

The significance of the visual-figurative art in the development of children's upbringing and creativity

Lulzime Leka – Mulaku,
State University of Tetovo – Macedonia

ABSTRACT:

Drawing (painting) represents one of the earliest and perhaps most important tool of communication in different contexts of time and culture. The process of learning through artistic content is an interdisciplinary activity which through the figurative expression directly impacts development of cognitive skills, articulated through the authentic self-reflective activity of the student. In the modern world it is increasingly discussed about the importance of the higher involvement of visual -figurative arts in the new educative concepts.

Key words: Visual communication, visual – figurative art, education, creativity

1. INTRODUCTION

The rapid development of science and other fields as an ultimate requirement and need of the modern societies has raised the issue of creating a new educational paradigm, within which the individual must possess not only the knowledge which has sufficed for the generations before him, but he must upgrade and reshape his knowledge permanently.

Creativity is currently a highly discussed matter in many debates of psychology and areas in which researches and various studies are conducted. Contemporary developments in the pedagogical sciences

and arts bring an additional complexity, in terms of the ways of assessing and evaluating creativity, while the concept itself on the creativity of "artistic works" of children has undergone certain changes. In the case of patterns, ideas and new outlooks for the modernization of the artistic educational process, inspiration, originality and clarity of forms are valued less and less. Potential impacts of postmodernism on the artistic experiences in children are detected by the teacher of the subject of figurative education, and as a result the same ones urge children to borrow ideas and compositions

from many different cultural resources or renowned artists.

Mass culture has enabled the new forms of art to create the symbiosis of artistic elitism in the modern sense of personal expression. This culture has also led to the outrage of the authenticity of art masterpieces which are often manipulated, as for example with the help of computer graphics (Wilks, 2000), and as a result, the aimed creativity is closely associated with the process of production, synthesis and transformation of existing and personal ideas, resulting in a stylistic originality and original form.

2 VISUAL COMMUNICATION

The borders of the physical world of the photography are widely present today because of the domination of the visual media and technology of photography in the contemporary world with many visual signs as new forms of communication.

Communication as a basic tool, need and necessity, has been the determinant of the history of civilizations to a great extent. Drawing (painting) represents one of the earliest and perhaps most important tool of communication in different contexts of time and culture. This type of communication manifested through drawings, is one of the

oldest types and dates back to the historical figures and drawings on the walls of Altamira and Lescauxit. Communication through artistic works has an undisputed role in society, ranging from the earliest ones to the domination of the culture of televisions, You tube or other visual tools of the 21st century. So, in every society, drawing is a means of communication (par excellence) because it makes possible the expression of feelings, of the emotional world, and of attitudes which reflect the dimensions of reality.

William J.T. Mitchell, in his article the "*Pictorial Turn*", published in 1992, considers the orientation of the contemporary society towards visual images as instability in the culture in which language has dominated up until now. The issue which Mitchell raises above all "is essential to understanding contemporary culture, art and media product." The essence of the problem is the dilemma whether there is starting a change in the basic paradigm, through which we explain the phenomenon that surround us, and whether it is time now for the domination of the visual art versus speech as a descriptive tool. This belief is also held by other authors such as Briski – Uzelas (1955) who also state that "the contemporary civilization can be also called

as civilization of the visual art or the visual symbol, or as the century of visual communication. Visual communication is developing more and more and significantly affects social changes. The visual image creates new contexts and new terms in the domain of cultural and artistic creativity which dominates in many areas of human activity.

Many sciences are intertwined through the visual way of thinking, and the presence of the visual material is a very active component of research in all disciplines, contributing to the achievement and development of scientific knowledge.

The cultural reality of the XXI century is important because visual art becomes very significant in the creation of identities and the expansion of knowledge. Visual art today is understood as communication media, contextual field and self-referring determinant. Art today is not viewed as something divine or sublime, but it is perceived as a visual world which requires new grammar, syntax, semiotics and hermeneutics.

Nowadays, we can conclude that visual information is more powerful than the verbal one and that the understanding of the visual - expressive information is achieved through education. Understanding of visual symbols

and visual understanding of the world requires more than innate abilities, hence figurative culture as a subject has a particular importance since it allows gradual understanding and perception of visual - figurative awareness and symbols which are necessary in knowing the modern reality.

3 THE VISUAL – FIGURATIVE ARTS, EDUCATION AND CREATIVITY

Photography, picture ore drawing are becoming an essential tool of modern culture, although, the visual-figurative concept in formal education has not yet been given its deserved importance.

The new social approach to the educative system means knowing the visual-figurative language, knowing the figurative world, since, as I stated before, the cultural contemporary paradigm, relies on the visual world and its understanding.

The visual–figurative education cannot be distinguished from figurative art. In our educational system it is the subject of figurative art through which the knowledge of figurative arts is developed as an important segment of the educational process of young people. Works of art can be found in the visual world which is full of information. Visual content, in its heterogeneity, encompasses everything,

ranging from high-quality artistic works to traffic signs, television programs, the Internet and so forth. We encounter visual contents in the world of media arts, science and all the way to virtual realities generated by modern digital technology, and therefore, artistic communication and understanding of figurative language, starting from an early age, is of a particular importance.

Figurative art is part of the product of visual culture and represents a complex set of direct symbolic forms which squeeze their inspiration from the complex layers of the human soul. So, figurative art represents a universal social value and may be spoken of as a field of expression of spiritual categories of the human existence. Figurative art can be also observed as human history through visual contents in different historical epochs, in media and cultures. In terms of communication, visual art is a manifestation of lifestyle symbols of a community, one of the most important non-verbal communication systems, which is important for the research of many scientific, sociological - psychological and pedagogical but also historical disciplines. It is its multi-meaningfulness component which explains why figurative art has found its place in the education system and visual education of young people.

In the modern world it is increasingly discussed about the importance of the involvement of figurative art in the new educative concepts and of the direct importance it has in the creative and cognitive development of people, as well as of evaluation skills. Therefore figurative art and figurative education are in a specific relationship of interactive communication. The link between figurative arts is a product of figurative – creative creativity, of visual learning and education as a creative activity through which the new generations enter the world of art, and it represents a dialectical connection, since visual education without artistic content is out of the question, and moreover the figurative work without the individual who has figurative education cannot have its real life and may not realize its true existence.

By understanding or not understanding the art, in the qualitative education and upbringing of young people, along with figurative expression more and more importance should be given to the child's contact with works of art because since it represents an intimate feeling, especially at a time like this, when there is massive figurative production and hyper production of non-qualitative artistic works.

The aesthetic communication in the figurative creation in the educational areas reflects the positive and negative attitudes of the individual. This determines the taste and appears during the stages of childhood, when different artistic preferences develop, while directly impacting on the individual's artistic formation, which furthermore is a result of the educational work.

The results of various studies show that the level of figurative taste or "preferences" is determined by the impact of various factors, first of all by the different variables such as age, gender, personality and other socio-cultural factors. Regarding visual preferences, researches conducted up till now which are based on different age groups of school children, explain that education through art creates artistic preferences that could have a consequential impact on children's attitude towards art. The valuable art work should be presented to students in the appropriate way, so that they have the opportunity to experience the act quite intensely. In addition to this, according to Eckhoff Angela (2008), artistic experiences produce complex activities that involve the child in the world of artistic works, therefore, it is important that this activity be adopted to their developmental stages. For this reason, in the upbringing and education

of children, we should be cautious of cultural infrastructure; works of art should be interesting and curious to a child, and this of course is also the reason why should contact of the students with the works of arts be made possible, since an early age, within the educational system, so that later in the life, these young people would be able to qualitatively perceive figurative art.

Visual culture or figurative culture today represents a condition for social communication, in the new cultural paradigm. It represents a daily communication as ordinary as it is reading and writing, therefore, we claim that in the XXI century, the recognition of visual circumstances as well as the interpretation of visual signs and symbols is a necessity.

Creativity as a phenomenon today is of primary interest, although creativity has been studied and it has been written about it from time to time. It is quite certain that this phenomenon is conditioned by contemporary developments of society, the great development of technology, the globalization of society as well as many other factors which are directly related to circumstances of time. Without the creative minds, it is unimaginable to conceive the development of society in every aspect of it. I will highlight an important fact which

claims that the results of scientific research on creativity in visual art, can be applied in view of the economic, manufacturing, competitive developmental process, the acquisition of new markets, the development of other science, etc. So the results of research in the field of creativity become increasingly an indispensable social factor, as is the case with other phenomena in science and in art.

Analysis of the results from various scientific researches on creativity, as well as their application in practice, can be evaluated from various scientific, social, practical, pedagogical and other aspects. Based on the results of studies and theories of creativity that rely on these results, in the literature there are different views, but as most important are considered the affirmative assessments of the factors which aim at the gradual freeing of students from rigid authority, the uniform content reproduction, i.e. the educational work should be developed in the direction of shaping their (students') free, autonomous, and creative personality. A well established conclusion states that the direction of pedagogical development should be in service to the visual arts in order to promote greater practice of visual arts and creative motivation and commitment of the students.

Everything speaks in favor of the fact that the arts have the opportunity and capacity to promote creativity. Many authors see the link between creativity and art as a symbiosis and it is right to conclude the following: "The idea that people who deal with art, are more creative and imaginative, is part of the everyday folklore" (Mog, 2000). The new concepts of learning creativity must reflect the need for reforms and analysis of curriculums, especially in the segment that has to do with the role of art in the promotion and development of creativity within schools. However, we should be cautious not to allow the rate of fostering creativity while learning the art to dominate in relation to critical reasoning about knowledge and artistic skills (Brown & Imms). In other words this level of fostering creativity during the process of art learning should be a compromise with the overall level of art. Creative achievements do not necessarily mean freedom from any restrictions ... The creative achievements but also aesthetic pleasures should equally be present in a work of art that meets the criteria of art.

CONCLUSION

Eisner explains that: "Schools in continuity ignore art as part of the educational curriculum, even when the

society considers art as one of the greatest human achievements."

The contents of figurative art have not paid proper attention to education and upbringing: the visual contents have not been valued appropriately, and the number of classes is small as well as the significance of learning and education through art in general is left behind.

The visual-figurative activities are one of the most valuable forms of expression in children, which develop in the context of spontaneous expression, as a result of the visual – figurative coordination. In the field of education, the power of visual arts lies in its trans-disciplinary nature, which aims at understanding people, and therefore the importance of the visual-figurative education in the educative system has a vital position.

I conclude that without proper instructions and guidance, it is unlikely that the students would have had the opportunity to develop deeper understanding of their visual experiences and that they would have been prepared to communicate effectively through visual media. Besides learning literary skills, visual - figurative arts education can play a key role in strengthening the individual in order for him to be innovative and creative in his thinking

in general and in his artistic perception in particular. Everything speaks in favor of the fact that the arts in general and visual – figurative arts, have the opportunity and capacity to promote creativity. Without the creative minds, it is unimaginable to conceive the development of society in every aspect of it. So the results of research in the field of creativity become increasingly an indispensable social factor, as is the case with other phenomena in science and in art.

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