

Traditions of Russian Pedagogy of Arts in the Formation of the Creative Method for Artists in Mongolia in the 20th Century

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Abstract: The article is devoted to the role of the Russian pedagogy of art in the formation and development of the fine arts of Mongolia in the 20th century through the system of art education, focusing on the case of the All-Russian Institute of Cinematography named after S. A. Gerasimov. Our research aims to study the professional methods of artist-educators B. V. Dubrovsky-Eshke, F. S. Bogorodsky, Yu. I. Pimenov, and other distinguished teachers, as well as their contribution to the continuity of European art traditions in Mongolian painting. The article also presents the author's approaches to teaching the artistic principles of a realistic school of painting. The methodology of teaching at the art faculty of the university of cinematography is considered. Certain features of the creative environment that influenced the professional development of Mongolian artists are determined. On this basis, the evolution of the creative method is presented, as well as the development in the fine arts of Mongolia, focusing on the European manner of writing, new genres, styles, and trends.

1. Introduction

The relevance of studying the contribution of artists and teachers of Russian art universities to the establishment and development of the creative method of masters of Central Asian countries is due to the importance of this topic for solving the theoretical and practical problems of modern pedagogy of art and art history. The influence of the Russian art school on the art of the countries of the socialist community intensified in the second half of the twentieth century. A number of agreements on cooperation in the field of education regulated the procedure for admission and study at foreign universities of Russia. Educational institutions of the Russian Academy of Arts – Moscow State Academic Art Institute named after V. I. Surikov, St. Petersburg State Academic Institute of Painting, Sculpture and Architecture named after I. E. Repin, as well as Moscow Art and Industrial University. S. G. Stroganov, Russian Academy of Painting, Sculpture and Architecture, All-Russian State Institute of Cinematography named after S.A. Gerasimov became the base centers of higher art education not only for Russian students but also for students from other countries. In total, more than thirteen thousand students from the countries of the socialist community, including 3 thousand from Mongolia studied in the USSR universities in the 1950s and 1960s. As a result, the main number of Master of Art are graduates of the Soviet and Russian art institutions [1]. For the first time, the question of merging folk art traditions with the traditions of the Russian professional realistic school of art are considered so broadly, on a state scale, in this paper.

2. Materials and Methods

The methodological basis of the study is an interdisciplinary approach, due to the choice of the object of study and the application of the methods and approaches of art criticism, as well as related scientific disciplines – pedagogy of art, art history, cultural studies. Methods of artistic pedagogy allow us to consider

the problem of the interaction of art schools, methods, and pedagogical practices. This can be seen in the works and the development of new approaches by the founders of general pedagogy and pedagogy of art – P. P. Blonsky, L. S. Vygotsky, S. T. Shatsky, A. V. Bakushinsky, A. A. Bogdanova, A. K. Gasteva, K. N. Wenzenty et al. A systematic approach allows us to consider the fine arts of Mongolia as a holistic, dynamic, developing phenomenon. The conceptual foundations of historical and ethnographic methods will be applied to characterize the historical and cultural situation in the region. The typological method and the method of stylistic analysis will highlight the individual circle of specific features of the artistic style of Mongolia.

3. Results

In the cultural life of Mongolia, significant changes had begun to occur since the 30s of the twentieth century. New artistic directions arose, creative ties expanded, museums, exhibition halls, art organizations, theaters appeared, and cinema began to develop. At this time, the need for qualified art personnel increased. With the advent of the Mongolkino studio in 1935 in Ulan Bator, there was a need for horse artists. Mongolian creative individuals had the opportunity to receive such an education in the Soviet Union at the All-Union State Institute of Cinematography (VGIK) at the art faculty. In 1938, thanks to the Soviet artists F.S. Bogorodsky, E. A. Kalacheva G. M. Shegalya, P. I. Kotova, A. M. Solovieva, S. V. Kozlovsky, Yu. I. Pimenova, and others, the Art Department was organized at VGIK. The course of study on it was designed for five and a half years. During this time, students mastered programs focused on comprehensive creative education. F. S. Bogorodsky in his work “Memoirs, Articles, Speeches, Letters” notes, “Young professionals in the field of cinema should have a broad outlook: be able to independently create sketches that reveal the visual aspects of the scenarios, implement them in the pavilion for filming based on technology, and contribute to the production of the film by various special means, including combined shooting” [2].

The education system at the VGIK art faculty had its characteristics and, in some approaches to education, was different from other universities. At each course, there was a new teacher in painting and drawing, and only in the special composition, starting from the third year, was the same leader. It was not forbidden to consult with any of the teachers if the student himself felt the need for it. Such a system made it possible to expand the circle of ideas about the painting methods, manners, tastes of different masters of painting and drawing, and to take from each master what is closer. The Vgikovskaya system contributed to the formation of the student’s creative personality [3]. The special requirements of cinema for drawing, painting, and graphics dictated innovative approaches to the methodology of forming the creative method in students.

Therefore, the work of university graduates was distinguished by liveliness, originality, dynamism, and bright aspects of life. At the origins of cinema was the Honored Art Worker of the RSFSR, teacher, cinema artist, professor Boris Vladimirovich Dubrovsky-Eshke (1897-1963). In his creative method, the central aspect is the illustrative embodiment of the main theme of the play or film. The artist-teacher set these artistic tasks for his students, students of VGIK. The founder of the art faculty of VGIK was Fedor Semenovich Bogorodsky (1895-1959), who brought up more than one generation of young artists. His creative views were formed in line with the realistic school of painting. In a picturesque manner, the attraction to nature is clearly visible; it was in her that the master found inspiration. As a teacher, Bogorodsky used various teaching methods. He practiced different techniques, including oil painting, watercolors, as well as taught to create sketches and make storyboards. The basis of his teaching was accurate knowledge and study of nature, the ability to figuratively see the form, figuratively generalize and draw from the surrounding world all the details.

According to Bogorodsky, the filmmaker should strive for the utmost proximity with reality. Movie decorations are only perfect when they are not perceived as decorations at all but seem like nature. And the more inconspicuous and more natural the decoration on the screen, the better they are [4]. The leading teacher of VGIK was Yuri Ivanovich Pimenov (1903-1977) – an artist, teacher, author of articles and books. Easel painting for Pimenov was the main form of expression of an artistic idea. His works are characterized by the personnel composition, a fresh color palette, the ease of writing, the genre interpretation of the image. The individuality of the characters is revealed in action. Exact details indicate character traits, psychology, feelings. Man is represented as a hero of his time. The main theme of creativity is modernity, deep humanity, and spiritual beauty. At any moment in his life, Pimenov tried to see something significant, important and

tried to express it by means of artistic expressiveness in his works. Yu. I. Pimenov said so about creativity, “The artist's work has always consisted of different feelings: from the feeling of excitement tomorrow, from the difficult and intense today and the thoughtful, covered with memories of the past” [6].

In teaching, he adhered to the idea of gradual growth and the formation of an artistic personality. Pimenov believed that innovation could not come on its own, but innovation was in the very nature of real art. It arises from the artist's entire life, from their experience, from every second connection with life, from the whole human biography. “The artist must earn his innovation in a very difficult way” [6]. During classes with students in the workshop, Pimenov emphasized that each artist sees the world in his way, each unique individuality. The teacher considered the preservation of the traditions of high art, the traditions of realism, and professional innovation to be an essential aspect in art. Pimenov, Yu. I. was convinced that every artist has a share of responsibility for great art. As an educator, he instilled these ideas into his students. The artist understood the difficulties in learning as a certain incentive for further work and for improving skills.

The art faculty of VGIK from the beginning of its history to the present is the flagship of education in the field of cinema. The galaxy of film artists and teachers throughout the history of the university was replenished with professional staff, each of whom continued the work of the founders and developed the artistic traditions of the Russian school of fine art.

In the 50s, Ochirin Myagmar, a Mongolian painter, and Purev Tsogzol were educated at VGIK. They passed the school of Soviet art and. Not surprisingly, the origins of Mongolian cinema stood at those origins. Both Mongolian artists admire the work of their teachers and gratefully recall the years spent at the university in the workshops of talented Russian filmmakers.

4. Discussion

The creative method of Ochirin Myagmar was formed in line with the artistic trends characteristic of Mongolia in the 40-50s. In 1948, Myagmar graduated from the Ulaanbaatar Art School, worked in the art organizations of the city, and in 1956 he was sent to Moscow to study at the VGIK Art Faculty. O. Myagmar was taught by the famous Soviet artists and teachers, including B. V. Dubrovsky-Eshke, F. S. Bogorodsky, Yu. I. Pimenov, V. I. Saushin, S. M. Kamanin, M. A. Bogdanov, G. M. Butchers. In Moscow, a young artist visits museums, exhibition halls and gets acquainted with the masterpieces of world culture, thereby expanding his creative horizons. The VGIK Art School influenced the professional creative development of the Mongolian master. A detailed approach to work led to a deliberate and rigorous preparation of the material. Myagmar first collects and studies ethnographic data and historical sources. Only then he proceeds to create his work. The sketches for his films are clearly graphic and expressive. He worked for more than twenty years at the Mongolkino studio, was a production designer, decorator, and chief artist of a film studio. With his participation, for the first time in the history of Mongolkino, a fundus production of scenery was introduced. Myagmar took part in the creation of more than 30 films.

The artist has numerous easel works. The genre of historical paintings is closest to the master, where the author reveals a figurative and thematic idea through the means of artistic expression that is close to cinema “The Last Way of Baron Ungern,” “The Land of Ancient Legends,” “Historical Square.” His works are monumental, concentrated, they have no fuss. The main thing for Myagmar is to create a generalized, complex, and deep image, bring it to a symbol so that the viewer can reflect on the meaning and discover something new. Thematic works of O. Myagmar narratively reveal the life of a modern artist in Mongolia. Among them, the programs are “A new city is being built,” “Relocation,” “Aspiration,” “Winter,” a series of paintings, “The Crimson Horizon,” “Noon.” Vivid and life-affirming are the landscapes “Evening Landscape,” “Yurts,” “Mountains Sergal Khairkhan,” “Coast of Lake Dayan,” and others. In portraits, the author reveals the deep inner world of his heroes. The main thing for the artist is the character, mood, essence of the portrait. His portraits are “Hero of Labor Tserendorzh,” “Border Guard,” “Hero of Labor Altangerel,” “Portrait of Altai.” In his work “Portrait of a Mother,” Myagmar presents a collective image of a woman – the guardian of family and national values. He depicts her in the center of the composition, in a national costume, in the context of the Buddhist triad of gods, thereby emphasizing the role of the mother and her significance for man.

The creative method of Ochirin Myagmar is constantly evolving. The artist turned to the traditional heritage, experimented with various techniques, worked in traditional Mongolian painting, the Mongol-Zurag. Thus, combining traditional techniques and experience of the European art school, Myagmar developed an individual style. In his works, he combines the technique of oil painting with traditional forms, writes imaginative expressive means that meet the national spirit. In the paintings of Myagmar, the elaborate decorativeness gives way to a verified composition, clear rhythms, and poise. Remaining a deeply national artist, Myagmar relies on the principles of the European art school. The master's works were awarded with prizes of various levels. For instance, he became a laureate of the prize of the Union of Mongolian Artists in 1975. Feature films in which Myagmar participated as a production designer received awards.

The source of Mongolian cinema was Tsogzol Purev, who received his professional education at VGIK (1956-1961). The teacher who greatly influenced the young Tsogzol was Professor B. V. Dubrovsky-Eshke, as well as famous artists F. S. Bogorodsky, Yu. I. Pimenov et al. [7]. After graduation, he worked at the Mongolkino studio. Over twenty years of work as a production designer, he took part in the creation of 25 feature films. Tsogzol Purev works in different genres and in different techniques. He writes thematic paintings in line with European artistic trends. "Wars of the Revolution," "Car Repair Plant," "Letter from the Son," "Campaign Brigade" are picturesque short stories, works from the modern master of life. They are distinguished by the artistry of performance, the ability to notice attractive in reality. For the artist, any topic was outstanding, from the life of a simple arat or worker to deep ideological canvases.

The portrait work of the artist is very picturesque, and the characters created by him are characteristic. In images, he was able to see a large, important, deep inner world. His portrait works ("Portrait of an old man," "Portrait of a cameraman Dembrell," "Portrait of a son," "Self-portrait") fully reveal the artist's professionalism, his great creative potential. Numerous landscapes of Tsogzol make up a whole gallery from lyric and poetic studies to large canvases. The talent of the painter is fully revealed in this genre. The paintings "Saksaul," "Stone Turtle in Karakoram," "Poplar in the Gobi," "Spring Landscapes," etc. are characterized by immediacy of nature perception, sincerity of impressions. Warm calm color emphasizes the subtlety of color harmony. Tsogzol paints a picture based on sketches through which the artist's coloristic sense is consolidated and developed. His work on nature is the main creative method of the author, closely associated with the realistic tradition of the Russian art school.

The artist's watercolor works are another facet of his work. This technique requires a special plot, and the master elegantly and nobly approaches it. The works are small in size, and they are the real diaries for the author, notes made by a naturalist. In them, the artist reflects images and motives, mood and condition, ideas, and thoughts. Tsogzol's work once again proves that the artistic tradition is not understood by the painter in a straightforward manner; it is rethought creatively. Having received professional training in Russia, the artist introduced his personal, national vision into the European method. In this synthesis, his art developed, revealed new creative facets, and set the stage for a creative upsurge that led Tsogzol to success. In 1976, Tsogzol was awarded the prize of the Union of Mongolian Artists. Many films in which Tsogzol was a production designer have prizes from various international film festivals [8].

5. Conclusion

Thus, the Russian and Soviet art school, formed by many generations of artist-educators, and based on the principles of realism, played an important role in the formation and development of Mongolian art. Studying in Russian universities, in the workshops of leading teachers gave young Mongolian artists the opportunity to expand the potential of visual opportunities, enrich their national style, as well as get acquainted with the creations of world, Russian, and Soviet fine art. The continuity of the artistic traditions of the Russian art school was manifested in the inheritance, preservation, and development in Mongolian painting of the XX-XXI centuries. The principles of nature, tonal painting, academic drawing, linear perspective, etc., all this had an impact on the formation of the work of many Mongolian painters, graphic artists, filmmakers, etc. Tsogzol Purev and Ochirin Myagmar, both VGIK graduates, became the founders of a new professional direction in Mongolian art of the mid-20th century. The VGIK pedagogical school provided the fundamental basis for the development of cinema art in Mongolia and further stimulated the creative potential of new generations of filmmakers.

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