



THE ROLE AND SIGNIFICANCE OF FINE ART IN PREPARING FUTURE FINE ART TEACHERS FOR INDEPENDENT OR CREATIVE ACTIVITY

Nusharov Bobur Bolbekovich
Gulistan State University, Uzbekistan
Boburnusharov@gmail.com

Article history:	Abstract:
Received: 22 nd March 2023 Accepted: 23 rd April 2023 Published: 24 th May 2023	The process of depicting objects in fine art relies primarily on visual intuition and perception as an expression of real existence. The sense of sight is born as a result of the impact of electromagnetic waves on the light receptors of our eyes. A person learns the laws of nature and objects and many of their unique features only through the sense of sight. Among them, the illumination of the world of objects occupies an important place, which serves the viewer to make the world alive and colorful, that is, it gives the opportunity to feel and perceive. In the process of working from nature, students learn the laws of the location of objects in space and their perception through visual analyzers. The formation of practical skills is closely related to the acquisition of the laws of perception of nature and theoretical knowledge of depicting the depicted object on a flat surface. The process of teaching drawing is in a certain sense related to the education and development of vision in future artists, to know all the properties of these objects in connection with each other, which is based on constant observation and color relationships.
Keywords: art, fine art, object, colour, creative, education, ideas, light, nature, knowledge, attention.	

INTRODUCTION

"Creating all necessary opportunities and conditions for our children being not only physically and spiritually healthy, but also grow up to be well-rounded people who have the most modern intellectual knowledge and fully meet the requirements of the 21st century" is on the agenda by the President directly applies to future fine arts teachers.

As it is stated in the national program, it is necessary to pay special attention to the preparation of future fine arts teachers for their independent creative activities, teaching them to think creatively, creating appropriate conditions for this, and exchanging information.

According to experience, it is necessary to pay attention to the following factors when preparing future visual arts teachers for their independent creative activities:

- the importance of student activity and independent creative activity of future fine arts teachers in ensuring the effectiveness of the process;
- formation of actions to prepare future fine arts teachers for independent creative activity;
- the interdependence and relevance of visual arts in the classroom and extracurricular processes, the special importance and necessity of the individual-oriented image in independent educational processes;

- the effectiveness of motivation, creative activity independent of visual arts, expressing the effectiveness of educational processes;
- the dependence of creative activity independent of fine art on the motivation of educational training processes;
- the importance of information in the process of motivation.

The scientific analysis of the methodological preparation of students in higher educational institutions shows that it does not fully meet the requirements of today's students in terms of artistic education and aesthetic education.

A scientific approach to the ideas about the importance and necessity of the teachers' initial concepts, creative imagination, independent creative activity in order to ensure the effectiveness of preparing future visual arts teachers for their independent creative activity; taking into account the unique characteristics of educational relations in the independent learning process and creative activity; to create a creative environment that creates necessary and favorable conditions for preparing future visual arts teachers for independent creative activity; ensuring interdependence and relevance of independent educational processes; to approach the processes of preparing students for creative activity as



a complex methodical system with an innovative structure; introducing a reflexive approach that forms students' creative abilities in independent learning processes; it is necessary to ensure the fulfillment of conditions such as taking into account the importance and specific characteristics of the individual-oriented influence in independent educational processes.

In addition to the factors mentioned above, the requirements of higher educational institutions for fine arts and engineering graphics and applied arts professional education (bachelor's degrees) in the future secondary special, vocational educational institutions the positions that can work in general secondary schools and modern requirements in the direction of functional tasks in preparing schoolchildren for independent creative activities, future visual arts teachers (bachelor's) important personal qualities that need to be formed and trained, as well as the organization of preparation processes for independent creative activity in students and the coordination of mutual relations between students from their knowledge, abilities and opportunities to be able to fully use, to organize and manage the educational process on a scientific basis, to direct the participants of the educational process to innovative activities, to be able to convince colleagues of the results that can be achieved in the direction of the set goal, to plan creative works, organization and management of preparation for educational creative activity, cooperative activity, the need to prepare students for creative activity represents the significance of the chosen topic.

Visual intuition and perception are a joint link of emotional knowledge and are interrelated as a form of expression of real existence. Through the senses, we learn about the quality and specific features of objects, and perception is the process of reflecting things and events in our mind as a whole. Perception takes place on the basis of the comparison of perceived objects and events with previously seen objects and events and on the basis of concrete knowledge gathered on the basis of life experience"[8:28]

Along with perception, the imagination of memory (a type of imagination that consists in recreating the images of things and events encountered in life and experience) has a great place in painting. However, visual perception as the basis of imagination occupies an important place in visual arts. Visual perception plays the main role in obtaining information about the existence that surrounds us, and it has 2 stages: the first is the acquisition of a regional image (image), at this stage visual perception is under the control of the subconscious mind, and the second Regional image filling with missing information is under

the control of consciousness, which is related to memory. A necessary feature in the practice of drawing is that students learn holistic perception.

MATERIAL AND METHODS

The "skill of seeing the whole", which is the main requirement in teaching, is based on the fact that, just as one cannot perceive an object as a whole without seeing its individual parts, one cannot perceive the object as a whole without its individual parts. cannot be perceived. The process of painting is connected with constant imaginative operations of analysis and synthesis, which also relies on the principle of comparison, and only on this basis the artist depicts objects convincingly. An experienced artist uses the process of analysis to find qualities in the perception of a particular nature, while a beginner tends to compare details and does not generalize their qualities. According to P. P. Chistyakov, the ability of holistic perception or "broad vision" is more strongly manifested in people with artistic abilities or, according to I. P. Pavlov, in people of "artistic type". They accept "Existence as a whole, without separation."

The principle of comparison mentioned above is used in solving image problems requires a comparison of the object being observed and the image being selected. Solving this task requires a developed perception from the artist, which is only possible under the activation of the drawing mind. Active or developed perception, thinking can also be called a specific prototype. The process of perception and thinking leads to the formation of advanced cognition. This is very important for a painter. Perceiving an object in the process of painting means studying its specific features, comparing, understanding the data collected based on the results of visual observation, and this is a certain life in the cooperation of imagination and thinking.

It gives the desired result only when using the possibilities of comparison and analysis based on operations. Humanity always strives for beauty and creativity and enjoys it. The desire for beauty is natural. This need is manifested through education. There is a big difference between a person who lived surrounded by beauty and a person who grew up in an environment of ugliness. Therefore, from the moment a child is born, we try to dress him nicely, bring him beautiful colorful toys, and show him good places and good things.

There is probably no one in this world who does not share his surprise and joy when a child first picks up a colored pencil and draws various lines on it. At that time, the boy noticed the beauty and magic of colors. From a young age, he chooses the color of clothes and toys. There is light, there is life, light has



colors. These colors cheer and inspire us from birth to the end of our lives. If you are a young child, try giving colored toys along with colorless or black toys. He definitely chooses colorful items. It has always been like this, and it will be like this in the future. There is a person growing up, enjoying the joys of life, and this feeling does not leave him. Our forefathers understood this right at the beginning of the creation of mankind. Even in the first pictures they left in the caves, they learned to paint animals in one color (red, yellow), evil people in other (black) colors, and the symbols of goodness and victory in green and golden colors. With this, they tried to distinguish the difference of colors from each other. It is known that the oldest and richest source of beauty is nature.

From time immemorial, poets and writers in their poems and works express the sources of nature and its beauty through words and beautiful sentences, musicians through their melodies, sounds and melodies, while painters use colors to describe nature, the environment (its it embodies a certain part, its situation at a certain moment) with the help of colors and lines, and at the same time it reflects the happening event, the essence of the event, the inner world of people and a certain idea.

In the past, as the philosopher, scholar Simonides noted, "An artist is music without sound, poetry is an artist who speaks." This is very true. But this is not an easy task. He enters the world of colors with his work and lives in harmony with it.

Giving symbolic meaning through color, emotional sensations, color gloss, tint, shimmer, color temperature stirs the human heart to an incomprehensible level, tickles the feelings that are located in the depths of the soul, inspires the creator, invites to create miracles. . Any color in a painting is a signature of the artist, or rather, the human spirit.

The color that occurs at every moment of a person's life plays an important role in the formation of his spirituality. Because color can have a positive or negative effect on the psyche every minute. Usually, fathers teach their children the education gained from their own experiences. The teacher gives his students knowledge, skills and prepares them for life.

RESULTS

Our ancestors left us a lot of spiritual treasures about color and its place in human life, spiritual, educational, philosophical and spiritual aspects. A person perceives colors first with his mind, then with his emotions. Therefore, color is a product of the human spirit. The staff of exact science calculates the time accurately. The artist's communication with the painter is a timeless product of time. That is why the expression "time" loses its position when working with

color. Because "Time" is a measure of intelligence, color is a derivative of emotional temperature. Painting or working with color determines the spiritual world of a person, his level of sensitivity. Being able to understand and feel every changing phenomenon in nature means that a person enters into nature and lives in harmony with its events.

Our great grandfather Abu Ali Ibn Sina said: "Art is a miracle. There are such hidden places of the heart and brain that can only be accessed through art."

Indeed, an example of art is a chaman in the lap of a mountain range. How hard and how fun it is to achieve it. Here, the steps of endurance and tenacity hold their shoulders as they strive. If a true artist overcomes this difficult path without hesitation and can add a gardener's share to that flower bed, he will win the people's trust and respect with his creative examples.

Not every artist is lucky enough to capture the beauty of life - the elegance of nature, and to repeat it with wonder and attract millions of art lovers.

The artist's artistic activity is the most complex and delicate process that requires dedication, creative ability, mobilization, hard work. It increases the reader's taste, awakens a delicate and delicate feeling, encourages beauty, teaches deep and broad marriage and perception of the environment. It serves as a great source of inspiration.

If a student can clearly see the colors and light-shades of the objects in the cast, it does not mean that he can correctly and skillfully perform the painting. It can blindly copy the light and shade of individual objects, but it cannot perfectly show the most important qualities in reflection, such as materiality, space and lighting conditions.

In order to deeply master the secrets of real painting, it is necessary to understand the purpose and meaning of its two main features from the beginning of art education. Only then can a young artist get on the right path of education, and each of his new practice works will achieve perfection in terms of painting qualities.

The first feature is that it is based on the method of competently depicting a color picture from nature, showing its volumetric, spatial and material qualities, perceiving the color relationships in nature, in proportion to the limited colors on the palette. The content of the color relations in holist comes from the essence of the relationship perceived by the artist's gaze. However, the color relations in the color scheme are carried out taking into account the general color and color condition of the lighting (subject to the color of the lighting, depending on the power and the spectral composition of the lighting).



The method of working with relationships is the basic law of color literacy. An artist is a person who not only has a strong sense of proportion, but is also able to perceive color relationships.

The second feature is that the perception of color relationships of objects in nature is determined by a holistic comparison.

As a result of the perfect mastery of the features of these two professional skills, it is possible to create a mature, emotionally impressive image color.

It is necessary to work with the method of relations in the first period of education. It is not possible to copy each color "as is" and separately from others. As a result of such inappropriate copying, it is impossible to determine the interdependence of colors and their mutual differences. If copying continues in this way, an image will appear far from the vivid impression of the gaze. Just as in a pencil drawing, all the large and small sizes are depicted in proportion to each other, so all the colors in the painting must be taken correctly in relation to each other. The color in the painting should be described only by comparing it with the surrounding colors and taking into account the relationship of proportions.

"Famous artists have always emphasized such an idea; it is possible to acquire the secrets of painting in a regular and literate way only by working with relationships. Painter and pedagogue N. P. Krimov said: "Color appears with the compatibility of painting relations. If the relationships are wrong in the painting, even the purest and brightest colors will appear confused and incomprehensible." The well-known artist R. Akhmedov said about the method of relationships: "The ability to clearly show the relationship between light and color and colors is the basis of a painting."

In order to correctly express the color image, it is necessary to achieve this in the process of imaging, as it is perceived not only when observing the color differences of objects, but also in the casting of nature.

The state of color relations reflects the interdependence of objects and the environment, therefore, the unity of the color and color relations of the depicted objects makes it possible to come to a mature, colorful solution.

DISCUSSION

In order to correctly describe the color relationship of each item in natural casting, first of all, its color (air color, yellow, green, etc.), and secondly, the differences of these colors in the light relationship (in terms of color), that is, how many are relative to each other it is necessary to determine whether it is

lighter or darker, and thirdly, the brightness and saturation of the colors in each item compared to others" [19: 102-103]

In the process of work, it should always be remembered that each color is important not only by itself, but also by its dependence on other colors. The important thing is that it stands out from the others, taking part in the general range of colors. The artist needs to be interested only in color differences and relationships. Therefore, the process of painting is a constant comparison and comparison of objects in a natural cast, that is, working with relationships. However, in that case, it is necessary and important to preserve the difference in colors observed in the painting not only by light (hue), but also by light intensity, i.e., saturation. The trueness of a painting is not the result of the accuracy of subtle differences in colors, but the result of the correct representation of light and color relationships. Incorrect hue and strength (i.e., lightness and saturation) relations of colors have a negative effect on image confusion in the spatial plan, and especially on the material quality of the depicted objects and the representation of lighting conditions.

N.P. Krimov said, "In the broad material painting, color and color are inseparable. A color taken incorrectly by color is not a color, it is a simple paint, and the materiality of volume cannot be described through it." In this way, it is impossible to limit the color from the hue, the authenticity of the image is determined by the relationship between the color unit and the light.

CONCLUSION

The process of painting in the color relationship method can be compared to musical tones, that is, individual sounds do not reflect anything on their own, but when combined with other tones, they give the necessary impression. A piece of music can be created in a slightly lower or higher pitch, but in either case it will retain the impression of its necessary musical tone. But if the interdependence of sounds is broken, the presence of melody disappears.

The same can be compared to a painting. Hue and color relationships can be seen in a combination of strong or weak light and saturated colors, but at the same time it is important to maintain the relationship between the color and color strength of objects from nature to figurative vision. Etude can be done in a very simple way and in a very light color. It is not necessary to describe the relationship of colors in nature according to their strength in the natural state. However, it is very important to maintain the proportion in the process of moving from the lightest part to the darkest according to the selected color.



Otherwise, the painting will not leave a harmonious impression.

Choosing a color in a study that does not correspond to the relationship in nature in terms of light and saturation is like a false note in music.

P.P. Konchalovsky, who carefully studied V.I. Surikov's ideas about color relationships, says: "It is impossible to get an exact color from nature, because every minute the color changes depending on the lighting. Therefore, the color is created only on the basis of nature, without copying it.

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