

Uniqueness in Teaching Students about Self-Image in Higher Education Institutions

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Abstract: Students studying in higher educational institutions and free creative artists know that they have formed theoretical knowledge skills about the important stages in creating a landscape, every artist can describe the existence exactly as it is, in the level of a work of art. can finish. Also, to acquire the theoretical knowledge that is required to learn by paying attention to various elements of nature and environment in creating a finished work based on laws and regulations, and to describe nature as it is in the creative process, to describe the environment, time, space in existence as it is. It is envisaged to further strengthen the necessary knowledge in the formation of skills.

Keywords: existence, landscape, composition, summer practice, plein air, color, composition content, naturalism, realism, perspective, air harmony, canvas, subject, center, interior, exterior, law of contrast.

Introduction: In the course of practical classes of academic pencil drawing, easel painting subjects of art education institutions, art and culture colleges, lyceums of painting, pencil drawing subjects, students mainly learn about existence based on nature. self-images work. Students of general secondary schools and students of higher education work in visual art classes depending on the object itself, i.e. depending on the nature of the image. These activities are the basis of trends such as naturalism and realism. The main goal of these trainings is to achieve the representation of existence exactly as it is and to be able to apply it in practice in independent creative works.

First of all, every artist should fully master naturalism by working on the basis of nature, realism by creating truth from existence. Only after mastering these things, he will find his own way to work in his own style. From the point of view of the history of origin, we can give this information with confidence as follows:

Naturalism (French "naturalisme", Latin "naturalis" - natural, naturally, "natura" - nature) is one of the directions that appeared in the art and literature of Europe and the United States of America from the end of the 19th century. , based on the description of the existing things in existence. The main object of depiction is a person, and the main goal is to express his character, structure, and nature. However, it is known from the history of visual arts that the term "naturalism" was formed in harmony with a certain literary-artistic trend associated with it, and later it was a rough image, draft, etude, portrait, landscape, still life made from nature. used in relation to the like.

In the 1820s and 1930s, French artists P. Delaroche and O. Verne laid the foundation for naturalism as a result of the slow reproduction of secondary things that were considered

superficial imagery. In their work, one can see the deification of academic images intended for salon art and sale. Such thoughtless work is done by the French. It can also be found in the works of Meson'e, German F. Ude and other similar artists.

The works of representatives of naturalism, made with extreme precision at the level of photography, in turn, gave impetus to some currents of modernism, including the development of the current of surrealism.

As can be seen from the above information, the representatives of this direction made many études from nature in order to study nature in depth. It is very important for every student artist to make many études of nature like them. If a student does not work on an étude, he will not be able to master nature well and reflect it in his work. That is, he cannot master the secrets of fine art. Because it is necessary to work on many études and develop skills in order to create a unique reflection of existence on canvas, paper or cardboard after seeing and feeling the works of fine art.

In higher education institutions, students pay more attention to working on sketches outside of class, during independent study hours. However, together with the students, the theoretical knowledge learned during the year will be further strengthened during the summer practice.

Internships are organized mainly in the summer months, most of the students work on études during this internship period. The rest of the time is limited to long-term audience work during the lesson. In such cases, is the étude worked on only in the summer season? the question arises. Are the natural changes in the rest of the year not really worked out? After all, the art teacher in secondary schools requires students to work according to the seasons! In addition, if the topic of the seasons is included in the science program in higher education institutions, and the student himself has not tried it in practice...

How can a student become a creative artist who has not studied the awakening of the earth in the spring, the greening of the fields, the blossoming of the trees, the ripe vegetables and fruits in the fall, and the white snow in the winter?

We learned that Etude means study in Uzbek and that it is an image made according to nature in order to study it. However, the question arises as to how a student who works on sketches only in the summer, if he is not interested in working on independent sketches in the remaining seasons, will become an artist.

At present, when the state programs for the development of tourism have been adopted in Uzbekistan, a student studying visual arts must depict not only the seasons, but also the cultural monuments left by our ancestors.

Based on our research, we have prepared the following suggestions and comments:

- special attention should be paid to the issue of étude in the model subject program of painting;
- it is necessary to develop methodical instructions and methodical recommendations regarding étude work and its specific aspects;
- the publication of a special training manual for open-air practice is the main factor for increasing the effectiveness of the practice;
- the fact that the leaders of the practice are creative artists also increases its quality and effectiveness;
- at the end of practice (in each course), a thematic composition work (final control) should be organized based on self-made sketches of nature;
- it is necessary to introduce one week of open-air étude work in every season.

In addition to the above, organizing museum and archeological practices are very necessary practices for a future fine art teacher and applied art artist. Because, the level of knowledge that the teacher of fine arts, the artist of applied art is imparting to the students only if he sees our open-air museum cities such as Khiva, Bukhara, Samarkand, the Museum of Timurids and Art Museums in Tashkent. We think it will be even higher.

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