

Theoretical Foundations of the Process of Artistic Perception in the Preparation of Future Teachers of Fine Arts for Professional Activities

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ABSTRACT

The article states that the formation of imaging techniques and skills in the training of highly qualified pedagogical personnel in the field of Fine Arts in higher education is an important factor in the process of perception of forms in the professional training of future teachers of Fine Arts, the goals and objectives of academic drawing are the essence of creative painting, by describing the educational task, it is said about the formation of skills and abilities in students and the improvement of students' qualifications by working from nature in the process of creating a work of art, which is one of the most basic forms of Fine Arts.

ARTICLE INFO

Article history:

Received 19 Mar 2024

Received in revised form 24 Apr 2024

Accepted 23 May 2024

Keywords: fine arts, methodology, artistic creation, form, imaging techniques, technical proficiency, instructional and academic painting, composition, construction

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INTRODUCTION

Globalization in the world is exacerbating the need for the integration of education, and the development of professional and social training of future specialists due to processes. This can be recognized by international organizations and developed countries as “the main driving force of Education and development and an important activity that sustainable development brings to the goals” in the new concept of education until 2030 [1]. At the moment, in the training of teachers who can achieve high-efficiency results in modern pedagogical education, their excellent professional competence and high level of formation of abilities are recognized as one of the important tasks.

Teaching the young people of New Uzbekistan the knowledge of Fine Arts, improving the methodology of teaching science, determining its role and role in the creation of the foundation of the third Renaissance, extensive research on the prospects for the system of art and culture, art education is one of the pressing issues of today. The need for learning and filling abstract positions, consisting of imperfect and hardened aspects in the field, based on new views, from a mental point of view, is felt. As noted, "Today we are moving on an innovative development path aimed at radically updating all spheres of life of the state and society. It is not for nothing, of course. Who will win in the current era, when the times are rapidly developing? A new thought, a state that relies on a New Idea, Innovation, wins" [2]. It is advisable to improve the professional training of future teachers of Fine Arts in pedagogical higher educational institutions of our republic, to implement the methodology of Science for the competency development of

teachers of Fine Arts by creating educational and methodological support based on modern educational technologies.

It is known that in the process of professional training of future teachers of Fine Arts, the teaching of the basics of academic drawing is intertwined with several tasks, in particular:

- formation of a worldview inherent in artistic taste and creativity;
- mastering the necessary scientific knowledge and encouraging the acquisition of special technical skills;
- it requires research and positive resolution on issues such as developing student talent and building their creative potential.

The goals and objectives of academic drawing are different from the essence of creative painting. The study drawing serves to form certain qualifications and skills in oneself through the study of nature. The focus of this process is on learning and analysis. Famous artist-pedagogue D.N. Kardovsky wrote that solving the issue of creative abilities in the field of Fine Arts from the point of view of such disciplines as pedagogy, psychology, physiology, and art studies will further expand its scope [2.5].

Psychologists and physiologists have proven that perception, theoretical knowledge, and practical activity are inextricably linked. It is impossible to artificially distinguish between the issues of acquiring knowledge, gaining practical skills, and developing creative abilities. The creator must harmoniously carry out the acquisition of scientific knowledge and the acquisition of practical skills, two processes that lead the individual toward perfection. The educational and analytical tasks set in the imaging process imply the development of the creative potential of students and their preparation for independent activities. At the same time, the increase in creative experience should inspire the study and assimilation of the laws of pictorial literacy. This study applies to all types of work, including drawing from nature. The problem of creativity in drawing an educational picture is inextricably linked with the revitalization of perception and thinking, the withdrawal from blind copying of nature, and the achievement of a certain expressiveness in painting. Drawing by nature should develop the ability to observe and analyze reality, serve to correct the memory of vision, and thereby further enrich thinking, expanding the limits of creative possibilities.

From the nature of art, it is desirable to define academic painting as an educational-creative activity. Naturally, the course "Academic Painting" has set itself the task of forming the creative talent of students, and as the accumulated scientific knowledge and practical skills increase, the sum of its goals should also expand. The more a student knows, the more time he devotes to the issues of searching for an artistic solution to painting and is more attentive to the creative aspects of his activities. Theoretical dialogues about academic painting and its subtle features give a special charm to the process of gaining practical experience.

The main thing in the specialist sciences at the faculties of art studies is Pencil. But, it cannot be imagined without painting by nature. Drawing by nature is aimed at solving two tasks that are inextricably linked with each other. First, the artist fully forms an artistic image in his imagination. Second, describes the form using a wide range of means of artistic expression.

Both tasks are in harmony with the general theory of the creative process, the principles of the centuries-old history of artistic pedagogy. Sometimes, during the academic painting training period, the tasks mentioned above are divided into two. From one point of the scale, the theory and methodology of teaching academic drawing takes place, and lessons are taught from the basics of visual literacy, and methods of artistic expression. The Second Circuit is assigned the tasks of artistic perception, and the development of the creative abilities of students.

"Artistic perception" is mental actions associated with such complex processes as sensory perception, imagination, analysis, as well as the synthesis of various impressions from being. The artistic perception of nature and image is the most important factor in the process of reading-learning and cognition in drawing. From the point of view of psychology, "perceptual consciousness, being the creative process of the brain, is one of the factors that unite the various mechanisms aimed at reflecting objective realism into a coherent,

functionally dynamic system with a set goal. It is this aspect of it that determines the pedagogical importance of artistic perception in the cognitive activity inherent only to man" [2.6.]. Before moving on to the question of the formation of creative abilities of students in the process of teaching academic drawing, it is necessary to clarify the concept of "creativity".

Creativity is the activity of a person aimed at creating socially significant, new, and specific material and spiritual benefits. The individual's private attitude towards the creative process, in which knowledge, experience, talent are involved, thinking, memory, and imagination are actively involved, is a component of creativity. Creativity is the creativity of the human mind, aimed at knowing the environment and reforming reality and its specific phenomena. From this point of view, we will give an opinion on the creative approach of a particular student at one level or another, even when we have a general reflection on pictorial activity.

Taking the educational process as a type or form of knowledge, the mutual homogeneity of education and creativity is not only clarified but also receives the status of an inevitable principle. In the mind of knowledge, the sum of intellectual experience expands. Issues that were previously valued and evaluated as creativity, in the process of mastering the rules of activity, turn into normal, automatic, and motor actions. An increase in the level of experience, and professional qualifications narrows the "field of creative activity", but raises its quality indicators.

In essence, educational and creative work differ according to the goals objectives, and results set before them. "The purpose of the study may be to study anatomy, construction, proportion, movement, tone and color relations, tonality, color scale, expressive possibilities of materials, etc. In creative work, however, all those listed above play the role of a medium, not a goal, as an imaging task. The fact that an artist manages to realize these goals and objectives to one degree or another depends on his professional training and experience (skill). In addition, the creator can give up certain requirements imposed on nature to achieve his goal and has a full creative right to do so. The purpose of creative work is to create an image, a work, an artistic value, a blessing. Even at the time of educational work, creativity lies. And creativity is an integral, component of the process of cognition. It should also be remembered that the sense of creativity can be defined by the educator as a goal task and inspire the student to be sought in this way"[4.19].

Like any type of activity associated with creativity, artistic creativity is formed from a sequence of consistent tasks. Tasks should be planned based on strict procedures and carried out in the same sequence. This break in the chain of continuity usually leads to the impoverishment of the creative idea and the departure of expressiveness.

For example, creating a work in the graphic direction consists of completing the specified tasks in a certain sequence, which goes through the following stages:

- ✓ formation of the compositional idea of the work;
- ✓ creating a preliminary pencil and sketch;
- ✓ implementation of a sketchy sketch of the ideas reflected in the work;
- ✓ completion of the compositional construction of the future work;
- ✓ composition representation of the image in pencil;
- ✓ achieving the initial tonality of colors;
- ✓ creating the latest sketchy drawings, drawings, and drafts and improving the image in the work with them;
- ✓ bringing the tonal relationship to its final form.

Mature specialist in the psychology of creativity, art, emotions P.M. As Jacobson put it, "identifying the psychological stages of the creation of a work of art means, in some way, reviving the process that manifests itself as a typical and generalized model in its way."

The above example for working on a work of art is an extremely General, approximate scheme. The direct creative process is much more complicated it: more and more tasks are set, which change regularly, depending on the skill of the artist and the idea of a work of art. But, in any case, creativity is a holistic process that is characterized by logic and aptitude.

Creating a work of art is a laborious creative process. The greatest examples of Fine Art, the masterpieces of which are most often created as a result of painstaking labor. To understand how well this idea is justified, the famous exponents of World fine arts are Rembrandt, Leonardo da Vinci, A. Dürer, J. O. D. Engr, V. I. Surikov, I. Ye. Repin, A. Tansigbayev, R. Akhmedov, Ch. Akhmarov, M. Nabiyeu, A. Mirzayev, B. Jalolov G. Abdurakhmanov, It is enough to remember the history of the coming to the world of the works of Abdurakhmanov and others (countless sketches, drafts drawn from nature, a continuous drawing, Etudes drawing). Creativity is the fruit of inspiration, and it helps to easily create any work, those who say, are deeply mistaken.

The issue of the development of creativity in the educational process is inextricably linked with the problem of improving its cognitive side. "Creativity is a skill acquired through all the spiritual power of a person, including the process in which imagination is involved, and the knowledge and experience necessary for creativity." The educational process includes three areas: upbringing, education, and experience (qualification). They harmonize and stimulate creative development. It is worth noting that these routes should be carried out in parallel, complementing each other. Lagging or being indifferent to any particular direction creates a homogeneity in education, compromising developmental cohesion, and ultimately blocking the path of creative maturation. Prioritizing one of the educational or creative tasks and not fully understanding the importance of the other causes a violation of the principle of educational harmony. Below we will introduce students to the approximate content of the goals for teaching academic drawing.

Teaching painting, among other forms of fine art, is one of the examples of problematic education. As you know, the main task of this form of education is to develop the ability to search, to form qualities of creativity, and to think independently and effectively. After all, these requirements are also the foundation of the teaching system for painting. Like problem education, teaching academic drawing should serve for the realization of two main goals:

1. Development of creative abilities based on Individual thinking;
2. Formation of a system of necessary knowledge, skills, and skills.

At the same time, the importance and role of skills and technical skills should not be underestimated, on the contrary, their development should be recognized as the necessary qualities, since skill is a factor that ensures the success of all types of activities, in particular, creative work.

A decisive role in the development of technical skills and qualifications is played by human thinking, determination, and will. Regular repetition of hand movements according to a specific plan binds an invisible but stable bond between the hands and eyes of the creator, over time, these movements involuntarily turn out. Now the artist controls their overall scope, not the actions taken separately. It is the achievement of this level that is the ultimate goal of the formation of technical skills. The task of education is not limited to the knowledge of teaching the basics of visual literacy, the formation and further improvement of skills and skills in the technical methods of work; the free use of them during educational and creative activities also teaches lessons from the harmonization of educational and creative tasks.

Regular increase in knowledge and creative experience is one of the necessary conditions for creativity. There is a direct connection between the student's knowledge, technical capabilities, and creative potential. New technical capabilities and creative experience will come in handy in solving next and more complex tasks, that is, it will bring artistic creativity to maturity.

Combining the interests of students and the objective laws of the educational process is an urgent problem of pedagogical science. An important condition for the development of the creative abilities of students in the early stages of teaching drawing is to timely and impartially inform them of the main directions and

goals of Education. These plans clarify the higher goals of preparing students for the profession, discovering their creative potential, and perfecting their skills and skills. However, the conscious and responsible approach of each student to the educational process, which serves to develop the creative abilities of future artists, cannot be influenced once or provided only by administrative measures. Such success is achieved by the constant and rational leadership of the team of educators in the educational process, as well as the creation of special conditions. It is necessary to skillfully harmonize the conditions in which the methods of developing creative abilities and these educational paths manifest their educational, and developmental characteristics with all their height. The teacher-artist plays a decisive role in the formation of creative thinking of students and their orientation to knowledge. When teaching drawing, the main form of influence on the minds of students is expressed through the attitude of the educator. Instilling incentive and passion for creative work in students, as well as guiding them based on the established phased tasks of working on an educational-creative painting - is an important condition for the development of creative abilities.

As you know, the usual perception of a person in everyday life is different from the process of receiving information from the artist's reality and processing it. Each perceived state is associated with emotional experiences, the characteristic of which comes from the goal and is accompanied by a desire to describe, and express what he sees.

Students who observe a particular object, doing this work under the guidance of an educator, discover even more pictorial, expressive qualities of the subject. The observation organized by the educator, that is, the process of perception, helps to express the real state of the subject of representation in an orderly, systematic, clear way, which is an extremely important aspect of it. Because observation is a way of knowing reality, in which:

- perception and thinking are inextricably linked;
- clarifying the artistic image that is taking shape in the imagination of students;
- future artists will realize the essence of observation;
- students have an increased experience of observing and taxing forms;
- students develop their observation methods based on the principles of perception, taking into account the educational and creative tasks of drawing.

The properly organized process of perception, like the Basic Laws of thinking, is characterized as an important condition for the development of the creative potential of future artists during education, the foundation of artistic and creative works that will be created in the future.

Observations suggest that the transition from educational tasks to creative goals, that is, from the learning process to the stage of the search for an artistic image, should be accompanied by a change in the attitude towards the volumetric form in a logical and certain continuity. From the form, its purpose is to move to the medium of expression, then to realize the content of emotions, then to focus on external plasticity, and finally to reach its artistic—creative essence. This conclusion was born from visions of form, which are recognized as the plastic basis of an artistic image. Mastering it in this way gives freedom in the creative solution of the educational task while ensuring the fulfillment of educational and analytical tasks for drawing. The nature of students' work is determined by how much they have mastered the techniques in academic painting, but the scope of these qualities also varies within the same group itself. The greatest difference is observed in the development of creative abilities. It is assessed by the level of training of each individual, as well as individual psychological characteristics. A private approach to the issue of teaching and educating students is another important requirement. The use of the Individual educational method encourages both academic and creative activity of students. When teaching students in such a complex field of science as drawing, it is necessary to educate students in the spirit of qualities inherent in all great artists and educators. They should be prepared to overcome the objective difficulties encountered in the process of solving educational and creative tasks.

The general creative environment formed in the educational and pedagogical community also inspires the

pursuit of research and perfection. Accompanying the team are artist exhibitions, visits to creativity workshops, and studies of literature on art studies. These activities expand the volume of knowledge, give experience, and develop artistic taste and imagination. By studying the creative and technical methods of artists, students try to assess reality from the point of view of the creator, looking for means of expression of the artistic language.

The educational and scientific research work of students is an organizational form of the development of creative abilities, and creative work is part of its component. Participation in the activities of circles and problem groups helps to discover their inner, hidden talent.

The problem of creativity in drawing an educational picture is inextricably linked with the revitalization of perception and thinking, the withdrawal from blind copying of nature, and the achievement of a certain expressiveness in painting. Drawing by nature should develop the ability to observe and analyze reality, serve to correct the memory of vision, and thereby further enrich thinking, expanding the limits of creative possibilities.

In conclusion, it should be noted that talent develops only in the process of creative activity. This fact was also confirmed by centuries of artistic and pedagogical practice. The presence of creative talent is not an exception to the complexity of human abilities, but it is a reality in the status of law. It is formed in the course of special activities - directly in the process of creative search. Therefore, the study of the principles of the teaching methodology for academic drawing based on the characteristics of the goals and objectives set by Fine Arts and artistic pedagogy is one of the pressing issues of today.

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