

Methodology, History, Pedagogical Methodology of Fine Arts

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Abstract. In this article, the history of modern directions of fine art and the methodology of contemporary depiction. In creative works of pedagogic artists, the ways of using different technologies were considered as an example of the principles of depicting a person in pencil drawing and painting composition in continuous education.

Key words and phrases: Fine art, history, creative artist, sun, situation, image, color, pencil drawing, composition, modernism, orientation, education, principle, impressionism, abstract, cubism, neo-impressionism, pointillism, aesthetics, education, theory, methodology, modern, practical demonstration training

Introduction

Advanced stages of human development, conditions of independence require new approaches in education of today's youth in all aspects, including artistic education. In particular, adapting these tasks to the requirements of the world's nations has become a necessity of the time.

The history of Uzbekistan is an integral part of the history of the whole world - humanity. The science of history of Uzbekistan teaches the activities of our people in the fields of entering the path of independent development, building a national legal state in the years of independence, forming a democratic civil society, creating a free market economy, and integrating into the world community. At the same time, this science is a complex of social, political, educational, spiritual lessons, a mirror that truthfully describes and reflects the history of our nation.

The main part

It is necessary to analyze the currents and directions that have arisen and formed in the history of visual arts in terms of scientific pedagogical didactic principles, as well as to consider the need to teach future artist pedagogues on a scientific theoretical basis.

The correct analysis of currents and trends in world fine art is considered one of the urgent tasks of today's art education.

Based on the requirements of the present time, without studying the "Modernism" manifestations in the fine arts, which have complex patterns and colorful forms, from the point of view of methodical scientific pedagogy and the methodology of the history of art, training of future personnel, creators of fine arts, painter pedagogues, decorators, as well as the content of fine arts education. it is not possible to create a full shed.

At this point, it is expedient to think about the trends and directions specific to "Modernism" in visual art.

In the development of visual arts, creative examples of many artists appeared, which are more difficult to understand at first glance.

"The processes defining the opposite movements characteristic of the great achievements in the French art of the 70s and 80s of the last century manifested themselves in the creative work of impressionist artists, these aspects are clearly visible mainly in the works of Claude Monet, a great representative of the impressionism movement"

Impressionism is one of the first directions that brought a new form and new views to the world of visual arts. In the early 1870s, artists whose works were not accepted by the official jury of French artists organized their exhibitions in one of the cafes in Paris. In the work of these artists, life, the environment,

especially the changing conditions in nature, were reflected with the application of colorful paints. Simply put, artists express their influence from rapidly changing appearances and situations in nature. The meaning of the word impressionism is derived from this word "impression". It is characteristic of impressionist artists to depict rapidly changing moments in nature - various situations such as sunrise, after rain, noon or sunset. Of course, in the new research of these artists, special complications have arisen.

It is known that traditional visual art styles require anatomically accurate representation of images and objects. In the work of impressionist artists, such situations seem somewhat excessive, but they prove that it is possible to express this clearly as a result of working quickly.

In the styles of these artists, we can see the efficient and rapid use of paint without black paint resulting in a range of confident compositions through diffused colors. Painting from nature in the open air is characteristic of the creative style of these artists. For this reason, their extremely colorful use of paints was finally expanded in comparison to the artists of their time. Among the leading representatives of impressionism in visual arts, Claude Monet, Camille Pissarro, Alfred Sisley, Auguste Renoir, and others, this direction was formed and formed as a major artistic movement.

The emergence of officially recognized impressionism by the last years of the 19th century not only motivated the formation of various currents and trends in the history of fine art, but even influenced it. Thus, this trend quickly began to take a wide place in the fabrics of artists of all European, American, Asian nations. A number of trends and trends that are gradually emerging, based on the traditions of impressionism, enrich it with their own aspects. Representatives of neo-impressionism (pointillism) such as Paul Signac, Henri Edmond Cross, Georges Seurat seek a different scientific way from impressionist artists. While Impressionist artists expressed their impressions as a result of the seamless merging of paints, Neo-Impressionists worked in small cubical and circular forms of paint, color strokes, and works designed to be seen from a certain distance due to the overall integration. Vincent Van Gogh, Paul Cézanne, Paul Gauguin, among the artists of the last Impressionism, together with creative research, created mature works that served to reveal the spirit of their time. The "Fauvism" stream, which differs from the realist traditions in the development of world fine art, is mainly formed in the search for the opposite of impressionism and naturalistic art. Of course, these artists also had specific goals. It is known that its leading representative and the founder of this trend, Henri Matisse, was influenced by the attitude towards the time and the order of the period in the work of the classical artist of the East, Kamoliddin Behzod, as well as by the extreme elegance and clarity of the colors in his works. That is probably why, in the works of the artist Matisse, the main path of Fauvism, the attempts to return to a pure, clean type of representation is clearly visible. In reality, Fauvism artists continue the new researches of the advanced artists of their time in a certain philosophical sense and bring them to their end. In general, it can be noted that the trend of Fauvism arose as a result of the expressiveness of color and creative freedom. We can see more clearly in the examples of fine art that this period brought about many changes and new views. Together with Fauvism, the flow of Cubism also occurs.

Pablo Picasso was the founder of the Cubism trend, which advanced the forms of real existence and the methods of simplifying reality. The well-known writer Ilya Ehrenburg gave such arguments in his book "French notebooks".

"In Picasso's works, the form is often so unusual that it attracts everyone's attention and causes controversy. However, form is never a phenomenon that is important only for its own sake was not: he was trying to find ways to better convey the point he wanted to make to people".

In fact, we can see that the creator used the game of forms to convey the creative process matured in his thinking to the viewer's heart more clearly and interestingly. His works such as "Little Girl in the East", "Portrait of a Poet" or "Photograph for the New York Metro" are clearly distinguished by their very different forms. At this point, it is worth mentioning such examples of the character of the artist's work. "I don't look for it, I find it," he replied to his admirers, who imagined that the path he chose, that is, the search for forms, was his turn. In addition, Futurism, which rejects the advanced currents in visual art, realism methods, as well as the currents of experienceism, aimed at exaggerating excitement and strong inner experiences, deserve special attention. Expressionists raise the image to the level of magicians and symbolic characters.

Surrealists work with sad, abstract, frightening images and scenes. In many cases, the representatives of the stream of surrealism express the image of people in the vortex of various experiences such as death,

disaster, fear.

The creative activity of Salvador Dali played a huge role in the development of Surrealism to the highest level. The interesting thing is that the artist Salvador Dali created scary, sometimes strange-looking compositions with colors and pencil drawings that people did not think of. If we observe them seriously, they are actually mysterious and spiritual states that cannot be seen on the surface. Let's see how it is described. In general, these currents in the visual arts are the needs of artists, and moreover, they are a rejection of the outdated tradition that "hit the stomach". That's probably why the revival of forms and coloring methods in the already forgotten art samples will also create new currents and trends.

Representatives of abstractionism create in lines and strokes of color that do not have a realistic appearance in existence. Today's avant-garde artists are also sought after in their own way. The currents and trends that arose in the second half of the 19th century and the beginning of the 20th century continue today with new aesthetic research.

As a result of the further creative research of visual arts, many currents and trends have emerged. They are so diverse that the history of art and the science of art science have not yet been able to carry out complete research in this regard.

In general, the emergence of currents in art is related to various situations, such as the ability to observe nature, changes in life, along with new research.

The famous artist Yevgeny Adolfovich Kibrik, who lived in Samarkand during the Second World War (1941-1943), was fond of the nature of our country and created paintings, remembering that he felt the attractiveness of the colors characteristic of the French Impressionists in the landscape of Uzbekistan, explaining this as a commonality between the characters of nature.

Depicting the nature of Samarkand, the artist named a series of his works "Zemlya Uzbekistana". It is no exaggeration to say that such successes were achieved thanks to new thinking and new views. In fact, the nature of our country gives artists the ability to enrich color and color vision when using paints. This is probably why the artist Kibrik was able to observe the polishing of the paints characteristic of the French Impressionists in the nature of Uzbekistan.

One of the most urgent issues related to art pedagogy is to think about the level of modern currents and directions that are widespread in the nations of the world in today's visual art of Uzbekistan.

Uzbek artists have mastered the vast aspects of art in all aspects. Traditions, bright and colorful appearances typical of the stars of the world visual arts have already been interpreted and analyzed by our artists and created new creative examples. The study of currents and trends in our modern visual arts has a special scientific and pedagogical value. The development of the science of pedagogy also shows the need to pay serious attention to this area. It is especially important that the level of knowledge of future artist-pedagogues is sufficient in this regard. "Indeed, it is permissible to dwell on the achievements of visual art of Uzbekistan in this regard, even if only partially.

Modern Uzbek artists have not only assimilated the achievements of world art, but have been enriching them with Uzbek character and styles.

It should be noted that in the world of art today there is a full-fledged Uzbek school of fine arts, typical of the spirit of our people.

No matter how we measure the history and present of our nation's fine art, we are sure that it has its priceless examples. Of course, it is important to rely on valid and reliable evidence. At this point, it should be noted that the influence of the work of the great artist Kamoliddin Behzad played a major role in the formation of new trends in 20th century Europe. While Urol Tansikboev reached great heights in modern realism, Alexander Nikolayevich Volkov, who was born and raised in Ferghana, made new discoveries typical of the advanced traditions of world art in the early years of his time. N. Volkov's works embody the spirit of the times and the images characteristic of the Uzbek people.

Damir Roziboev, Javlon Umarbekov, Alisher Mirzaev, Akmal Ikromjonov, among the leading artists of the current modern direction, and many other artists, with their new views and research, have already won the attention of fans not only in our republic, but also abroad [5.12-20].

No matter which of the currents and directions in the development of fine art we analyze and study, we will witness colorful researches in it. For example, it can be seen that in the work of representatives of the modernism movement, the interpretation of reality was achieved in a way that was not similar to others.

Some artist with frenzy, some with supernatural, magical, symbolic signs, and some with the play of shapes and colors, imprints the warmth of the heart on fabrics. It should be emphasized that the diversity of currents requires a scientific, philosophical and logical deep approach to all new and emerging directions¹ along with realist traditions. At the same time, it should be noted that the study of traditions in the visual arts, as in other fields, is never neglected. On the contrary, these traditions do not lose their value in providing spiritual food to the people. For example, Urol Tansikboev creates such a perfect composition with the help of nature in the work "My Song" that the beauty of the work, the artist's skill, and spiritual greatness in it indicate that he reached the peak of creative flight through realistic depiction. We do not have artists like Orol Tansikboev, who are creating unrepeatable examples even through traditional realistic research. Of course, professional maturity and constant creative search of the creator is required in this regard. It is interesting not to repeat others at the cost of creative research, in addition to the mature professional skill of their direction and flow, from the impressionistic in general to our avant-garde artists today. Such researches, creative innovations in art impose extremely responsible tasks on art studies and pedagogy of this field. Aesthetic education requires knowledge and skills from young people to distinguish between fake and real works of art. Future artists, pedagogues, art critics should be able to practice visual art. At least the teacher, artist and art critic should know the guidelines for creativity in terms of painting and pencil drawing. Otherwise, it is natural that art teachers are far from the capacity to think about the works of our artists today and evaluate them. If the activities of art historians are always related to the artist's workshop, it helps to draw correct, fair scientific conclusions.

Only by instilling a passion for art from a young age can future artists, as well as true artist teachers, be formed. Therefore, the time demands the establishment of special schools and lyceums under pedagogical educational institutions in order to find children who have the desire, ability, and ability to become teachers of visual arts, and to guide them in the right way.

The development of modern fine art, which is very colorful, complex, and rich in various directions, requires such a serious approach to this field. Because it is no secret that mastering the secrets of fine art, as well as gaining knowledge about today's various currents and directions, requires constant research. This is also shown by the long-term experience of well-known artist teachers. Members of the Association of the Academy of Arts of Uzbekistan are currently holding many personal exhibitions of young people. Every artist, pedagogue, and creative person is making the history of New Uzbekistan visible in various genres and forms.

Conclusion

Modern fine art has an important pedagogical value in conveying currents and trends to young people. For this reason, it is most important to scientifically and pedagogically study the new directions of fine art that have arisen in the history of new art and are being formed today.

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