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INDIVIDUAL METHODS FOR TEACHING FUTURE ART TEACHERS TO CREATE PAINTINGS

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ABSTRACT

The article provides basic practical recommendations for future fine arts teachers on how to perform short-term sketches, and also describes the features of individual methods used in this direction. Also, to highlight the topic, the author purposefully used scientific sources.

KEYWORDS

Fine art, sketch, drawing, composition, color and color relations, landscape, creative technology, art teacher, artist, master.

INTRODUCTION

In today's world, the processes of globalization and integration in education have heightened the need to develop the professional-social preparedness of future specialists. In particular, as an important criterion for determining the professional competence of a qualified specialist, it is crucial to identify the qualities associated with job-oriented tasks, include the qualities of professional competence among the important attributes of graduates, study the preparedness of future specialists for professional activities, research their professional competence in

their respective fields, and search for innovative methods of pedagogical diagnostics. Furthermore, conducting scientific research on the efficient and effective use of these methods and introducing them into practice holds great significance.

A thorough understanding of the basics of fine arts helps students observe and comprehend the laws governing the structure of all forms in nature, enabling them to accurately depict what they see. However, this alone is not sufficient to become a skilled artist-teacher

in the future. Research shows that although students may understand and remember the fundamental rules of drawing from observation, there are cases where they struggle to apply the theoretical and practical knowledge they have gained in practice. Therefore, in addition to theoretical knowledge, students must also acquire execution and technical skills in fine arts. They should not face technical difficulties during practical exercises. Mastery of technical skills with ease and proficiency allows students to fully engage in creativity, realize their artistic abilities, and become highly qualified artist-teachers. Students who have only superficially mastered artistic skills will not feel confident during practical work and, as a result, may not be able to fully express their ideas and emotions. This is particularly true for drawing, which forms the foundation of all art forms, especially fine arts [1-89].

A comprehensive mastery of the fundamentals of fine arts helps students accurately observe and understand the laws governing the structure of all forms in nature and to truthfully depict what they see. However, this alone is not enough to become a skilled artist-teacher in the future. Research shows that although students may understand and remember the basic principles of drawing from observation, they sometimes find it difficult to apply the theoretical and practical knowledge they have acquired in practice. For this reason, students need to possess not only theoretical knowledge but also performance and technical skills in fine arts. Utilizing creative technologies effectively in delivering knowledge to students is advisable.

Creative technologies are a modern set of methods and techniques that help maximize the development of creative abilities and potential. The tasks of creative technologies include developing creative thinking, expanding the range of unconventional ideas,

generating new ideas, and refining existing ideas. It is advisable for teachers to take these aspects seriously during both theoretical and practical exercises with students.

It is essential that students do not struggle with technical aspects during practical exercises. Mastering technical skills freely and proficiently allows the student to fully immerse themselves in creativity, realize their creative abilities, and develop into a highly qualified artist-pedagogue. A student who has not fully mastered the skills and techniques of drawing will not feel confident during practical work, and as a result, will not be able to express their thoughts and emotions perfectly. This is especially true for pencil drawing, which is the foundation of all types of art, particularly visual arts. In ancient academic schools, great attention was paid to drawing techniques. Additionally, skilled artists, when introducing apprentices to the art of drawing, initially gave them tasks to copy examples from renowned artists, focusing primarily on the technique of execution. These practices can be observed in the manuals of Jul'en, A.T. Skino, V.V. Pukirev, and A.K. Savrasov. Similarly, we witness the high level of refinement and elegance in the artwork of Kamoliddin Behzod, a great Eastern painter, who created the portrait of Sultan Husayn Bayqaro of Khurasan using simple line techniques.

The mastery of their chosen specialty not only determines the quality of the student's pedagogical and educational process but also helps reveal their creative abilities. Talent forms the foundation of any great individual's abilities. Skills are the foundation of any creative work, as well as visual activity. Skills are reinforced through practice. Exercises should be based on a well-developed and organized system. For

example, during pencil drawing exercises, students must learn to move their hands freely to express the shape and volume of objects correctly, and to bring the movements of their fingers into coordination. Many years of scientific research, pedagogical experience, and studies have shown that practical exercises in hand movement skills and drawing develop in three stages:

1. Teaching the hand to perform various movements and carry out a series of specific exercises (drawing circular, semi-circular, vertical, and horizontal lines, etc.).
2. Achieving free movement of the hand muscles during visual activities. It is essential to improve hand movements on the paper and develop technical skills when observing and depicting nature (emphasizing essential parts of the work based on the task's nature, using light lines for secondary elements, etc.).
3. Teaching students to hold the hand correctly for drawing should be introduced from the very first stages of completing educational tasks. Later, technical methods that are necessary when drawing from life should be taught. This will allow the proper development of the student's creative abilities.

In visual arts, working on short-term color sketches holds particular significance. Therefore, providing students with artistic education through visual arts is one of the urgent tasks. In training qualified pedagogical personnel in visual arts, exercises that teach students how to correctly depict objects according to the setting are crucial, as they help improve the skills of future artist-pedagogues in the field of visual arts. These skills are developed through exercises on accurately depicting the settings in classrooms. In drawing lessons based on settings,

students first learn to properly observe the distinctive aspects of different shapes. It is well known that people perceive objects and their depictions in different ways. This is primarily due to the individual structure of each person's eyes and, especially, their visual perception abilities related to the visual arts. The main task in teaching drawing is to develop the artist's ability to see and depict the shape of an object from a distance.

Seeing and depicting an object from a distance means perceiving the object in its "full volume," in three dimensions (height, width, and thickness). Accurate drawing is achieved through visual measurement, estimating distances, object dimensions, and correctly understanding the setting. In such cases, it is important to develop the ability to visually estimate the dimensions and distance of objects. This estimation ability teaches future pedagogues to be attentive and responsible in their work, fosters the skill of carefully analyzing surrounding objects and shapes, and simultaneously improves the ability to remember the image they see. Constantly checking proportions visually during the process helps achieve good results in developing this ability. Visual memory is one of the most valuable and noteworthy traits of an artist, allowing them to retain a clear and comprehensive understanding of the shape, proportions, and structure of objects in their memory. This enables the artist to draw from memory, based on their imagination and understanding, making future work on independent compositions and sketches much easier.

The ability to observe and remember improves as a result of continuous exercises in drawing from a setting. Such exercises, especially when conducted more frequently among newly admitted students, yield

effective results. This helps students retain longer memories of the shapes, constructive structures, proportions, and plasticity of objects. At the initial stage of education, students usually try to copy what they are drawing superficially and exactly. They carefully examine things one after another, and then color each small part and its shade separately. As a result, the image becomes fragmented and lacks a cohesive appearance. These shortcomings arise from the inability to represent the large color relationships between the objects in the setting in the sketch (color study).

For example, when accurately depicting a human head, one should not start with the small parts of the face. Instead, in both drawing and painting, it is important to begin by finding general proportions and unity through the interrelationships of the shapes and colors. In painting, students need to learn how to determine the color relationships between the major, generalized color spots of different natural objects (still life, landscape) or things. The ability to see an object as a whole and to identify the large, primary color spots is an essential professional skill that should be formed in the early stages of painting education. Only after this can students move on to more detailed and time-consuming work, thoroughly developing the volumetric shapes of objects in landscape or still life scenes.

In plein air (outdoor) studies of small-sized color sketches using different color techniques, it is important to first correctly identify the main color relationships. To do this, one must compare the contrasting (tonal and chromatic) color spots in the foreground with those in the distance. In small sketches, attention is not paid to minute details but rather to large color relationships. When doing

landscape studies, relatively simple subjects are chosen (such as part of a house and a yard). Later, the task becomes more complex, moving to the depiction of open landscapes. Depicting natural scenes requires experience from the young artist. In initial exercises, students learn to depict individual details of nature (stones, flowers, tree branches, fruits, and vegetables). Over time, they enhance their skills by working on small, characteristic scenes. Through this, they begin to feel the colors in natural settings. As a result, new ideas for future compositions arise.

When working on color sketches, young creators should focus on elements such as the sky and clouds, mountains, trees and plants, and water. One of the main tasks is to capture a beautiful and captivating part of nature, skillfully placing it on paper, cardboard, or canvas. After completing the composition of the color sketch, it is then transferred to larger paper. As students work on the composition of the piece, they must, of course, express their inner emotions within the composition, inspiring art enthusiasts to reflect. This, of course, depends on the artist's skill. Constant and continuous practice and research lead to the improvement of the artist's mastery. Working on color sketches can be considered a preparatory stage before creating a larger piece. The beauty of nature has always fascinated people. Humans take pleasure in it, become emotional, and are moved by the colors they love. When creating a piece, the artist inevitably pours their heart and passion into it. In such sketches, attention should be paid to the lightness and saturation of the colors in the air perspective, for instance, in the landscape. This is achieved through the holistic perception of the scene by comparing all the elements of the landscape.

For example, the riverbank in the foreground is compared with the middle and distant views, as well as with the sky and its reflection in the water at the same time (the duration of the study may vary from 15, 30, to 60 minutes). "...The study should be depicted in such a way that the tonal relationships between the land, water, and sky are instantly grasped," said the famous artist, People's Artist of Uzbekistan, Malik Nabiev, to his students. He himself was a master of correctly identifying the main color relationships in his studies [2.-111].

The purpose of creating short-term studies can vary: sometimes a study is done before a longer work, where the color relationships in nature are analyzed and the initial impressions of its color scheme are noted. In other cases, the study focuses on additional and more detailed exploration of forms (such as a study of a human hand or individual parts of a landscape). To thoroughly learn the principles of painting, studies are conducted in field practice: the overall lighting conditions of the landscape, color harmony, and so on. During landscape studies, the lighting conditions constantly change. Even when the sun is behind the clouds, it directly affects the landscape, and the lighting conditions at the beginning and end of a session are always different.

Several short-term studies are done with simple still life arrangements, specifically designed to observe the overall tonal and color conditions of a still life in an indoor setting. These arrangements can be placed at varying distances from the light source, such as near the window, in the middle of the room, or further from the window (deeper inside the room). The initial still life arrangement is placed closer to the window, resulting in it being more brightly lit compared to others. The lighting on subsequent arrangements is

slightly weaker. Through these exercises, students can observe how the overall tone and color condition of the study change depending on the decrease or increase in shadow, light, and illumination [3.-22].

It is important to complete short-term studies that emphasize the unity and harmony of the color range, known as the color palette. In such targeted arrangements, a dominant color should be present. For example, still life can be illuminated with warm artificial light. In such studies, there is no need to focus on the details of small parts. The main task is to understand and depict the color harmony and its unity. It is useful to alternate between depicting the arrangements in warm and cool colors in short-term studies.

Continuous exploration and practice help young artists develop the ability to distinguish subtle color changes, enhance their observation skills, perceive the richness of color, and master the use of artistic tools. When observing the studies of experienced artists, we admire how delicately and beautifully they are depicted. The mastery of skillfully capturing the colorful state of nature is achieved through consistent practical work.

Thus, maintaining the overall and primary color relationships between the main objects in nature within a specific tonal and color range is the foundation of painting. Based on this foundation, the extremely delicate process of working on the subsequent colors of the objects takes place, which is the result of careful observation and a lively perception of nature [4.-118].

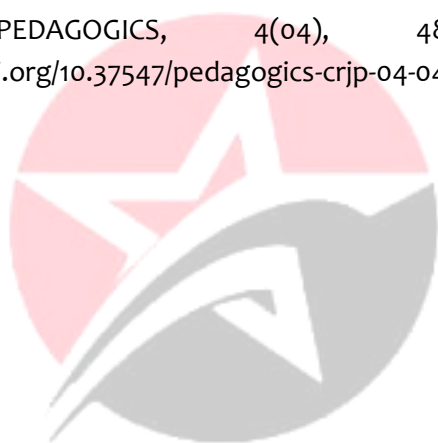
Any still life arrangement must be perceived as a unified image. For example, in still life consisting of various objects such as a pitcher, an apple, and a bowl, or in a landscape with the sky, forest, and distant blue

mountains, one must temporarily forget the separate objects. Viewing nature in this way allows only the individual colors of the objects to be seen, but not the colors that need to be depicted. All things or objects in nature are merely parts of a colored picture; the vibrancy of the colors and their unity are revealed during the depiction process, just like a symphonic piece played on various musical instruments.

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