THE IMPORTANCE OF FIELD PRACTICE IN FINE ARTS

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Abstract. This researcher has been working on the "Graphic arts and chemistry graphics" for the students, who reflected on the idea of plenerering in painting of Uzbekistan, about the works of artists and their ability to shape their rankings. Methodological techniques are used to apply the methods of the Mustalah, which deals with organizational issues, knowledge, tension, and skills of drawing art lessons. Students from the higher educational institutions, vocational colleges, and art teachers can use this academic discourse. Keywords: Composition, genre, gamma, harmony, baget, item image, a visual representation of an object, scene or person produced on a surface.

The plain air of the Uzbek national fine art was firstly developed in the miniature paintings that were done in the Middle Ages. In these miniature paintings one could see the nature, trees, ditches, mountains, animals, and people created or painted on the basis of certain rules. The art of miniature painting has its aesthetics and it describes the meaning of the painting in its own way. The objects described in the miniatures were presented conditionally. Realistic painting in the territory of Uzbekistan appeared in the XVIII-XIX centuries, and began to develop. During this period, artists worked in accordance with the creativity spirit of the European art traditions, they used European methodologies. We can almost see the landscapes or the images of architectural monuments in more than half of the works created in those years. The images that were based on some events were associated with the nature in these paintings, and we can say that the development of the plain air painting's principles were associated with the same period.

There were also the representatives of the plain air at that time. Such as S.P. Yudin, R.K. Zommer, L.L. Bure were some of them. In S.P. Yudin's works we can see mountain and village views, as well as the panorama of the nature described in the dramatic circumstances of World War II.

In R.K. Zommer and L.L. Burelar's art one can see the monuments, the streets of that period, teahouses and other similar works done in plain air post. We may be able to learn from these paintings about the people at that time, the warm sunny nature of Uzbekistan. P.P. Benkov was a remarkable artist and one of those artists who represented our sunny country with a high spirit in his works. He created his own school in Uzbekistan that was unlike than others. In 1930 Pavel Petrovich Benkov moved to Samarkand that was the capital of Uzbekistan at that time. Describing architectural monuments, streets, gardens, the people of this land he made a great contribution to our fine art. P. Benkov was as well as busy and interested in educational activities. He was the founder of the current republican college of the Arts in our country. He did his best in upbringing the new artists and painters. He shared his experience with them and taught them with care and love.

Working hardly at 'Plain air' painting he created a number of works. The creation of his works, their color palette, the composition are one of the best samples.
of the traditional fine art methodology. The work called "Grape harvesting" (Friends) was done at the plain air, there was presented a group of grape collectors, and the sun's rays that were coming through the grape leaves and illuminating on the grapes were depicted with high mastership. Coming close to this painting one can feel a sense of real vineyard. P.P.Benkov trained Z.Kovalevskaya, L.Abdullaev, A.Abdullaev as a future painters. The next generation of artists carried out the same artistic heritage by Benkov. They studied these methodologies on their primary school days. One of the creative artists O'.Tansiqboev also worked at 'plain air'. Working he depicted landscapes, mountains, rivers of our country in his paintings. As well as he chose the right colors in vivid style. He left a lot of 'Plain air' paintings that were unique in their own way and unlike the other works. The painting named "My Song" can be the best sample in the landscape genre and can be called the symbol of this genre.

N.Qo'ziboev, M.Saidov, R.Ahmedov worked at the same period as O'.Tansiqboev did. Their works were connected with plain air painting too. Academic painter Rahim Akhmedov’s portrait work "Maternity Homes" had a significant role in the fine art. He described the image of a woman sitting outside in the shade of a tree. The work was done very accurately, colors were chosen professionally. As he once told he had created this work while teaching his students during practical process. One of the masterpieces of the fine art was the result of that lesson. Here below we would like to say a word about the practical moments of the student teaching process. After being Independent, at the result of the economic and social development in our country the computer art developed rapidly and even not professional art designers were involved and interested in the field of design work. That caused the things turn wrong, we could see some mistakes in coloring the advertisement objects, choosing not correct colors in decorating the internal and external parts of the houses. Modern coloristic increase and development demand from us for high qualified and skilled specialists. For this reason, the students should be taught the ability of seeing, feeling and choosing the colors in the right way. The issue of developing the ability to see and notice the color of the painting is the most important task of teaching process. In educational system upbringing independently creative, goal-oriented, the young talented painters is very important. Increasing one’s ability to work with colors can not be carried out without learning. He should be taught to observe the environment, to feel the aesthetic of an object, to notice the sense of colors of the world. The theoretical and methodological issues connecting with the landscape genre and developing the students’ coloristic skills are not fully solved. We can’t say that enough much specific issues were solved yet in this field. Therefore, many teachers mainly focused on teaching the students to notice the shades of the object. At the result the natural colors of nature stayed unnoticed and not taught fully. This problem is reflected on the works of the students. Because the students’ ability to perceive color and the art of choosing the colors is not enough. This can be seen in the landscape painting practice in the plain air. The mistakes can be noticed in the light, sun rays and colors given to the objects, in the colors used to depict the changing process of the nature. From this idea we can conclude that the educational and training process held in plain air has enough problems to be solved. In teaching process there are still some methodological problems that demand a solution to develop the students’ color abilities. This process demands to develop and increase the students’ abilities to choose, notice, feel the accent or the colors professionally. Well-known Russian artists and art critics N.N.Volkov, G.Schegol, K.F.Yuon, B.V.Ioganson firstly established the theory of accent or coloring and made their great contribution to the fine art. For example, A.A.Vasilev in his book “The bases of the theoretical and
educational principles of the teaching artists to **plain air** art" he focused on the "theory of accent", he clarified the difference in his workshop painting conditions. He advised to go to open air conditions from workshop conditions. As we know the shades of the objects move quickly as the sun moves. According to this fact furthermore, he worked out some methodological advice to study the short-term and long-term exercises. For example, as a training exercise he recommended nature mort, in his exercise he used the objects related to landscape (earth, sky, water). The importance of this task was to see or notice the common objects in nature with one glance. It is very difficult for the students to distinguish and memorize all little objects in one glance. Therefore, the first task in describing the landscape should be not a large space, but a small part of it. He also recommended his methodologies in portrait work, he worked and conducted his research in landscape, nature mort genre. Many scientists believe that the students should work much in the nature to develop their painting skills. V.M.Sokolinskiy also worked to solve one of the problems associated with the composition of the landscape. V.M.Sokolinskiy offers to carry out regular tasks such as: to have additional classes in the workshops, to paint etudes under the guidance of a teacher, to let the students implement their independent self works, to copy the works of the masters of landscape, to memorize the view and others. But the research work to develop the students' ability to see the colors was not enough. In his research S.E.Tokarev conducted and worked out the system of methods to improve their ability to see the colors. In his scientific work he offered the following methods: to have practical research, to analyze them, to observe them, to organize a speaking or discussing period, to use pedagogical experience, to develop the ability to see, to demonstrate. In this stage, the teacher himself should be an example for the students in carrying out their tasks. S.E.Tokarev's proposed system consists of two parts: the first is a short-term practical work. This process was developed and analyzed in details by him. The second system had complex devices that included a performance of space character and landscape composition. He developed the general ideas, but it was still less clear guideline on the issues of accent teaching. In N.Ya.Maslov's work the teaching methods of accent was not clearly defined. He gave his points for the first year students to teach "The landscape pieces". He gave his advice in nature composition. But the focus on the colors of the objects was less given. No exercises on the bright, dark, light colors were given.

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