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IMPORTANT AND SPECIFIC ASPECTS OF THE FINE ARTS IN THE PRACTICE OF PLAIN AIR

Abstract

The purpose of the research. This article is devoted to discussing the issues of importance and priorities of using “plain air” in fine arts.

Research methods. The researcher has been working on the “Graphic arts and chemistry graphics” for the students, who reflected on the idea of plenerering in the 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.

Research results: This scientific work was researched to further develop the “plain air” method in the field of art studies.

Practical application: The students of universities, vocational colleges, general secondary education schools and art teachers can fully benefit from this scientific academic discourse.

Keywords: fine art, composition, “plain air”, genre, “mustalah”, gamma, harmony, item image, graphic arts.

For citation: Sh. B. Nazirbekova. Mportant and Specific Aspects of the Fine Arts in the Practice of Plain Air // European Journal of Arts, 2023, №1. – C. 15–18. DOI: <https://doi.org/10.29013/EJA-23-1-15-18>

I. Introduction

The “plain air” of the Uzbek national fine art was first 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.

To basis of the theme and its actuality: 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.

II. To object and subject of the theme:

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 U. Tansikboev 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. Kuziboev, M. Saidov, R. Akhmedov worked at the same period as U. Tansikboev did. Their works were connected with plain air painting too. Academic painter R. 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’t 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. Shchegol, 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.

III. To aim and duties of the theme:

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. Y. 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.

The main purpose of E. A. Khijnyak's research was to talk about the concept of harmony of color and flavor. He recommended the students theoretical knowledge, gave

information about the coloring the size, space and recommended his methods. The aim of his research was to reveal the easy ways to color portraits, nature mort in workshop conditions. He paid little attention to landscape painting, that could have taught the students more about the state of nature (morning, evening, dawn, morning, rain, lightning), the change of the light elements. These details were not worked out in his research. The analysis of the sources in the above example shows, in the authors' works the ways of working in plain air condition were not fully worked out yet. The complex excises to notice the colors, shades of the objects, to differ light and dark colors in the nature were not fully conducted by them yet. The main basic methodological rules were not still implemented by the scientists yet.

One of the main obstacles to improve the skills and practices of higher education institutions (Bukhara, Namangan, Samarkand, Gulistan) is that only one summer months and even less time is given to work in plain air. To develop the coloristic skills of the students it would be appropriate to spend the fall and spring seasons in the plain air. It would be possible to complete the study during the year to get a complex theoretical knowledge about the color gammas. At the moment, during the academic year students will not even think about landscape theme study till the end of the semester, clearly till the summer time. The Future teachers' ability to take the best view should be highly developed, because they'll work with the students at schools, at secondary schools, vocational colleges. They should have some skills to explain the picture of the program. In this case, the problems can be solved through the practice out of doors in plain air, but not on the basis of computer technology, with modern educational tools.

Scientific and educational study and analysis of the experience of the famous artist-teachers revealed to us the essence of the historical study of the problem in terms of "plain air" painting. As a result, we can say that the history of the formation and development of plain air as the fine art is closely related to the development of the landscape genre.

The landscape painting is one of the most spread genres of the painting. Studying its steps of development we can be sure of this. But during its development less attention was given to the accent or coloring and it was natural, the attention was given only to the little objects and elements of the nature. In that way several generations of artists made their contribution to the development of the landscape painting.

IV. Conclusion

“Plain air” practice is an integral part of the educational process, and important aspect in preparing of the artist–teacher. Enjoying the nature and its performances, drawing, painting out doors will develop students’ skills and strengthen the knowledge that was given in the conditions of workshops. During the observation period the

students develop their observing skills. They will analyze the construction of the specific nature elements, their structure, they will learn about their color, they will clarify the knowledge about the air, sun rays, day lighting in the environment. Alternatively, they will get to know about the materials, tools to use. Thus will develop the student’s world of view and skills in landscape painting.

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