



 **Research Article**

FEATURES OF ART EDUCATION FOR FUTURE FINE ART TEACHERS

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ABSTRACT

The article is devoted to the theoretical analysis of academic painting and the basics of graphic drawing in the practical studies of fine art as well as the methodology of teaching the role of drawing in painting.

KEYWORDS

Art, look and genre, drawing, painting, composition, aerial perspective, paint, color and tone, stroke, proportion, volume, layout, harmony, brushstroke, light and color ratio.

INTRODUCTION

New scientifically based forms and methods of teaching national art to students are being developed in various universities of the country. The role of fine arts, in particular, pen, painting and composition is of special importance in educating students in the spirit of artistic harmony, devotion to the Motherland and national art. This, in turn, requires high-level and well-

founded special disciplines taught in the faculties of higher education, specialized schools, and sets high standards for teachers.

Thorough mastery of the basics of fine arts helps the student to see and understand the laws of the structure of all forms in nature accurately describe



what he sees. However, these are not enough to become a skilled artist-educator in the future. Research shows that even if a student understands and remembers the basic rules of drawing from nature, there are cases when they are unable to apply the theoretical and practical knowledge they have acquired. In addition to theoretical knowledge, the student must also have performance and technical skills in the fine arts. It should not be technically difficult during the practical exercise. Free and skillful acquisition of technical skills allows the student to be fully committed to creativity, to realize their creative abilities and to become a highly qualified artist-educator. A student who has mastered the art of drawing and technique is not able to feel free in the process of practical work and, as a result, is not able fully express their thoughts and feelings. This applies to all types of art, especially pen painting, which is the basis of fine art. In ancient academic schools, great attention paid to imaging techniques. In addition, when master artists first introduced to the art of painting, students were given the task of copying master artist patterns as a task, and the focus was on the technique of drawing. These can be seen in the manuals of Julen, A.T. Skino, V.V. Pukirev, A.K. Savrasov. We also witness how such a wonderfully crafted work of art has created a complete and elegant portrait of the great Eastern artist Kamoliddin Behzod, the king of Khorasan, Sultan Hussein Boykaro, using simple line techniques.

The specialization skills acquired by the student not only determine the quality of his pedagogical, educational process, but also help him to show his creative abilities. Ability is the foundation of any great person's talent. Skills are the basis of any creative work, as well as visual activity. Skills are strengthened during the exercise. Exercises should be based on a clearly designed and organized system. For example,

during pencil drawing exercises, the student should be taught to draw barcodes and move their hands freely to perform the shape and size of the item correctly, as well as to coordinate finger movements. The results of many years of scientific research, pedagogical activity and research show that hand movement skills and practical exercises in drawing are manifested in three stages:

Train the arm in different movements and perform a series of separate exercises (circular, semi-circular, vertical and horizontal line drawing, etc.). Achieving free movement of arm muscles during visual activity. Improving the skills of hand movements on the surface of the paper and the development of technical skills in observing and depicting nature (depending on the nature of the task, emphasizing the necessary areas of work, drawing light lines on secondary parts, etc.).

Teaching students to hold hands correctly and to draw should be done from the very beginning of the learning process. Then it should be taught the technical methods that should be used when painting in nature. This allows the student's creative ability to be well developed.

No matter what the methodology and individual system of teaching each teacher to draw, but if the student has the right technical training, he will not take lessons under the guidance of any teacher-artist, will grow and develop into a successful artist in the future. However, the skill of the educator is defined in that he or she is able to make extensive use of teaching methods and instruct the student correctly, instructing each student in accordance with his or her imaging techniques. Descriptive skill is the ability of a person to perform a certain form realistically using certain methods and techniques based on previous experience. In artistic creativity, mastery is based on



prior knowledge and skills. When working with young people, it is important to keep in mind that skills are gradually developed and improved. At first, the skills loosely expressed in the student, and then they become stronger in the process of developing the right skills. It should also be noted that there should be a 'pattern of actions' on how to eliminate errors when errors are made in the visual process. Well-known psychologist B.F. Lomov writes about skills and abilities: "Skills are formed on the basis of a complex mental process. Exercises are performed in conjunction with a system of skills related to a particular type of activity. To achieve this, a person only needs to have thoroughly mastered the necessary skills and knowledge system. Therefore, a number of documents of the government of the republic are aimed at the development of our country based on comprehensive world standards. In particular, great importance is attached to the use of our culture, values, and samples of national art, wonderful works of art created by our ancestors and famous all over the world in educating young people.

In the fine arts, the science of painting is as important as any other subject taught in specialized schools is and provides a direct link between them. Without sufficient knowledge and skills in painting, a student will not be able to master sculpture, folk arts and other disciplines at a high level.

Regular study of the theory of fine arts is one of the main conditions for successful mastering of fine arts education. Only a student who has thoroughly mastered the rules of painting can be effectively engaged in practical creativity. "Anyone who imagines science without practice is a boatman who goes out to swim without a paddle, and he can never be sure of where he is going, said the great artist Leonardo da Vinci. Especially in the field of painting, practice must

always be done in conjunction with a strong theory, and nothing can be achieved without them".

Painting is based on the laws of the color structure of a true form. The study of painting is a way of looking for ways of proportions, constructive construction, size, spatial structure of a colored shape in a plane. In this regard, each student must be able perfectly describe the structure, spatial location, proportions, volume of objects and things based on the laws of perspective. In pencil drawing, the harmonious combination of color and hue as a whole is a true painting.

The pencil in the picture must be perfect; otherwise, the different paints will not simply express the structure and size of the object. Even the multi-colored greases applied to the fabric, which represent a subtle change in color depending on the weather perspective, cannot in himself or herself express spatial latitude. Only a pencil drawing that follows the rules of perspective correctly will make the colors look more attractive.

The role of pencil drawing in the attractive of the painting is incomparable. However, a skilled artist can also paint a work with paints without using a pencil. In the process of creative research, the artist feels that the painting is directly related to the pencil painting. That is, the spatial arrangement of objects, the accuracy of proportions, the correct placement of colors, and the completion of the work as a whole depends in many respects on the creator. The goal of painting can be achieved only if the artist carefully masters the pencil (correct placement on paper, spatial arrangement of objects and objects, following the rules of perspective, finding the right proportions, drawing in a methodical sequence, etc.), otherwise we will analyze, no matter how attractive the colors, it cannot be called quality work. Therefore, the



historical experience of various art schools testifies to the fact that the perfect mastery of pencil drawing in the early stages of education creates the basis for subsequent learning exercises. When young artist Eduardo Fioletti came to study in Venice, he was asked, “What do you have to do to master painting?” he replied. Asked by Fioletti what else he would recommend to become an artist, Tintoretto replied “Draw and paint again!” He replied that he knew that painting could give elegance elegance and perfection.

The great sculptor Michelangelo “saw the roots and foundations of any science” in painting (painting, sculpture, architecture). “Pencil is always a pole and a compass that guides us and is a factor in saving those who are drowning in oceans of different colors”, said Charles Lebrun.

Engr wrote the following words on the doors of his workshop. “I teach pencil drawing to students who come here, and when they leave, they become masters of painting”.

“There is one thing that is the basis of all art, its painting. If you master the art of pencil, you can master both painting and sculpture”, said the artist Karachchi. “It’s not the colors that make any shape look so elegant, it’s the clearly drawn pencil”, Titian said. Even in his old age, there was never a day when he did not paint something with charcoal or chalk. “Painting, which is not based on pencil drawing, is not art, but a chaotic collection of colored spots”, said the famous artist V.E. Makovsky, who always repeated. “Even a creature who does not know how to draw cannot do it”, said the artist-educator PP Chistyakov. I.E. Repin practiced pencil drawing for 2-3 hours a day, and considered it the “basis of painting”.

Well-known artist A.V.Vasnetsov, recalling the educational system of P.P. Chistyakov, recalls, “His

favorite hobby was pencil drawing”. A. Ashbe’s school of art and pedagogy in Munich, even graduates of the Academy of Arts, teach only on pencil drawing (constructive structure of the form, color, shadow, light-reflecting image, grizzly), which took a long time, as a result of which the form is constructive. The relationship between construction and color carefully mastered, followed by color.

The works created by mature artists are remarkable in that they amaze with their skillful discovery of composition, relevance of the theme, and the harmony of warm and cool colors.

Most of the famous artists are primarily mature pen masters. These include K.P.Bryullov, I.I.Shishkin, V.E.Makovskiy, V.A.Polenov, I.E.Repin, M.A.Vrubel, V.A.Serov, K.A.Korovin, M.Nabiev, R.Ahmedov, B.Jalolov, A.Mirzaev, A.Ikromjanov.

Proportion, size, spatial qualities play an important role in the painting. It is expedient only if the artist is able fully reflect these aspects of nature. If these aspects are not present, the image considered to be of poor quality workmanship.

In painting, colors inextricably linked with pencil drawing. That is, to start the work in color, it is necessary to mark the necessary places of nature in the pen, forget about the conditional lines of the shape, and describe the size of the shape by means of colors.

According to D.N. Kardovsky, if we say that painting is a continuation of this pencil in color, the interpretation of the form in color begins with the pencil, and in the process of creation, it corrected several times, polished with colors. Thorough mastery of penmanship is the key to creating unique paintings. P.P. Konchalovsky, seeing the essence of pencil



drawing in painting, wrote: “The real method of painting is a paint spray, which is given by the absolutely precise delivery of the form”.

The main artistic image in Haqqani art is pencil painting. It reproduces body shape, provides information about events and people. In pencil drawing, imagination, compositional ideas are combined. The idea of the composition first appears and is expressed in the form of a pencil drawing. Even the first ideas of sculptors and architects begin with sketches in pencil.

In artists, the idea of plasticity, the general idea of composition, always appears in pencil.

Being a true master of the art of pencil and understanding it correctly is very important for artists in different fields: graphic artist, architect, stage designer, monumentalist artist and others. If a film or theater artist has not mastered the secrets of penmanship, he cannot be considered a true creator.

Even artists educated in authentic pencil drawing schools are valued and valued based on the value of the creative work created in each type of fine art.

If an artist, such as a decorator, painter, educator, or monumentalist, begins to create a work without a thorough study of the basics of real pencil painting, cannot give. Therefore, in order for students to be skilled in painting, they must master the following knowledge and skills:

1. Elements of the observation perspective (horizon line, flat bodies and horizon line perspective). Constructive and perspective construction of bodies bounded by planes (cube, prism, interior and exterior).
2. Perspective construction of cylindrical bodies.

3. Shadow-light relations in geometric shapes (distribution of shadow-light in a cube, cylinder and sphere, elements of air perspective).
4. Methods of depicting size, space and material in pencil drawing (shadow-light properties of different materials, color relationships, the role of lines and “barcodes” in the representation of space, space and materiality).

Students should not only consolidate theoretical knowledge in pencil drawing, but also have a great deal of practical experience: to find the proportions in the set, to perceive subtle perspective changes, to construct and place the image on a piece of paper. It must be completed in a holistic whole in terms of color. It is also a responsible task to make a play in different colors, because in painting the relationship of color and color based on a single whole. Misunderstanding the essence of color space in describing the size of a shape leads to various confusions. Therefore, the most important thing is that students complete the work in pencil, achieving a coherent whole in terms of color. This, in turn, allows students to create effectively in painting.

Because of continuous practice, students are able to distinguish subtle changes in color, to develop observation, to feel the variety, as well as to master the visual aids.

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