

QUESTIONS OF PREPARING FUTURE TEACHERS FOR ARTISTIC GAFUR ABDURAKHMANOV ANALYSIS OF WORKS OF FINE ART IN SCHOOL

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Abstract: Actual questions of Preparing future teachers for artistic analysis of works of fine art in school activity. The article is aimed at improving knowledge on the subject Composition of students and teachers in the specialty "Visual Arts and Engineering Graphics". This article highlights such relevant forms of visual art as drawing and painting. Valuable scientific and methodological recommendations are given for the organization of lessons in fine art and the acquisition of skills in performing compositions with works of art by the national artist of Uzbekistan G. M. Abdurakhmanov

Keywords: Portrait, self-portrait, style, watercolor, composition, aromatics, mastic, palette, color, genre, harmonica, stained glass, baguette, still life, saturated paint, image, element, monumentalist, plot, reflex, light, rhythm, shadow artist, shape, light, line, character, abstract, texture, painting, monumental, bust, static, plastic, vertical and horizontal painting on a bench, background, relief, contrast, diagonal, graphics, magnificent, decorative, format, dynamics, landscape.

Ensuring the quality of pedagogical activity, the formation of competence for the analysis of a work of fine art, namely a future teacher, the development of technologies for implementing this in the course of the educational process is the most important task in the field of modernization of the content of pedagogical activity. The Strategy of Actions for the Further Development of the Republic of Uzbekistan is defined as a priority task of improving the system of continuing education. Systemic reforms carried out in the country during the years of independence in the field of culture and art are of particular importance. In particular, a number of significant works were carried out related to the restoration of the ancient heritage, the study of the historical traditions of art, as well as the introduction of modern technology. More importantly, this work is being carried out on the initiative of the President of the Republic of Uzbekistan Shavkat Mirziyoyev. The head of state, emphasizing the importance of this work, created over many centuries by our ancestors, noted "The restoration of the priceless spiritual and cultural heritage created by our ancestors over the course of many centuries has become a very important task for the state. We must begin recovery by developing the growth of national identity as a natural process of returning to our roots and the spiritual origins of our great people".¹.

Systemic reforms carried out in the country during the years of independence in the field of culture and art are of particular importance. In particular, a number of significant works were carried out related to the renewal of the ancient heritage, the study of the historical traditions of art, as well as the introduction of modern technology. Uzbekistan has become a center for organizing art exhibitions of our domestic artists and craftsmen, as well as foreign professional artists and artisans. In fact, today, a deep study of the art of science and education, as well as the artistic and aesthetic perception of events around the world based on works of art created by our

¹ «О дополнительных мерах по повышению качества образования в высших образовательных учреждениях и обеспечению их активного участия в осуществляемых в стране широкомасштабных реформах» приказ Президента Республики Узбекистана от 5 июня 2018 года №ПП-3775

ancestors over the centuries, is the basis for the development of cultural, artistic and aesthetic culture among young people and together with the positive qualities of the younger generation. In this regard, in art education, improving the content, methods and effectiveness of teaching fine art, in particular painting, drawing and composition, is one of the most pressing problems of pedagogy. In such an important matter, we hope and rely on the advice and active assistance of all our citizens, especially representatives of the older generation, our wise lives and vast experience of veterans. Thanks to their dedicated work, large industrial complexes were built and modernized in our country in due time. Their intellectual potential and efforts organized new industries based on high technology, built unique infrastructure, formed a farmer's movement, and radically transformed the look of our cities and villages. Thanks to the great love and devotion to the homeland of such people, the solid foundations of our independent state were created. Taking this opportunity today, let me express my deep respect and sincere wishes for longevity, good health, happiness and prosperity to our esteemed veterans for their selfless work in the name of prosperity of the country. We all know that Uzbekistan has rich Natural Resources, powerful economic and human potential. But still, our greatest wealth is the enormous intellectual and spiritual potential of our people. We well know and appreciate the merits of our intelligentsia - scientists and technicians, especially our esteemed academicians and professors, representatives of culture, literature, art and sports - in creating and enhancing this great potential. Comprehensive support for the scientific research and creative activity of these dedicated people, the creation of the necessary conditions for them should be our first priority. To this end, the Government will develop and implement specific measures.²

The interest of artists in the pressing problems of our time, in the implementation of traditions, the expansion of the arsenal of means of artistic expression, characterize landscape painting of Uzbekistan in the 90s. Innovation in the field of shapes and colors, the search for unique expressive means, original artistic manners during the period of Independence was sharp, radical. Contemplation and lyricism, which in the process of developing the landscape of previous eras became one of the priority qualities of the national landscape, did not completely recede into the background, but were transformed into a symbolic, metaphorically saturated form. But all the same, in the period under study, the range of landscape genre works is rather narrow, despite this, many traditions and trends exist and develop in landscape painting. The tendency to enrich the plot material is combined with the enrichment of the emotionally - figurative language, pictorial handwriting. In modern art salons and at special exhibitions, lyrical landscapes and mountain views begin to prevail, the number of chamber landscapes is growing, and artists no longer turn to industrial themes, and a different note appeared in their work, a note of alarm for the future of their planet. As a result of turning to national sources, a figurative-style system of landscape painting of the 90s took shape, in which the following artistic ideas and trends can be distinguished: lyrical landscape - an image of local architectural sights, corners of native nature (N. Kuzybaev, A. Yunusov, A. Mirsagatov , G. Abdurakhmanov, H. Mirzaahmedov, M. Voronov), philosophical and aesthetic, focused on in-depth and innovative comprehension of the foundations of ethnocultural heritage (Zh. Usmanov, F. Akhmadaliev, L. Ibragimov, E. Kambina, H. Ziyakhanov, F. Gamb arova), color-plastic or decorative line (Yu. Chernyshov, R. Akhmedov, R. Shodiev, J. Umarbekov, A. Mirzaev, Yu. Taldykin, E. Melnikov, Ya. Salpinkidi, G. Baimatov, V. Burmakin, I. Shin, R. Gagloeva). Inspirational artists use ornamental and coloristic motifs of traditions. It is characteristic that over time, the division into clear lines between trends becomes more complicated in landscape painting, as the search for an individual creed prevails and the genre specificity is not preserved.³

The revitalization of artistic life, the organization of major international and national exhibitions, stimulated artists to search for new interesting paintings. Numerous trips of artists in

2 Sh. M. Mirziyoyev together we will build a free, democratic and prosperous state of Uzbekistan. Speech at the ceremony of assuming office

³ Of the Republic of Uzbekistan at a joint meeting of the chambers of the Supreme Council Tashkent 2016 "Uzbekistan". Article 39.

the CIS countries and in foreign countries, contributed to the enrichment of the thematic range of landscape painting. In the expanding range of searches, contacts with the heritage, attempts to discover artistic ideas in it, the works of A. Mirzaev and artists of a similar decorative orientation (Yu. Chernyshov, R. Shodiev, E. Melnikov, Ya. Salpinkidi, V. Burmakin, R. Gagloeva , V. Kim) characterize important aspects⁴

All this gave rise to bold creative searches, stylistic diversity in the art of Uzbekistan. Among these artists, actively seeking their own figurative language, was Abdurakhmanov Gafur Mukhamedzhanovich. He entered the team of artists of Uzbekistan quickly, attracting the attention of spectators and art lovers with his simple, but immediate landscapes, thematic canvases. At the beginning of the career of G. M. Abdurakhmanov, he devoted a lot of his energy to the landscape genre. His landscapes often appear at republican and union exhibitions. G. M. Abdurakhmanov is attracted by the snowy mountains of Uzbekistan, its quiet lakes. The wide pastures and cozy foci of shepherds find their artistic expression in the canvases of the artist, he writes willingly and industrial motifs. The picture of the artist "Issyk-Kul" painted under the impression of a trip to Kyrgyzstan attracts silence and special solemnity. The highway, bus parking in the film "Industrial Landscape" bring modern features to the pristine mountain nature. The picture of the artist "Pakhtakor. Match ", which attracted attention with its tenderly lyrical construction of the artist to convey the state of nature. Among the artist's landscapes, there are many works that capture the originality and originality of the nature of Uzbekistan, the Caucasus, Russia and the Baltic states. They occupy a large place in the exhibition. In most cases, these works are written soundly, in landscape-genre terms. The second half of the 60s and especially the 70s were fruitful for G. Abdurakhmanov. He actively participates in public life, conducts administrative work at the Republican Art College, where he is appointed director in 1965, becomes a member of the Union of Artists of Uzbekistan, goes on creative business trips, and carries out foreign trips, which positively affects his creative activity. During these years, the artist energetically expands his thematic range, his individual creative manner is increasingly revealed, there is a further crystallization of his ideological and aesthetic position; he works a lot on thematic compositions about the creative work of people, writes industrial landscapes, still lifes. Genre paintings displaying the life and customs of the Uzbek people appear at exhibitions. The audience's attention is drawn to his compositions on historical topics, about the heroism of people. Paintings "Family", "Wedding" G.M. Abdurakhmanova became landmark. They reflected the artist's search for an individual manner, his ideological and aesthetic views. They outline the search for the creation of an artistic image based on a synthesis of realistic art with techniques and plastically shaped solutions of national miniature painting. When passions subsided, heated debate about the acceptability or unacceptability of the tradition of miniature painting and folk decorative art, we can say that the artist was able to find associative art forms that help him express the pulse and spirit of Uzbekistan. In the painting "Wedding" the individual manner of the artist, outlined in previous paintings, was clearly manifested. The traditions of miniature painting with its high horizon, a lot of plot composition, the rhythm of color spots and planes begin to intertwine with a realistic form of expression. Thematic paintings of the artist are characterized by narrative presentation. He leisurely narrates about the modern way of life of the people, about the Uzbek wedding in the film "Wedding", but this does not prevent the artist from conveying his admiration for the beauty of human communications and contacts. Household details in the picture - clothes, furniture, a TV, a bus behind the fence - and others characterize the internationalization of this life, connects it with the modern world. The originality of the artistic approach to the chosen topic is distinguished by the painting "Girls from Bahmal", which attracts with its figurative-plastic solution, the rhythm of color harmony. Several stylized figures of people of composition, its colorful solution carry a special poetry, hidden spirituality. The painting "Issyk Kul" is permeated with an alarming but majestic spirit, where the silent airships in the sky, the desolation of the valley create a feeling of alarm and at the same time hidden inner power, "Harvest Festival" - a lot

⁴ N. Akhmedova "Painting of Central Asia of the 20th Century: Traditions, Identity, Dialogue", 2004, p. 132

of plot composition. In it, an inquisitive viewer has the opportunity to examine in detail each piece of canvas and discover interesting comic and humorous life situations. Of course, in the aforementioned canvases there is a touch of primitivism, in solving individual images and details one feels toyishness, stylization. But it is precisely in them that the originality, individual identity of the artist, his figurative-plastic thinking and aesthetic creed are sharply felt. All these qualities of the artist's work put him among the interesting artists of Uzbekistan, who enriches the stylistic diversity of Uzbek art, his picturesque and plastic language with his work. The artist fruitfully combining painting classes with teaching activities in the Order of Friendship of Peoples of Nizami Tashkent State Pedagogical University. He is full of creative ideas, the implementation of which is constantly working, open new aesthetic sensations and feelings. Creativity of the artist G. Abdurakhmanov is closely connected with the lyrical line of Uzbek landscape painting. His best works are characterized by penetrating lyricism, a concentrated transfer of the state of nature at a certain time of the year and day. He has his own manner of performance, his favorite themes, his attitude to the surrounding reality and his understanding of the means to identify this relationship in a landscape sketch or painting. Quiet streets, deserted surroundings of the city, gardens inspire him. He visits the mountainous region near Tashkent-Humsana. Travel enriches the artist with new themes and plots. For many years, these motifs have become central to his works. The artist's works created in Humsan are mainly devoted to old-town motifs, environs, valleys and rivers. One of them is "Spring", which captures a typical Uzbek courtyard of a mountain city. Gafur Abdurakhmanov lovingly depicts the beginning of spring with its cool sunny day. Buds bloom, trees bloom. Juicy greens appear. The picture is closed by Uzbek mountain houses with small and low windows and an open terrace. The large tree in the middle of the landscape, as it were, holds the whole composition, giving it a completely landscape character, the artist managed to convey the spring coolness very clearly and subtly. The harmony of cold and warm tones (cold blue-violet, green tones prevail) gives the painting a special poetry of color. The viewer seems to feel the freshness of a spring day, the game of gentle sun rays and the awakening of nature. The theme of winter is one of G. Abdurakhmanov's favorite topics. he dedicated her many paintings. (Winter Old Town, 1982 Snow fell 1983, winter in Humsan) and a series of sketches and paintings written directly in Humsan. In its landscapes in front of us there are either noisy streets and bazaars, then quiet Uzbek courtyards or cozy gardens. Many artists like P.Konchalovsky, I. Mashkov, R. Falk, K. Petrov - Vodkin, Yu. Pimenov, N. Kovinina, R. Akhmedov, M. Nabiev, Y. Salpininkidi, G. Abdurakhmanov, were fascinated by the image of the beautiful world of things. and others created magnificent still lifes, revealing not only the beauty of things, but also the world of man, his thoughts and feelings. Each artist found his expressive means to solve this difficult task. Sometimes a person is invisibly present in the picture, and it seems that he has just left and can return at any moment. Abdurakhmanov's painting in its entirety - the landscape, portrait, still life carries a lively, direct sense of communication with nature. The color in his works is extremely mobile, vividly conveys the state of nature. All the features of the plein air painting are evident with its variable, complex overflow of the finest midtones. However, there is something in his art that allows us to talk about deepening the realistic line in Uzbek painting. This is evidenced by his work: "Still Life with Watermelons", "National Still Life."

The inspirational beginning of Abdurakhmanov's creativity has always been nature in all the richness of its manifestations. The themes of his still lifes are natural forms: flowers, fruits, vegetables, a samovar, Susana, fish, everything that carries the living breath of life. He writes them in different settings and each time he discovers a surprisingly whole, optimistic perception of the world. He has a rare gift to extract from the palette such combinations of color shades with which he masterfully conveys the beauty and tenderness of fragile colors, complex lighting conditions. Moreover, the objects shown to them do not lose their material concreteness: drawing, contour, volume. In the same he writes "Still Life with a Samovar" - a kind of image-representation, inspired by the revolutionary transformations in the country. The artist seeks to find aesthetic value in the objects of industrial society. In the subsequent development, the still life was significantly replenished with new themes, interesting stylistic features. In it, he reflects the

characteristic features of modern life, the achievements of science and technology. The desire to more fully express the theme makes the artist create cycles of paintings. Still life showed not only the massiveness of the genre, but also the wide coverage of topics. Without breaking the connection with modern reality, the artist turns to the experience of the history of art, carefully examines related genres. Another source is the study of folk art, the study of the experience of previous generations.

The artist refers to still lifes as a means of characterizing the image being created and when working on a portrait. In the subject-thematic paintings, the still life is of important, but still subordinate, importance.

In conclusion, based on the above, we can say that the correct formation and improvement of artistic and creative knowledge, skills and creative skills of students on the basis of the above-mentioned proposals of the content of the article make it possible to achieve effective results in the process of implementing a number of tasks in the process of preparing them for the analysis of works of fine art and topics this will ensure the success of pedagogical competence as a whole. ⁵

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