

Students should realize that as a Chinese, they should inherit and carry forward folk art, which is also the main responsibility of art educators in the modern industrial civilization era. This paper briefly discusses the significance of cultivating high school students' creative ability based on art classes and Chinese folk art, and focuses on effective inheritance strategies and practical methods of folk art in modern art education system, and puts forward strategic suggestions for the sustainable development and effective inheritance of folk art in the current educational system.

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"WYN". FROM THE SERIES OF ENGRAVINGS "RUNES" BY JURIJ JAKOVENKO

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"Wyn" is one of Jurij Jakovenko's works that demonstrate his characteristic style of making pieces with the use of the traditional style of etching to give his illustrations fantastical qualities that can emulate folk tales like that of fairies or creatures of myth, bringing them to life with a blend of realism with surreal anatomy and composition. It is of particular note that several of the artist's series uses codified systems that humans use to describe and understand the world (be it the real or the celestial), ranging from alphabets to horoscopes. The selected subject of study of this document, "Wynn", is itself that comes from one of these series, the one titled as "Rune".

Related to his series "Alfabeto", the artist's "Rune" series is a creative study of the letters, as signs with unambiguous meaning and polysemantic symbols. While portrayed as its own piece like it was in Bulgarian Art Lago Gallery in 2015, his works like those from the "Alfabeto" are accompanied by text, while within a traditional text-image relationship the illustration would be subject to the text content, one could infer that the illustration itself holds its own personal expression, potentially putting it in conflict with the text (giving contradicting or alternative meaning to the text).

The purpose of this writing is to analyze the composition and style of a specific piece from the artist's series "Rune": "Wynn", with a brief overview of the technique used to create this graphic work.

Material and methods. The material for the study was sourced from the internet (there was no access to the original graphic piece itself), using other similar works /objects for comparative analysis alongside other resources. Additionally, digital image manipulation was used in the study of the subject, to assist in the description of the composition and style.

Results and their discussion. Jurij Jakovenko, a Belarusian graphic artist was born in the twenty eighth of december 1965, in the Smolyaninova village, Shkotovsky district, Primorsky Krai, Russia. Graduated from the Belarusian State Academy of Arts, Department of Graphics (1992). In 1994 he became a member of the Union of Belarussian Artists, later in 2004 he became a member of the Swiss association "Grafikens Hus". He held more than 80 personal exhibitions in different countries. He has won 40 awards at international and national graphics competitions (1993 -2021).

Overview of the technique. Belonging to the Intaglio family of printing techniques, etching is a form of reproducing illustration by carved metal plates (iron, copper or zinc) whose surface has been eaten away by acid. This process begins first with covering a polished plate with an acid resistant varnish or wax, with the use of etching tools the artist draws their design onto the

covered plate, exposing the illustrated areas to the acid that will create the recesses that will retain the ink, allowing the plate to print.

On a basic level, this technique allows for quick linear illustrations, but it can allow for a nuanced tonal palette; this is achieved by dipping certain areas of the plate into the acid again (the designated lighter areas of the image are protected with another layer of varnish).

When the process has been completed (after cleaning the piece itself), the plate is placed onto a rolling printing press, allowing for rapid reproduction. The product of the reproduction will always be a horizontally inverted image of the original.

The structure of “Wynn” could be described with the following: The character+elements; the letter or “rune”; and the background. It could be said that these elements of the image follow a visual hierarchy (Figure 2). This hierarchy is reinforced by the parallels of the design within the art piece to the compositional logic of decorative lettering, the positioning of the character uses the positive space within the rune (which has a similar form to the P font) and the “flow” of the decorative elements follow the lines that define the rune’s structure, even the background follows it (Figure 3). Another characteristic that defines this piece is a product of the etching technique itself which results in an absolute black and white color scheme, as mentioned in the *Overview of the technique section of this document*, tonal nuances are achieved through specific applications of acid on the plate or through the linear illustration technique - the application of these methods of tone creation plays a role in organizing the hierarchy in the illustration through a hierarchy of color but critically it also communicates complex and detailed elements belonging to a single entity that of the character+element component of the image (Figure 4); while the letter and the color are tonally similar, the selective application of textures and diversity of design (the letter being complex in terms of ornamentation, contrasting with the background) with the white outline of the letter allows the two components of the image to be distinct (Figure 5).

When it comes to the artist’s style, we can observe a surreal fantasia aesthetic with, while exaggerated, somewhat realistic anatomy; it could be compared to Arthur Rackham’s fairy tale illustration or Victorian fairy art painted and illustrated by artists like Daniel Maclise, Joseph Noel Paton and Richard Doyle. With Rackham’s illustrations the similarities it’s quite straightforward: there is a use of realistic but also fantastical anatomy in these illustrations which lends into what some observers would say of Яковенко’s fusion style of realism with surrealism (the “disconnect” that comes with the contrast makes the work more surreal), while in Rackham’s illustration this is used to make a clear distinction what characters are human while the others being fantastical creatures, Jakovenko manifest this contrast in his compositional decisions and “collage” like insertion of realistic elements into otherwise fantasy environment. With the victorian fairy art similarities, this is more present in design decision of the character with the accompanying elements, however it should be stated that the general compositional thesis of being an allegorical introspection of unambiguous meaning and polysemantic symbols can find some commonality with Daniel Maclise’s “The Dutch Clock”, where the use of angels and ornamental design tries to express a complex folkloric reality that Charles Dickens is trying to communicate in his book “The Cricket on the Hearth. A Fairy Tale of Home”. Another relevant characteristic of victorian fairy art is the focus and use of the natural world’s objects and environments “elevated” into a fantastical realm, exemplified with Joseph Noel Parton’s “Water Babies” that uses the underwater ocean environment and Richard Doyle’s illustrations from William Allingham’s book “In Fairy Land” which focuses on the “small natural world” being interacted with fay folk, be this either on tree branches, between the grass, under mushrooms or riding butterflies and playing with birds. Despite Jakovenko’s subject matter being quite particular, we can see between his works and in the subject of study, “Wynn”, having incrustated elements from the natural world to form part of his surreal composition, typically avian feathers or coral like designs; by tacking recognisable objects from the “real” and including them into a fantastical surreal space, the contrasting disconnect elevates the illustration to an even more surreal quality.

Another particularly interesting aspect about the “Wynn” graphic piece is the use of traditional decorative lettering principles, from of course the use of the letter itself as a ornamented visual piece while using ornamental elements that come from a heraldic traditions like banners

with inscriptions and floral ornamental designs, however it should be said that due to the quality and detail of these elements are more similar to pre-raphaelites graphic illustrators or modern illustrators of the XXth century. Alongside with the general thesis of the “Rune” and “Alphabeto” being that of “the letter itself coming back to life” reminds of a tradition that can be traced to the illustrations of christian bibles like the Lindisfarne Gospels. There is of course the question that arises: What of the relevance of Scandinavian, or nordic influences on the style of the piece? Since after all, the title of the piece is “Wynn”, a nordic rune (englishlatin character equivalent being the letter “w”, while signifying joy, pleasure, harmony and kinship). While this can explain the design decision to the “euphoric” expression of the character, and the frolic air that the composition has, there is not much evidence in the piece itself to suggest that compositionally and aesthetically it takes inspiration from the Broa, Oseberg, Borre, Jelling, Mammen, Ringerike or Urnes style.

Conclusion. From what could be observed from the analysis of this document, JurijJakovenko’s art piece seems to be closer to modern illustration application of fantastical elements and lettering/heraldic elements while using runic folklore more as a subject matter than a source of influence for the style of the graphic piece.



Figure 1– Original "Wyn". From the series "Runes" Etching. 2009, image screenshot and edited by author

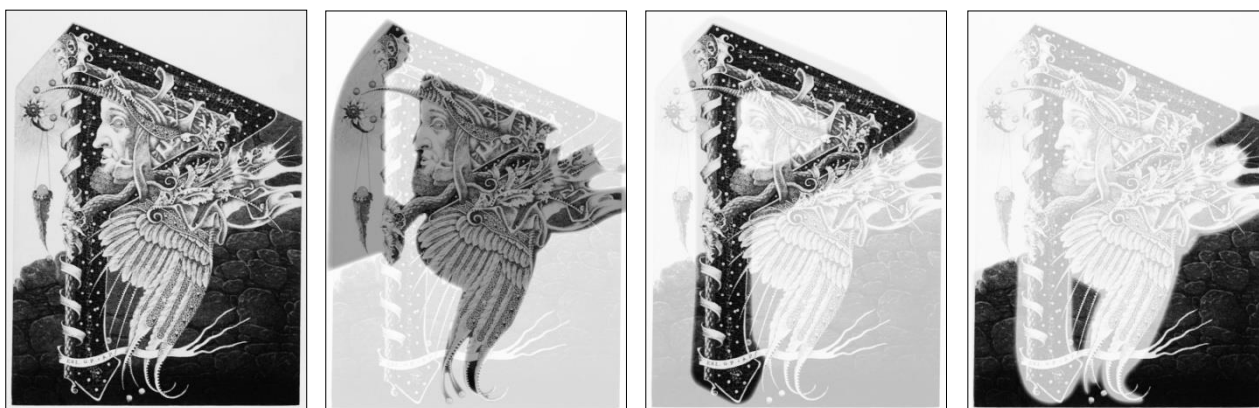


Figure 2 – Hierarchy of reading (Font/Rune, Character+elements, Background), images edited by author

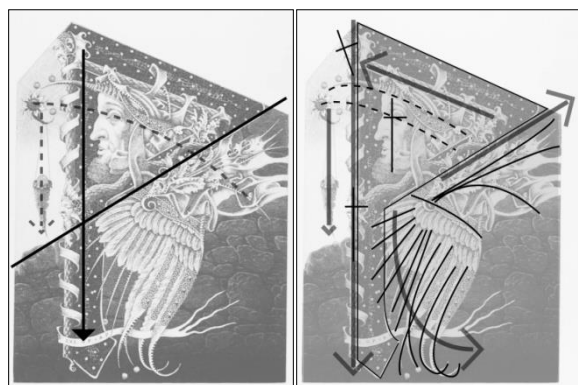


Figure 3 – Series of graphical analysis of the composition's "flow" and "gravity". To the left we can observe the essential gesture of the image, while to the right we can see the vectors of individual elements that compose the image, images edited by the author



Figure 4 – Series of graphical analysis of the composition's areas of complex objects, images edited by author

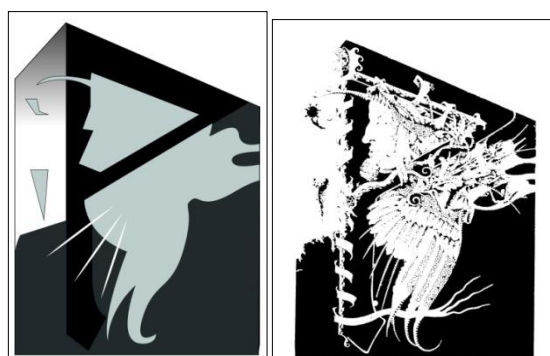


Figure 5 – Series of graphical analysis of the composition's black and white color palette and tonal balance, images created and edited by the author

APPLYING GYPSUM MODELS IN TEACHING PRIMARY SCHOOL STUDENTS IN FINE ART

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Keywords. Gypsum models, primary school students, visual arts.

A still life, consisting of gypsum models, has many important characteristics to teach art: textures, shape, volume, low cost, which makes it affordable for schooling. Acquaintance of school students with the methodology for depicting voluminous gypsum bodies is a good basic practice before acquaintance with complex household items. The purpose of the article is to analyze the possibilities of integrating gypsum still life with household items from other materials to identify the conditions for their effective use in the educational process and determine the further ways of studying the problem.

Material and methods. In the course of the study, the analysis of theoretical sources, observation, analysis of the results of students' educational activities, generalization and systematization of information was used.

Results and their discussion. A still life from gypsum models plays an important role in the educational process, it is not only a carrier of educational content, but also a textbook and an object of close study. Nevertheless, a still life consisting of gypsum bodies has some problems in