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**Onto-psychological foundations of the artistic image in sculpture  
by S.D. Erzya (aspects of the theory of aesthetic integrity)**

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**Abstract**

In this research, an original study of the onto-psychology of the process of creating an art work, which is based on an analysis of the work of the Russian sculptor Stepan Erzya is carried out. The multi-disciplinarity aspect of embodiment of reality is shown through the concentration of spiritual energy of the master, which acts as an active modular process. The article considers the problem of uniformity of the form and content with natural material, shows the natural and cultural basics of the origin of the artistic image. Based on the concept of unity of action, located

closer to the base than information or function, is defined the form as a common means of artistic expressiveness. The novelty of the research is that the description of the process of creating artistic images and sculptural creations from natural materials considers the quantum as a material and energy substance. The emotional sphere in the creative process is understood onto-psychologically and onto-philosophically. This means that the quantum of emotion carries an informative unity of action. The role of the form is noted as the defining initial for measuring the entity that possesses this form. The uniformity of content and form expresses the author's method of transmitting sensations by imagination in creating forms, connected in the sculpture of S. Erzya with impressionism. In this direction of art, the predominance of spatiality over matter makes material a means of the identifying creative design, the deep essence of which is human mood and feelings.

#### **For citation**

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#### **Keywords**

S. Erzya (S.D. Nefyodov), artistic image, onto-psychology, creativity, method, form, content, quantum, cultural foundation, original.

## **Introduction**

The concept of form, in the broadest sense of this word, is important in understanding the order of the world and its components. The form as a communication system ensures the organization of the content of an object or subject. Content is traditionally understood as a set of all necessary elements, properties and interactions that form the basis of the existence and development of a given subject or phenomenon (personality, artistic work, their depiction). The correctly chosen art form contributes, on the one hand, to the creative development of the world by the artist (sculptor, writer, poet), and on the other hand, to the correct perception of the images created by the viewer (reader, listener) on the basis of his own life experience and developed aesthetic views and feelings. Shape, composition, proportions, texture, color, tone significantly enhance the impact of an artistic work, affecting the attitude of the viewer, causing certain images, associations, memories.

## **Main contents**

The creation of a new art world by a sculptor and world-famous artist Stepan Erzya (S.D. Nefyodov), who took a pseudonym for the ethnographic group of his native Mordovian people – Erzya – took place in the “workshop of nature”. A peasant, originally from the distant village of Baevo, Alatyr district, Simbirsk province, his formation took place against the background of a stormy, controversial era, of which he himself was a part. To his contemporaries, people of the vague time of wars and revolutions, he boldly and sincerely revealed as a symbol of beauty in the art of sculpture the perfection of human appearance. In close cooperation with the world of nature, the master embodied the traditions of world and Russian art in his work. Images created by the master are inspired by real life, biblical-

mythological plots. His use of algarrobo and kebracho wood species, stone and metal “sound” in unison with the creative designs of the curator. Expressiveness, psychological filling in the sculptor's works are achieved through generality of form and freedom of movement. A little word, he expressed himself extremely in his creations. Each sculptor's work acquired an original expressive form corresponding to a certain emotional and psychological content. Through the chosen material and artistic means, the dominants of human characters are truthfully transmitted: courage and femininity, obsession and calm, kindness or severity, etc. Did it entail monumental processing ("Victims of the 1905 Revolution." 1926, ferroconcrete), ("Actress," 1922g., marble), whether the peculiar culture of wood ("Flying," 1922g., Caucasian oak), ("Moses," 1932g., algarrobo), ("Female head," 1954g., kebracho) and many others – their embodiment occurred confidently, rapidly, reflecting the unity of thoughts A.V. Lunacharsky wrote:... "with the greatest confidence we can assert the beginning of the great heyday of our art" [Baranova, 1987, 31]. In continuation, A.V. Bakushinskii emphasized that "Erzya is a new peculiar facet of impressionism as a concept. Its origins... are directly related to Rodin exposure" [Bakushinskii, 1981, 198-199].

Indeed, the main feature of impressionism in sculpture is the predominance of spatiality over matter, mass dispelled by light, over material volume. Hence some neglect of solid materials and gravitation to flowing ones. Plastic (stone, bronze). For impressionism, material is only means of identifying creative design. And the easier it is overcome, the better, the more the functional value of it is affirmed.

Many works of S. Erzya are a kind of resolution of the contradiction between the natural forms of the chosen material and the intended content. Often their unity (shape and content) was present initially, in unusual fantastic forms of pieces of wood. Sometimes they resembled the shape of a person's figure or face of a man. And the sculptor only "solved" the images already created by nature itself and made only some "strokes" to complete them. Naturally, this required an extraordinary creative intuition and a rich artistic fantasy and a special author's method of performance in imagination. Erzya "did not work with nature in the generally accepted concept, he felt it, remembering it, taking it into himself, and then trying to convey these feelings, he created generalized sculptural images" [Baranova, 1987, 6]. The human appearance in them is only the outermost layer of the image through which its deep essence emerges – the human mood: joys, suffering, hopes passed through the artist's creative consciousness and soul. Therefore, the first thing that happens when contacting the sculptor's works is penetration into their human content through direct visual perception. It is here that images come to life that represent a special world created by the artist in such a way that with their internal structure and involvement in the tradition they touch and round the viewer.

Erzya is on the verge of the past and the present, when he curbs his own plastic temperament, subjugates him to the material as a whole (especially ferroconcrete).

Writer Kuzma Abramov [Abramov, 1981], who wrote expressively about the sculptor in the context of his broad universal human ties with the world, native land and identity of the Mordovian people, discusses the meaning of artistic methods and techniques in line with the national color, place and time of the event in his novel-trilogy.

In the work of S. Erzya, two periods can be distinguished, differing in artistic, stylistic and informative originality. In the first, initial period, an orientation towards the impressionists takes place. The sculptor is primarily interested in the substantive side of nature that affects the forms produced. He experiments with different material and different visual means in order to adequately express what is conceived.

The second, Argentine period is characterized by the appeal of the master and the natural forms of

the selected wood material. Striving for a large generalization, he increasingly leaves untreated entire sections of forms created by nature, compositionally weaving them into his plan. The "vagaries of nature," the color and texture of the tree begin to "work" on the image itself. A similar level of disclosure of the plastic properties of wood material, penetration into its natural "soul," probably did not reach any masters before.

The worldview takes place in this process as the main manager resource of the person. In this process its algorithmization [Pesotskaya, Zor'kina, Belova, 2017, 55] becomes the main in the ideas about ontological time-space.

As a master who impartially studies natural material, Erzya perceived and understood reality, naturalizing, accurately reproducing its pulse. Practically, he "saw the point from which the static dynamics are given, that is, an exact vector is formed" [Menegetti, 2020, 168].

Material signs, images of reality are almost filled with ideal artistic content. The first to notice the artistic unity of opposites, the combination of incompatible, internally contradictory symbiosis Aristotle. He fixed this in the relationship between the content and form of the work in the analysis of the components of the artistic image, which, in philosophical aesthetics, is fully demanded by the modern theory of aesthetic integrity [Andreev, 1997; Pospelov, 1983]. As A.A. Andreev notes, "the art world is a system of reductions, a set of certain planes (angles of view), when combining which a stereo effect is created, a volumetric effect, ... the illusion of living life. The trend of the development of artistic creativity (as well as science), ... consists in the desire to increase the number of planes (a kind of "mirror system") and to modify them" [ibid.]. The structure of worldview on the level before information [Pesotskaya, Zor'kina, Belova, 2017, 85] is connected with them. Analysis of materials of the history of culture and visual arts [Bazhanov, 2019, 150; Krivtsun, 2005, 60], his directions and styles, related to the history of thinking, shows that all great phenomena arose, as a rule, between the views and imaginations of the artist and "the intensity of the mental field to which he belongs..." [Zedlmair, 2000, 196]. In this intentionality, structural analysis allows you to systemically explore a product as an organized set, to penetrate the product. The structure of artistic analysis as a method is determined by the completeness of its inclusion in the triad: "artistic image – artistic analysis – perception of art." Speaking of the form, we increasingly use the keyword "method" (expression, transmission), it should be said that the form means the location of content regardless of the physical material of art, which has independent artistic and aesthetic significance, and especially in sculpture. The difference in material here is marked by the concepts of external (material) and internal (method of presentation of content) of the form.

The concept of the form goes back to aristotelism, scholastic philosophy, evolutionism and idealism. Thus, in the work of Pospelov G.N. it is noted that G.F. Hegel in his aesthetic concept presented precisely the aspect of the phenomenon of content, its nature, and the gravitation to specific ways of expression, as well as the concept of aesthetic [Menegetti, 2020].

When addressing to the very foundations of art, you can find a specific form, embodied in sounds, colors, contours... As a result, we will see "some kind of intuitive form, manifested in the form of information... not logical-linguistic or computer" [ibid., 165]. This form is defined in the present based on the concept of unity of action, which is closer to the base than information or function [ibid.]. Considering "a quantum that can be wave-shaped, energetic, corpuscular in nature," the researchers note the role of the form as a defining original capable of defining the measurability of the entity that possesses this form [ibid., p. 166].

Onto-psychological consideration of the emotional sphere in the creative process means that "the quantum of emotion carries the informative unity of action, that is, it already represents a template"

[ibid.]. The last is connected with reception of the body as structures [Pesotskaya, Zor'kina, Belova, 2020, 109] and as the nature-biological support of potential of social phenomena [Pesotskaya, 1996, 7-8].

The saturation of the information field of our time, in which the emergence of imagery is taking place today, is a phenomenon that deserves separate discussion. It is connected to the fact that the multilevel and complexity of the artistic image in our time is increasingly encountered with the difficulties of its implementation to correspond to time. For this reason, the primary step in the creation of the work of art is the extraction of archetypes from the image as the primary basis, on the basis of which the work itself is born. The actualization in it of the perceived and imagined realities by the author initiates the viewer's emotional experience and concentration of spiritual "standard" [Levit, 1998, 339], that we clearly observe at S.D. Erzya. The ontological coordinates in the national animistic perception of the living environment by the sculptor are emphasized by individual writers [Sheyanov, 2013, 127-128]. This is a synthesis of nature, a man and labor.

The uniformity of form and content as a philosophical problem that reflected the pathetic of co-authorship with nature, in our opinion, finds a fundamental theoretical understanding in G.F. Hegel, who for the first time raises the issue of the image was distinguished as a separate topic [Hegel, 2008, 57]. In art, he designates the embodiment of an idea literally perceived by feelings, indicates the difference between the understanding of the artistic and the scientific-theoretical in terms of its objectivity. "Artistic comprehension... is interested in a subject in his single existence and doesn't seek to turn him into a general thought and a concept" [ibid., 44]. And if the image helps us to see the subject in concrete-sensual completeness, then artistic is the essence of the result of the author's work, which embodies his perception and intention.

## Conclusion

In particular, is clearly presented by Erzya in his method of performing sculpture by imagination, which "is active in nature and is associated with the artist's ability to penetrate into another (spiritual) world" [Serikova, 2010, 96] through the work of the soul. Socially, thus, the artistic image becomes a functional carrier of a person's ability to solve large-scale philosophical problems, to fulfill a certain design role. The nature of this weariness, as well as the nature of the artistic image (works of art as an image of being), is a multifaceted and multifaceted phenomenon that is rather blurred and little explored in contrast to the interpretation of the artistic image as "the way, result, image, expression and representative of an ideal relationship" [ibid., 97]. The sensual embodiment of reality takes place through the concentration of spiritual energy and onto-psychology of the artist, an active modular [Bazhanov, 2019, 156] process that reflects the uniformity of content and form in creative experience.

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## **Онтопсихологические основания художественного образа в скульптуре С.Д. Эрзи (аспекты теории эстетической целостности)**

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**Аннотация**

В настоящей работе проводится оригинальное исследование онтопсихологии процесса создания художественного произведения, в основу которого положен анализ творчества русского скульптора Степана Эрзы. В междисциплинарном аспекте показано воплощение реальности через концентрацию духовной энергии мастера, которое выступает в качестве активного модульного процесса. В статье рассмотрена проблема единственности формы и содержания с природным материалом, показаны естественные и культурные основания происхождения художественного образа. В обращении мастера к сфере человеческих чувств проявляется поэтапный процесс воплощения формы в первичную интуитивную форму, проявляющуюся в виде информации. Исходя из концепции единства действия, расположенной ближе к основанию, чем информация или функция, определяется форма как общее средство художественной выразительности. Новизна исследования заключается в том, что в описании процесса создания художественных образов и скульптурных творений из природных материалов рассматривается квант как материально-энергетическая субстанция. Эмоциональная сфера мастера в творческом процессе понимается онтопсихологически и онтофилософски. Это означает, что «квант» эмоции переносит информирующее единство действия. Отмечается роль формы как определяющего первоначала для измерения сущности, которая этой формой обладает. Единственность содержания и формы выражает авторский метод передачи ощущений по воображению в создании форм, соединенный в скульптуре С. Эрзы с импрессионизмом. В данном направлении искусства преобладание пространственности над вещностью делает материал средством выявления творческого замысла, глубинной сущностью которого является человеческое настроение и чувства.

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**Ключевые слова**

С. Эрзя (С.Д. Нефедов), художественный образ, онтопсихология, творчество, метод, форма, содержание, квант, культурное основание, первоначало.

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