners of the mouth correspond to the middle of the eye. Each person can have their own individual proportions, which may differ slightly from the classic ones.

In the academic drawing of a plaster head, classical canons are used. It must be remembered that the head has the shape of an egg and the parts of the face are arranged symmetrically, therefore, it is necessary to draw parts of the face at the same time in pairs, this contributes to the development of spatial thinking. The basic principle of drawing: from the big form to the details and from the details to the general form.

Results and discussions. In our opinion, a multimedia textbook is a new vector in the educational and methodological complex of the discipline "Academic Drawing". Currently, "a new form of educational environment is being created, characterized, first of all, by "photographic" memory, memory expansion by visualization, information amplification due to the synthesis of knowledge using high technologies [2, p. 57]. These include digital interactive educational resources that allow full-fledged training on specific computer models that form educational trajectories for each student, adapting the curriculum to individual needs.

The purpose and task of the multimedia tutorial on drawing a plaster head is to study and master the fundamental concepts, laws, theory of visual literacy in unity with practical experience, i.e. the ability to work with the material, studying the delivered model for a long time. The drawing of a plaster head is a standard by which it is determined whether the artist knows the basics of analyzing the transfer of form in space, whether students are familiar with the methods and algorithms for constructing nature, whether he solves specific problems - from the constructive stage of work to tonal analysis in the process of detailing. Any complex form can be disassembled into simple ones. Therefore, the main task of the manual is to develop the student's skills to identify and work with simple and common components, combining them to obtain a holistic image.

The study of the problems associated with the development of teaching aids in the disciplines of the visual cycle in art educational institutions made it possible to clarify a number of conceptual provisions, on the basis of which we developed a multimedia teaching aid for drawing a plaster head that meets the following requirements:

1. The logic of construction in general terms should correspond to the logic of the discipline being studied and the laws governing the assimilation of educational material by students.
2. The manual should have an artistic and aesthetic function, be multifunctional, informative, integrative, meeting the didactic requirements for the unity of the cognitive and creative activities of students.
3. The content of the manual should correspond to the basic principles of artistic activity, including the methods of sequential actions when creating an image, generalized methods for identifying volume, and working with various artistic materials.
4. Concepts, laws, methods of working on a drawing should be accompanied by illustrative material with the organization of visual perception based on multimedia technologies [4].

In our opinion, the book of Ryzhkin A.N. can be an example of such a manual. "How to draw a human head and a capital", where the main tasks that arise at each stage of work are sequentially disclosed [3]. It provides illustrated explanations that introduce the specifics of the structural-spatial Stroganov drawing, forming in students the minimum set of professional artistic skills that are necessary for the development of an artistic and creative personality. The publication is illustrated and supplied with diagrams, stages of the half-length portrait of Nicola da Uzzano in profile and three-quarters, as well as the head of Diadumen and a Doric capital.

Our tutorial material is presented in three parts. Part one is devoted to theoretical issues and fundamental laws of visual literacy, which are confirmed by the works of the great masters of the past. Here are classical drawings with vivid examples of building volume, aerial perspective and proportional ratios of parts of the body and head. The second part presents drawings by artists of different eras, made in various graphic techniques. They are united by one thing - professional drawing, deep knowledge of the possibilities of the material and unique individual self-expression through the language of drawing. The third part is represented by the methodology, which outlines the systematizing foundations of visual literacy, the correct setting of the "hand", and the figurative expressiveness of the composition. The fourth part shows the work of students obtained in the process of experimental testing of image construction methods (constructive, "from the spot", according to "reference points"), methods of working with space and form, various graphic techniques. In our opinion, in the process of execution, students will have an interest and an individual plastic interpretation of the drawing, but in compliance with the laws of visual literacy. In this case, a study guide was used, with the help of which the real work of the laws of graphic literacy was shown in an interactive form in the context of classical fine art, the sequence of drawing and innovative approaches of contemporary artists. The developed manual on the drawing of a plaster head with the methodology for its application in real learning conditions can be applied at various levels and areas of art education.

Conclusion. Thus, there is a need to change the structure of traditional teaching aids and educational resources through the use of digitized samples of the sequence of drawing.

In the future, we plan to create a multimedia interactive version of this manual, providing it with additional materials (links to sites, video clips, etc.), allowing students to independently deepen their knowledge of drawing. The structure of the manual will include multimedia fragments, video footage of practical work on the drawing, master classes by leading masters. In the text of the tutorial, active links will be highlighted with a demonstration of the implementation of a certain element of the task or stage of work with a discussion of theoretical material in the context of practical drawing. Students will have the opportunity to return to any fragment of the work on the drawing, since the pace of assimilation of the material is different for everyone.

Materials on human anatomy will be provided with computer animation, combining several angles at once, in order to clearly understand the structure of parts of the human body. All artistic means used in such a manual: an artistic image, a composition, including a spot, a line, a font, etc., should interact, based on the students' understanding of all means of expressing artistic intent and creativity.

Modern sciences are dynamic knowledge, changing literally before our eyes. The avalanche-like accumulation of new experimental data sometimes outstrips the possibilities of its theoretical

interpretation and explanation. The number of interdisciplinary interactions at the intersection of anatomy and physics, anatomy and academic drawing, anatomy and anthropometry in various areas of Design is rapidly growing.

The development of knowledge leads to a gradual transformation of ideas about the essence of life, the interaction of biological and social in man, etc. Moreover, anatomy is becoming the basis in the art education of students, on which new approaches and principles in art are formed, which determine the professional self-determination of a person in the 21st century.

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