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The Art Education Drawing on Configuration of Art Education: Philosophy Perspective

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Abstract. This article discusses about drawing on configuration of art education, a philosophy perspective. Drawing is discussed philosophically which is based on: ontology, epistemology, and axiology. Drawing is a work of fine arts. Drawing can be defined as a picture or diagram which is drawn by using pencil, pen or painting crayon, especially a monochrome picture. From philosophical side, drawing has a “truth”. Drawing that comes pure from mind represent a shape of two dimensional look. Education; drawing will form honesty (Logico Aestheticus) and truth (Logico Mathematicus). Ontologically (intrinsic substance), drawing actually is observing a shape detail and will relate to thought from science perspective and other knowledge towards object observation.

Keywords. Drawing, Philosophy (Ontology, Metaphysic, Axiology), Education, Aesthetics.

I. Introduction

Philosophy perspective which is meant refers to a way for thinking critically; exploring an object into three thoughts: essence, substance and radix. The critical perspective categorizes an object into three matters: epistemology, ontology and axiology. The object that is seen into epistemology perspective will be discussed for the outside of its cover and discovered its meaning, so the discussion will give the actual essence of meaning and the peel of philosophy (epistemology) will provide an actual meaning of the object. However, when the meaning of object has been known, someone will ask “why does it happen?” Then, ontology matters will answer it. And also when the meaning has been identified how useful the meaning is for human (axiology).

Drawing that is discussed philosophically in this paper is trying to find out the real meaning, it is from ontology side, epistemology and also axiology. Through exploration of radical meaning (searching for intrinsic reality) finds a meaning for education (axiology). The deep discussion is seen from the arrival of history (metaphysics) and make drawing as a basic of work and think about life (ontology). To express the substance of drawing, it should be based on other knowledge for finding drawing matters in science life, knowledge and human life. Because nowadays, drawing is only admitted as an ordinary picture that is seen, but is not known.

II. Objectification Matters of Drawing

Plato stated the perfect picture is a picture which is able to represent an object for real. As a representation, pictures should show essence and subsense of an object itself [1]. Objectification focus on a material which has similar idea with the object [2]. It identifies the existence perception 'realistic art'. Along with this condition of development critical thinking, because size of thought perfection is reality. The reality and realistic need a tool or instrument to measure the beauty of an object by eye. So here is the arrival of canonical aesthetic or aesthetic measurement, because objective instrument will produce objective beauty. Objective beauty that is meant is a beauty that is able to be observed, rated and also seen similar by all people [3]. That is pameo *Ars Imitatur Naturam*, art should be same with the natural object. Obviously, the main reference is drawing.

Drawing based on New Oxford American Dictionary [4] is:

[noun] a picture or diagram made with a pencil, pen, or crayon rather than paint, especially one drawn in monochrome.

Next, in Oxford American Writer's Thesaurus [5], Drawing can be defined"

[noun] sketch, picture, illustration, representation, portrayal, delineation, depiction, rendering, composition, study; diagram, outline, design, plan.

Richther, I.A. [6] Leonardo da Vinci: Notebooks, define Drawing, as follow:

Perspective is divided into three parts, of which the first deals only with the line-drawing of bodies; the second with the toning down of colours as they recede into the distance; the third with the loss of distinctness of bodies at various distances. Now the first part which deals only with lines and boundaries of bodies is called drawing, that is to say the figuration of any body. Meanwhile, Davies, Stephen, (et al.) in book *A Companion to Aesthetics* [7], say:

Words for drawing reveal three main aspects: "drawing", the physical action of dragging one thing across another; the *dessin/disegno* group, planning or design; and a link between drawing and writing (*graphêi*). This mixture of connotations of constructive foresight, close contact physical action, and mental expression seems strikingly appropriate...By contrast, drawing, like writing, is a matter of dragging markers over surfaces, along roughly linear paths. Significantly, unlike painting, scratching or incising are common drawing techniques, which lead to printmaking. Drawing thereby tends to work by dividing rather than concealing its ground, often by defining distinct enclosures upon it. While painting typically covers its tracks, drawing leaves separately identifiable marks against the reserved ground.

Drawing becomes a basic form for knowledgeable person, because drawing can promote the others science. Drawing is fundamental training in art and Design classes in the early years of art and design course, but it often left out to understand that drawing is not just a matter of creating a wonderful, perfect and artistic pieces [8]. So people start developing logics (think critical philosophy) towards all kinds of objects. Through three domains (epistemology, ontology and axiology) will find the others knowledge. For instance, an approach ontologically (intrinsic substance): drawing is observing a shape deeply and relating to thought from science perspective and knowledge towards an observation of lady face (plasticity of human body in drawing models) raise some questions: 1) Why does the lady have a beautiful face? 2) Next; what is beauty? 3) Is it because someone who is interested in or the face has a visual element which looks beautiful? And 4) Do all persons admit how beautiful the lady face?

The answers of some question above can raise the other knowledge: 1) beauty comes from beauty itself and beauty exists because of god; the knowledge refers to believe in god. A belief which is in religion institution. On a question; (2) will beauty raise a value (axiology) in a work? Therefore, which one is called by a beauty? That is why we make a work to be beautiful. Beauty

can be created by all people and with beauty, someone will be interested. Beauty comes when we think beautifully on something. With a study on regulation visual elements (artistic), it will appear a beautiful object, so there is a real beauty and a beauty which is created accidentally. Moreover, the development of thinking makes subjectivism appear: is it really beautiful for people who see? Or does it only someone who is taking a look says beautiful? The critical thinking raises psychology which discuss about interest, perception and imagination. The discussion will continue to psychology aspect. For this opportunity, people state beauty because of feeling happy on the type of object of fine arts. Here comes the concept of sociology; a study of object beauty which is observed by a group of societies. A group of societies which is established a community have a similar perspective towards a beautiful popular lady (4). The same perspective is concluded to be law tradition (hegemony) and it appears on sectoral thought and tribalism (ethnic).

The description shows that a study of philosophy towards drawing raise a complex knowledge. In *Ensiklopedia Britanica* [9]states:

As an artistic endeavour, drawing is almost as old as mankind. In an instrumental, subordinate role, it developed along with the other arts in antiquity and the Middle Ages. Whether preliminary sketches for mosaics and murals or architectural drawings and designs for statues and reliefs within the variegated artistic production of the Gothic medieval building and artistic workshop, drawing as a non-autonomous auxiliary skill was subordinate to the other arts. Only in a very limited sense can one speak of centres of drawing in the early and High Middle Ages; that is, the scriptoria of the monasteries of Corbie and Reims in France, as well as those of Canterbury and Winchester in England, and also a few places in southern Germany, where various strongly delineator (graphically illustrated) styles of book illumination were cultivated. The description means that from a study of historical creation of art work, drawing has an unpredictable meaning and benefit. Related to prawanca above, Thomas Buser (2015) emphasizes that drawing becomes a basic knowledge of all sciences and particularly when it is applied as a curriculum of art education . Drawing is a basic knowledge in work art; physically it will train an observation, continue to think critically and also need other sciences such as; perspective, plastic anatomy, and even biology and mechanic [10].

III. Ontology Approach

The terms of ontology which is used to discuss the issue of drawing is a study of basic form (look) of a object; exploring the origin of the 'form'. Ontology theory was introduced by Rudolf Goclenius in 1636 to name the theory about truth which is metaphysical. Ontology explains the entity of an object form (look) in context of logical category such as physical object, universal assumption, and the abstraction of a thing. Investigating form ontologically will be started with exploring what form is and why picture is so interesting when it is discussed ontologically.

The issues of drawing develop more than east world, because it does not relate to belief system. Drawing which comes pure from mind represents a form in two dimensional face. So the artists were not guided by belief system (religion). The secularity provides a description that form is a truth (intrinsic). The perspective has been started since Speusippos (408–339 B.C) when he argued Pythagoras opinion: things that were similar and compatible and incommensurate had to be connected by this kind of harmony, if they are to persist in an ordered universe [11]. For example the regularity which is related to Pythagoras is a perfect form with a formula which is started by dot. If two dots are connected it will be a line; if three dots, it will be a triangle. The development of 1, 2, 3 dots produce perception of other forms.

This metaphysics can be continued with formula 1, 2, 3, 4, 5, would gain a powerful fractal developed the imagination. One point develops a 2 point and so on is actually going back to the count of 0 (empty), $1 + 2 + 3 + 4 = 10$ or 0 (0 is perfection), then the highest number is 9 therefore exemplified in 9 point man.

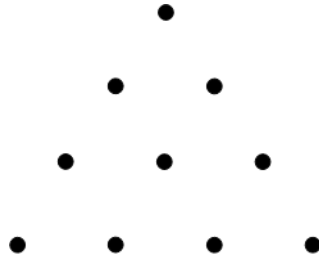


Figure 1

Next for this triangle (20th century) called Fractal triangles are solid.

This description gives a lesson in how to draw, that perfection of drawing has a high precision. The accuracy of the forms will equate the mind of deceased humans when see it would give a different impression; Therefore, drawing the same picture with objects encountered will give a different impression. See 10 dots above, someone can change this into a pattern if it is connecting a few dots that produce instead of triangles. (please try). That's when the 14th century CE one object will be visualized: sculpture, painting or drawing and illustration. So drawing if it is approached with social studies will produce different decisions, let alone the objectification of form and it will give a different picture.

IV. Compromise Drawing for Education

Plato gives a pretty broad basic knowledge in expressing the essence of a drawing. It turns out the understanding developed with different vision by his student Aristotle; a view of reality that is called the *Ars Naturam Imitatur* is not just a question of the ability of the eye, but in reality his vision. Views of natural reality were said by Hegel: "nature as "sleep spirit" (*geist schlafender*), because natural beauty is the beauty that is incomplete and not perfect" [11]. Then, analogous to the concept of nature arises the question: "does the drawing beautiful women make people who see happy?" Images can be meant a lot. Bred in his song says a picture paints a thousand words; so in the eyes of others a drawing is going to be a lot of sense. Furthermore Aristotle stated as "debate reality". Wiryomartono [12] reveals:

The reality for Aristotle is readily available and does not need to be questioned as a problem to the people. Plato instead, the reality is different with fact and actuality and for what is not always suitable, well understood, and approved by the thoughts and feelings of people. All that is and is not understandable for Plato is not a reality."

This statement is indicative of a difference of view an artist like Plato with Aristotle and scientists in epistemology notion in the drawing can be seen from several directions. It turns out that science must also give the meaning of a drawing, not only social issues only. The next scientific views against drawing find scientific categories: substance, quantity, quality, relation/relation, issues of time, space (venue), behavior or activity, and passivity[12]. This scientific category to reveal a drawing have the "truth". Similarly, when Plato stated the truth instead of just an equation but rather an essential truth that is honesty. The honest truth is becoming the central point of art education as term *Logico Aestheticus* [13]. Two of these issues are faced to the world of education; drawing will train honesty (*Logico Aestheticus*) and truth

(Logico Mathematicus); because a teacher who appeared in front of the class is only working on the task of providing the instruction “drawing”.

The existence of two categories of drawing that is utilised in education: truth and honesty. The truth can be seen from the presence of drawing that peeled from 10 scientific categories, namely: 1) when a teacher confronts object; actually what is object; imitative form or reflective form, what is the meaning of death and life (thinking substance); 2) how big, heavy question quantity; 3) then the object black or white is a question of quality; 4) however the object seen by the objects that belonged to and were at home (the knowledge partnership/relationship); 5) if it is the same with the present or object when it is created is a question of time; 6) where the object is created or derived from (space/place); 7) how to create (created) is a question of the system, the methods, activities (behavior/activity) at once discovered; 8) system; 9) certainly someone will browse on purpose: why is the object or objects to be made (critical thinking); and 10) will the knowledge be required in making of an object or objects; If the object of life will carry on why there is a belief (religion).

The next question is, has this drawing activity been understood by a teacher? In fact this is the usefulness of drawing in life and social (Raiso d'etre). Education of scientific and social circle drawing. The presence of drawing is badly needed in life and therefore the Herbert Read stated education through art. So drawing lesson is very important as the beginning of teaching another art, in Encyclopedia Britanica put forward the history of drawing benefits:

In the West, the history of drawing as an independent artistic document began toward the end of the 14th century. If its development was independent, however, it was not insular. Just as the greatest draftsmen have been for the most part also distinguished painters, illustrators, sculptors, or architects, so the centres and the high points of drawing have generally coincided with the leading localities and the major epochs of the other arts [9].

Starts from description it is obvious that the basic development of the vision of someone is drawing, and if it is utilized with actual knowledge, a teacher can give the arguments: ' why drawing should be made Treasury of knowledge, and why the drawing could unveil definite and social knowledge in it. The more so if the drawing figure, the issue of belief will be strong, not quite abandoned.

V. The Aesthetics of Classical Drawing towards Modernism to Postmodern

The last description shows this drawing is an aesthetics matters (beauty) which is the basis of the presence of a work of art. If the next view of the drawing is as a work of art, there is a fundamental issue; but it is also a basic object: first, when drawing became "common knowledge" then it contains 10 meaning in life, it means drawing is as a basic human knowledge. Second, the drawing can also be used to communicate with someone then the underlying progression drawing becomes an illustration. The role of the illustration is to explain things that is revealed in the unclear sentence. In addition, the aesthetic must also be meaningful. Third, the different issue from the description is a drawing becomes a work of art; aesthetic issues become very individualized. The question that arises is the occurrence of debate as the presence of drawing as a fine art and as minor art. This question is expressed by Svasek [14].

The development thinking of artists in the art of acting is getting markedly. Drawing into a sturdy piece of art, then highlight is the idea, ideas, creations and expressions. Poignant draws imagination. This issue would leave the history of the existence of the drawing as it was before. Drawing is a medium to provide a space of expression, which contains a form of the figure or nonfigurative; it would be abstract-figurative. This is where the Surrealism is recognized as a

drawing while the strength of its line. Honore Daumier ever touring which is drawing as illustrations of satire (satire) considered as caricaturist (1879). The France Artist is drawing a Royal figure satire which does not provide the benefit to the people. It is Described for someone with a big belly and licked the wealth of its people. The satire was debatable on the role of art in life.



Figure 2

A lithograph of Daumier's Gargantua (1831) (https://en.wikipedia.org/wiki/Honor%C3%A9_Daumier#/media/File:Honor%C3%A9_Daumier_-_Gargantua.jpg)

Drawing becomes a work of art which is debatable between Marcel Duchamp, Carl Andre, and Jean Arp which is expressed by Carter [15]:

- Marcel Duchamp : Shifted the epicentre of art from making an object to choosing an object and so question the distinction between art and non art-objects.
- Jean Arp : Consciously used the operations of change to construct his image and so move Art away from being the outcome of the work of the artist as a highly trained decision maker in the domain of the aesthetic.
- Carl Andre : By deliberately using randomness in the work of Art mounts a criticism of the work as a site of order and structure.

This debate shows that there has been a change of drawing vision, from drawing as a medium of meditation in the rituals of belief, it becomes a work of art and as a media development of creative ideas in creating products of applied art. Aesthetic being developed since pre-write, write beginning, and classical, to join statement drawing as the basis of life or as a pure work of art. Aesthetics be varied, not only on paper but it has already changed, along with the subject of art is on consumer demand. The development of this postmodern which makes drawing more far-reaching, as a pure work of art, the art of illustration as well as supporting applied art (minor art).

VI. Conclusion

Drawing increasingly has strategic position in learning art in public or special schools. Carter still strengthens in comparison with the trans-visual art that drawing touches digital technology and produces animation drawing, to reach inter-relation to be higher in education, but also apply the existing culture. As part of the implementation of visual culture, drawing can be used to affect the time. Therefore, concurrent with an understanding, art teachers and candidate of art teachers could bring the drawing in the right position. Hopefully this

description is understood as the Treasury of drawing knowledge which is reviewed from critical thinking (philosophy).

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