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## **Zhodnocovanie expresivity s identifikovaním v kresbe**

### **Generational Expressivity Identified in a Drawing**

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#### **Abstract**

Phenomenon of an expressivity and visuality represents not only the possibility, but also the necessity to examine generational expressivity in a drawing. In the article we deal with the generic visual expression issue in a contentual analysis of a drawing. Linkage of the mentioned phenomena brings in an effect not only in the final product, but mainly in the artwork process which therefore becomes the means of examining generational expressivity in a contentual analysis of the drawing.

**Keywords:** Expressivity. Visuality. Family. Drawing. Contentual analysis.

#### **Expressivity and visuality**

The expressivity and visuality topic within an art education and expression is not neoteric, in spite of that the concept of both terms is ambiguous nowadays. In brief, we will clarify our apprehension of the both terms.

According to the Winter (1961), expressivity is not just a phenomenon which interferes with lexicology, but it may be found in the field of word formation, morphology, it intensely reacts in an audible language structure and it is a necessary element of its spoken form. Bečka (1992) declares in his work that expressivity puts major emphasis on the word strength.

Similar to another authors declarations, it is possible to use the term expressivity connected with the word also within an image or by means of art expression. Then we could characterise the artwork interpretation as a private expression of a visual essence with emotional scent of the used visual symbols and characters of art language.

The term expression in its all forms has got two poles. On one hand it is a sensually perceivable form, on the other hand it is the meaning expressed in this sensually perceivable form. Besides this, expression represents the process which gives the external form to various internal contents.

In such defined apprehension of the term we can find the answering expression for internal private perception of an individual via the expression means such as gestures, shapes, colors, rythm, melody etc. Key aspects in this

perception of an expression is the motion from inside to the outside and the accent on an emotional character of the contents. Based on the mentioned, it is possible to understand art expression as a suitable form for cognition, diagnostics and construction of the cognition via art expression.

Nowadays, in context of visual art and perception of an artwork we talk about so called visual literacy and visual culture.

„*Visual culture is presented as a set of mutually penetrable areas fluctuant in a continual motion without a specific and firm mid point*“ (Fulková, 2013, p. 228).

The visual literacy issue appears from few affirmations. Illustration work is a bearer of meanings which recipient individually receives (subjective dispositions), by which we for example mean psychic possibilities, reached level of intelligence, temperament, experience complex, art education, current mood etc. Neurophysiological characters also indicate a visual ability (literacy) – age, profession, environment. Expressivity as an expression is a suitable expose since the young age until the adulthood (Fábry Lucká, 2021). In expressively oriented activities a person presents his emotions, the difficult emotions may be ventilated (Chanasová et al., 2020; Kováčová, 2021).

## Research design

The research target was to examine generational stereotypes in a family drawing. Within the article, we analyse two cases out of the whole research.

Research questions:

- What are the similarities of family members regarding the content of depicted attributes in the drawing?
- How are the generational associations depicted within one family in regard of the drawing?
- Which colors are preferred in the images of individual family cases?

Research methods: For the research inquiry we used more examination methods. We stated methods of a non-structured participating observation and the method of analysis of activity products and we utilised a non-structured interview as well. The non-structured observation „*long term, a deep observation of a defined field of phenomena which an observant aspires to comprehend and explain from the examined person's point of view*“ (Gavora, 1996, p. 17). In our case we linked the non-structured observation to the field notes method in which of all the recorded phenomena we picked those we deal with in our research. The method of analysis of activity products is based on the conclusion deducing from result of a person's activity, procedure of information gaining. The method arises from a cognition that each product of a person is marked by a character of its creator. We analysed the products of an expressive activity. In the interview we focused on the examining issue.

We led a free, individual conversation. We completed all the observed, examined and ascertained phenomena with our own commentary and concluded it.

To analyse the quality of a reception is generally difficult and from the scientific point of view an uneasy role to verify. Thus, the research will be of a qualitative character where the relation among given phenomena we determine by means of various research methods and equipments. Methods of a quantitative research can not fully encompass the character as a whole, because it is not feasible to numerally and statistically measure and quantify all the aspects of art expression (Švec et al., 1998).

The qualitative research characterises an inductive research process, an in-depth description and an aspiration for a complex reality depiction in wide connections (Gavora, 2006). We proceed from the use of observation via data collecting, search for regularities and differences which exist in the data, subsequently we proceed to a preliminary conclusions formulization.

Research sample: Members of a family were the research sample. For the analysis we chose two families (P1 and P2), where members of the family P1 were a father, mother, daughter and a son and members of the P2 family were a father, mother, daughter and a grandmother.

### **Analysis of the research results**

Results of the research material we elaborated and concluded in detail via methods of the qualitative analysis. The obtained data are not of a representative character, they are significant mainly from a qualitative aspect. We combined various qualitative methods for obtaining necessary data. Credibility of the research we ensured by field notes thanks to which we documented our observations and concluded its results on a regular basis. By examining the chosen issue we ought to get to relevant conclusions.

Picture 1



**Analysis of the drawing (Picture 1)**

Table 1. The frequency of depiction

the most frequent matters	electronics
	mobile phone
	charger
	money/credit card

Source: own elaboration

Table 2. Things of a spiritual character

things of a spiritual character	mother Silvia	symbol of the family
	father Tomáš	family
	daughter Sofia	absent
	son Samuel	absent

Source: own elaboration

**Nonspecific disaster:** Answers for the question „what disaster would it be” were similar in the conversation. Silvia specified the catastrophe as an any type, Tomáš and Samuel were talking about any type of catastrophe as well, Sofia alluded famine specifically, which she illustrates by accumulated amount of food depicted in the suitcase.

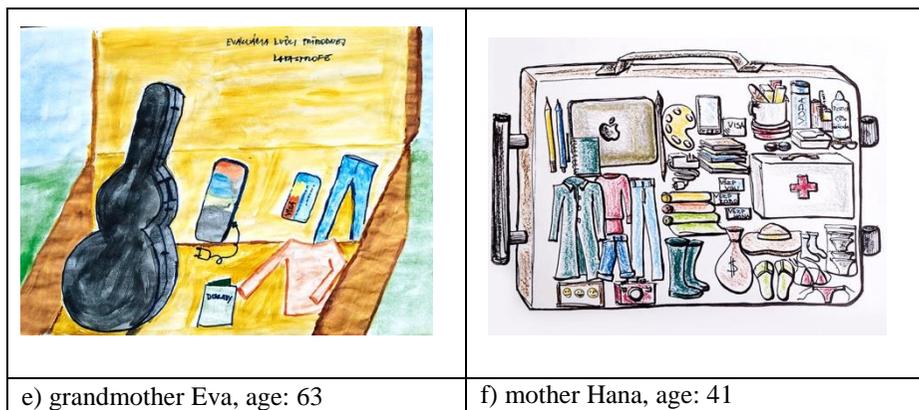
**A place for sending the suitcase:** Answers for the question „where would you send the suitcase”, were – *we will throw the luggage into the trunk of the car, members of the family will jump into the vehicle, we will fuel up and go, we do not even have to send the suitcase. If we have cash or a credit card we will buy the remaining stuff in shops. And of course, mobile service for "comfort" is at disposal, however it may not be functional.*

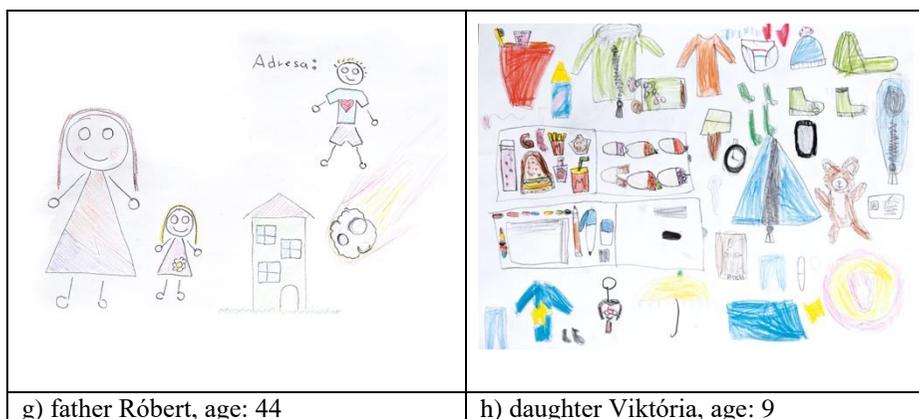
**Bizarre items in the drawing:** Without depiction.

**Similarities within generations:** Silvia with her daughter Sofia and father Tomáš they have the whole area of the drawing filled, it is a less symbolically and more descriptively expressed content of important levitating objects. Son Samuel has got a very minimalist style of drawing manifestation and the specific objects are depicted by linear perspective.

**Preference of a colored depiction:** Sofia’s art depiction is colorful, the rest of the drawings are of a black and white character, there is a slight breath of color in the depiction of Silvia’s suitcase. In all the other drawings there prevails the colouring of a cool color spectrum. The whole family has a similar style of art expressing in a drawing.

Picture 2





### Analysis of the drawing (Picture 2)

Table 3. The frequency of depiction

the most frequent matters	electronics
	mobile phone
	clothes
	books

Source: own elaboration

Table 4. Things of a spiritual character

things of a spiritual character	mother Hana	pencils, brush, palette, camera, photography, books
	father Róbert	family, house
	daughter Viktória	house key, book, trinket, watch, art material for drawing and painting
	grandmother Eva	guitar, book

Source: own elaboration

**Nonspecific disaster:** Answers for the question „what disaster would it be”, differed in the conversation. Grandmother Eva specified the catastrophe as a natural disaster, mother Hana was talking about a burning house, father Róbert mentioned an idea about falling meteorite and daughter Viktória mentioned a house falling.

**A place for sending the suitcase:** Answers for the question „where would you send the suitcase”, we found out that even there is a disparateness within one family, Eva was talking about a desert and a fully-equipped hotel, Hana would have gone to her cottage in the mountains, Róbert would have taken his family with him for a journey around the world, Viktória would have built a new house and stayed in it.

**Bizarre items in the drawing:** Father Róbert depicted the threat of a flying meteorite in his drawing.

**Similarities within generations:** Mother Hana with her daughter Viktória have their area of the organised and thought-out attributes densely filled, it is a less symbolically and more descriptively expressed content of important objects, mother Hana and grandmother Eva delineated the content of objects by a suitcase contour. Grandmother Eva and father Róbert depicted the objective matter of fact by characteristics in symbols. Eva, Hana and Viktória have a similar style of art expressing in a drawing, father inclines to a geometric stylization.

**Preference of a colored depiction:** All the drawings are colored, the richest color is the one of grandmother Eva and that of father Robert is minimalistically conceived. There prevails the colouring of a warm color spectrum.

## **Conclusions of the research probe**

Reviewing of the research inquiry within the presented research probe arises from hereditary particularities of each family individually. Almost all the respondents claimed a backward address as a homecoming after a nonspecific disaster. In the cases of the P2 Viktória would have wanted to stay in the new house. The characteristics of family members' expressions regarding the content of depicted attributes are apparent, for instance the parallel in the upbringing customs and the preference of objects according to its significance associated with it. In terms of a drawing itself and the generational coherences, often the point is a stereotyped way of the selected art technique, father – daughter, mother – daughter, grandmother – daughter. We may also admit the choice of the same „family” color concept, however not with each one member of the observed family. Visual literacy evinced in regard of the similarities within the particular families. The research probe can not be generalised, because it focused its attention on a small sample of respondents within the selected generational spectrum.

## **Conclusion**

The visualisation of a text issue is not an ordinary method, it is a rarely used method within an examination of an art expression. With this target we also realised our research and interpreted the obtained data. Improvement of a visual literacy together with an expression observing is one of the possibilities how to observe a generational expressivity in a drawing of people involved.

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