

Artistic Development of Gifted Children on the Basis of Pictorial Activity

N. Fomina, D. Belov

Institute of Art Education and Cultural Studies of the Russian Academy of Education, Pogodinskaya Street, 8/1, Moscow

Abstract

The article considers artistic development of gifted children in the process of pictorial activity as exemplified by the historical experience of the 1930-1950s based on the study of the International Collection of Children's Drawings of the Federal State Funded Research Institution "Institute of Art Education and Cultural Studies of the Russian Academy of Education" (FSFRI IAECs RAE). In the presented study, the biographical method serves as the main research method, whose subject is the life path of a person motivated for pictorial activity from childhood and to the professional self-determination. In the course of studying the collection, the authors selected drawings of four gifted children of the 1930s generation, as well as drawings of four gifted children from the 1950s, who became artists, reflecting their development in childhood and adolescence over the period of five years. Clarification of further artistic development and professional self-determination of each of the studied children as a result of the analysis of creative works, documents, and publications about their professional art, allowed reconstructing the creative biography of each of them. A comparative analysis of the development of children belonging to different generations results in the formulation of the conditions necessary for successful artistic self-determination of children motivated for pictorial activity, with the consideration of individual characteristics of a learner, the scope of his/her cognitive interests, and aesthetic preferences. The determined features of the creative development of gifted children include their advanced development, a high degree of motivation for a particular kind of creativity, aesthetic sensitivity, preference for certain themes or plastic motifs, imagination manifested in the ability to compose, a conscious search for a motive, and independent formation of an idea. The article is intended for teachers involved in the field of general and extended artistic education, as well as researchers of the artistic giftedness of children.

Keywords: artistic development, artistic giftedness, biographical method, conditions for successful development, creative individuality, International Collection of Children's Drawings of the Institute of Art Education and Cultural Studies of the Russian Academy of Education, motivation for pictorial activity, pictorial activity, professional self-determination.

INTRODUCTION

At the present time, when the issues of uncovering and using the creative potential of a developing personality are relevant for pedagogy, the problem of studying gifted children in the course of their development and professional self-determination becomes a priority in art education. By gifted children, the authors understand children motivated for pictorial activity.

The problem can be solved by studying the positive historical experience of artistic development of gifted children by applying the biographical method, whose subject, in regard to the presented article, is the life path of a person motivated for pictorial activity from childhood and to the professional self-determination.

The study of historical experience allows identifying the development features of the artistically gifted children and, by comparing different destinies, determining the optimal conditions for the formation of a successful artist, reintroducing into the modern art education the methods of creative development of individuality that have long been forgotten but haven't lost their pedagogical significance.

The biographical method has become popular since the beginning of the XX century in various fields of knowledge such as psychology, pedagogy, and sociology. Previously it was widely used in history, art criticism, philology, and other fields of liberal arts. In art history, Giorgio Vasari can be considered the founder of this method. As early as in the XVI century he created the work entitled "Lives of the Most Excellent Painters, Sculptors, and Architects" [1]. The Italian architect, painter, and historian used this treatise as both research and pedagogical method of popularization interesting to artists and a wide range of art lovers. The biographical method of popularization is still one of the most popular in the museum pedagogy, and in the popular science literature [2]. Thus, in Russia, in 1890-1915, F.F. Pavlenkov's Publishing House published an original series of biographical and artistic-biographical books entitled "Life of remarkable people", revived in 1933 at the initiative of Maxim Gorky. The "Life of remarkable people" series successfully exists even now: the biographical method appears in it as the most interesting means of familiarizing oneself with scientific knowledge. This method is used in the education of students when studying fine arts, music,

world art culture, literature, and even the so-called "exact sciences", such as physics and mathematics.

In the presented study, this method is used as a psychological and pedagogical approach aimed at studying the creative potential of a child and his/her development in the field of fine arts. The understanding of the biographical method is based on the works of art historians L. Venturi [3, 4], J. Revald [5, 6], and I.E. Grabar [7]. Their works describe the techniques for using the biographical approach as a research method. For its application in order to create a reliable representation of an artist's personality, it is necessary to have a sufficient base, which should include creative works, documentary sources, etc. As a result of the study of the creative career of artists of different eras and directions of art, fine art experts have shown that an individual's aesthetic perception of the world is determined by the emerging in adolescence need to find a form of expression of his/her vision of the world in pictorial activity.

In the works of psychologists and teachers, namely Rybnikov N.A. [8, 9], Bakushinsky A.V. [10], Ananiev B.G. [11], Khutorskaya L.N. [12], Labunskaya G.V. [13, 14] and their successors, biographical method was used to study the personality development in the course of socialization and pictorial activity.

The biographical method was introduced into Russian psychological and pedagogical science in the 1920s by N.A. Rybnikov. He focused the study of the psychology of children of different social strata considering their biography and self-determination in life, which allowed drawing conclusions important for understanding the features of the development of children villages and cities, girls and boys.

In the same years, A.V. Bakushinsky applied the biographical method when studying the individual creative development of children in order to identify the age-related features of artistic development, as well as manifestations of artistic giftedness and corresponding contributing factors (heredity, ethnicity, and favorable conditions of education). The scientist created a research base for the study of the artistic and creative development of children and adolescents: a systematic collection of children's drawings, numbering 6,000 depository items, which are currently a part of the International Collection of Children's Drawings (1896-2014) at the FSFRI IAECs RAE. He also developed a system for describing each work of children's

creativity, preserving an extensive reliable database of the author's individuality. Description includes author's name, age, and artwork title, as well as the year of creation, educational institution, teacher, and the purpose of creation, i.e. whether it's related to a free artistic composition, exercise, or intended for participation in a contest, exhibition, etc.

In the 1930-1960s, G.V. Labunskaya, a student of A.V. Bakushinsky, successfully used the biographical method in the study of children motivated for pictorial activity and permanent participants of competitions, as well as students of art studios in the House of Pioneers, and artistic creativity of children throughout the Soviet Union. Its application allowed revealing the personal qualities necessary for the successful development of gifted adolescents (extraordinary perception of reality, the ability to independently form the idea of the work, to show creative imagination in its implementation, and volitional qualities necessary for the adequate implementation of the idea). The research base, formed by Labunskaya and her colleagues, made up a significant part of the International Collection of Children's Drawings of the FSFRI IAECs RAE.

The novelty of the authors' approach is stipulated by the following advantage in comparison with predecessors. The FSFRI IAECs RAE currently possesses a collection of children's drawings, numbering more than 200 thousand depository items. From this collection, the authors for the first time in art pedagogy identified children's drawings of the generations related to the period of 1930-1950s, who later became artists.

It can be assumed that the use of the biographical method, whose research subject is the life path of a person motivated for pictorial activity from childhood and to the professional self-determination, will make it possible to identify the individual characteristics of the artistic development of gifted children and, as a result of comparing different destinies, to determine the conditions necessary for becoming a successful artist. The reliability of the conclusions is provided by the availability of the representative collections of children's drawings, works of professional creativity, documentary evidence, revealing the way of becoming an artist.

The purpose of the study is to identify the features of the artistic development of children motivated for pictorial activity and, as a result of comparing different destinies, to reveal the conditions necessary for becoming a successful artist.

Research objectives are as follows:

- To determine the base of research, sufficient for the study of the artistic development of gifted children based on their pictorial activity.
- To identify the drawings of children who became artists.
- To trace the path of artistic and creative development of children motivated for pictorial activity from early experiences to professional creativity.
- To formulate the conditions necessary for successful self-determination in the art of children motivated for pictorial activity from an early age, comparing the ways of individual creative development of different children.

In the 1930s G.V. Labunskaya created a collection of drawings, numbering 386 depository items (folder No. 86 of the International Collection of Children's Drawings of the FSFRI IAECs RAE) of 18 children motivated for pictorial activity, reflecting the artistic development of each child in 3-5 years. As a consequence of the use of the biographical method and the study of their further creative career, it was found that 10 children became artists, who received professional education and recognition of the artistic community. The facts of biographies of some boys weren't found out. Many representatives of this generation died during the Great Patriotic War (1941-1945). The facts of creative biographies of some gifted girls weren't found out either, because women, after getting married, often change

their surnames. The following gifted children became professional artists: Anatoly Levitin, Aleksei Tkachev, Yaroslav Manukhin, Henry Samsonov, Gennadi Ushakov, Yury Malyshkin, Nikita Favorsky, Hedda and Agda Shor, Sergei Shilnikov, Vladimir Vasilkovsky, and Vladimir Bulkowsky.

The reliability of the results was checked by comparing them with the information on the study of four teenagers of the next generation, who were students of art schools in the 1950s. They were Vadim Gorbatov, Gennady Dobrov (Gladunov), Edward Kochergin, and Galina Pshenitsyna. Along with creative works, Dobrov's memoirs, published in the book "Night chronicles of Gennady Dobrov" [15], were studied as well. Memoirs of Kochergin are published in his books [16-18]. Gorbatov and Pshenitsyna were interviewed by the authors of the presented study. Children's drawings of the noted artists were identified in the collection of works of students of art schools in Moscow, Kiev, and Leningrad (folders No. 78, and No. 98).

The study of the creative career of these artists allowed determining the psychological characteristics of artistically gifted children of different generations, namely:

- A high degree of motivation for a particular kind of creativity;
- Aesthetic sensitivity;
- Proactive development in favorite types of arts;
- Preference for certain themes or plastic motifs;
- Imagination manifested in the ability to compose, a conscious search for a motive, and independent formation of an idea;
- Gifted teenagers are characterized by observation, which is acutely manifested when drawing in nature, the development of an analytical attitude to nature when creating word pictures.

The article reveals the conditions, which contribute to the introduction of enthusiastic teenagers to art, taking into account their individual characteristics, the scope of their cognitive interests, and aesthetic preferences.

An important factor in the successful development of gifted children is the overall humanitarian development, immersion into the modern cultural space, the formation of their outlook, the opportunity for free choice of an idea and its artistic and pictorial embodiment.

The success of education is largely due to the self-development of a student, education of his/her strong-willed qualities, and willingness to overcome professional difficulties.

At an early age, the formation of an artist is determined by the family and the immediate circle. Recognition of the value of the artistic abilities of a child in his/her immediate circle supports his/her interest in fine arts.

In adolescence, friends and older peers have a great influence on the formation of an artist. At this age, they set an example of the attitude to art.

The environment, in which art is valued, forms in the person living in this environment, the attitude to art as a great value.

The experience gained in childhood and adolescence is reflected in the adult creativity of an artist. An artist values this experience.

MATERIALS AND METHODS

Materials for the study included selections of drawings (arbitrary artistic compositions and drawings of training character) of eight children and adolescents motivated for pictorial activity, four of them are from the period of 1930s and four – 1950s, as well as works of their professional creativity and documentary sources (correspondence with teachers and friends, publications, interviews, performances on television broadcasting, and reviews in the press).

Research methods included three approaches to analysis:

- consideration of psychological, pedagogical, and fine art literature in the framework of the biographical method, which aims at reconstructing the way of living of an artist, based on documentary sources such as children's drawings, works of professional creativity, letters, diaries, memories, etc.;

- retrospective method of studying the artistic development of children of 1930-1950s motivated for pictorial activity;

- comparative analysis of the individual creative development of the eight children, as well as conditions of their self-determination in art.

Research base included sections of the International Collection of Children's Drawings of the FSFRI IAECs RAE, dedicated to the creativity of children motivated for pictorial activity. In total, 455 drawings from the 1930s and 1950s were studied.

Development stages:

At the 1st stage (2000-2005) of the problem-based study of the International Collection of Children's Drawings of the FSFRI IAECs RAE, as well as its description according to the Museum's inventory standards, the authors of the study identified the basic learning potential of gifted children in historical retrospective. In the course of studying the collection, the sections containing representative material about the development of children, motivated for pictorial activity, during 5-10 years were identified. Individual collections of drawings of children who loved to draw were collected in the 1920s by A.V. Bakushinsky, in the 1930-1940s – by V.G. Labunskaya, in 1930-1940s and at the turn of 1950-1960s – by V.S. Shcherbakov.

In the collections formed by the mentioned researchers, the authors identified collections of drawings of children, who chose artistic professions in the field of fine, decorative and applied arts, animation and architecture, and other arts.

At the 2nd stage (2005-2015) a selection of drawings (455 items) of children of the 1930s and 1950s, who became artists, was selected and studied. These collections reflect the artistic work of 22 children from the 1930s and 1950s.

At the 3rd stage, a sample of drawings was determined for the study of the artistic development of gifted children on the basis of pictorial activity, representing the creative work of the four children of from the 1930s and four children from the 1950s. The choice was determined by the representativeness of the preserved independent and class academic works, and the reliability of documentary materials and creative evidence of life.

For the historical reconstruction of the creative career of artists, the biographical method was applied.

RESULTS

As a result of the study of the collection, the authors identified a set of drawings stored in one folder named "Drawings of individual children for several years" (folder No. 86). As shown by the study of this folder, the collection was formed after organizing the International Exhibition of Children's Drawings in 1934, where a special section was devoted to the work of children, who drew enthusiastically and constantly on their own. The folder No. 86 contains 386 drawings by 18 authors. Guided by the task of obtaining reliable results, the authors of the presented study identified the artists whose collections of drawings reflected the artistic development based on pictorial activity during several years, which were also accompanied by documents explaining the features of development in childhood and further creative career. On this basis, the authors chose four artists for further study: Agda Shor (1924-2005), Yaroslav (Slava) Manukhin (born in 1925), Anatoly Levitin (born in 1922), and Nikita Favorsky (1915-1941). The professional way of each person's life was clarified on the

basis of eyewitness testimonies, in particular by Instructions for working with teachers and children at the exhibition held in 1934, which was written by Labunskaya and is stored in the collection, as well as by the articles by N.P. Sakulina [19] and Labunskaya [13] published in the book "Art of children". The artworks of the professional creative period of the artists are presented in museums, private collections, published in monographs and articles.

In the course of study of the International Collection of Children's Drawings of the FSFRI IAECs RAE kept in the folders No. 78 and No. 98 the authors identified children's drawings from the 1950s, made by gifted teenage students of art schools of Moscow, Leningrad, and Kiev. As a consequence of the study of their creative path, the students were identified, who further became successful artists. Among them are V. Gorbатов, G. Dobrov (Gladunov), E. Kochergin, and G. Pshenitsyna. The creative career of the artists was reconstructed through the Internet search, the study of monographs and articles, as well as personal contacts.

A comprehensive study of drawings and documentary evidence allowed reconstructing the path of artistic development of each artist.

Below the authors present the results of the reconstruction of the creative path of these artists from their childhood to professional self-determination, obtained with use of the biographical method.

The creative career of the gifted children from the 1930s Agda Shor (1924-2005). The drawings by Agda Shor, whose creative work is presented in the International Collection of Children's Drawings with her works created at the age from 5 to 10 years, even from the age of five differ by compositional integrity, impressive expression of movement in multi-figure compositions made on sheets of different size and formats. Her drawings reflect the everyday life of the little girl in a variety of household details. They are distinguished by the meaningfulness, indicating the observation of the child, a sense of proportionality in the depiction of human figures and animals, and the courage of the linear drawing. Many drawings are distinguished by the originality of viewpoints on reality. Thus, at the age of five Agda boldly depicted the figure of a girl with a flag behind her back, drew her naked bathing sister in an expressive perspective. From her early childhood, colouristically, the drawings faithfully convey the state of the time of day. As evidenced by Labunskaya's descriptions of the child's creative process, preserved in the collection, the girl worked from memory, convincingly conveying "the movements of human figures in a variety of positions (playing horses, football, or bathing)", skillfully expressing light ("at the bonfire", "bathing" – sunset). Her drawings are distinguished by "the variety of pictorial forms when depicting trees". "They were done in pencil, or directly with the brush, sometimes in ink" [13]. The study of a selection of works created in the course of 5 years indicates the successful development of the girl within the features of the named individual qualities. As a gifted child, Agda Shor was recommended to enter Moscow Secondary Art School, which was opened in 1939. After receiving a special art education, Agda Shor definitely lost the qualities that were so clearly manifested in her childhood. She worked in graphics and painting. Judging by the preserved paintings, she preferred the genre of still life. Her art style can be characterized as impressionistic.

The answer to the question concerning what contributed to the creative development of the child aged 5 to 10 years, and why the academic system of art education adopted in the Soviet Union and focused on the training of artists of socialist realism, became an obstacle to the manifestation of individual worldview of Agda Shor in professional art, can be found in the biography of the artist. In childhood, the development of the girl was promoted

by the environment – the atmosphere of creativity that reigned in the family. Alexander Shor (1976-1949), Agda's father, was a pianist and teacher, who founded a private conservatory known as "Courses of music, opera, drama and choreography by A.G. Shor" (painting, sculpture and musical film illustration classes were added later over time). Painting classes were taught by the well-known artist I.I. Mashkov, who trained the future wife of A. Shor Margarita Simonovich (1903-1977). She was known as a poet, children's writer and translator working under the pseudonym of Evensen. In the education of their children (Agda and Gedda Shor), the parents adhered to the ideas of the free development of an individual, while creating conditions for the manifestation of creative inclinations. Studying Agda's drawings reveals these creative conditions. In the rooms of the apartment, one can see a piano and several paintings. The family shares joint classes – evening reading of books at the common table, walks, games and journeys in summer. It can be assumed that the system of academic education, and then the conditions of the artistic life of the country suppressed the individuality of the artist.

Anatoly Levitin (born in 1922). Since childhood, the creative work of Anatoly Levitin, who is represented in the collection with his works created from 7 to 14 years of age, was distinguished by his love of machines – stratospheric balloons, aircraft, locomotives, as well as his commitment for technical accuracy in his work on each image. Gradually, the boy developed a coloristic vision, the ability to choose the format of the sheet, corresponding to the composition, and variety of subjects. Unlike Agda Shor (immersed in family life), Anatoly Levitin was a socially active person. Labunskaya, who observed Tolya Levitin from the age of 7, drew attention to the following aspects of his temperament and character, important for self-determination in life: "Tolya is a lively, sociable, energetic boy, a recognized social activist and organizer at school, extremely inquisitive to everything around him, greedily absorbing the impressions of various external events and phenomena. This is primarily a strong-willed, active personality with a very broad range of interests, a personality that carries all the characteristic features of our growing generation" [13].

Accordingly, the range of subjects, growing increasingly complicated with age, included a farewell to V.I. Lenin, the funeral of S.M. Kirov, a picture of the district committee of the Communist Party situated in Prechistenka street. His worldview was absolutely consistent with the Soviet system of art education, which he successfully mastered in 1936-1941 in the Secondary Art School of All-Russian Academy of Arts in Leningrad. During the Great Patriotic War Levitin was at war. After the war, he was admitted to the second year of the Painting Faculty of Leningrad Institute of Painting, Sculpture and Architecture named after I.E. Repin. In 1951 he graduated from the Institute in the art workshop of academician Boris Iohanson. The painting entitled "Exchange of Stakhanov experience" was his diploma work.

In 1951 he became a member of the Leningrad Union of Artists. He painted portraits, genre and historical paintings, landscapes. For many years he was the head of the painting workshop of the Krasnoyarsk State Art Institute. He was assigned the title of People's Artist of the RSFSR, a Full Member of the Russian Academy of Arts. He is Vice-President of the Academy of Arts. His works are exhibited at the State Russian Museum, in museums and private collections in Russia, China, Japan, France, and other countries.

One can consider that the successful professional self-determination of A.P. Levitin was laid in the features of his vision of the world and his place in the socialist society. It is these qualities of personality that determined his success in the space of domestic art.

Yaroslav Manukhin (born in 1925). In the collection of the Institute, the creative work of Slava Manukhin is represented

by his drawings made at the age of 3 to 9 years. The distinctive features of the drawings are the expressive decorative effect achieved with the use of colored pencils and the theme of the drawings, which is the animal world of the real and fantastic variety, as well as the peculiarity, which consists in the fact that almost all drawings were made on photo paper. Figurative expressiveness was achieved through the image in the movement of peacocks, camels, elephants, giraffes, and fantastic animals. The child expressed complex perspectives and dynamic interaction of the characters depicted using confident lines. Labunskaya drew attention to a certain feature, very significant for the observant child. This is kind of a "portrait character" of the depicted animals: "Not actually an elephant is depicted, but a young elephant, at that, its youth and kindness are expressed with a great cogency" [13]. According to N.P. Sakulina, the first researcher of Slava Manukhin's artwork, at the age of 3 years, the boy drew illustrations for the fairy tale about Baba Yaga; he drew a dramatic scene showing "how grandfather cuts Slava's hair". Besides that, he liked to cut out birds and animals out of paper and cardboard.

"In the drawings of the three-year-old Slava, you will recognize a rooster, heron, and singing bird. At that, the characteristic shape of the bird is depicted with remarkable accuracy, ease and quickness" [19]. At the age of 4-5 years, the boy sought to give a complete composition of the sheet. The young child worked under the impression of observing reality. The father purchased five-year-old Slava a present – an aquarium with fish; a series of fish – light, mobile, bright, floating among aquatic plants and shells appears in the drawings of the boy.

The child's successful development was provided by parents, who were able to build up the creative atmosphere, which included a home library of art books, a variety of children's books. Together with their child the parents visited the zoo, and engaged in the formation of his cultural outlook. They regularly purchased colored pencils and watercolor paints. The drawing on the photo paper is explained by the fact that Slava's father was engaged in photography. Children's drawings were normally made in passe-partout and albums. Unlike Agda Shor, the parents of Slava Manukhin had no art education. "Slava's father began his education as a boy in a music store. He, as a capable draughtsman, was unable to acquire an art education since the family had no funds. The general education was fragmentary, he was self-taught. Only his personal abilities, strong will and hot temperament of a man in love with art allowed him to start working as a retoucher-portrait painter and graphic designer. Being a rural girl, Slava's mother was hired in the tailor's workshop, worked and learned intermittently". Observations of Sakulina show that "the ability to draw rests on Slava's general development: he easily comprehends the studied subject, has a good memory, is musical, rhythmic, good at written and spoken language" [19].

In the course of getting a systematic art education, Manukhin's individuality of the world perception was not suppressed. He studied at Moscow Art School, then at Moscow Art School named after 1905. From 1943 to 1945 he served in the Red Army. He graduated from art school with honors. In 1953 he graduated from the Faculty of Painting of Moscow State Art Institute named after V. I. Surikov. Since 1953 he taught drawing in the senior classes of Moscow Secondary Art School. Manukhin has been the member of the Artists' Union since 1956.

The main types of his creative works were easel engravings (portraits, series related to fairy tales, epics, and fables), illustrations for children's books (more than 50 titles), film posters, painting (mainly portraits), and animalistic genre. Yaroslav Manukhin is known as a foremost master of film posters.

As a result of the study of Manukhin's creative career, it can be stated that the individual (special) vision of the world in

childhood serves the basis of the individual style of a professional artist, which is expressed in the priority types of creativity and the figurative language of his/her artwork. The family atmosphere conducive to creativity from early childhood, as well as professional art education, which doesn't suppress an artist's individuality, serve as the basic condition of his/her success.

Nikita Favorsky (1915-1941). The collection contains 105 drawings and engravings by Nikita created when he was from 4 to 15 years. Since his earliest works, he was distinguished by the interest to a variety of themes, such as illustrations of fairy tales, dynamic compositions based on scenarios invented by him, historical scenes of the struggle against Napoleon and the Civil War, portrait images of his loved ones, and comic scenes of school life. The works were performed with the most accessible techniques and materials (pencil, ink, Indian ink, and watercolors) often on scraps of paper, which developed compositional thinking, and the ability to understand the expressive features of different sizes and image formats. Nikita Favorsky was developing rapidly. His drawings reflected the expanding circle of reading and life experiences. Labunskaya, in her observations of Nikita, noted the child's skills in the expression of movements not only of individual figures but complex groups in general. She drew attention to his complex technique with the pen, brush, and colored pencil.

As a result of studying the drawings, the picture of the complex worldview formation of the artist becomes clear. He lived in the artistic atmosphere among professional artists, which determined his self-determination in art as a book graphics artist. Nikita's father Vladimir Andreevich Favorsky (1886-1964) was an outstanding engraver, book master, and illustrator. His mother Maria Vladimirovna Favorskaya (Derviz) painted beautifully. In the family, art was a way of life, which combined interests in the field of architecture, music, painting, literature, and theater.

In 1932, Nikita was admitted to Moscow Polygraphic Institute. During the studies, he tried different techniques: wood engraving, watercolors and oil. He was also engaged in wooden sculpture and monumental painting. He traveled a lot, was in Siberia, Transbaikalia, the North, the Kola Peninsula, in Gorky at the automobile plant, etc. Based on these trips, he created a series of watercolors, drawings, and engravings. In 1938 he graduated from the institute. His diploma thesis was illustrations to Alexander Pushkin's "Captain's Daughter".

After graduation, he illustrated the medieval Armenian epic "David of Sasun", was engaged in painting a sanatorium in Kislovodsk, illustrated the Kalmyk folk epic "Jangar" and guide "The architecture of Zagorsk Kremlin". Together with his father, he painted the curtain for the Central Theater of the Red Army. After the beginning of the Great Patriotic War, he joined the people's volunteer corps. He served as a sapper, and died at the front in 1941.

Despite the fact that the life of a gifted artist ended at the age of 26 years, his short creative path, in which the makings of a child clearly manifested in different areas of art, can be considered successful.

Summarizing the study of the creative paths of the four children of the generation of the 1930s, the following common features of their successful development should be highlighted:

- Proactive development and wide cultural horizons.
- The presence of aesthetic preferences that are expressed in their favorite themes, characters, and subjects, as well as clearly expressed features of the graphic language.
- A high degree of motivation for drawing, which was contributed to by the favorable conditions created by their families.
- The success of their professional careers (public recognition) was stipulated by the correspondence of the artists' worldview to the art of socialist realism.

The study of the drawings of special art schools students of the 1950s allowed revealing the features of pre-professional art education in the Soviet Union and the degree of its effectiveness for successful self-determination in art.

The International Collection of Children's Drawings of the FSFRI IAECs RAE contains two folders (No. 78 and No. 98), which include drawings of students of art schools of Moscow, Leningrad, and Kiev. These drawings were made in the 1950s. All of them were made by teenagers. All these works were made in a realistic manner, which is explained by the socialist realism – the major direction in the art which was dominant in those years. Academic programs of art schools in Moscow, Leningrad, and Kiev were quite similar. This circumstance conditioned the uniformity of the requirements for educational artworks. Genres in which the works were performed include genre scenes, still life, and landscape. As a rule, they were painted with watercolors on paper or oil on cardboard and are distinguished by the great mastery of performance.

In the course of the study of the drawings, the authors clarified the destinies of the drawings' artists. For this purpose, they used the Internet search, personal contacts, and available publications. The authors were able to follow most comprehensively and reliably the life paths of four artists: V. Gorbatov, G. Dobrov (Gladunov), E. Kochergin, and G. Pshenitsyna. The following electronic resources were used: the official website of the Dagestan Museum of Fine Arts named after P.S. Gamzatova [<http://dagartmuseum.ru/>], the official website of the artist V. Gorbatov [<http://vgorbatov.ru/>], and the Google search engine [<https://www.google.ru/>], the website dedicated to the artist Gennady Dobrov [<http://gennady-dobrov.ru/>].

Vadim Gorbatov was born in 1940 in Moscow. As a child, he lived with his family in a village near Moscow. Vadim's mother worked at the Institute of Beekeeping. His father worked as a shoemaker. Since childhood, Vadim was fond of drawing and animals. According to him, he admired the beauty of animals, liked to contemplate images of animals and stuffed animals. Since childhood, these two hobbies complemented each other. He loved drawing animals.

His parents supported their son's interest in drawing as much as they could. His father bought him art materials, made him a sketchbook by himself, and later composed still lifes and taught his son as he could. His mother looked for art teachers for her son, introducing him to both professional artists and amateurs, from whom Vadim received his first art lessons.

Later, Vadim was admitted to the Moscow Secondary Art School of the Surikov Institute. He lived in a boarding school, which was located in the same building as the school. Orphaned children from different cities and republics of the Soviet Union lived in the boarding school. They were united by their love of drawing.

At school, Vadim created a work painted with watercolors (15.5x11 cm), which is stored in the collection of the Institute. At the time of creation of this work, the artist was 14 years old. The work depicts a tiger walking in the snow among the trees. The tiger is depicted as if it was walking in the direction of the viewer, but then stopped and turned back. It is noteworthy that the tiger is depicted absolutely convincingly, with an understanding of the features of the structure of its body, proportions, and movements. In addition, the artist managed to express the light of a clear sunny day.

Especially talented pupils from poor families, as well as orphans, were given full state social security. They were provided with free meals, clothes, and art supplies.

The school was focused on special subjects, namely drawing, painting, and composition. These subjects were taught at least three hours a day. A realistic life-drawing was the basis of teaching art. Teachers working at school enjoyed the great respect

of their students. But for the children who lived in the boarding school, the art classes did not end in the evening but continued in the boarding school. In the evenings they painted, discussed art, and argued about it.

In the corridors of the school, there were plaster copies of ancient statues. Best pupils' works, as well as reproductions of paintings by famous artists, were hung on the walls. Pupils could visit the Tretyakov Gallery, which was right in front of the school, free of charge. The school often arranged concerts and meetings with famous actors, musicians, and painters.

For Vadim, Moscow Zoo was one of the favorite places to go. He visited the zoo with his friends and drew animals. In the last grades, Vadim learned to draw animals so good that he could make complex compositions involving various animals, convincingly and realistically depict them by imagination, in different poses and situations. The drawing stored in the collection, as noted, depicts a tiger walking in the snow.

Recalling his school years, Gorbатов noted that the greatest influence on his formation as an artist was exerted by the communication environment, the peers who lived by art, and the accessibility of the Tretyakov Gallery.

After graduating from school, Vadim tried to enter to Moscow State Art Institute named after V.I. Surikov, but because of a misunderstanding at the exam, he did not succeed. As a result, he was admitted to Moscow Higher Industrial School (Stroganov School), the Department of Artistic Design. Then he worked as a designer, taught students, and defended his thesis devoted to art. He became famous as an animalist, who is known not only in Russia but also in many countries.

Vadim Gorbатов is an animal artist, a candidate of art history, a member of the Russian Artists' Union and the British Society of Wildlife Artists.

Gennady Dobrov (Gladunov) was born in 1937 in Omsk. His parents were artists. When his mother was pregnant with him, she was placed in a psychiatric hospital because of a quarrel with her husband and spent a month there.

Since childhood, Gennady loved to draw. He did a lot of life drawing. His father took him to draw in the open air. Gennady always carried an album with him, in which he, at the first opportunity, did sketches. In the postwar period, Omsk was filled with veterans of the Great Patriotic War. After the war, many of them remained crippled. They flooded the streets of the city and often turned to begging. By coincidence, the psychiatric hospital, where once Gennady's mother was placed, was situated right in front of his house. He often heard the cries of the mentally ill people from there.

When the family decided that Gennady would enter an art school, his father began to seriously teach him. Every day Gennady had to draw in his album and paint still lifes. His father was strict about the assignments. As a result, Gennady easily entered the Moscow Secondary Art School of the Surikov Institute. His works were exhibited at school as exemplary. The same as Vadim Gorbатов, Gennady lived in a boarding school.

The work of Dobrov (Gladunov), included in the collection of the Institute, painted by him at the age of 17 with oil on a small cardboard (20x34 cm) is now stored at the art school. It depicts a scene on the deck of a ship sailing down the river. The deck is filled with people who spend their time in different ways. Some talk, some read, some dozed off, and some just look in the distance. Despite the young age of the artist, the work looks as if it was painted by a professional adult artist. He managed to put together a large group of people, to depict their interaction, their activities, poses, characters, clothing features, faces and facial expressions, and gestures. At the same time, the author managed to convincingly convey the light of a clear sunny day.

After graduating from school, Gennady entered the Faculty of Painting of Moscow State Art Institute named after V.I.

Surikov. At the Institute he became interested in engraving. His teacher taught him to draw only things that touched his soul, left a strong impression.

When preparing his diploma works, Gennady, using the instructions of the teacher, painted several scenes from his life. One of the works was a kind of a self-portrait of the artist. He depicted a boy sitting on the roof of a barn with a sketchbook in his native post-war Omsk. However, the commission was not satisfied with the fact that the student depicted sheds and the building of a psychiatric hospital instead of the great achievements of the Soviet country. He was told to redo the work. Almost the same happened with the rest of the diploma works. As a result, Gennady decided to do everything his own way. He redid the diploma works, guided solely by his feelings. As a result, he was not allowed to defend his diploma works. He was forced to leave the Institute with just a certificate that he had attended five courses. However, he had the opportunity to defend the diploma works in the next three years.

In order to get a residence permit in Moscow, he got a job in the militia (police). When taking to the job he signed a contract, which meant that he had to work for at least three years. On the third year of working in the militia, Gennady updated his old diploma works, not listening to anyone's advice and based solely on his own feelings. Eventually, he defended his diploma works.

After dismissal from the militia, he got a job as a nurse in the hospital in order to learn about different sides of life.

After a while, Gennady, on the advice of his Institute teacher, went to Valaam Island, where a boarding house was built for the disabled of the Great Patriotic War. Gennady painted portraits of these people. After this trip, he visited several more such houses in different parts of the country. As a result, he created a series of portraits of disabled war veterans.

In addition to the portraits, Gennady made a series of landscapes of German concentration camps.

One of his last series of works is devoted to the life of mentally ill people. The artist traveled around the country and painted them. This series was inspired by the memories of his mother, childhood, his friend Volodya and his own time in the hospital.

Gennady Dobrov (Gladunov) is a Corresponding Member of the Russian Academy of Arts and People's Artist of the Russian Federation.

Galina Pshenitsyna was born in the city of Gorky in 1940. In childhood, she lived in Yaroslavl. She was engaged in the local house of pioneers. Her mother worked as a draftsman. Galina's aunt was an artist and taught at the Leningrad Secondary Art School. The aunt took responsibility for moving the niece to Leningrad for studying at art school.

The collection of the Institute contains two works by Pshenitsyna. Both are watercolor genre scenes. The authors weren't able to establish the age at which Pshenitsyna painted them. One of the painting depicts a meeting at the pier (36.5x50.5 cm). People meet each other at the pier near a newly arrived ship. The whole scene and its characters are portrayed convincingly. The artist managed to depict the interaction of people of different ages and ethnicities. People in the picture are depicted in different poses and turns, convincingly located in space. The picture presents the features of the clothes of the characters and their facial expressions.

The second work by Pshenitsyna depicts a children's game (36.5x46 cm) and has the same features. In the room, on a stool, like on a stage, there is a young girl, next to her on a small chair is a dog standing on hind legs. The children sitting next to them are looking at the improvised scene. The girl showing the dog's performance turns to the audience and explains something

to them. The interior of the room includes furniture, carpets, and toys.

After graduating from school, Pshenitsyna easily entered the Institute named after I.E. Repin and graduated from it. At the Institute, she met a Dagestan artist and moved to Dagestan. Galina Pshenitsyna is an Honored Artist and People's Artist of Dagestan. Both her sons became artists. Her grandson is studying at art school, where she once studied herself.

Edward Kochergin was born in 1937 in Leningrad in a Russian-Polish family. When his mother was still pregnant with him, his father was arrested. Three years after, his mother was arrested as well, and Edward was sent to the juvenile detention home of the People's Commissariat for Internal Affairs (NKVD) near Omsk.

Edward's first language was Polish. He spoke Russian poorly. Because of this, he was often beaten by other children. He was thin and weak.

Once he stole a box of colored pencils but never had a chance to use them: they were found and seized during an inspection. After that, he constantly dreamed of pencils until later in Leningrad his mother bought them for him.

In the juvenile detention home, the older children played cards. Since there was nowhere to take them from, the teenagers drew them themselves. It turned out that Edward was able to draw cards better than others. His cards became popular, and he earned the respect of other children. They became his guardians. Besides, Edward learned how to bend the wire to create the profiles of Lenin and Stalin.

In August 1945, he escaped from the juvenile detention home. This event became the beginning of his 6-year-long journey. By random trains, he was moving to the West until he was caught when the train was checked by inspectors and militia. Such trips lasted from late spring to early autumn. When living in cars and in the streets was becoming cold, Edward surrendered himself to the local juvenile detention homes, from where, closer to summer, he would escape again and continue his journey. He exchanged the wire profiles of the leaders for products.

At one of the stations, Edward met a Chinese man, who was selling photo frames and paintings with floral patterns made on glass, which he made himself, in the market. Edward got a job as his apprentice and learned from him how to make stencils and use different art materials.

In the bath of one of the juvenile detention homes, Edward saw a man whose whole body was covered with tattoos. This impressed Edward so much that he was eager to learn how to make tattoos, so he learned this skill from the Chinese man.

All these peculiar artistic crafts, which Edward mastered during his wanderings, brought him the great benefit, as they were respected by his peers and many adults.

After 6 years of traveling all over Russia, Edward came to Leningrad, where he met his mother again.

At home in Leningrad, Edward's neighbor was a boy, who studied at the Leningrad Secondary Art School. He prepared Edward for entering the school. In August 1952, Edward was admitted to this institution.

During his studying, Kochergin painted in a watercolor still life with household items (29.5x33.5 cm), which is now stored in the collection of the Institute. The work perfectly expresses space, the shape of objects, their peculiar characteristics (material, color, texture, etc.), and the nature of light. Kochergin painted this work at the age of 16.

In 1960, Kochergin graduated from the Leningrad Theater Institute named after A.N. Ostrovsky (Production Faculty, the course of N.P. Akimov). Kochergin worked in the Maly Opera and Ballet Theater as an assistant to the head of the art and decorative workshops, as an artist of the Pictorial and Sculptural Combine, then as an artist of the Graphic Works combine of the

Art Fund of the RSFSR. Since 1972 he has been working as the main artist of the Bolshoi Drama Theatre named after M. Gorky (which in 1992 was renamed after G.A. Tovstonogov).

The comparison of the creative path of the artists, who were educated in the 1930-1950s, shows that, despite the difficulties in acquiring a profession, having strong motivation helped everyone to become a successful artist and realize the individual characteristics of their talents.

After studying the biographies of the artists, the authors can compare their development in childhood, during the years of education and creativity in maturity. This allows identifying some trends in the formation and development of an artist.

As a result of the conducted study, the following was revealed.

The mentioned artists are united by the fact that they were born at the turn of the 1930-1940s. All of them showed a strong interest in drawing since early childhood. They studied at art schools, then in the institutes, one way or another related to art. All of them became famous and widely recognized artists.

Close relatives of the three of these artists were also artists or strongly supported their children's desire to draw.

Gladunov was born into a family of artists, initially, he was taught by his father. Gennady watched his parents work.

Although Gorbato's parents were not artists, they supported him as much as they could. His mother introduced him to the artists, who gave him his first lessons. His father made tools for him, purchased paints and books, put together still lifes, and evaluated his artworks as he could.

Pshenitsyna's mother was a draftsman, and her aunt was an artist, fine arts teacher. Both sons of Pshenitsyna became artists and her grandson is studying at art school.

The artistic abilities of these artists (no matter, whether they drew realistic drawings, playing cards or tattoos) were valued in the societies in which these artists lived.

As teenagers, having been admitted to art schools, all four artists found themselves in the atmosphere of total immersion in art. They visited museums, where they saw original works, learned from famous artists, communicated with professionals. They drew often and a lot. It was very important for them to communicate with their peers, keen on fine arts, to live in the community of people of art. This was especially noted by the children who lived in boarding schools. They were also impressed by the works of their peers and older friends. The best of these works were for them the level which they strived to achieve.

As shown by the biographies of Gladunov and Gorbato, the interests and impressions received in childhood and adolescence were then reflected in adult creativity. Kochergin's childhood memories formed the basis of several of his books, based on his six-year-long travels from Leningrad to Siberia and back, of which two received prestigious literary awards and became the basis for a play staged at the Bolshoi Drama Theater named after G.A. Tovstonogov, where Kochergin works as the main artist.

DISCUSSION

The use of the biographical method, whose subject is the life path of a person motivated for pictorial activity from childhood and to professional self-determination, made it possible to identify the individual characteristics of the artistic development of eight gifted children from the 1930-1950s and, as a result of comparing different destinies, to determine the conditions contributing to the formation of a successful artist. The reliability of the research findings is provided by the presence of representative collections of children's drawings, availability of professional creativity works, documentary evidence, revealing the path of artistic and creative development of children motivated

for pictorial activity starting from their early experiments and to professional creativity.

Artistic giftedness of children manifests in a high degree of motivation for a particular kind of creativity, aesthetic sensitivity, advanced development in the favorite field of art, preference of certain themes or plastic motifs, as well as certain means of artistic expression (one prefers linear drawing, the other one expresses coloristic perception, etc.), from childhood. In adolescence, it manifests in the volitional qualities, particularly, in the effort to realize an artistic and figurative idea, overcome difficulties of its embodiment, and the pursuit of self-improvement in the chosen art profession.

The determining factor in the successful artistic and creative development of children motivated for pictorial activity is the creation of optimal conditions for creativity. In childhood, they are provided by family, while in adolescence – by specialized educational institutions.

These conditions consist in the spiritual atmosphere of mutual understanding between a child and his/her parents, student and teacher, aesthetic environment, the availability of artistic means, the possibility of forming a cultural outlook, knowledge of the world, and communication with peers. Indispensable prerequisite is the individualization of the learning process because the giftedness indicates the unique qualities of world perception, which should be amplified and retained.

Recognition of the value of artistic abilities of a child in his/her immediate circle supports his/her interest in fine arts.

In adolescence, friends and older peers have a great influence on the formation of an artist. At this age, they set an example of the attitude to art.

The environment, in which art is valued, forms in a person living in this environment, the attitude to art as a great value.

The experience gained in childhood and adolescence is reflected in the adult creativity of an artist. An artist values this experience.

The research results are consistent with the findings of the scientists of the Psychological Institute of the Russian Academy of Education. They believe that “giftedness is a systematic quality of the psyche that evolves over the course of life and which determines the possibility of achieving high and outstanding results in one or several activities in comparison with other people” [20].

The results of studying the creative ways of eight gifted children from the 1930-1950s, who became artists, are confirmed by the conceptual studies of aesthetic education and artistic development of children and adolescents based on different types of art, conducted in recent years in the field of art pedagogy. The pedagogical fruitfulness of the relationship between the intellectual and creative development of children during art classes at the theoretical and practical levels is shown in the study by Alekseeva L.L. and Savenkova L.G. [21]. The importance of the early aesthetic development of children is revealed in the article by Boyakova E.V. and Torshilova E.M. [22]. The interrelation between the traditional and modern methods of artistic education of children in the space of modern culture in the historical perspective is shown by Medkova E.S. [23]. Savenkova L.G., Shkolyar L.V., and Alekseeva L.A. developed the “Childhood garden” curriculum, in which they revealed the innovative methods of artistic development of preschool children [24]. Savenkova, L.G. and Fomina N.N. have revealed the importance of the object-spatial approach to the study of fine arts for the development of three-dimensional and spatial perception [25]. The problem of identifying gifted children in the projects of the festival and competition movement was studied in the works of Koptseva T.A. and Koptsev V.P. [26]. Pechko L.P., when studying teenagers motivated for pictorial activity, paid attention

to the importance of the word (conscious idea) in the course of formation of the artistic image [27].

All mentioned studies emphasize the need to individualize the educational process for gifted children. After all, every talent is unique. This confirms the importance of the biographical research method of artistic development of gifted children.

CONCLUSIONS

The authors were able to follow the artistic development of eight gifted children, whose individual creative abilities manifested in the 1930-1950s, with the use of the biographical research method and the availability of the reliable research base, which included the International Collection of Children’s Drawings of the FSFRI IAECs RAE, as well as publications, archival materials, works of art, video and audio records of biographical nature, and interviews.

In the course of the study of the collection, the authors selected drawings by four gifted children of the 1930s generation, as well as drawings by four gifted children of the 1950s generation, who became artists. The selected drawings reflected the children’s development in childhood and adolescence in the course of five years. The clarification of their further artistic development and professional self-determination allowed reconstructing the creative biography of each of them. As a result of the comparative consideration of the children’s development, the authors formulated the conditions contributing to successful self-determination in art of children motivated for pictorial activity, which take into account the individual characteristics of a student, the scope of his/her cognitive interests, and aesthetic preferences. The conducted research allowed determining the features of the creative development of gifted children, such as advanced development, a high degree of motivation for a particular kind of creativity, aesthetic sensitivity, preference of certain themes or plastic motifs, imagination, manifested in the ability to compose, conscious search for a motive, and independent formation of an idea. As a result of the study of the biographies, it was concluded that at an early age, the formation of an artist is supported by the family and the immediate circle. The recognition of the value of a child’s artistic abilities in his/her immediate circle supports his/her interest in fine arts.

In adolescence, friends and older peers have a great influence on the formation of an artist. At this age, they set an example of the attitude to art. The environment, in which art is valued, forms in the person living in this environment, the attitude to art as a great value.

Education of gifted children should be individualized, taking into account the uniqueness of the creative inclinations of an individual. This problem is still relevant in contemporary education, which has an increasing tendency for standardization.

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