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Praha 8 – Karlín, Lyčkovo nám. 508/7, PSČ 18600

Email:

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Раздел 1. Музыкальное искусство

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МАЛИКОВА Д. М.¹¹ *Узбекский Государственный институт искусств и культуры, Узбекистан*

ФОЛЬКЛОР В МНОГОГОЛОСИИ

Аннотация.

Цель исследования: В этой статье об узбекских композиторах обсуждаются методы и инструменты, используемые жанром капелла, а также факторы, способствующие духовности узбекской молодой народной музыки.

Методы исследования: В настоящей статье говорится о возрастающем воспитательном влиянии народных песен, которые были переработаны и обогащены современными красками композиторами.

Результаты исследования: Обобщая вышеприведенные мысли и рассуждения об обработке народных песен, можно сказать следующее.

Практическое применение:

Она проявляется в содержании и значении в различных формах и проявлениях. В связи с этим на протяжении веков сформировавшиеся народные песни и мелодии передавались из поколения в поколение устной традицией, являясь неизмеримым наследием.

Ключевые слова: а саpелла, лад, монодия, гармония, фактура, полифония, канон, антифон, имитация, мелизм, мордент, форшлаг, дирижёр, хормейстер.

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Введение

Музыкальное искусство — неотъемлемая часть духовного мира человека, его художественное мышление — одна из форм искусства, отражающая эстетический вкус, роль и значение в формировании мировоззрения, а также выражение эмоциональных мыслей человека и воображение через музыкальные звуки.

Фольклор является источником всех искусств, и поэтому он совместим со многими другими искусствами, но это также уникальная форма искусства со своей уникальностью. Это область включает в себя музыку, танцы, ремесла, изобразительное искусство и другие виды искусства.

Духовное наследие узбекского народа — неисчерпаемый клад. Народное творчество является древнейшим из жанров искусства. Оно является одновременно древним и молодым видом искусства, так как оно основано на таланте народа. Народное творчество — это настоящее народное искусство, которое нравится людям всех возрастов.

Фольклор является показателем духовного состояния, духовного развития каждой нации. Из давних времен народные устные творения считаются народной художественной педагогикой. Роль народных песен в воспитании молодежи к духовной зрелости, несомненно, велика.

Фольклор был формой сохранения и передачи энциклопедической информации, охватывающей все стороны и грани жизни народа. Это многовековой опыт, отшлифованный и бережно охраняемый народом и великим, и малым по численности.

О фольклорном искусстве Президент Узбекистана Ш. М. Мирзиёев на первом Международном фестивале искусства бахши сказал следующее: “Такое великое, уникальное искусство в последнее время все больше рассматривается как отжившая форма культуры, а кое-где и вовсе утрачивается, поэтому остро нуждается в охране и защите” [1].

В мир музыки человек погружается с детства. Музыка оказывает большое влияние на человека. Она учит не только слушать, но и слышать, не только смотреть, но и видеть, а видя и слыша, чувствовать. Невозможно говорить о духовном совершенстве без развития чувства красоты. Музыка является одним из мощных средств формирования и воспитания этих тонких чувств.

Первый Президент Республики Узбекистан И. А. Каримов в своей книге “Высокая духовность — непобедимая сила” подчеркнул высокую роль музыкального искусства следующей фразой: “Без музыкального искусства нельзя говорить и достичь духовного совершенства личности... Исполняемые народные песни относящиеся каким либо нации или народности, они всегда отражают в себе самые возвышенные, добрые и изящные ощущения чувств...” [2, 140].

Народная песня — одна из древнейших форм музыкально-словесного творчества. Она является наиболее распространённым видом вокальной народной музыки. Народная песня отражает характер каждого народа, обычаи, исторические события, отличается своеобразием жанрового содержания, музыкального языка, структуры. В некоторых древних и отчасти современных видах народной музыки она существует в синкретическом единстве с танцем, игрой, инструментальной музыкой, словесным и изобразительным фольклором. Обособление её — результат длительного исторического развития фольклора.

Оно проявляется по содержанию и значению в различных формах и видах. В связи с этим на протяжении веков сформировавшиеся народные песни и мелодии от поколения к поколению передавались устной традицией являясь безмерным наследием” [2, 49].

Народные песни всегда привлекали профессиональных музыкантов, композиторов и дирижёров —

хормейстеров. Обработка каждого фольклора требовала от композиторов, хормейстеров тщательного изучения и деликатного подхода. В формирование и развитии многоголосной музыки значение народных песен безмерно.

Хоровое искусство — одна из самых древних и богатых областей музыкального искусства. Хоровое пение принадлежит к одной из основных областей культурного мира — духовной культуре, которая включает в себя сферу духовного производства и его результаты, влияющие, прежде всего, на развитие и совершенствование духовного мира человека. Оно способствует развитию общечеловеческих ценностей, норм поведения, эстетических взглядов, воспитанию правильного понимания прекрасного в действительности и потребности участвовать в процессах создания прекрасного в искусстве и жизни, развивает художественный вкус детей, расширяет и обогащает их музыкальный уровень.

Воспитание квалифицированных музыкантов-исполнителей, дирижёров хора, невозможно без глубокого изучения фольклора и его истоков. Одним из главных факторов формирования молодого хормейстера является изучение фольклора с целью создания хоровых аранжировок, то есть обработок. Основной задачей обработки является умение различными средствами выразительности раскрыть своеобразную образность содержания песни, её национальный колорит. Обработка народных песен является захватывающей и независимой сферой творчества, с помощью которой можно продемонстрировать уникальные особенности народной песни и раскрыть её духовно — музыкальное мышление.

Мутаваккил Бурханов. Им было обработано много различных народных песен для хора а капелла. Хорошее знание хора, прекрасное владение композиторской техникой, умение “слышать хор” — всё это сделало хоровые обработки Бурханова образцами, своеобразными эталонами в области хоровой музыки без сопровождения. Все его обработки отличаются высокими художественными качествами. Композитор нашел приёмы многоголосной обработки народных мелодий позволяющие сохранить их национальный характер.

Народные песни обработанные хормейстерами до сих пор составляют часть репертуара профессиональных и учебных коллективов Республики.

Обращение к песенному фольклору открывает широкие возможности более глубокого освоения са-

мобытной культуры региона, формировавшей свои неповторимые черты на протяжении многих веков.

Обработка народной песни требует обострённой чуткости и тонкого вкуса в восприятии ладово-интонационной стороны национального мелоса, проникновения в мелодико-жанровую природу напева, цепкого улавливания бесконечного многообразия красочных соответствий ритмов, тембров и созвучий, обогащающих семантику хорошо знакомых и любимых народом напевов. В хоровом многоголосии известные мелодии, так или иначе, насыщаются новой красочностью и энергией коллективного эмоционального переживания содержания песни. Обработка народной песни, монодийной по своей природе, привнесение в нее новых фактурно-акустических элементов, требует тщательного отбора выразительных средств на основе глубокого изучения и анализа народной музыки. При этом следует учитывать ряд факторов, таких как специфика ладовой структуры, метроритмика и формообразование, характерные интонационные особенности мелодии, а также национальная манера воспроизведения того или иного жанра народной музыки.

Отражение национального колорита в хоровой фактуре является одной из важнейших задач при создании многоголосной обработки. Непременным, обязательным условием является сохранения национального мелоса в не изменённом виде с присущими только данной мелодии характерными интонационно-мелодическими и ритмическими деталями. Подобная организация стиля современной хоровой музыки выросла из исторических предпосылок, заложенных

и развившихся в народном и профессиональном искусстве. В зависимости от характера мелодии, жанра, содержания песни следует применять такие хоровые приемы и средства, которые исходят из своеобразия её ладо — интонационного и метроритмического строения.

Обобщая выше сказанные мысли и рассуждения по обработке народных песен можно сказать следующее. Народные песни всегда являются неотъемлемой частью человечества, так как они воспитывают и направляют молодежь на правильный путь, учат их к доброте, любви, уважение к старшему поколению, сострадание, сочувствие. Фольклор через века как невидимая связующая нить, которая объединяет, роднит, обеспечивает преемственность людей прошлого с современными. Музыка, вошедшая в жизнь людей еще с незапамятных времен, изо всех форм самовыражения точнее всего позволяет передать голос души, что может быть понят любым человеком, на каком языке бы он не говорил или на каком континенте проживал, позволяя снять все границы и барьеры. Словом, народная песня продолжала и продолжает жить не только в устах и сердце народа, но и в процессе не кончающегося художественного творчества.

Заключение

Одним словом, важно широко пропагандировать национальную культуру народа, возникшую и развившуюся на основе многовековых традиций и обычаев, так как современные культурные процессы служат главным посредником в распространении народной культуры.

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Информация об авторе

Маликова Дилбар Мирсагдиевна, профессор кафедры вокала Узбекского Государственного института искусств и культуры Республика Узбекистан

Адрес: Ташкент, Узбекистан

E-mail: aktamovshohruhbekk@gmail.com

ORCID: 0000-0003-0786-2919

D. M. MALIKOVA¹¹ *Professor department of Vokals Uzbekistan State Institute of Arts and Culture Republic of Uzbekistan, Uzbekistan*

FOLKLORE IN POLYPHONY

Abstract.

The purpose of the research: This article about Uzbek composers have been discussing the methods and tools used by the capella genre, as well as the factors promoting the spirituality of the Uzbek young folk music.

Research methods: In the present article is spoken about the rising the educational influence of folk songs, which were worked up and were enriched with modern colors by composers.

Research results: Summarizing the above thoughts and reasoning on the processing of folk songs, we can say the following.

Practical application: It manifests itself in content and meaning in various forms and forms. In this regard, for centuries, the formed folk songs and melodies have been passed down from generation to generation by oral tradition, being an immeasurable heritage.

Key words: a capella, lad, monody, harmonic, texture, polyphony, antiphon, canon, imitation, conductor, choir-master, ornamental, mordent, grace note.

Information about the author

Dilbar Malikova, Professor department of Vokals Uzbekistan State Institute of Arts and Culture Republic of Uzbekistan

Address: Tashkent, Uzbekistan

E-mail: aktamovshohruhbekk@gmail.com

ORCID: 0000-0003-0786-2919

S. P. KADIROVA ¹

¹*State Conservatory of Uzbekistan, Tashkent, Uzbekistan*

ON SOME ASPECTS OF THE PERCEPTION OF CHORAL MUSIC BY THE EXAMPLE OF THE WORKS OF M. BAFOEV AND N. SHARAFIEVA

Abstract

Purpose: to identify the ways to influence on a listener by using the modern methods of textural solutions in choral works.

Methods: structural-functional, genre-style and intonation-dramaturgical analysis

Results: the features of textural solutions aimed at enhancing the perception of choral sonority are revealed by the example of the works of M. Bafoev and N. Sharafieva

Novelty: these works are analyzed for the first time in the chosen perspective

Practical implementation: the main provisions of the article can be used in the performing activities, and can also be used as auxiliary material for the comprehensive understanding of the methods of choral texture in the works of modern composers.

Keywords: chorus, semantics, sonorism, intonation, perception.

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Preamble

Modern choral music is characterized by a variety of genres, forms and styles, the search for new sound images. In this regard, the problem of its perception is relevant. To build an artistic image in music, as well as an image of objective reality, various associations are used, belonging to different kinds of sensations, which (continuously excited) become sharpened in the process of music perception.

The content of music is the content of our artistic perception. Music is the art of intonation, which has such a strong emotional factor that it makes a listener empathize, completely immerse in the “image of music”, and the very concept of musical intonation “is the most important modern scientific concept that reflects the essence of musical expressiveness, the nature of musical influence, the specifics of music as the form of art” [1, 23].

Main part

Choral singing is the art that combines music and poetry, vocal sound and a lively expressive word. Voice is the most fragile, but at the same time the most pow-

erful instrument of influence. Word helps the listener to quickly perceive the information and understand the meaning, and in choral performance, due to the large number of voices of different timbre quality that contribute to the density of the choral texture and the intense power of sonority, the synthesis of music and word has the greatest impact, acquires a deeper emotional coloring. B. Astafiev argued that “speech and often musical intonation are the branches of one sound stream.” The affinity of musical and speech intonation is the most important basis for the expressiveness of choral music, capable of influencing a listener, the combination of many textural lines, parties with special articulation capabilities, gives the variability in solving the composer’s creative concept. The change in the imaginative world of choral music is interconnected with the new approach to sound, as well as the features of sound in its existence with the word, “<> it is difficult to find, among the names of significant composers of the 20th century, who, in one way or another, would not use timbre as the main means of expression” [2, 546].

The clearest ideas in the field of semantics are associated with the genre, and where the genre is associated with everyday life, rituals, the connection between musical and extra-musical functions is especially strong. This was very accurately noted by B. Asafiev “It is necessary to evoke the performer’s instinct in a listener. It is necessary that the largest possible number of people actively, albeit to the smallest extent, but participate in reproduction of the music. Only when such a person feels from the inside the material the music operates with, he will more clearly feel the flow of music outside” [3, 150]. Musical and auditory activity is carried out at two levels: at the level of perception of music and at the level associated with its presentation. Almost all scientists involved in the study of the problem of musical perception consider the emotional side of comprehending the content of music as the prevailing one. The fertile ground for composers here is reliance on different layers of folklore, its everyday genres.

“Rhythmic-intonational structure of folk music is undoubtedly of great interest to musician specialists as a multiform expression and reflection of human energy in melodic formulas and forms tested by a number of generations, closely related to life, and as a complex of the richest materials, tunes and themes for processing, peculiar in terms of sound relationships and convenient for experiments with them due to their elasticity” [3, 173]. Many modern composers, appealing to folklore, synthesize in their original opuses the various stylistic

manners, various methods of choral sonority (noise effects, glissando, exclamations, rhythmic whisper, etc.), to display the artistic content, the semantic idea of the work. “Innovations in sonorism have determined a special individualization of all compositional parameters, including timbre, rhythm, pitch, articulation, dynamics, texture types” [4, 53]. All this affects the associative perception of a listener, which helps to find a connecting thread between the performer and the viewer.

Interesting and original are the searches in the field of modern choral writing by M. Bafoev, the author of a number of large-scale poems and cyclic choral pictures. So, in the choral suite “Bakhoriya” for soloists, choir, oboe and percussion on folk verses (1986), it is characterized by the importance of the speech channel associated with folklore as an essential intonational source in order to recreate the emotional state, the atmosphere of the traditional Navruz holiday. On the background of choral remarks, sliding exclamations, roll calls sound between different groups of the choir. Presented as a game element, polyphonic interspersions recreate a vivid genre picture of the festivities. The principle of polyphonization is also used, which is reflected in the differentiation of all choral parts: tenors with baritones and soloist have their own individualized musical material with different poetic texts, A and C perform the expressive pictorial function of a vibrating glissando, and the bass part – the function of an organ point.

Example 1

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S. *p* Ох Ох

A. *p* Ох Ох Ох

T. Solo *mf*
Ман бул - бу-ла-му ба-хо - радўст ме - до - рам се бар - га-ву ло -

T. B *mf*
Дар ло-ло-зор им-рўз Со-ки-май би ёр им-рўз Пур-кун ха-ма-ёр

B. *mf*
Хо Хо Хо

“If the changeable, ‘associative’ aspect of poetry tends to liberate the music from rigor due to polished and typified structures and schemes, then the rhythmically organized form of a literary text directly affects the structure of musical form” [5, 28].

In one of the episodes of the suite, the composer uses such a type of modern composition technique as sonorism, a technique of modern musical composition that brings timbre-colorful sounding to the foreground. By saturating the choral fabric with sonoristic techniques, the

composer expands the timbre colorfulness of the choir, suggesting the undifferentiated nature of auditory perception. The entire choir is divided into seven groups, each of which is assigned a separate speech task, which gives an overtone structure and density of noise sound, affecting a listener, causing various emotional states: from everyday, home state to sacred one. The individuality and originality of the intonational structure is achieved by relying on the national stylistics, on the linguistic means of expressiveness of the traditional musical heritage.

Example 2

Allegro
[18]

The musical score for Example 2 is for a choral ensemble in 6/8 time, marked **Allegro**. It consists of six parts: T. Solo, T., T. II, B. Solo, B., and B. The lyrics are in Cyrillic. The score includes dynamic markings such as *mf* and *mp*, and features various rhythmic patterns and articulations. The lyrics are: "Як дам ра-вон шав ка-дат бу-би - нам ту нав жа-во - Ёр Ёр Гулмомо ин - жо би-ё би-ё".

Example 3

The musical score for Example 3 is for a choral ensemble in 3/4 time, marked **pp**. It consists of four parts: sp (Soprano), Alto, Tenor, and Bass. The lyrics are "in - ti - zor, in - ti - zor, in - ti - zor, in - ti - zor,". The score includes dynamic markings such as *pp* and *f*, and features various rhythmic patterns and articulations.

60

Aks-sado effekti. Tovustning tebranishi

in - ti - zor zor(zo...zo...zo...)

in - ti - zor zor(zo...zo...zo...)

in - ti - zor zor(zo...zo...zo...)

in - ti - zor zor(zo...zo...zo...)

“The perception of sonorous music is multi-channel due to the activity of musical and extra-musical factors, and this opens up new possibilities for emotional impact on a listener” [6, 385].

The basis of the work “Faryod” (Scream, Cry of the Soul) by Naira Sharafiyeva was the well-known melody Munojad – a prayer, an appeal to the Almighty for help and support. The semantic line of the dramatic concept of the work is connected with the embodiment of the power and significance of its spiritual principle. In the introductory section of this opus, the choir performs an instrumental function. It sounds like stretched strings, conveying the feeling of an internal breakdown. The then following gliding moves are perceived as a groan, an anguish of the soul. The part of reader, full of inner excitement, sounding against the background of choral voices conveying spiritual lamentations, contributes to the creation of a special emotional drama. It is here, in the climax zone, the composer uses the sonoristic technique: the gradual inclusion of choral parts, turning into a common choral sound with the words – I’m waiting, I’m waiting it impatiently!

The inclusion of various instrument timbres into the performance concept by the composer also contributes to the enrichment of sound imagery. Sometimes the choir itself can serve as an instrumental ensemble.

In the composition “Sozlar Nagmasi” M. Bafoev uses the technique of instrumentalization of choral writing. The pictorial effect is to create the sound of national instruments by vocal-choral means, the interpretation of voices of choir in terms of instrumental texture (doira¹ – bum baka bum baka, a group of plectrum instruments (for example – rubab²) – di-ri di-ri di-ri din di-ri din). In the work of E. Sharafiyeva “Uygurcha raks” (Uyghur dance), an imitation of the folk instrument safail³ sounds fragmentarily in the women’s choir. All this evokes not only vivid musical, but also imaginative associations.

“Studying the effect of the associative method, the scientists came to the conclusion about its ability to develop artistic and imaginative thinking, visual, auditory, tactile and emotional memory, which allows to connect the elements of a musical composition with specific phenomena and processes” [7, 78].

¹ Doira, दौरا – a kind of tambourine used to perform traditional music in the countries that have experienced the Arab-Persian influence: in Northern India, Turkey, Tajikistan, Uzbekistan, Karakalpakstan, among the Uighurs, Georgia, Albania, Serbia, Macedonia, Bulgaria, Romania, Moldova.

² Rubab (from Arabic rabab) is a bowed string instrument of Arabic origin. The rubab has a wooden convex body (round or oval), a leather soundboard, 4–6 gut, silk or metal strings, usually tuned in fourths, and resonating strings.

³ Safail, сапай, сабай – Uzbek and Tajik self-sounding folk instrument. Kind of rattle. Consists of 2 wooden rods (length approx. 400 mm), on each of which 1–2 wire hoops of large diameter are loosely fastened with rattling rings strung on each hoop. The ringing sound occurs when the shafts are rhythmically shaken or when the thumb hits the shaft and when the shafts themselves strike the performer’s shoulder while simultaneously moving the hand forward. Wandering magicians, singers, dervishes, animal trainers (goats, bears, monkeys) performed usuli on safail. In the 20th century, it is rarely used – only in the Uzbek orchestra of folk instruments (on a par with cajrak). Safail is known to the Chinese as “sabai”.

Conclusion:

Understanding a work of art means, first of all, to feel, to experience it emotionally. The perception of art must begin with feeling, it must go through it, and the end result of perception must be the realization of its ideas. This can rightfully be also attributed to the perception of modern choral music, especially if it comes into con-

tact with the origins of national traditions. The appeal of modern composers to the phonic side of speech, sonoristic speech effects, coloristic performance techniques – all this evokes associative emotions in a listener. “The increased interest of creators in the timbre side of choir once again proves the attractiveness of the inexhaustible artistic possibilities of human voices” [8, 213].

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Information about the author

Sevara Pulatovna Kadirova, Associate Professor, Associate Professor of the Chair of Academic Choir Conducting, State Conservatory of Uzbekistan

Address: 100022, Tashkent, Yakkasaray district, Nukus street, 59/24

E-mail: ksevara@yandex.ru; tel.: (+99890) 949–04–09

ORCID: 0000–0002–0377–3637

M. Sh. KURBANOVA¹

¹ Faculty of Arts. Department of Music Education, Uzbekistan

THE IMPORTANCE OF CREATIVE GAMES IN THE DEVELOPMENT OF CHILDREN'S SKILLS

Abstract

The purpose of the article: The article presents theoretical and practical information about the role of creative games in the development of children's abilities, and focuses on the influence of creative games on the child's mental development.

Research methods: The purpose of the article is to take into account that one of the main and leading activities of a child's life is play, and this activity is of great importance in the formation of a child's personality.

Research results: Creative games are mainly a good tool for enriching thinking and imagination, improving thinking and developing oral speech. Also, creative games are considered as a form and method of organizing activities, and in this process, children concentrate and concentrate for a certain time.

Practical application: The conclusions obtained as a result of the study can be used as additional assistance for teachers of creativity institutions.

Keywords: creative games, creative abilities, modern education, intellect, creativity.

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Introduction

Creation of a national personnel training program that supports such tasks as educating a perfect person, raising the personnel training process to the required level in our republic, improving the democratic democratic structure, and forming a great attitude and views on the educational processes of teachers and students.

In particular, the adoption of the decision of the President of the Republic of Uzbekistan No. PQ-112 dated February 2, 2022 on additional measures for the further development of the sphere of culture and art strengthens the need to fulfill the above tasks [1; 2]. That is why the effective use of creative games in the development of children of primary school age is becoming an urgent task. Since creative games always reflect life, its content changes in social reality. Since the game is a goal-oriented, thoughtful process, educational activities develop based on this process. A foster child does not depend on practical needs during the game.

In doing so, it arises from its immediate needs and interests, and in the process reflects its own impressions,

understandings of existence in life and its own attitudes towards it. One type of creative games that can be used in education is role-playing games.

This is a type of independent creative play of a child, in which a work of art, story or reality is performed by the child in roles. These games form positive moral qualities in the child, such as will, discipline and the ability to control one's own actions, to consider the actions of others. In staging games, children of lower grades get into the game process, they clearly demonstrate positive qualities such as heroism, bravery, kindness, enthusiasm, enthusiasm, which are directly related to the inner life of the characters of the story. In this process, students' speaking activity, vocabulary, and outlook expand.

The selection of works of art and fairy tales for staging requires teachers to take into account the age characteristics, interests, and desires of students. In order for the staging games to be interesting and last for a long time, the necessary equipment should be prepared and it should be properly supervised. Educators-pedagogues play the role of game director in the process and take

into account children's behavior, abilities, aspirations. At the end of the training, it is advisable to encourage the children who actively participated in the game, to summarize the acquired information by the educator and to fill it with additional information [6]. Play is a way for children to understand the world they live in and need to change.

When teaching creative games to children of kindergarten and junior school age, it is necessary to take into account their psychological and pedagogical features, that is, their curiosity and enthusiasm.

It is also important to remember that children cannot focus on one type of activity for a long time. Therefore, in the process of conducting games, children's activities must be diverse and full of emotions. The organization of games in creative activity is of great importance. Because through games, a child's personality is formed and his abilities develop.

Materials and methods

Creative games are mainly a good tool for enriching thinking and imagination, improving thinking and developing oral speech. Also, creative games are considered as a form and method of organizing activities, and in this process, children concentrate and concentrate for a certain time. Creative games help to think, which is considered superior at the first stage of the development of the child's abilities. The game attracts the attention of all centers as a means of developing children's interest, ability, thinking and activity. Well-thought-out and well-organized creative games facilitate the strengthening of a child's intelligence and attention, and help to form relevant knowledge and skills. In addition, creative games are an effective tool for the development of cognitive processes and various types of speech activity (listening, speaking, reading, writing) of children of primary school age. In addition, creative games are a type of activity for children of primary school age, in which tasks are solved in the form of a game. The game awakens the interest and activity of children and allows them to express themselves during interesting activities, it is in the game that children learn their social functions, moral standards, and develop in all aspects.

The importance of play in development is inherent in its nature, because play is always emotional. Where there is emotion, there is activity, attention and imagination, where the ability to think grows. According to many researchers, teaching children of kindergarten age is more effective if it is motivated by play and evaluated

through their own tenkurs. Today, creative games play an important role in the development of children's abilities in primary school children.

Because it is important to take a creative, scientific, and modern interpretation approach in raising a well-rounded person who is our future. The main task in organizing the process of developing creative abilities in children of primary school age through creative games is the effective use of pedagogical technologies, increasing the scientific potential and quality of educators is an indisputable fact.

But until now, the impact on practice is less noticeable because the majority of educators rely on primary data. For this, it is necessary to develop methods of faster implementation of modern technologies. In the modern general secondary education system, one of the active directions of searching for new pedagogical solutions in the development of creative abilities of students in preschool education is to improve giving importance to more games in the process of creative practical activities, to help to form and develop the child's personality through creative games.

Therefore, development of abilities of primary school children through games is one of the urgent problems. Taking into account that one of the main and leading activities of a child's life is play, and this activity is of great importance in the formation of a child's personality, it is appropriate to organize the process of activities in the form of a game [2; 3]. Based on the above-mentioned points, it can be said that researching the process of providing physical and spiritual-moral education in the formation of a mature generation is one of the urgent pedagogical problems waiting for its solution.

In the process of developing the child's creative intellectual potential, the following aspects should be taken into account: the process of developing the child's intelligence should be at the maximum level. For this, it is necessary to widely introduce pedagogical technologies into practice. Development of children's abilities, scientific justification and development of relevant technologies, which are planned to be incorporated into the educational process, as well as an accurate analysis of the social and psychological environment at the initial stage of activities aimed at developing children's abilities, as well as a perfect development of the tactical process. Many models of talent and ability have been developed in the development of world pedagogy and psychology. Based on the analysis of these models, it was concluded

that talent is manifested as a set of three interrelated components: i.e. intellectual abilities; creativity; such as diligence (motivation, determination, tenacity) [5].

Result and discussion

Today's researches show that the problem of the child's personality being creative, i.e. being a creator, is covered and researched in the theory and practice of pedagogy, special attention is paid to creativity in the development of creative abilities of primary school students by means of interdisciplinary, interdisciplinary and interdisciplinary creative games. However, the problem of the development of children's abilities through games in children of small school age is considered an important component of the upbringing of a mature generation, its research from the pedagogical point of view, and the problem of scientific-theoretical justification has not been fully studied yet.

In the course of research, a model focused on the formation of creative abilities in elementary school students was developed, activities within the content of this model are aimed at developing a mature generation with theoretical and practical knowledge, skills, and qualifications. Also, to ensure the effectiveness of this process, cultural behavior, etiquette, professional skills, socio-pedagogical knowledge are inculcated, a system of spiritual-educational activities, mechanisms implementing scientific-peda-

gogical and methodical support are developed and used in practice. It is important to determine the theoretical basis for the formation of children's abilities by means of creative games in children of primary school age, as well as to develop scientific-methodical recommendations aimed at the development of its practical bases and technologies. It is necessary to describe the formation of abilities of children of primary school age by means of creative games as a pedagogical problem, to reveal the place of creative games in the development of a well-rounded personality and to show its possibilities in the process of implementation in general secondary education organizations.

It should be noted that components such as goal, planning, goal achievement, analysis of results must be included in the game. Although the characteristic of the game lies in its creativity, the main goal is the result expected from it, that is, the knowledge, competence or skill that appears in the student. Maybe that's why, theoretically, the game can be considered as an activity, process and teaching method.

Conclusion

In conclusion, it can be noted that it is appropriate to develop modern game technologies, that is, creative tools and mechanisms that ensure the effectiveness of this process, in the development of abilities of children of junior school age.

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Information about the author

Kurbanova Mohigul Shaniyozovna, Faculty of Arts. Teacher of the Department of Music Education, Uzbekistan

E-mail: mokhigul.kurbanova@bk.ru

ORCID:0000-0002-7121-3295

M. K. MURADOV¹

¹ Karshi State University, Department of Music Education, Karshi, Uzbekistan

THE ROLE OF INDEPENDENT LEARNING IN THE FORMATION OF PROFESSIONAL QUALITIES OF FUTURE MUSIC TEACHERS

Abstract:

The purpose of the article: The article provides theoretical and practical information about the role of independent education in the formation of professional skills of future music teachers, and focuses on the influence of independent education on the professional development of students.

Research methods: The purpose of the article is to take into account that independent education is one of the main and leading activities in the formation of professional skills of future music teachers, and this activity is of great importance in the formation of the teacher's personality.

Research results: Independent study is a good tool for professional development of future music teachers. Also, independent education is considered as one of the forms and methods of preparing future teachers for pedagogical activity, and in this process, students work independently during free time from class.

Practical application: the conclusions obtained as a result of the study can be used as additional support for teachers of higher and secondary special educational institutions.

Keywords: music teacher, music lessons, listening to music, analysis, traced shannogo, abilities, and skills, independent work, shaping skills teachers of the music, e-book.

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Introduction

Independent learning plays a significant role in the expansion of theoretical knowledge and the formation of professional skills and abilities of students of general education, secondary special, professional and higher levels of the system of continuous education.

It would not be an exaggeration to say that the first sparks of independent education appear in children with the support of their parents at the first preschool educational stage of the lifelong education system. At the stage of general secondary education (comprehensive school, school of music and art), the homework given by the music teacher at the end of each lesson is undoubtedly presented to students as independent work. Thus, the theoretical knowledge of students expands as a result of homework and self-study, and at the same time, they begin to form the skills to learn independently.

This process is further developed in specialized secondary vocational education. The result of an interview

with teachers of the Karshi College of Arts confirms this. According to the head of the Department of Traditional Singing F. Majidov, self-study is very important, especially in music education. Because the expected result can be achieved only if the student independently repeats at home the musical program learned in each individual lesson many times.

So, at this stage of the educational system, the student is being trained in the process of self-mastery of each piece of music (memorizing the words of the piece, parsing notes, learning the instrumental part, correct pronunciation of the words of the piece, working on breathing ...) is the main factor in increasing the theoretical and professional knowledge of junior students. specialists.

Materials and methods

It should be noted that even at the highest level of the system of continuous education, independent education is considered as an effective educational activity. According to our scientists who have developed the theory and

methodology for organizing self-study, self-study is a systematic activity aimed at the formation of theoretical knowledge, practical skills and qualifications based on self-mastery of educational material, tasks of various levels of complexity, creative and independent implementation of practical tasks in the classroom and outside the audience [2; 19].

Of course, in the process of this systematic activity, it is desirable that the student's activity be under the strict control of the teacher. Because in the process of independent learning, the student is involved in curiosity, research activities, which paves the way for the development of knowledge and skills, and as a result, future teachers have the opportunity to develop their professional skills.

As part of our study, we will present some recommendations and opinions regarding the organization of self-study.

One of the general professional subjects in the program of music education is the subject "Traditional singing", in total 180 hours are allotted for mastering the subject, of which 90 hours are for independent study.

In the program of this course:

- Get an idea about 4 types of folk songs in traditional and folk singing and traditional performance: labor songs, seasonal ritual and everyday songs, lyrical songs, terms.

Practical acquaintance with the performance of traditional and folk singing samples:

- expand the level of students' knowledge about our national musical spirituality, enrich the song repertoire, combine their theoretical knowledge with practice;
- it can be noted that it is planned to learn and comply with the requirements for singers and the head of the team of status players [4; 3–4] and to study other issues.

Based on the purpose of the course, students need knowledge and practical skills to be able to sing folk songs individually and in groups, organize groups with Makom. At this stage of the system of continuous education, we must thoroughly acquaint students with the educational foundations for the study of traditional and folk songs.

It should be noted that in addition to classroom hours, the student has the opportunity to successfully complete the above tasks only through self-study. That is why independent education is so important at this stage of the education system.

Of course, in this process, consistency between educational components should be a priority. The continuity

of education should be reflected in the compatibility of all components of the system (goal, task, content, method, means, form of organization of education) at each stage of education and the provision of these necessary links in the educational process in the future [7; 9].

Experiments conducted during the study showed that students have three categories of practical skills for learning and mastering songs:

1. High level;
2. Intermediate level;
3. Low level.

Of course, it is clear that these indicators are at a significantly higher level for students who studied at secondary specialized, professional educational institutions of the continuous education system (college of arts, college of culture, teacher training college in the direction of music education) and continue their education in higher educational institutions. We can emphasize that we can create the possibility of achieving the desired goal in students with poor learning even by stimulating the desire for independent learning in students with high achievements, and in exchange for activating this process, we can make it possible for students with poor learning to achieve the intended goal, and in turn. According to our scientists, the arousal of the student's desire for learning (motivation) is a characteristic of advanced and creative teachers [2, 11; 5, 62].

Result and discussion

So, in order for a student to be motivated for independent learning, a professor-teacher must first of all be able to organize a study session in interesting, active forms and methods. It should be noted that the rational and productive use of time should be one of the basic principles for organizing self-study.

Let's continue our recommendations on the organization of self-study in the course "Traditional singing" on the example of learning the song "Guluzorim" – (music by Haji Abdulaziz Abdurasulov, gazelle Navai). The high climax of the piece requires that it be performed by young men and women in a lyrical tenor voice. One of the main educational requirements is to recognize the live performance of the original performance of the work by the teacher. In this process, it is important for the teacher to pay attention to the position of the students in the ensemble or in the group room, that is, to arrange them according to the level of their practical songwriting skills (good performers should be placed in the last row, poor performers should be placed in the first rows).

According to the results of a survey conducted among students on how easy songs are given, 48% of students – from CDs, 40% of students – from the teacher’s performance, 12% of students – both from the teacher’s performance and from CDs stated that they are comfortable learning by listening.

Of course, the study of a work is facilitated by the fact that the teacher offers students a perfectly executed version of the work and explains the meaning of unfamiliar words in the text of the work.

It is advisable to study each piece of music in the following order: first, you should study the way of singing or chanting, then you need to work hard on the breath of singing along with the pronunciation of words, singing in harmony with the music, and, finally, having mastered the work perfectly, you need to work on national voice decorations. At the moment, it can be noted that the presence of organic and systematic links between the process of self-study and the process of practical training facilitates the study of work.

Of course, the clearer the task given for self-study, the easier the student’s work will be. It is advisable to give students, as an independent task, to listen and analyze the tracks of the song “Guluzorim” performed by famous hafiz and artists B. Dustmurodov, M. Sattorov, U. Saidjonov. Since in the process of doing homework, the student listens to the performances of artists and compares the performances in the process of analysis, and in the process of obtaining knowledge, the intellectual growth of the student’s personality is ensured, which results in continuous creative activity. The most important thing is for the student to observe freely and independently. At present, the issue of educating a free-thinking person is one of the pressing issues facing the education system, “Independent thinking is also a great asset” [1; 9].

It is desirable that the daily independent work of the student is 45–60 minutes. Although at first glance it may seem that this is not much, but the desired result can be achieved if you continue classes regularly. Although at first glance it may seem that this is not much, but the desired result can be achieved if you continue classes regularly.

When planning your own workouts, keep the following in mind:

- a) the words of a musical work must be memorized;
- b) listening to and memorizing the selected work from the speeches of teachers using CD, DVD, MP3, audio, video equipment;

- c) smooth, clear and free execution of notes;
- d) comparison of the performance of the work with musical notation;
- e) a creative approach to the performance of the work.

One of the main principles of organizing self-study is the regularity of training. One of the basic principles of organizing self-study is the regularity of training. Usually, although it is difficult to achieve regularity, such training gradually becomes a habit and the intended goal is achieved. Our opinion is based on the statements of the famous Polish pianist Ignatius Paderewsky “One percent of talent, nine percent of luck and 90 percent of work” [6; 12] and P. I. Tchaikovsky “The most important thing is work, work and work again... Every morning I sit down to create and work until something works out” [6; 43] – this is proved by his thoughts.

In order to become a highly qualified specialist, regularly improve their knowledge, the student must be able to independently work with books and resources. In the process of self-study, it is recommended to use the following additional forms and means:

- e-textbook training;
- use of sites on the Internet (<http://www.mumtoz-musiq.uz>, www.ziyonet.uz).

At present, the emergence of computers and various types of multimedia technical means facilitates the process of self-study of students. As an experiment, an electronic textbook «Instrumental performance» (on the example of a dutar) by TSPU professor Rakhimov Sh. (Intellectual Property Agency of the Republic of Uzbekistan) was used. Certificate No. DG 402366, 2011) was used to organize the process of self-study of students. The student looks through the notes of the studied work according to the electronic textbook on the computer monitor, listens to the version of the melody performed by the master performers and, finally, answers the test questions on the work. This is a didactic phenomenon that serves to increase the effectiveness of the lesson and ensure the quality of teaching and learning.

So, the student must understand and listen to the content of independent work, complete the set didactic tasks, acquire the skills and abilities of searching for knowledge, consolidating it, generalizing and systematizing the results. Of course, it is necessary to take into account the personal capabilities of the student. It is very important to create certain conditions for activating the process of independent learning of students.

Therefore, regardless of the stage of the system of continuous education, the theoretical knowledge of students will expand, deepen and improve through self-study, and as a result, they will begin to form practical skills and abilities that allow them to use them in various situations.

In fact, continuity and consistency between educational stages are the main factors that ensure the effec-

tiveness of independent education, and these factors are the basis for the formation of the professional qualifications of future teachers.

As a conclusion, we can say that independent education is an important factor in the manifestation of professional qualities and the formation of knowledge, skills and abilities in future music teachers.

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Information about the authors

Mukhitdin Kadyrovich Muradov, Karshi State University, Senior Lecturer, Department of Music Education, Karshi, Uzbekistan

E-mail: m_muhiddin@mail.ru

ORCID: 0000-0001-7651-6482

Раздел 2. Изобразительное искусство

Section 2. Visual art

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G. BOYRAZ¹¹ *Graphic Design Department, Faculty of Fine Arts, Hacettepe University, Ankara, Turkey*

THE PLACE OF THE COLLAGE AS A WAY OF EXPRESSION IN GRAPHIC DESIGN

Abstract

Objective: The aim of this article is to examine the place of collage in graphic design along with its transformation in its historical process.

Methods: The research follows a qualitative design in the form of the literature review in which the previous research is examined and presented in a summarized way together with examples.

Results: The collage, which enables the printed paper and other accompanying objects to turn into a design object, has provided the opportunity to create freely for many artists and designers. However, like all the other artistic approaches, the collage has been affected by the mainstream philosophies and school of thoughts. The literature puts forward that Cubism, Fauvism, Futurism, Dadaism, Constructivism, Bauhaus, Pop Art, and Postmodernism especially has had a visible effect on the way artists bring the collage to life. The examples provided in the main text shows the outstanding pieces of art in the history of collage.

Scientific Novelty: The article stands out among the similar ones as it brings detailed information about the emergence of collage as an artistic approach in design in a summarized way with famous examples of influential philosophies.

Practical Significance: The literature review on collage will be a main source for the artists who intends to create collage but has question marks in mind on the way they want to follow. The information provided in this article can also be used in undergraduate graphic design education to open new windows in the minds of prospective designers.

Keywords: Collage, Graphic design, Pop art, Postmodernism.

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Introduction

The collage technique, which has a history of more than a thousand years, has allowed artists to produce their works freely thanks to the use of unlimited materials. This technique, which is frequently used in art movements, has become even more effective in the field of graphic design after the industrial revolution. The effects

of reused visuals in constructing meaning and conveying the constructed message enabled the collage to become even more effective.

Definition of the Collage

Collage, derived from the French word “coller”, means to paste. It is called compositions created by bonding using paint in addition to paper, photographs and many mate-

rials such as paper, fabric, wood, photography etc. [1, p. 28]. Collage is created when different parts come together to form a coherent composition and the material in this composition creates a new concept with other materials used together, apart from its own identity.

The following two points can be taken into consideration in the concept of collage: First, it means 'gluing' in terms of the word, and secondly, 'joining' means bringing together in terms of the action performed in collage works. The gluing made in collage distinguishes it from other types of gluing, that it is not based on ornaments and includes the finishing of the broken ones [2]. In the collage, with all kinds of organic or inorganic ready-made materials, it can be said that the printed, drawn and photographic material (image) was taken from the previously known context of life and pasted on a surface with a new concern for fictionality in a way that would serve a new context [3, p. 5]. Many different materials and techniques can be found in the same work in the collage made by cutting, bending, and pasting many materials found in nature on a surface. The important point here is that the collage work needs a harmony within itself. The collage technique is not limited to newspaper and magazine particles that create light-medium-dark values; collage works can also be done using colored newspapers, magazines, fabrics, mats, and plastics. In the collage technique, different techniques such as pastel and watercolor can be applied on the surface of the painting [4, p. 157].

The Emergence of Collage

Although the collage technique increased in popularity at the beginning of the 20th century, considering that the material of the collage is paper, it can be said that its history dates back to ancient times and goes back to China. The collage, examples of which were seen in the 12th century, was not adopted and attracted much attention at that time. Adalı has this to say on the subject:

The collage is 1000 years old. It is an art made in Japan in the Middle Ages. Symbols expressing an idea were drawn on colored silk papers or precious cardboards glued to thick paper in the tone of parchment so that the poetic pieces would find their full value in graphic writings on the poetic cards prepared for the New Year. While the calligraphers were drawing the contours of the plans with a brush, they would adapt to the fluctuations of the paper pasted from the bottom. Stars cut from gold and silver paper were sprinkled on the surface. Compositions varied according to the texts, straight lines and rectangular shapes blended into the silhouettes of torn

paper. These works and artists in figurative narration are anonymous [5, p. 4].

Collage, which brings together different images and objects, has become a meaningful means of expression with the emergence of modern art. The development of art movements, their merging with different disciplines and the presentation of different perspectives on design have shown that collage is an interacting language.

The formation of big cities after the Industrial Revolution, scientific and technological inventions, developments in graphic printing based on photography and mass production has allowed a new visual vocabulary to take shape and sprout, and radical changes to gain momentum in art and design. The social, economic and political developments of the period also helped the emergence of new design and artistic understandings. In this process, the artists practiced "multidimensional perspective, simultaneous movement, superposition, juxtaposition, plurality of time, fragmentation, division, disintegration, bringing together and saw the collage technique as a means of plastic expression in order to be able to use new visual expression languages such as irrational, illogical, separate and dissimilar realities together" [6].

Cubism and Collage

Cubist artists created collages using playing cards, metal and glass pieces on the painting surface. Efforts were made to enrich the picture with collage and to link it with real life. The fact that collage has become one of the most important art techniques of the 20th century is related to the prevalence of mass culture printed materials such as newspapers, posters and postcards in this age. In their early works, Picasso and Braque also used newspaper clippings and advertising images that gave clues about the political and cultural developments of the times they lived in, and gave clues that their interest was not purely formal concerns [7, p. 48].

Pablo Picasso and Braque, considered one of the founders of the cubism movement, started to produce collages by sticking printed or colored paper pieces on the canvas in the early 1900s. Each piece of paper that was cut in the desired shape or that gave information about the object it was pointing to, represented a specific object. They also started to use different materials than paper, such as bamboo, to indicate different objects [8, p. 106]. In his work "Still-Life with Chair Caning" (Figure 1. https://zhrblc.files.wordpress.com/2013/05/max500_pi36.jpg), in which a real rope is used as a frame, he draws attention with different objects such as

a patterned oilcloth in one third of the painting, where he places cubist objects such as newspapers, pipes and glasses. In Picasso's "Bottle, Glass, Violin" (Figure 2. <https://www.pablocicasso.org/still-life-with-chair-caning.jsp>), a part of the violin was drawn in pencil on a piece of newspaper and a piece of paper that was the surface of the painting. The other half is glued as a wood-imitation form. A glass was also drawn on another piece of newspaper that marked the lines of the violin. The bottle on the left was cut from a newspaper. The word "Journal" also consists of newspaper.



Figure 1. Still-life with chair caning, 1912



Figure 2. "Bottle, glass, violin", 1912

Braque, like Picasso, started to use his unique collage technique, which he constructed by pasting cut papers on a pictorial plane, called 'papier colle' since 1912. His "Fruit Dish and Glass" (Figure 3) is a very innovative take on the classic still life theme of a fruit plate. Fruit dish and glass incorporates paper, wallpaper and charcoal lines to create a symbolic effect. The grapes, which he depicted with a naturalist understanding, gave the painting a reality that contradicts other elements.



Figure 3. Fruit Dish and Glass, Braque, 1912.
(<https://www.georgesbraque.net/fruit-dish-and-glass>)

Fauvism and Collage

Fauvism is the first avant-garde movement of the 20th century and the shortest period that reached its peak between 1905 and 1907 [9, p. 370]. The common feature in the works of Fauvist artists is the extremely simple, pure, direct and strong use of colors. Henri-Émile-Benoît Matisse, one of the pioneers of the Fauvism movement, has revealed the most distinctive works with the colors that cover large surfaces in the form of blocks, geometric and also stylized forms that he uses in his paintings. These colors, stains and forms used by Henri Matisse brought him together with paper works towards the end of his artistic life, and he produced a series of works using the cut-paste technique with the use of bright and contrasting colors in his works (Figure 4-5).



Figure 4. The Snail, Henri Matisse, 1953



Figure 5. Memory of Oceania, Henri Matisse, 1953

Futurism and Collage

Futurism was established as a revolutionary movement to reconsider the thoughts and forms of all arts in the face of the new realities of science and industrial society [10, p. 107] (Bektaş, 1992, p. 107). Seeing popular media and new technological inventions as communication tools to disseminate their ideas, Futurists eagerly used the new materials and techniques offered by the industry, with the thought of bringing a new aesthetic understanding of modern life at the expense of the old cultural forms. They saw collage as an excellent method in their work to bring the concepts such as the spirit of the age; defined noise, energy, movement, and dynamism to life [11, p. 10–11]. They rejected traditional grammar and punctuation and used non-linguistic tools to imitate the pace and dynamism of contemporary life (Figure 6). These poems, which exist at the intersection of art and literature, are read visually and verbally, vertically and horizontally, iconographically and analytically.



Figure 6. A Tumultuous Assembly. Numerical Sensibility published in *Les mots en liberté futuristes*, Filippo Marinetti, 1919. (<https://www.metmuseum.org/art/collection/search/345679>)

Dadaism and Collage

Dadaism started as a reaction and protest movement against the intimidation and cruelty of World War I. With the war, Dadaists changed their perspectives against many aesthetic and ideological concepts, saw the concept of art as a way of rebellion and produced works that changed the general viewpoint of the people. In their works, they achieved different results by adding everyday items to their works with an extraordinary attitude, far from the traditional, criticizing the bourgeois class. The collage and photomontage technique influenced various branches of plastic arts and caused new orientations, as well as brought a completely different visual expression style to graphic design [12].

The Dada movement has achieved to form a new composition by gluing all kinds of plastic items, printed, drawn or photographic materials on a surface in an order. Thus, they created a work of art by using various materials that were not artistic in themselves to create a new composition. Kurt Schwitters, who is in the Dadaism movement, has important collage works. Schwitters repurposed discarded printed materials such as used envelopes, empty cigarette packs, seals and tickets, and included these parts of daily life in his compositions (Figure 7) [12].



Figure 7. Opened by Customs, Kurt Schwitters, 1937. (<https://www.tate.org.uk/art/artworks/schwitters-opened-by-customs-t00214>)

Constructivism and Collage

Constructivism is an art movement seen as an innovative approach in Russia in the first half of the 20th century. The word “construction was seen as a form of shaping the destroyed society after the First World War,

at the same time constructivist art was evaluated as a part of industrialization and technological development in the modernization process. Constructivist artists who care about scientific rather than artistic principles and aim for collective production shaped according to social needs instead of the personal style of the creative individual [7, p. 107]. The objects they prefer in the collage technique in Constructivism, as in Dadaism, are newspaper clippings, everyday objects such as photographs, magazines and books. Constructivists, who see collage as an effective method for social change, provide information about the materials they use in their designs and the perspective of the artist (Figure 8).



Figure 8. Georgii and Vladimir Augustovich Stenberg, film poster for *The Man with the Movie Camera*, 1929. Meggs & Purvis, 2016, p. 815

Bauhaus and Collage

Bauhaus, which was established at the beginning of the 20th century to raise the quality of design in Germany, aimed to support design in order to increase the functional and aesthetic quality of mass production and especially cheap consumption products, by combining art and craft industry [10, p. 69]. The invention of photography and the developments in technology caused movement in art and directed artists to new discoveries and experimental studies. Photographers tried different combinations in photo printing and worked on different techniques by combining one negative square with several negative squares and projecting them onto plates. This process, as a result of the industrial revolution, has led to the inclusion of photomontage, another approach to

20th century art movements, the technique of depicting the image of reality with photography, into modern art.

László Moholy-Nagy's experiments on the photographic image, photographic image-photogram, photoplastics, and most importantly, typography, predicted the roles that technology would play in both aesthetic and graphic design application areas [13, p. 32]. The work titled "Pneumatics" (Figure 9) is an example of Moholy-Nagy's "Typophotos" technique that combines typography and photographic collage: writing is transformed into a component of visual communication rather than used solely for its semantic content (<https://www.theartstory.org/artist/moholy-nagy-laszlo/>).



Figure 9. *Pneumatic*, László Moholy-Nagy, 1924. (<https://www.wikiart.org/en/laszlo-moholy-nagy/pneumatik-1924>)

Collage in Modern American Graphic Design

World War II caused a great destruction in Europe and many artists and scientists migrated from Europe to America, which was not damaged by the war, and moved the center of art from Europe to America. Pop Art that emerged in this period actively existed from the mid-1950s to the 1960s. Pop Art artists have included elements of popular culture in their works in order to alleviate the depressingness of the war, embrace the popular consumer culture and make the war a mockery. They made objects and images of consumer culture such as newspapers, magazines, cartoons, television advertisements, ready meals, packaging and Hollywood movies the material of art.

Paul Rand was one of the first designers to adapt modernism to American graphic design. Having a good

grasp of collage and montage techniques, Rand fused concepts, images, textures and objects into a whole in his works [10, p. 140]. Rand intensified the use of found objects, cut paper, and typography in his collage works (Figure 10).



Figure 10. Collage design of dancer for front cover of "Direction" magazine, Paul Rand, 1939. (<https://www.paulrand.design/work/Direction-Magazine.html#images-42>)

Pop Art and Collage

It is an art movement that is activated by the works of artists who react to abstract expressionism in the USA and England. Some other factors that define the cultural and social context in which it emerges are the increasing consumption, the atmosphere of global turmoil as a result of the Second World War, the economic prosperity and liberation movements created by the post-war period, especially in America, as well as the thinkers of a new generation that these situations emerged. These new generation artists thought that the art they had studied and saw in museums was very disconnected from their own lives. As a result of this context, artists focused on every day and easily accessible materials and thematic resources for inspiration.

In his work "Just what was it that made yesterday's homes so different, so appealing?" (Figure 11), Richard Hamilton presents a portrait of the everyday life of the Western world. It has been accepted as the main work of Pop Art. The artist used objects targeting mass culture such as television, newspapers and posters in the work targeting popular culture elements. The artist expressed social changes and what popular culture brought with

the collage technique. The house that Hamilton presents in his collage is the transmission of an extremely artificial but extremely materialistic world that fully reflects his age. In the collage, there are references to the new technologies such as television, vacuum cleaner, cassette player that became indispensables of daily life and the habits of the people of the time like cinema and comics. In addition to the commodified female body, the male body also took its place on the stage [11, p. 76–77]. Collage works in Pop Art played an important role in creating the visual language of designers.



Figure 11. Just what was it that made yesterday's homes so different, so appealing?, Richard Hamilton, 1956

Postmodernism and Collage

In the 1970s, an important trend began in architectural design, which gradually encompassed all branches of art and seemed to oppose the tradition-rejecting attitude of the modern movement. While the narrative style is sometimes extremely personal, the message is usually placed between the layers of visual expression, as in the collage technique, and in this case, contextual comments and thoughts that explain the subject separately are required [10, p. 230].

Turning his attention in a new direction, Weingart became interested in offset printing and film systems. He used the printer's camera to manipulate the images and explored the unique properties of the film image. Weingart started to move away from pure typographic design and adopted collage as a visual communication tool. A new technique of sandwiching or layering images and typography photographed as film positives has allowed him to superimpose complex visual information, juxtapose textures and unify typography. Weingart's design

process consists of a large number of positive films and maskings superimposed, arranged, re-photographed and submitted to the press as a single negative (Figure 12–13 (www.moma.org/collection/works/))-11 [14, p. 1170].



Figure 12. Didacta/Eurodidac" poster, Wolfgang Weingart, 1980



Figure 13. Exhibition poster, 1979

Evolving simultaneously with technological developments, collage has created a need for new definitions with different techniques and materials. Until the last quarter of the century, cut and paste processes, which were carried out with traditional methods, gained a completely different dimension by being transferred from the artists' workshops to computer screens [15, p. 209]. John Stezaker has had an impressive place in his collages. In his works, the artist wanted to convey the object to the

audience without disturbing its physical existence. He aimed to make the collage understandable (Figure 14. http://www.artnet.com/artists/john-stezaker/bridge-ii-dojGBgj_uTKNNXLYWAbrdg2).



Figure 14. Bridge II, John Stezaker, 2007

Ivan Chermayeff, who grasped the main ideas of modern art in Europe and made important contributions to American graphic design, continued to use the small spoils he obtained from the garbage piles left on the sidewalks and accumulated in the gutters on the streets in his collage works [10, p. 167]. Chermayeff collects and preserves what she finds and incorporates the found materials into her collages by putting them through a kind of brewing, fermentation process (Figure 15 (www.peramuzesi.org.tr/Repo/StaticContent/images/geismar_0024.jpg) –16 (www.peramuzesi.org.tr/Repo/StaticContent/images/geismar_0071.jpg)). It abstracts materials from their original context and transforms them into figurative forms with a great character and representational originality. Collages are both abstract and figurative, materialistic, objective and subjective at the same time [16, p. 13].



Figure 15. Red Bed, 1998

Chermayeff also included her works in typographic collage, bringing texture, color and letters of different characters together.



Figure 16. Granota Lady, 2003

In the future, collage has become a more effective technique with its unique expression in the field of graphic design and has become much more diverse with the unlimited uses offered by computer technology. In the hybrid portrait series designed by Zeren Badar (Figure 17–18), he explores the relationships between how we live and how we look in the future by mixing the internal device parts of various technological devices (such as iPhone, digital camera, remote control), cables, hardware and photographs found in magazines, and drawing attention to the fact that technology changes people. The fact that technological tools and parts replace human characteristics reveals this danger in the future and opened up for discussion what the future promises to mankind [17].



Figure 17. Cellphone Head



Figure 18. Beautiful Bridge

Conclusion

Collage, which has become one of the important techniques with the Cubism movement, has been used in Dadaism, Constructivism, Futurism, Pop Art and many art movements after 1960. In the art environment where interdisciplinary approaches are widely used, the collage technique is used by many artists alone or in combination with other disciplines.

As an attitude that connects with the historical, makes ready-made images active in the construction of meaning, and communicates with the dynamics arising from cultural memory in perception and meaning-making, collage can be considered as an effective method in making sense and perception of the image [18]. Fragmentation of the object and reassembling and shaping it with a different expression style, creating a harmonious composition of unrelated forms, and collage works in which different letter/word forms are used together have become a unique and expressive communication method for graphic design. Reproduction has evolved into different dimensions by transforming the collage technique with the mass of materials brought by the consumption culture. Today, collage, which develops itself with the developing technologies, finds its place in different areas of graphic design.

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Information about the author

Güliz Boyraz, Research Assistant, Graphic Design Department, Faculty of Fine Arts, Hacettepe University, Ankara, Turkey

E-mail: gulizboyraz@gmail.com

ORCID: 0000–0002–7129–3176

ALI SHAHEID ANAD¹¹ Southern Technical University, Nassiriyah Technical Institute, Iraq

PROFESSIONAL TRAINING OF THE ARTIST IN DIFFERENT COUNTRIES

Abstract

The purpose of the research: The purpose of the article is to consider the peculiarities of the training of artists in different countries of the world, to analyze the level of training and compare the systems of training for the professional activity of artists.

Research methods: methods of analysis, description, and the comparative method were used to solve the tasks.

Research results: the professional training of the artist in the countries of Europe is focused more on General training in the field of art, practical work takes place mainly independently, at the level of consulting by leading experts in the chosen field of art.

Practical application: the features of professional training of future artists in different countries are analyzed.

Practical significance: the results of this study are used in the classes of art specialties in educational institutions in Iraq.

Keywords: artist; professional training; professional skill; creativity.

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Introduction

Professional training of the artist has become relevant today. Professional training of the artist at the present time cannot be highly specialized. Teaching world artistic culture, artistic culture of a separate region that integrates different types of art and artistic activities requires poly-artistic training artists. For the integral artistic development of the personality of the future artist, it is important to teach not only the fine arts, but the arts different in their means of expression, since in this sense the “artistic involvement” of all human senses. The impact of different types of art causes a range of different experiences, which are the expression of all moral and aesthetic experience, forming an integral poly-artistic personality of the artist. A sign of high skill of the artist is the ability to master modern methods and technologies in the field of art perfectly, to have a broad outlook, the ability to develop and improve himself.

Analysis of pedagogical methods and forms of professional training of future artists, the artists-teachers (Yu. Azarov, A. Zhdanov, V. Zagvyazinsky, V. Kuzin, M. Levin, S. Nazarov, I. Podlasyi, N. Rostovtsev, etc.),

allowed to prepare an overview of the features of the training of artists in different countries.

Materials

Professional training of the artist gets its start in secondary school. The formation of professional competence of the artist depends on the program of teaching fine arts in schools in different countries. Therefore, it is advisable to briefly consider the features of art education in foreign schools, as there are certain differences in approaches to teaching art disciplines. This will allow to highlight the national features of the methodology of teaching fine arts.

We will consider the features of art teaching in Germany. It should be noted that in Germany the disciplines of the artistic and aesthetic cycle (music, art, design) are taught in a complex, that is, it is an integrated course related to developing subjects. A feature of art education in schools in Germany is the introduction to all educational subjects of painting, drawing, arts and crafts activities. Teachers believe that the depth of experience is more important than the depth of training, the image is the best way to learn the material. Thus, the learning process

is based on the emotional perception of the material, so the fine art is no longer an independent discipline, it becomes an addition to the creation of emotions.

General education in the field of art in France covers a cycle of such subjects: plastic arts, music, dance, cinema, theater. It should be noted that French schools are also characterized by the integration of school subjects. For example, in primary school the curriculum provides from 6 to 8 hours for a cycle of subjects “physical education, music education, art”. The programs foresee the unity of the main kinds of activities – perception, knowledge and evaluation of works of art of national culture and other cultures, as well as artistic expression.

French schools are characterized by partnership with different social institutions. Thus, various activities in the field of art, advanced study of art (electives) are actively supported by the government. Thus, there are positive changes in the content of education aimed at familiarizing students with cultural values through the deep development of the best works of world art.

Thus, in schools of Europe they pay enough attention and money to the development of creative abilities of studying youth, which is provided with a decent material and technical base and professional competence of the teacher.

The second step in the professional training of the artist is a high school. In the higher school of Western Europe, art is considered to be a research activity, but not the creation of original things. Based on this, most of art schools in the West are part of the university system, so the artist's profession is not a craft, it is an intellectual production. Therefore, theoretical disciplines are key, a student will not be able to learn without knowing them. We will consider the features of art education in high schools in different countries.

One of the most prestigious and best educational institutions of contemporary art is the Academy of arts in Vienna. Students of this educational institution are obliged to choose the teacher to whom it is necessary to come to classes once a week. The training program is made in such a way that there are obligatory, optional, interdisciplinary practical and theoretical courses, lectures and workshops of invited artists. Group excursions to the exhibitions are often arranged for students together with the teacher. The art Department has different classes: abstract and figurative painting, art and photo installation, conceptual art, sculpture, video installation, art in public space. Thus, the academy of arts gives students

the freedom of creativity, provides knowledge, skills in the field of modern art. Classes are conducted by famous artists, sculptors, art theorists who have reached heights in a professional direction.

Vienna university of applied arts is differed by its demands, architectural bias and the presence of applied specializations: design, photography, ceramics.

The university of arts in Berlin is differed by the fact that before entering the higher educational institution, students attend training courses that last one year. In these courses students receive basic knowledge in the field of art form and technique, go to exhibitions. After finishing the courses, students take the exam. From the second year of study, students are assigned to classes of different teachers. The school is moderately conservative and integrates into the artistic life of Berlin quite quickly. Well-known contemporary artists teach in the university of arts, that gives the opportunity to acquire practical skills.

Higher state school of fine arts (Stedel), Frankfurt. This school has 200 students, unsystematic education, but courses in history and theory of art are obligatory for all. In addition strange courses were introduced in the curriculum such as “art and cooking.” Special emphasis is placed on personal communication with the teacher and individual work in the workshops. The school has an international composition, it has about 60% of foreign students. The training system is divided into several stages. The initial stage lasts from one to two years and ends with an intermediate exam, which is retaken only once. The school owns exhibition hall «Porticus», a dynamic platform of contemporary art in Germany, which allows to demonstrate the practical skills of students and to join them to the trends of modern art.

The university of art and design in Karlsruhe is famous for being located in the same building as the centre of communications and media-technologies CCM (museum, archive and the centre for contemporary art). They teach the art of new media at school: 3D animation, film, photography, video, audio, design and media theory. Artists are learning mostly in the department of media arts.

The higher art school in Hamburg is popular among non-gallery, non-profit artists who seek to gain practical knowledge, skills and abilities.

A small Goldsmith university in London, where there is a faculty of arts, in the learning process focuses on a critical understanding of contemporary art and the student's own work. An important task in the learning process is the development of interpretative, critical and

analytical skills. Interdisciplinary classes for communication of students of different specialties are practiced. Students-artists should have the skills of handling conceptual and visual material, critical understanding of their works, good knowledge of contemporary art and the striving to learn the theory of modern art.

Slade art school in London is more conservative, they teach traditional kinds of arts in it. There are three departments in its structure – painting, sculpture and other media (digital media, photography, film and video). They are constantly discussing their own works and other people's work at school and learn the theory and history of art.

Valand School of Fine Arts, Gothenburg (Sweden) is a small school, in which about a hundred students study. Each student has its own training program, including the history and theory of art. The student works independently, but the teacher sometimes visit his workshop. Thus, the student improves his skills through self-education, but at his disposal all workshops equipped with the necessary tools, materials, equipment.

Rijksacademy (Amsterdam) is an ideal place for students who want to be noticed as museum directors coming here from all over the world. Education in Rijksacademy is not classical, it is a “residence”, a working place for young artists from all over the world, half of whom are Dutch. They have at their disposal an arsenal for the acquisition of knowledge and skills: a workshop, technical equipment, a small budget for the production of works and technical specialists in the field of video, sound, wood-working and metal-working, glass, engineering, graphic printing, etc., which give recommendations and can teach different tricks. In addition to this a group of “advisers” of 30 people observes the work of artists in the workshops, consisting of well-known artists, curators, art critics and theorists.

Communication with the official “advisors”, as well as with other professionals, takes place in the Studio visits when the artist presents his work in his studio. This form of work gives you the opportunity to make friends in the professional world. “Residence” lasts one or two years, it is designed for young artists with higher education or professional experience from 3 to 5 years.

The Royal College of art in London. As for contemporary art (in addition to design, fashion and etc.,

which can also be learned here), there are departments of painting, photography, printing, sculpture and interdisciplinary drawing studio. In addition the College has an interdisciplinary department of criticism (Critical & Historical Studies) and a curatorial department. Tracy Emin, Chris Ofili and other famous British artists including David Hockney finished the department of painting. Gavin Turk, Dinos Chapman finished the department of sculpture. Today's young stars Runa Islam, Maureen Palei, Margaret Solmon studied at the department of photography, it is a very “career genetic” place, although a very expensive.

Jan Van Eyck Academy (Maastricht). Artists, designers and theorists with already completed higher education are engaged in research here, which can take the form of works of art. They submit an application for their own research or can be involved in research initiated by the Academy itself. The main forms of work in the Academy are debates, discussions, lectures, exhibitions. This is not an educational institution, all people are researchers here. But there are “research advisers” with whom you can study. The Academy take for a year, two years or for the duration of the project. For the production of various research products such as books, films, installations, series of photographs and so on there are all the technical abilities, workshops and assistants. The Academy is the producer and distributor of these products.

The higher Institute of fine arts of Flanders (Ghent) is an intermediate option between classical education and the “residence” for young artists with an emphasis on individual practice. Training courses are combined with lectures and workshop visits by invited artists, curators, critics and theorists. This institute is considered as a postgraduate form of education.

Conclusions

Thus, the professional training of the artist in the countries of Europe is focused more on General training in the field of art, practical work takes place mainly independently, at the level of consulting by leading experts in the chosen field of art.

The issues of professional training of artists in different countries of the world, comparative analysis of this training remain promising.

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Information about the author

Ali Shaheid Anad, candidate of pedagogics, Southern Technical University, Nassiriyah Technical Institute, Iraq
E-mail: alish885@stu.edu.iq
ORCID: 0000–0002–1436–6332

Раздел 3. Музееведение, консервация и реставрация историко-культурных объектов

Section 3. Museology, preservation and restoration of historic and cultural

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G. R. ORIFJONOVA¹¹ National Institute of Arts and Design named after Kamoliddin Behzod Tashkent, Uzbekistan

DESCRIPTION OF NAVOI REGIONAL MUSEUMS

Abstract:

Objective: is the national (for example, Navoi regional museums) museums that preserve and exhibit the ethno-cultural heritage of Uzbekistan from the period of the XIX – early XX centurie.

Methods: comparison, generalization, systemic analysis, data grouping, theoretical cognition, the method of analogy and historical method.

Results: Museums of Navoi region are of great importance due to the fact that they regularly collect collections of material and cultural heritage.

Scientific novelty: This article analyzes the peculiarities of the museums of Navoi region.

Practical significance: the presence of many prominent figures of the Islamic world, jurists, Sufi mausoleums and architectural complexes in Navoi region demonstrates historical and cultural riches to tourists visiting Uzbekistan as part of pilgrimage tourism.

Keywords: Museum, exposition, innovation, method, clothing, apparel, jewelry, fabric.

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The State Museum of History and Culture of Navoi region is famous for its rich collections. The museum's exposition includes collections of ceramics, carvings, fabrics, embroidery, carpets and clothes covering the entire territory of Navoi region. Museums of Navoi region present their collections to the public on the basis of innovative solutions using thematic, complex, ensemble methods.

Museums of Navoi region are of great importance due to the fact that they regularly collect collections of

material and cultural heritage. In addition, the museums of the region pay great attention to performances and can be seen in the theatrical programs of the museum. Even the museums of the architectural complexes have created expositions with innovative solutions.

During the study, scientific research and foreign literature [1, p. 171–172] of Uzbek scientists devoted to the ethnocultural heritage of Uzbekistan [2, p. 34], its preservation, research [3, p. 104], display, development of ethnographic museology was studied.

The State Museum of History and Culture of Navoi region is one of the museums in the country, which uses museum performances in its activities and is distinguished by the richness of the museum's exposition. From the museum's exposition of copper items of the XIX century, which are considered to be household items: copper bowl, embossed teapot, candlestick, copper jug, obdasta, buckets, samovar, iron, cauldron, hanging pot, mevadon, bucket, dastshoy, bowl, barkash, bowl, dervish bowl, sieve, pumpkin, kadi, chakich, keli, different types of woven baskets, ceramic items: jugs, candles, various options of lanterns, sandals, which are considered home furniture, from national musical instruments: drums, dutars, tanburs, gijjaks, rubabs, various forms of suzans, hammers, sandons, carts, spinning wheels, rugs, combs and other tools used in carpet weaving. The most popular clothing collection in the Navoi region is the XX century. The costumes of Navoi region are very colorful [6, p.69].

The exhibition mainly features bridal dresses, unique embroidered dresses. Nurota, one of the largest centers of embroidery, is distinguished from other schools by the sharpness of the image of embroidery, the iridescent of floral patterns during the centuries. In Nurota embroidery, we can often see that the plant patterns are animated with the shape of birds. And sometimes we see the human and animal forms in some of the most invisible areas [8, p. 304].

When a girl is born in the family, embroidery samples are sewn as her dowry in good intention by her mother, grandmother until she grows up. Girls were taught to embroider from a small age. There are edifying events among the people about the fact that if a matchmaker comes to a girl, her embroidery will be shown. Embroidery sewn by a girl gave the opportunity to determine the girl, temper, and her character. The embroidery sample was of great importance in determining the taste of women in the family as a whole. Even for the rituals associated with death, women prepared an embroidery sample on their coffins. This is a tradition that exists even though it is still preserved at present, albeit less frequently. That is, an embroidery sample is closed on a women's coffin, in each family there is such an embroidery sample that passes from generation to generation. If it does not exist, older women have prepared such an embroidery sample [7, p. 241].

Each dress served to create a complete image using accessories. Mainly using velvet gold threads, embroidered bridal gowns formed the basis of the exhibition. In addition, the national costumes of the Kazakh nation are also

on display. National jewelry, types of skullcaps are selected and displayed in accordance with each dress. The museum has a large collection of suzans, which reflects the unique traditions of the Nurata and Navoi regions.

The museum of Kyzyltepa district of Navoi region also houses oil collections of ceramics, copper utensils, clothes and household items of the XIX-early XX centuries. Unlike other museums, these items are exhibited in collections. We do not find such an approach in any other museum. In the middle there is a collection of copper samovars, buckets, sunscreens and other carved oil items, and on both sides there is a collection of household ceramics. At the edge of the exhibition will be displayed a variety of household items such as wooden keli, thief. The museum has a collection of tools used in the field, wooden kitchen utensils. The clothing collection mainly reflected the everyday wear of women and men in the area. The ensemble-type exposition in the museum reflects the traditional way of life of the population living in the Kyzyltepa area. In the background of the interior is a study of Nurota. It is surrounded by a thematic exhibition dedicated to doppies, which are widespread in the Navoi region. Navoi skullcaps are very diverse. It can be seen that the skullcaps are found in almost all regions of Uzbekistan. Perhaps this is due to the fact that the ethnic composition of the population of this region consists of different nationalities and ethnic groups. Next to the Doppi exhibition, traditional clothing for men and women was on display. Next to it, a cradle made of satin is presented to the audience. In the sandals of the house, the characters of young men and women are represented by models. The floor is covered with felt palos. Various household and kitchen utensils can be seen in the bar on the sandals. Above the sandals, on top of the box, you can see the blankets gathered and made of drywall. Dry art is very developed in Navoi region. In addition, the exhibition includes a handwriting machine and a tailor's box. All women in Navoi are well versed in sewing. In the past, all the women who lived here knew how to sew suzana, kurak, doppi, and this was their daily occupation. Even today, this tradition continues.

There is a museum in the Qasim Sheikh complex of the XVI–XX centuries in Navoi, where along with archeological finds, ethnographic objects are also exhibited.

In the XVI century, the life and work of Qasim Sheikh Aziz, who left an indelible mark on the spiritual life of the Karmana principality, were focused on good and noble deeds. In 1558, the ruler of Bukhara, Abdullah II, in

honor of Hazrat Qasim Sheikh, established a khanaqah in Karmana. Qasim Sheikh himself participated in and sponsored this creative work.

The inn was built over a period of about ten years. Its three sides (north, south, and west) are built and decorated in a conical manner.

The khanaqah is 25 meters wide and tall, with a total of 6 rooms inside, a large central room in the middle, and an altar on the qibla side. There are rooms measuring about 6x6 meters in the 4 corners of the room, and a chillakhona measuring 6x4 meters on the east side. The upper part of each room is in the shape of a dome, the interior of the building is decorated with a pattern on the basis of plaster, in the middle there is a large dome 12 meters high from the ground and on all four sides there are domes 8 meters high. The thickness of the room wall is 80 centimeters. The exterior of the building is distinguished by a dome built on a high tower. The tower rises about 9 meters from the roof of the building, leaving a gap between the inner and outer domes. These are the airways that make it possible to maintain the same moderate temperature in hot and cold times. The top of the outer side of the dome is covered with blue tiles. Below it are examples of verses from the Qur'an in the Kufic style in nil. To the east of the khanaqah is the sagan of Qasim Sheikh. Sagan was rebuilt with marble and Abdullah brick, and in some places the verses of the Qur'an were written. In 1910–1911, after the death of the Emir of Bukhara Amir Abdullah Khan, he built the tomb of his son Sayyid Alimkhan near the tomb of Qasim Sheikh. Although the second khanaqah was built 300 years after Qasim Sheikh khanaqah, a huge monumental complex was built.

In the museum of the Qasim Sheikh complex you can see copper items used in the household of the XIX century. Copper ware is close to Khiva, Karakalpak copper vessels in its shape and decoration. The patterns of Khiva copper vessels differ from those of Khiva masters in that they are not as elegant and delicate in form. Among them are copper utensils such as copper jugs, sulopcha, obdasta, thief, iron, pot. Ceramic jugs and jugs date back to the XVII–XX centuries. Among the household items you can find wooden spoons, spoons, trays, keels. In the exhibition dedicated to the types of boilers, you can meet non-traditional types of boilers, such as leather boilers, hanging boilers. Horseback riding and horse equipment are on display at the exhibition, which shows the importance of horseback riding in the region. Agriculture was

also a developed profession. The museum has an exhibition dedicated to the agricultural profession and the tools used in it, as well as plowing equipment and plows. The most common musical instruments in the region were the dutar and the kobiz. One of the unique exhibits in the museum is stone tea, a pressed blue tea that has a look reminiscent of a large board. The Qasim Sheikh Complex Museum has a large collection of bracelets that are considered women's jewelry. You can see how colorful the bracelets of women of Navoi region are through this collection. The next exhibition at the museum will be dedicated to the art of carpet weaving. Carpet weaving equipment, combs, cobwebs, rugs are on display [7, p. 71].

The Arif Dehgarani monument is one of the oldest monuments in Movarounnahr, in the village of Hazara, 30 km west of Karmana. According to sources, its construction period dates back to the beginning of the XI century. In ancient times, the inhabitants of this village were masters of making fire-resistant boilers. Also, the name of this place, located near the Rabati Malik caravanserai, is called Khazara (a crossroads of a thousand roads), indicating that in the past it was one of the largest settlements in Central Asia, visited by trade caravans from many countries along the Great Silk Road. The domes of the building are built on 4 solid brick columns on the basis of very careful and precise calculations, and according to the unique design, it is the only unique architectural monument in the country. The monument is now used as a mosque. The history of the building is square in size 17 × 17 meters, it is built of baked brick and straw. From the bottom to the top, 15 pieces of 1-meter-thick cotton were beaten, and a row of baked bricks was piled between each piece. Inside the building there is a cubic room, in the middle there are 4 baked bricks with a diameter of 1.28 meters, between them there are large arches, on top of which there are two small arches. The central dome is raised above these pillars and rises above the arches that form 12-cornered ornaments. On the north, south, and west sides of the inn, there are elegant brick alleys. The three-door entrance on the east side of the mosque, which is 3.14 meters wide and 17 meters long, was later built of baked brick. The two honors on this side are raised above the wall, unlike the 6 hanging honors on the other sides. The fact that the 6 honors on the 3rd side hang without touching anything is like a miracle. The architecture of the entrance part dates back to the XIV century, as the bricks here are the same as the bricks used when Raboti Malik and Sardoba

were restored in the XIV century. The monument, the only one of its kind in Movarounnahr, was renovated in 2006 and is now a popular shrine to the entire Muslim world. It is noteworthy that Sheikh Mawlana Arif Deggarani (1313–1376), one of the famous Sufis of Khojagon Suluki, was born and buried in this village.

The complex preserves a dahma reminiscent of his memory and an ancient healing water well and a chillakhona.

It is well known from historical sources that he was a great representative of the Khojagon Suluki of the Naqshbandi sect. In 2006–2007, large-scale repair, beautification and creative work was carried out in the region, and by the decision of the Navoi regional administration, the

historical museum of Mavlon Arif Deggaroni was established. The museum's exposition includes many ethnographic objects. These include suzans, bricks, prayer rugs, XIX century women's and men's clothes, handkerchiefs, pieces of cloth, ceramics, household items such as keli, ceramic plates and wooden spoons, woven spoons, copper jugs, samovars, chairs, plates decorated with the help of carvings, paintings, sunscreens, baskets, containers for water storage.

In conclusion, the presence of many prominent figures of the Islamic world, jurists, Sufi mausoleums and architectural complexes in Navoi region demonstrates our historical and cultural riches to tourists visiting Uzbekistan as part of pilgrimage tourism.

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Information about the author

Gulra'no R. Orifjonova, Doctor of Philosophy in History (PhD), DSc Student National Institute of Arts and Design named after Kamoliddin Behzod, Tashkent, Uzbekistan

Address: 3–42, 2/1Kara-kamish, Olmazor district 100098, Tashkent, Uzbekistan

E-mail: gulirano.orifjonova@mail.ru; tel.: +998 (90) 905–77–33

ORCID: 0000–0002–5790–716x

Раздел 4. Театральное искусство

Section 4. Theatre arts

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S. MARKOV¹¹ State Institute of Arts and Culture of Uzbekistan, Tashkent, Uzbekistan

SIGNS' MECHANISMS FOR COMPLEX COMMUNICATIVE SYSTEMS IN THEATRICAL ARTS

Abstract:

The purpose of the article: This article describes the signs' mechanisms for complex communicative systems dynamically appearing in theatrical arts.

Research methods: This article also shows the history of sound semiotics, as an additional way to get the message and idea from author to audience on the level of emotions and the mood.

Research results: without sound (except special situations) any visual product, theater, movie or television becomes less meaningful and loses its description, as well as the transmission of the main message from the author to the audience and it becomes much poorer in creativity. Without the use of semiotics of sound, the transmission of a message is possible, but will not be done to the full extent of its potential.

Practical application: the conclusions obtained as a result of the study can be used as additional assistance for teachers of creativity institutions.

Keywords: Sound semiotics' basics, the art of theatre, creative ideas, sound of theatre, director's idea, modern trends, and the separate direction.

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Introduction

The basis of modern visual media art is theater. Almost everything we know about cinema and television began from the theater and it is in the theater that we will seek the beginning of the foundations of the semiotics of sound and it's binding with the realization of an artistic idea.

Now let's talk about the theater. All performances on the scene always had a sound, except "very authoring ones". And when we say "sound" we do not mean a certain sound track or some kind of techno genic sound, but namely sound in all its manifestations.

The sound in the theater begins with dialogues on the stage, replicas of actors, texts and speeches, and ends with the noise design of the performance, musical accompaniment and even the sound of applause from the audience, which is an integral part of the action. Let's imagine a theatrical performance without applauds and in deathly silence – isn't it really strange?

And now let's take a look at what theatrical sound is. The second chapter of this dissertation will present studies and calculations for each thesis, but before continuing into the studies, I would like to use a simple

language and bring a few points to their common denominator.

Theatrical sound begins with dialogues of actors. Without them not a single play is built, except the moments of author's vision or reading. The text of the play is transformed into speech and without sound this process is simply illogical and does not make sense.

Materials and methods

In this case, we can see the transformation mechanism according to the algorithm:

Thought – Idea – Text – Speech – Sound – Viewer.

It turns out that the language transforms and develops in other forms that help in the implementation of artistic ideas at all levels, including verbal and empathic. In this case, the semiotics of sound serves as an additional mechanism for transmitting not only design and ideas, but also for transmitting emotions and moods from the author to the viewer.

Let's try to expand the idea a little further. Watching what is happening on the stage, we do not just listen to the actors' remarks and pass pieces of text through ourselves – we catch intonations, tonal modality, starting with its simplest differences in male and female voices, and ending with intonational messages that largely determine the level of speech and the actor's skills of dramatization. It is a complex art to convey a set of information and signs to the viewer and the correct presentation of the author's idea to the viewer depend on many factors and one of them is the semiotics of sound.

Like any type of art, the theater, constantly developed and followed the progress. Compared to the cinema, we can say that the theater is more classical type of art and at some points even conservative, but nevertheless, the theater goes its own way, and this way implies development. Despite the classics and apparent conservatism of the theater, sound, unlike the cinema, was always present in the theater and was an integral part of it.

Sound was the second language of the theater, starting from the very beginnings and ending with modern high tech theater platforms. And this second language has always pursued one goal – to convey to the viewer and maximize the realization of the artistic idea, the author's intention, ideas of the director, specific moments and individual characteristics of the actors.

Theatrical sound, in addition to the speech of the actors, consists of two other important areas – the musical and noise design of the performance and each of these areas can be deduced independently, with its own high priority [1, p. 125].

Musical design – is the music of the theater, this is a separate area in which all the signs of an independent musical genre are exist. This area has its own specific features and if you have just musical education and talent it won't be enough in order to write music for theatrical productions.

We also need: knowledge of the theater – its specifics and history; ability to understand the intention of the author; artistic idea of director; know the language and nature of sound and clearly understand the ultimate goal [2, p. 55].

The choosing of a suitable theater composer is the most important decision for any theater director, because the style in which the composer works largely determines the musical idea of the performance.

Result and discussion

Theater composers work in two main styles:

1. The composer initially follows the intentions of the director and implicitly fulfills all the requirements and tasks.

2. The composer uses his vision on what is happening on the stage, and the musical decision of the performance goes independently.

Both of these styles work well and have a right to exist. The choice of style of work depends on the director, on his team and on whether the chosen style fits the concept of the performance.

In some cases, an independent composer can completely change the creative approach and his musical decision introduces completely unexpected moments into the play, sometimes unexpected, but that did not cease to be brilliant.

In situation when the entire performance is completely subordinated with the will of the director, and when the composer clearly follows the directions and tasks of the director, the performance turns out to be exactly as the director intended it, even in small details.

Sometimes the composer acts as the musical director, which means that he becomes the second director of the performance and the process of making key decisions comes from him and the director.

As we said above, both styles are viable and it all depends on the choice in which style to work.

Lately, another style of working with the musical design and various theatrical productions has appeared – a style in which turnkey musical solutions can be used.

In the era of globalization and the global system of exchanging data and information, we got almost unlimited

access to everything that was once recorded, composed, written or created.

The advent of digital effect libraries has almost wiped out laboratories and production studios.

This applies equally to huge libraries of turnkey music, various inter-noises and almost any audio information. All this can be bought, downloaded and used for the needs of cinema, theater and television.

Moreover, audio materials have appeared in the form of constructor, with which you can assemble any necessary musical solution without the help of expensive studios, a large team of specialists and time costs.

Solutions like these become an excellent help for low-budget projects and performances, and also help to save a significant amount of time, effort and nerves for the director and composer, who becomes a production manager in this formulation of the question.

Let's back to the past ...

At a particular point in time, the movie was still dumb because of the technical capabilities or rather the impossibilities for integrating sound into the film [3, p. 12]. But the producers and directors of cinema of that time were the most progressive technophiles, and in fact, they had no big choice but they invent and implement all the newest and often controversial ideas of what the techno-world of those times could offer.

Without hesitation, they turned to the theater, which already existed and had decent success.

The theater was a rather conservative type of art, but nevertheless it has been using sound and used its capabilities almost from the moment it was founded. That's why the theatrical experience in musical and noise design could give the film industry exactly what was needed – a sound consisting of music, voice and noise [4, p. 160].

Noise and musical design became integral attributes of theater, cinema and television and began to develop technically [5, p. 480].

To replace tappers and sometimes even orchestras, various modern technical inventions began to come and continue to develop as independent elements of equipment used in this industry [6, p. 109] and automation of routine processes and bringing them to common standards has also begun [7, p. 590].

Little by little, with the development of the recording industry, everything came to the conclusion that once a

recording of music or inter-noise created in the studio could be used a huge number of times in different parts of the world, without involving an entire orchestra or team of noise designers.

As always, the technical progress led to the disappearance of a number of professions, which not made everyone happy, but as always, it did not matter in comparison with modern trends, which were moving forward at great speed.

As an example we can use the whole historical line, which begins with the simplest barrel-grinders with their interchangeable melody drums; passes through the rudimentary punched cards with recorded tunes for automatic pianos and noise machines, which are technically modified barrel-grinders, and ends with the use of the most advanced digital DTS systems for reproducing sound in films, theater and television [8, p. 15].

Having a similar technique and recorded phonograms, directors, producers and sound designers could easily follow the sound line of any show without attracting unnecessary costs and without organizational difficulties associated with the involvement of a large number of specialists. This automation system helped to save and use the released funds including budgets, funds and labor hours and it became possible to switch them to urgent tasks related to technical support and focusing directly on production and post-production.

To some extent, it was the automation of processes that gave an impetus to the entire industry and led to technological progress in creativity and it went even faster than before.

Based on all we said above, we can conclude that without sound (except special situations) any visual product, theater, movie or television becomes less meaningful and loses its description, as well as the transmission of the main message from the author to the audience and it becomes much poorer in creativity.

Conclusion

The sign mechanism, as an element of a complex communicative system for transmitting a message, will be fully used only if we use all its components, which are sound and its semiotics. I want to emphasize that without the use of semiotics of sound, the transmission of a message is possible, but will not be done to the full extent of its potential.

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Information about the author

Stanislav Markov, PhD student, State Institute of Arts and Culture of Uzbekistan, Tashkent, Uzbekistan

E-mail: shahnozawork@gmail.com

ORCID: 0002–7452–6182

Раздел 5. Теория и история культуры

Section 5. Theory and history of culture

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A. A. LOBSKAIA ¹¹ Saint Petersburg State Institute of Culture, Saint Petersburg, Russia

INTERPRETATION OF VENUS IN CONTEMPORARY ITALIAN ART

Abstract

Objective: The purpose of this work is to study the transformation of the image of the goddess Venus in contemporary Italian art. Various representations of the ancient deity were studied both in traditional and new types of fine art (installation, photography, video art, digital art).

Methods: The main methods were iconological and iconographic analysis, as well as a comparative approach.

Results: The author comes to the conclusion that from the second half of the 20th to the 21st century, the artists' approaches to the image of Venus have changed significantly: if in the 20th century they tended to preserve the ancient image and worked with its semantic by changing the context, in the 21st century the very appearance of the goddess began to undergo transformation. In addition, it has been found that contemporary artists tend to adapt the most recognizable images of Venus, thus not working with deep narratives, but with clichés.

Scientific novelty: This work is the first study of its kind, for the first time including the most relevant works created by Italian authors in recent years.

Practical significance: The results of the study can be used to prepare review texts on contemporary Italian art, exhibition projects, and methodological materials.

Keywords: Venus, contemporary art, Italian art, Arte Povera, postmodernism, sculpture, digital art, photography.

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Introduction

Since the Renaissance, the Italian art has been closely associated with the classical antiquity. Although the 20th and 21st centuries have brought significant changes to the whole concept of art, Italian artists did not give up attempts to link their creativity to the Etruscan, Greek and Roman past. Most often, ancient motifs in contemporary Italian art served the purpose of establishing historical continuity between modern Italy and the “great past”. But in the second half of the century, the country

survived the II World War, freed from fascist dictatorship and began to rethink its own past in a different way, as it did the whole humanity. As wrote Russian art historian Nina Getashvili, “ancient “matrices” at the new stage of culture turned out to be saturated with different meanings than before” [1, 11].

We have analyzed the following works: the installation *Venere degli Stracci* by Michelangelo Pistoletto (1967, Castello di Rivoli), *Mimesi* by Giulio Paolini (1975–1976, FER Collection, Ulm), photography *Catherine Noyes for*

the *Interview magazine* Gian Paolo Barbieri (1986, Gian Paolo Barbieri Foundation), sculpture *Altolà al sudore* by *The Bounty Killart* (2013, property of the authors), sculpture *Metamorphosis* by M. Pelletti (2019, Barbara Paci Art Gallery), video/digital art objects *Pink noise* (2021, property of the author) and *Broken* (2021, private collection), both by the contemporary female artist Francesca Fini.

“Greek and Roman art provided an immense stock of figures standing, sitting, bending down or falling. All these types could prove useful in the telling of a story, and so they were assiduously copied and adapted to ever-new contexts” [2, 137] wrote Ernst Gombrich in his famous *The Story of Art*. Although he had in mind the early Christian art, the influence of the ancient forms and ancient narratives did not lose their importance even in the 20th century, when the very concept of the art underwent significant changes.

Main part

Contemporary Italian art tends to interpret ancient heritage in a postmodern way, suggesting copying and citation, irony and comprehension of problems of modernity through the classical image. The image of the goddess itself can both undergo transformation or remain unchanged, thus symbolizing the idea of “eternal value” and “unconditional beauty”.

Attempts to interpret the image of Venus in an ironic manner were encountered in Italian art even before the onset of the era of postmodernism. A sarcastic interpretation of *Venus Pudica* was proposed Arturo Martini in 1932. His terracotta sculpture *Venere dei Porti* (1932, Museo civico Luigi Bailo) is distinguished by deliberately rough facial features and the imperfect body in contradiction to the traditional view of Venus as the goddess of love and impeccable beauty. Even less the role of the goddess corresponds to the social position of the woman, which is hinted by the very title of the work. “An impressive piece of novelty for the expressive brutality of the subject (a naked prostitute sitting on an armchair), but above all for its plastic rendering, a summary modeling in which the clay was neither smoothed to mimic the skin color, nor composed in the noble volumes” [3, 925], in this way Flavio Fergonzi described Martini’s *Venere dei Porti*.

Martini rejected the hierarchy of images, in accordance with which the heritage of classical antiquity is elevated to the top of the aesthetic and symbolic “pyramid”. As Natalia Lenyashina notes, “Martini’s appeal to mythological images, to antiquity neither came from an “archaeological” interest <...> nor from didactic goals”

[4, 220]. Matrini was one of the representatives of so called “return to order” movement, in which “modernity is increasingly associated not with the fixation of the moment in its unceasing movement and metamorphoses, but with eternity, that is, with such a temporal regime when the differences between past, present and future become irrelevant” [5, 67].

Thanks to its title, Martini’s *Venere dei Porti* enters into dialogue with an earlier work, *Venere dei Porti* by Mario Sironi (1919, Casa Museo Boschi di Stefano). Made in a generalized manner, a mannequin-like woman with emphatically feminine forms contrasts with the industrial environment of the port, representing either a symbol of liberation, or someone who is clearly out of place, or, maybe, “not <...> a real character but symbolizes the woman that the sailor finds in every port” [6, 59].

A similar method of opposing objects from fundamentally different worlds was used by Michelangelo Pistoletto, a representative of the Arte Povera movement, in his famous work *Venere degli Stracci* (1967, Castelli di Rivoli). Pistoletto turned to criticism of social relations and consumer society (the notorious “*nothing to wear*”), opposing it to the classical “timeless” canon. From a technical and compositional point of view, this is a very simple work, but the conciseness of the artistic expression is compensated by its enormous possibilities for interpretation. The ability of *Venere degli Stracci* to be understood in many ways makes it an ideal Umberto Eco’s *Open Work* [7].

For his installation, Pistoletto used a concrete copy not of an antique, but of a neoclassical sculpture, *Venus with the Apple* by Bertel Thorvaldsen (1813–1816, Thorvaldsens Museum). Nevertheless, in addition to the character itself, it is related to ancient art by a common iconography: Thorvaldsen’s *Venus* goes back to *Venere Colonna* from the Vatican Museums, and that, in turn, is considered a Roman copy from Praxiteles’ *Aphrodite of Knidos*. *Aphrodite of Knidos*, in fact, gives rise to the type of *Venus Pudica*, which includes a huge number of images of Aphrodite-Venus, both ancient and modern (including above-mentioned Martini’s *Venere dei Porti*).

The fact that Pistoletto did not use a copy of an antique statue but a neoclassical one made sense: he was working with a copy of a copy of a copy, that is, a third-order derivative of a long-lost original. This echoes the postmodern concept of simulacra, copies of something that does not really exist. Besides, Pistoletto made some other variants of *Venere degli Stracci*, using different materials for the statue. “The many reproductions challenge

the uniqueness of the original by making the classical Venus an almost ordinary, mass-produced object, comparable to the rags next to which she is positioned” [8, 364], writes about this work Roberta Minucci.

“The work of art is in a constant state of flux allowing multiplicity of meanings with the change of time” [9, 327], notes Dr P Prayer Elmo Raj in his article *Text and Meaning in Umberto Eco's The Open Work*. Pistoletto created *Venere degli Stracci* in 1967, under certain socio-economic conditions. Italy at that time was experiencing unprecedented economic growth, including the development of the textile industry, accompanied by significant social stratification. The social implication was seen in this work by the first Arte Povera theorist Germano Celant, who viewed rags as a metaphor for the marginalized, or, in harsher words, the dregs of society [8, 364].

In the 21st century, the situation in Italy has changed, but the work has not lost its relevance. In September 2021, a new version of *Venere degli Stracci* was featured on the cover of Italian *Vogue* magazine. Nowadays, the same work has acquired a different meaning – ecological. The artist himself, in his interview to the magazine, admitted that he did not mean ecology when creating the work in the 1960s, but agreed that he had now come to this idea¹.

Another representative of Arte Povera, who works with copies of sculptures, is Giulio Paolini. Paolini created a cycle of works called *Mimesi* (1975–1976, FER Collection, Ulm) using copies of various ancient statues, including *Venere de' Medici* (1st century BC, Uffizi Gallery). These works use samples of pairs of sculptures, assembled in such a way that they look at each other and seem to carry on a dialogue. Thus, Paolini focuses on the “narcissism” of beauty and its self-worth, isolation in itself [8, 365]. Besides, Paolini's work can be interpreted as a reference to *Venus with a Mirror* by Titian (1555, National Gallery of Art, Washington, D.C.) or *Venus at her Mirror (The Rokeby Venus)* by Diego Velazquez (ca. 1647–1651, National Gallery, London). We should note that the use of the mirror is also an important part of Michelangelo Pistoletto's work.

The *Venus Pudica* type, which both Pistoletto and Paolini refer to, reflects one feature that is crucial to the perception of art in the postmodern era: the influence of a viewer. Venus, as noted by Russian researcher Alexander Sechin, hiding behind her hands, reacts to the viewer:

“The act of contemplation thus becomes the subject of the image” [10, 453], he writes.

The idea of beauty and aesthetics is conveyed by Gian Paolo Barbieri's photo of Catherine Noyes for *Interview Magazine* (1986, Gian Paolo Barbieri Foundation). In his work, obviously referenced by the *Venus de Milo* (150–125 BC, Louvre) the role of the goddess is played by a female actress. Moreover, the photographer places his model in such a way to create the impression of the absence of hands – the damage *Venus of Milo* is specially known for. The author is not trying to recreate the ancient past in its former form, but conserves the monument as we see it from the present. It seems a very important part of the perception of ancient heritage by contemporary artists.

It should be noted that in the above works, that is, the works of Pistoletto, Paolini and Barbieri, the image itself was practically not subjected to transformation. Pistoletto and Paolini did not make any significant changes to the copies of the sculptures. Barbieri, on the other hand, tried to imitate the sculpture, creating a photographic image as close as possible to the original.

The approach to interpretation of Venus by artists of the 21st century is quite opposite. The artists of the second half of the 20th century worked mainly with the context, in which “an already existing sculptural object is being deconstructed, a stereotype is being destroyed in the installation, the idea originally embodied in the sculptural object is being rethought and included in a different context” [11, 162]. On the contrary, the artists of the 21st century subject the source itself to a significant transformation. So, in the sculpture *Altolà al sudore* (2013, property of the authors) by the group *The Bounty Killart*, the prototype of *Crouching Venus* from the Louvre receives a bottle of deodorant in her hand, which is a hint of rituals and practices almost obligatory for the concept of the modern beauty. At the same time, the context remains the same: *Crouching Venus* is often called *Venus the Bather*, as a goddess is depicted performing her personal hygiene.

Sculptor Massimiliano Pelletti focuses on working with the material: he creates copies of famous sculptures, changing the texture of stone in such a way that the image becomes as if weathered. In the work *Metamorphosis* (2019, Barbara Paci Art Gallery), he, like Pistoletto, relies on *Venus*

¹ Monico F. Cover d'artista: intervista a Michelangelo Pistoletto. *Vogue Italia*. – Settembre 2021. – URL: <https://www.vogue.it/moda/article/michelangelo-pistoletto-intervista-esclusiva-cover-settembre>

with the *Apple* by Bertel Thorvaldsen. But Pelletti's *Venus* is undergoing significant erosion, which, it seems, may also contain a hint of a change and blurring of the beauty canon in the 21st century. It is also curious that for an unprepared viewer, Pelletti's works often look more "ancient" than their originals. That is, we again, like Barbieri, see ruining as part of the perception of ancient sculpture.

Francesca Fini, who works in digital and video art, transforms a digital copy of the head of *Venus de Milo*. She defies the standards of beauty by deforming the contours of the sculpture, changing its usual color and providing it with spikes, as she does in her work *Broken* (2021, private collection). In her video performance *Pink Noise* (2021, property of the author), Fini raises the question of the transformation of the concept of beauty during the pandemic, when most people were forced to appear

in public in masks covering their faces. "*It is an invitation to foretaste and to look forward to a beauty that will arrive. As an artist, I feel that the need for beauty is fundamental, and I am not talking about beauty as an aesthetic harmoniousness, but as something strong, which in art strikes and involves you*"¹, says the artist about her work.

Conclusions

Thus, the sculptural image of *Venus* in contemporary Italian art plays a dual role. On one hand, the traditional meaning of beauty is assigned to it, on the other hand, social changes are reflected, subjecting this concept to criticism and transformation. The other observation is that contemporary artists prefer not to dive deep into ancient narratives (as it did, for instance, Giorgio de Chirico in the first half of the 20th century), but work with the most recognizable, clichéd images.

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Information about the author

Anastasiia Anatolievna Lobskaia, master student of the Department of the History of Art at Saint Petersburg State Institute of Culture

Faculty of the World Culture, Department of the History of Art

Address: Palace Embankment, 2–4, St Petersburg, Russia, 191186

E-mail: info@syntinen-art.com; tel: +7 (812) 318–97–97

ORCID: 0000–0001–7716–3105

Раздел 6. Теория и история искусства

Section 6. Theory and history of art

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РЗАЕВА Н. А. ¹¹ Азербайджанской Художественной Академии, г. Баку, Азербайджан

ИСПОЛЬЗОВАНИЕ ЗАПАДНЫХ ХУДОЖЕСТВЕННЫХ ТЕНДЕНЦИЙ В АЗЕРБАЙДЖАНСКОЙ ЖИВОПИСИ 2000-х ГОДОВ

Аннотация

Цель: Основная цель статьи – интерпретировать западные тенденции в азербайджанской живописи 2000-х годов в хронологическом порядке, определить глубокий смысл содержания и выразительность произведений художников, работающих в этой области, и своеобразие стилистических особенностей, выявляющих художественно-эстетическую ценность.

Методы: сравнения, обобщения, наблюдения, системного анализа, группировки данных, теоретического познания.

Результаты: В результате отметим о применении западных художественных тенденций в азербайджанской живописи 2000-х гг. С конца XX века в творчестве представителей старого, среднего и молодого поколений азербайджанских живописцев прослеживаются обогащающиеся новым художественным качеством признаков различных «измов» (импрессионизм, примитивизм, фовизм, кубизм, футуризм, экспрессионизм, сюрреализм и др.), существующие в прогрессирующем искусстве мира. В этом смысле отметим классические европейские традиции реализма в портретном творчестве Октяя Садыхзаде; стиль художественного воплощения средневековой европейской классики в творчестве Сакита Мамедова; импрессионизм в творчестве Исы Мамедова; примитивизм в творчестве Эльдара Гурбанова, Расима Бабаева; в работах Имрана Нур Али, Карима Джалала, Акифа Казымова можно заметить применение таких западных художественных течений, как сюрреализм и др.

Научная новизна: Научная новизна статьи определяется тем, что именно 2000-е годы с точки зрения изучения азербайджанской живописи в контексте западных тенденций, впервые комплексно представлены в азербайджанском искусствоведении как целостный и завершённый объект исследования.

Практическая значимость: Статья может быть использована как ценный ресурс для студентов искусствоведения в высших и средних учебных заведениях с художественным уклоном, а также для художников-студентов, работающих в области живописи.

Ключевые слова: 2000-е годы, Азербайджан, живопись, Западная Европа, художественные уклоны.

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Введение

Если рассматривать этапы развития азербайджанской живописи 2000-х годов, можно заметить, что её нынешняя панорама многогранна и богата стилями и почерками. С конца XX века в творчестве представителей старого, среднего и молодого поколений азербайджанских живописцев прослеживаются обогащающиеся новым художественным качеством признаки различных «измов» (импрессионизм, примитивизм, фовизм, кубизм, футуризм, экспрессионизм, сюрреализм и др.), существующие в прогрессирующем искусстве мира. В этом смысле отметим классические европейские традиции реализма в портретном творчестве Октая Садыхзаде; стиль художественного воплощения средневековой европейской классики в творчестве Сакита Мамедова; импрессионизм в творчестве Исы Мамедова; примитивизм в творчестве Эльдара Гурбанова, Расима Бабаева; в работах Имрана Нур Али, Карима Джалала, Акифа Казымова можно заметить применение таких западных художественных течений, как сюрреализм и др.

Вышеупомянутые азербайджанские художники экспериментируют с различными западными художественными течениями и пытаются применить в своём творчестве новые методы и стили выражения. В то же время, прибегая к абстрактным методам, они пытаются визуализировать национальную тематику, окружающую среду и внутренний мир. Свобода творчества, господствующая в искусстве, побуждает к применению новых форм выражения, позволяющих художникам осваивать «запрещённые» в недавнем прошлом сюжеты и приёмы изображения. По мере того, как творчество художников, отражая внутренний и внешний мир, стремятся к универсальности, нарастают усилия по обретению черт художественного языка, привычного и воспринимаемого западным миром. Они отражают тенденции интернационализации современного азербайджанского изобразительного искусства. Отмеченные нами выше черты можно увидеть у перечисленных выдающихся художников и их произведений таких, как: «Королева Великобритании Елизавета II» (2002 г.) Октая Садыхзаде (рис. 1), «Женский портрет» Исы Мамедова (2003 г.), «Игрок» Микаила Абдуррахманова (2003 г.), «Спокойствие» Акифа Казымова (2005 г.), «Метафора» Мирнадира Зейналова (2007 г.), «Художник и модель» Мусеиба Амирова (2008 г.), «Святой Себастьян» Рашада Бабаева (2009 г.), (Рис. 2), «Пианист» Нияза Наджафо-

ва (2009 г.), «Тайные переговоры» Алтая Садыгзаде (2010 г.), «Виолончель» Асима Расул оглы (2012 г.), «Сон» Вугара Гулиеа (2015 г.), «Метафизическое понимание граната» Имрана Нуралиева (2019 г.) и др.



Рисунок 1. Октай Садыхзаде «Королева Великобритании Елизавета II», 2002 г.

«Стиль выражения, характеризующий творчество Исы Мамедова, близок творческому стилю импрессионистов, вошедших в историю изобразительного искусства как мастера впечатления, и создающих с ними ассоциации-воспоминания. Яркое свидетельство этому – построение композиции произведений художника, отличающиеся свободой творчества, использованием отдельных мазков и лирико-поэтического взгляда на реальную жизнь». (4, стр 12). Среди работ Исы Мамедова особо отличается портрет «Женщина» (2003 г.), (Рис. 3), здесь особо чувствуется мастерство художника в использовании цвета и света. В произведении созданном автором с большим волнением и любовью, создаётся очень интересный контраст, яркая взаимосвязь женского платья и окружающей среды, точнее сказать зелёная шапка дерева обрамляющая голову женщины. В то же время художника вдохновляли композиция и содержание используемое художниками импрессионистами, характерные для импрессионизма цвета которые он использовал в художественном решении портрета. Та-

ким образом, в конце XIX – начале XX века основной темой произведений представителей направления импрессионистов, нашедшей широкое распространение на Западе, как в однофигурных, так и в многофигурных композициях, были женские образы отдыхающие на природе, сидящие под деревом, держащие зонт в руках и шляпу на голове для защиты от солнца. На картине Исы Мамедова «Женщина» изображённая женская фигура запечатлена именно в этой позе, сидящей под деревом на зелёном фоне, держащей зонт и в шляпе защищающей её от палящего солнца.



Рисунок 2 Рашад Бабаев
«Святой Себастьян», 2009 г.



Рисунок 3. Иса Мамедов «Женщина», 2003 г.

Следует отметить, что в указанный период в творчестве многих азербайджанских художников можно наблюдать так же применение направления сюрреализма. В этом смысле влияние сюрреализма отчётливо видно в работе Имрана Нурали «Метафизическая концепция граната». (2019 г.), (Рис. 4.) В произведении, по композиционному построению состоящем из двух частей, на заднем плане изображена поверхность, обрамлённая синей рамкой в форме водяных часов, а на переднем плане изображены четыре граната и сопровождающие их прямоугольные формы под наклоном золотистого цвета. В произведении, где описывается единица измерения в метафизической форме, изображение лодки, часов и большей части дерева в воде, а остальной части на суше словно указывает на некую относительность. Если мы внимательно рассмотрим произведение, то можем заметить, что человеческие фигуры изображены в ощутимой степени несколько меньшего размера. Точнее сказать, изображения гранатов даны в более крупном размере. А это признак того, что жизнь не такая, какой мы её видим. По мнению художника, здесь важен не размер предметов, а выражаемое им смысловое содержание. То есть одна из причин, по которой людей изображают в маленькой форме, заключается в том, что они не знают общего смысла картины. Вместе с этим, как было уже сказано выше, сам факт, что лодка, часы и дерево находятся наполовину в воде и наполовину на суше, является признаком того, что художник хотел показать, что люди не осознают, что всё происходящее находится как в этом, так и в другом мире. Интересный момент в том, что лодка словно изображена на льду. Для того, чтобы растопить замерзшую воду, человек должен обладать определёнными знаниями. То есть, не имея определённых знаний, человек никогда не сможет растопить эту замерзшую воду – этот лёд. По мнению художника, рамка нашедшая своё место в композиции, играет роль занавеса между этим и потусторонним миром. Люди потустороннего мира могут видеть этот мир. Люди нашего мира ничего не знают о том мире. Только совершенные люди имеют представление о загробной жизни. В общем, человек должен понимать, что жизнь не только для еды и питья. Жизнь не такая простая как кажется. Человек смотрит в землю, на небо, на звёзды, но не понимает всех секретов. Чтобы понять это, нужно достичь вершин совершенства [5].

По замыслу художника, изображение на картине в виде гранатов четыре единицы измерения, каждый

из которых сам по себе символизирует мир. Использование изображения граната в произведении связано со сном увиденным художником. Отметим, что как и другие произведения Имрана Нуралиева, содержание и композиционное решение этой работы является видением художника, которое открылось ему во сне, и конечно же автор в полной мере воплотил увиденное им на полотне. Говоря о цветовой гамме произведения, следует отметить, что Имран Нуралиев как и его предшественник Салвадор Дали, и в этом произведении отдавал большее предпочтение коричневым и золотистым тонам, хотя в то же время использовал голубой, жёлтый и красные цвета. Эти цвета в свою очередь символизируют небо, жизнь и землю. Выделение той части композиции, где изображены люди жёлтым цветом – является знаком того, что эта часть является местом совершенных людей, которые совершают добрые дела.



Рисунок 4. Имран Нурали «Метафизическая концепция граната», 2019 г.

Среди современных азербайджанских художников, таких как: «Малик Агамалов, Элияр Алимирзаев, Мусейб Амиров, Инна Костина, Рена Амрахова, Асмар Нариманбекова, Айтган Рзакулиева, Бахрам Халилов, Ирина Эльдарова, и др. в своих творческих поисках, опираясь на новые тенденции в Европейском искусстве, создали интересные работы и про-

екты представляющие сегодня азербайджанскую живопись. Если в творчестве Малика Агамалова сильно ощутимо преклонение перед традициями барокко, то у Рены Амраховой эта цитата носит античный характер. И такие примеры не единичны.» [2, с.175].

Сегодняшнее положение отражает своеобразное отношение самых разных поколений художников к жизни и красочное художественное осмысление этих разных взглядов. Вместе с этим, главная заслуга произведений разных поколений художников с различной тематикой состоит в том, что они как бы свободны от какого-либо идеологического прикрытия. Иногда в таких работах если и слышны намёки на обращение авторов к многочисленным прогрессивным и современным «измам», они далеки от лекал «соцреализма», пытающегося удержать их творчество в ограниченных рамках.

В итоге отметим, что сегодня для наших художников нет обязательной установки на создание «национальных по форме, социалистических по содержанию» произведений, как это было в советское время. Таким образом, «для нашего молодого поколения характерно обращение к философским концепциям и высокий психологизм. Именно поэтому, кажется, что можно более отчётливо выражать свои взгляды и мысли на такие темы. В целом же, анализ современного авангарда позволяет сделать вывод о том, что у наших молодых художников ещё не сформировалась потребность в создании собственных эстетических программ и широкой системы нравственных основ. Видимо, что главным толчком для их творчества является чувство гнева, возникшее из-за предыдущих обид и порицаний. Хочется верить, что это станет огромным катализатором новых эстетических художественных идей. А пока идёт процесс ассимиляции эстетических и формальных идей, выработанных западным классическим модернизмом. Сильный интерес к авангарду отчасти проистекает из юношеского максимализма. Общеизвестно, что человеку мило то, что запрещено. Однако запреты уже сняты...» [3, с. 32].

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Информация об авторе

Наргиз Аслановна Рзаева, диссертант Азербайджанской Художественной Академии, Азербайджанская Художественная Академия

Адрес: Az1141, Баку, Ясамальский район, улица Ахмеда Джамилы 70, кв. 251

E-mail: nargiz_rzayeva@hotmail.com

ORCID: 0000–0001–9088–2315

N. A. RZAYEVA ¹

¹ Azerbaijan State Academy of Fine Arts, Baku, Azerbaijan

USING OF WESTERN ARTISTIC TRENDS IN AZERBAIJANIAN PAINTING IN THE 2000s

Abstract

Purpose: The main purpose of the article is to interpret Western trends in Azerbaijani painting of the 2000s in chronological order, to determine the deep meaning of the content and expressiveness of the works of artists working in this field, and the originality of stylistic features that reveal artistic and aesthetic value.

Methods: comparison, generalization, observation, system analysis, data grouping, theoretical knowledge.

Results: As a result, we note the use of Western artistic trends in Azerbaijani painting in the 2000s. Since the end of the 20th century, in the works of representatives of the old, middle and young generations of Azerbaijani painters, signs of various “isms” (impressionism, primitivism, fauvism, cubism, futurism, expressionism, surrealism, etc.) that exist in the progressive art of the world, are being enriched with a new artistic quality. In this sense, we note the classical European traditions of realism in the portrait work of Ogtay Sadygzade; style of artistic embodiment of medieval European classics in the work of Sakit Mammadov; impressionism in the work of Isa Mammadov; primitivism in the works of Eldar Gurbanov, Rasim Babayev; in the works of Imran Nur Ali, Karim Jalal, Akif Kazimov, one can notice the use of such Western artistic movements as surrealism, etc.

Scientific novelty: The scientific novelty of the article is determined by the fact that the 2000s, from the point of view of the study of Azerbaijani painting in the context of Western trends, are for the first time comprehensively presented in Azerbaijani art history as a complete and complete object of study.

Practical significance: The article can be used as a valuable resource for students of art history in higher and secondary educational institutions with an artistic bias, as well as for student artists working in the field of painting.

Keywords: 2000s, Azerbaijan, painting, Western Europe, artistic trends.

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Author Information

Nargiz Aslan Rzayeva, student of the Azerbaijan Art Academy, Azerbaijan Art Academy

Address: AZ 1141, Baku, Yasamal district, 70, Ahmad Jamil street, apartment 251.

E-mail: nargiz_rzayeva@hotmail.com

ORCID: 0000-0002-1288-5710

Раздел 7. Кино-, теле- и другие экранные искусства

Section 7. Film, TV and other screen arts

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G. M. JALOLOVA ¹

¹ National Institute of art and design named after Kamoliddin Bekhzod,
teacher of the department "Theater decoration and painting"

PROBLEMS OF VISUAL SOLUTION IN MODERN HISTORICAL HEROIC FILMS OF UZBEKISTAN

Abstract

Purpose: This article comprehensively analyses the achievements and shortcomings of contemporary Uzbek historical films in the visual resolution of cinematography.

Methods: comparative, theoretical-analytical, generalization.

Results: During the scientific research, the visual solution in Uzbek modern historical films was studied, the work of the director, cameraman and cinematographer was analysed. Opinions and reviews were expressed about the shortcomings and achievements achieved in the visual solution in the film, and suggestions were made.

Scientific novelty: in this article, for the first time, on the basis of shown methods, an original historical Uzbek films was analysed by the way of visual solution of film.

Practical significance: the theoretical and analytical materials contained in the article can be used in scientific and pedagogical practice in practical and theoretical courses of art universities.

Keywords: cinematography, visual solution of the film, composition, cameramen, a film director, art director, decoration.

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Introduction

In the 100-year development of Uzbek cinematography, films with historical themes have played an important role. Over the century, under the influence of world and Russian cinematography, many examples of historical films of different genres and trends have been made. Over the past five years, the work of making historical films has grown considerably: the films "Imam Abu Isa Muhammad Termizi" (2020), "Ibrat" (2020), "Elparvar" (2019), "Islamkhoja" (2018) and "Ilhaq" (2020) are ex-

amples of this. Further development of the art of cinema is achieved by analysing the results and shortcomings in this field and applying the findings to future creations. This article comprehensively analyses the achievements and shortcomings of contemporary Uzbek historical films in the visual resolution of cinematography.

The Main part

"Cinema borrows from structures developed in other cultural spheres and the culture itself is slowly moving towards cinema" [1, p. 156] – this sentence shows that

in the development of world culture, the cinema art has its significant role.

The role of the three people – the director, the cameraman and the cinematographer – in the creation of any film work is incomparable, they create the visual image of cinema. Especially feature films of the historical genre cannot be presented without a visual solution. A visual solution is a set of expressive means of the frame, confirmed by the joint efforts of the director, the cameraman and the art director. It is an overall visual conceptual map that is utilized through set design, props, costumes, makeup, lighting and editing techniques. Below is a visual solution in contemporary Uzbek historical films with a comprehensive analysis of the 4 criteria in the film: composition, colour, plans and symbolic details.

Historical feature films are divided into two groups depending on the presence or non-existence of real historical figures. While the first group is embodied on the screen using art-expressive means of cinematography, based on biographies of real historical figures and real events of the past, the second type of films is historical-adventure film, whose plot is authentically embodied on the screen, discovering that their heroes are fantasy characters (generalizing characters) in a certain historical period. The films to be analysed below belong precisely to the second group.

1. The film “Elparvar” by Abduvahid Ganiev. Artists Khusein Eshniyazov, Izobek Egamberdiyev, Bahridin Shamsutdinov. The cameraman Rustam Muratov

The film is about the events reflecting our ancestors' struggle against Mongol invaders in the 12th century. Its protagonist is Mukbil, the grandson of the tribal elder, and the child of Bahadur's brave son. He is described as a heroic fighter who is capable of thirsting for science, poetry and perfection both spiritually and physically to save his country from invaders and follow the road of liberation for his tribe.

The first shots of the film begin with a summarising view of the historical cities of ancient Khiva from the sky and the flight of the Phoenix in it. Here we can see the director's artistic approach, in the way he uses symbolic details. The phoenix bird, known to everyone through the Legends, is compared to the main character of the film “Mukbil”: the phoenix collects different kinds of wood for the fire all his life, and at the end of his life he moans so that fire falls into his nest, and his master – the phoenix – also burns down together with the nest, and from the burning ashes the phoenix children appear again.

The film was stylistically well-crafted, and the dress, composition and colour choice that suited the frame ensured the film's integrity. To enhance the grandeur of the protagonist, in panorama has placed a figure from the lower angle. This can be learnt from the fact that Mukbil's father and later Mukbil himself were also shown in this interpretation at the beginning of the film. Also, after Mukbil rid his people of the enemy, the process of watching them was photographed by the lake. Here it can be seen that the law of perspective is used effectively: the foreground figures have been taken from the middle frame to show that the people are moving away, and the distance is great.

In the beginning of the film, it can be seen that he used more natural and artificial light, which in some places indicates the mystery of the story and gives a romantic mood, while in some scenes it feels that he used this effect in excess. An example of this is the fact that the contrajour was used at a high level, where, for example, Mukbil's mistress and her mother were talking to each other, and this interfered with the reveal.

The set pieces created have a special meaning. The sets were built separately to create a country look. Market scenes, ancient huts, manor houses in the forest, and views inside the palace help to reveal the spirit of the era. The smithy, the props in the interior were enriched by everything that belonged in each place, whether the frame was medium, generic, large, it made it rich. But in some places one might fear that he used props in excess, or that the large-scale display of details unrelated to the story made the viewer split in their opinion. For example, in one shot showing the dervish's dwelling place, the book stood in a lavkha from morning till evening on the ground, too conspicuous.

Painting gave cinematography the compositional structure of the frame and the organisation of colour. The compositional whole in painting is enclosed in the format of the canvas, while in cinematography it is enclosed in the frame. The construction of the artistic canvas is one of the main tasks in the organisation of a work of art. The author achieves the impossible in the content of picturesque images by finding the right compositional solution. Colour plays an important role in the system of artistic means of composition [2, p. 3].

Also in “Elparvar” a separate colour was chosen for each scene, with the beginning of the film using bright, pastel shades of pink, ochre and yellowish soft tones, while during the escalation of events brighter, more con-

trasting and striking colours were used. For example, red colour was used to exaggerate anguish, ignorance and intensity. To exaggerate the grandeur, intensity, and mystery of the battle scenes, the events were filmed mostly in dark locations and at night, colouristically using a mixture of dark blue and brown.

Special attention is given to the costumes also. The fact that separate dresses for women's national dress, matching dresses for Mongolian women and a separate headdress for a girl or woman of any age are selected is evidence of the creative approach to this, with careful study of history by the film-makers. There was also a costume for the image of the darvesh and a distinctive headdress, a separate costume for the Warriors and Hakans, a separate costume was selected for the wealthy merchants. All this increased the authenticity of the film.

As a minor drawback, the phoenix bird and the tiger in the later shots were computer-generated, which was noticed due to the low level of detail. This is due to the fact that the plot is at the beginning of the film, which leads to the initial idea of the whole film being misconstrued. The film may not be taken seriously by the audience.

2. The film "Ilkhak" by Jahongir Akhmedov – artist Bahriddin Shamsuddinov, cameraman Jahangir Ibragimov

The film is based on events that took place exactly as they happened. The psychological state, mental torment, and the exploits of Zulfia Zakirova, the mother who saw her five children off to World War Two with a black letter from all of them, and her brides and their courageous behaviour in not breaking the spirit and the hope of the people, are the basis of the film. Through the image of the mother, the reaction to the war, its causes and consequences are expressed. Seen from a political point of view, the racism that fought against fascism, which was a symbol of inequality, was shattered in this war, defeated by humanism and pure intention. The makers of *Ilkhak* wanted to achieve historical accuracy and artistic integrity through the example of a hero who was not known by the entire community. Therefore, they used as many artistic textures as they wanted, because their heroes were not equally popular. On the face of it, it is impossible to stay away from this notorious war, a guardian mother being forced to send her children into battle, whether she wants to or not. The film is rich in symbolic means of expression. For instance, it seemed unfamiliar to many, but one of the Uzbek traditions, the

belt tradition, was also used in its own way in this film. According to main hero of the film, a widow would walk around with her husband's belt tied around her waist. Men who demanded to marry the woman could marry her after her belt fell from her waist. The protagonist Zulfia Aya also keeps her husband's belt from her waist until the beginning and end of the film. Furthermore, the bread and apples floating in water presented at the end of the film show the peace and sustenance of today, while the next shot tells us that the woman has lost her child. When both images are summarised, we can see how much loss was caused by the so-called "Blessing of Peace". This artistic solution suggests that there is a linking bridge between the past and the future in the film. Highlighting the centre of a painting with a certain colour spot is a popular technique in the works of artists, and it usually carries a special semantic meaning. Colour influences a person's psychological state, helps to form a certain image and arouse specific emotions and associations [3, p. 4].

In the film, the first shots begin with the construction of the Fergana Canal, a masque: intense construction, musicians giving a concert for the workers. There one can also observe the mess of the composition when the centre of the dancer's composition is deflected and all the weight fell on his back, which was not on the side he was looking at.

Nevertheless, we can say that some shots have become a real painting. For example, in the shot showing the events in Belarus, the shot of the Uzbek guy consoling the girl has a very beautiful composition. The interior: the mother who died leaning against the wall on the left and him in the inner room on the right, a conversation between a girl and an Uzbek man in the dark. One of the shots, which conjures up another pictorial work, was taken from the outside opposite, showing the process during which Stalin thanked the villagers and the chairman. In the foreground of the frame are the villagers, in the next plan the chairman's workplace and the red table – the composition centre there, and in the background the trees. The composition centre is very important, because the compositional centre is the meaning-making part of the composition; it links the individual parts of the image and is the main element in the artistic construction of the frame [4, p. 61].

The setting in the village has been created to match the inner courtyards of 1945, but there is a little more decoration. The protagonist's yard and a variation on the

chairman's yard, show that they are socially unequal. Particular attention is drawn to the interior decoration. The house of an ordinary man, the chairman's workplace and the interior of houses in Belarus differ from each other and help the viewer to feel the surroundings. The walls of Uzbek houses are decorated with our national embroidery and have a local holistic look. The chairman's workplace also has a coherent composition: a portrait of Stalin and a series of plaster postcards, showing the influence of Russian culture. The inside of the houses in Belarus are decorated with frescoes, and one can see the contrast of the two cultures of Belarus and Uzbekistan: with musical instruments, tables and chairs inside the houses in Belarus. The props created for the Leningrad view, and the location where the war were shown, are also authentic: half-destroyed houses and multi-storey buildings are visible as a result of the explosions. The props were also handled separately.

The film colour starts with light sepia tones and darkens towards the end. Serialised tones were used for war scenes. Russia and the countries of Belarus were shot in cold rusty tones. Overall, the cameraman's work in the film was well done, the sets and the work of the artist were showcased. Another aspect that appeals to the viewer in the film "Ilkhak" is the unbreakable connection of frames, that is, an element in one frame refers to an event that will be in the next frame. This style can be found in Kim Kuduk's films. A car coming up far away, children looking out of building a house of straw in the street, and then

the same car overtaking the children's house: disturbing the house means disturbing the peace. In the next shot it becomes clear that this car has brought a message from the war. In another shot, those who have gone to war can see that the bread they have bitten is being taken away because of hunger, and in the next shot a black letter arrives from the owners of the bread. In next shot, the opening of the story under the slogan 'The homeland is calling' after the last casualty in the war meant that those who survived the end of the war would return to their homeland.

Some shots in the film and the details in it recall the work of some painters. For instance, Zulfiya Aya is sitting in Supa, wearing a dress, a situation reminiscent of Rakhim Akhmedov's painting "Mother". The shot of Zurab's death in the hands of Mukhamedzhan reminds Moiseenko's work "Victory". The another shot also reminds the influence of the Moiseenko's work – "Sisters", in the shot where women escort men to war on a winter's day.

Conclusion

To summarise, both film was made by masters of their craft, with the directors, artists and cameramen paying attention to every detail. In terms of overall specificity and craftsmanship, the film came out successful and workable, if we do not take into account excessive exaggeration in some places. The main aspect of the historical genre is the reliable, period-appropriate creation of the film, and in both of the films studied above, this character can be seen. The Visual solution is unique and helps to reveal the goal pursued from the films.

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Information about the author

Gulnoz Mannob Jalolova, Base doctoral student of the National Institute of art and design named after Kamoliddin Bekhzod, teacher of the department "Theater decoration and painting"

Address: Kattakhirmontepa street 27, 100131, Tashkent, Uzbekistan

E-mail: jalolova.gulnoz97@gmail.com; tel.: +998(99) 645-42-25; +998(95) 097-10-97

ORCID: 0000-0003-4911-8723

ЯШИНА Н.С.¹¹ Санкт-Петербургский государственный университет промышленных технологий и дизайна

СПЕЦИАЛЬНЫЙ ПРОТЕЗНЫЙ КОСТЮМ КАК СРЕДСТВО ВЫРАЖЕНИЯ РЕЖИССЕРСКОГО ЗАМЫСЛА НА ПРИМЕРЕ ФИЛЬМА “БИЛЛ И ТЕД СНОВА В ДЕЛЕ”

Аннотация

Цель: осветить феномен специального костюма-протеза в фильмах современных режиссеров.

Методы: сравнение, обобщение, наблюдение, системный анализ, теоретическое познание, метод аналогии.

Результаты: Раскрываются основные функции специального пластического костюма, отображается его значение в создании образа персонажа, приводятся примеры альтернативного решения режиссерской задачи, определяется специфика его изготовления и важность слаженной работы киноотделов.

Научная новизна: В статье заложены элементы академического исследования феномена специального протезного костюма. Впервые в статье мы рассматриваем протезные модификации, имитирующие человеческое тело в виде костюма. Вопрос специального пластикового костюма мало разработан, в частности, практически нет публикаций на русском языке. Работ, специально анализирующих использование протезно-пластического костюма в кинематографе, практически нет, более того, на русском языке еще не сформировалась общепринятая терминология, а на английском языке отсутствует единый терминологический глоссарий.

Практическая значимость: Основные положения и выводы статьи могут быть использованы в научной, педагогической деятельности, а также в помощь шоураннерам и кинопродюсерам.

Ключевые слова: специальный протезный боди, спецэффекты, специальный костюм, грим, кинокостюм, костюм толстяка, мускульный костюм.

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1. Задачи и функции специального протезного костюма.

Специальный [телесный] костюм (special body suit) — костюм, предназначенный для изменения телесной формы артиста. Он используется, в частности, в киноиндустрии для дополнения образа актера чертами, критически необходимыми для реализации режиссерского замысла, например, придания атлетических или, наоборот, “корпулентных” черт, или показа изменения облика героя в течение его жизни. С момента начала использования в кино специальный костюм занял свое уникальное место. В отличие от классического театрального костюма, специальный костюм благодаря применению современных материалов и технологий помогает избавиться от условности и обеспечить высокую степень реалистичности.

Здесь мы рассмотрим практику использования одной из разновидностей специального костюма — так называемого протезного костюма (special prosthetic bodysuit) или пластического костюма, который используется для обеспечения визуального и пластического натурализма в кадре. В дальнейшем в нашей статье термин “пластический/протезный” будет писаться через слеш, для верного понимания и индексации по сути единого феномена.

Между тем современный кинематограф все дальше уходит от театральной условности костюма, а совершенствование осветительной аппаратуры, работа с крупными планами требуют большей детализированности специального протезного костюма. От кинообраза требуется максимальная реалистичность, благодаря чему костюм обретает особое значение,

обеспечивая индивидуальность того или иного персонажа. О значении протезного костюма в киноискусстве пишут узкоспециализированные кинематографические журналы, например, *Prosthetics Magazine* (Великобритания).

По мнению некоторых режиссеров, костюм играет даже большую роль, чем декорация. В частности, советский, американский и российский режиссер театра и кино А.С. Михалков-Кончаловский замечал, что «главная декорация жизни человеческой души неизменна на протяжении веков — это природа. Ее не надо строить: и лес, и небо, и море — декорация вечная. Если одеть человека в тогу и снять его на фоне зеленого дуга, мы попадем в древний Рим; если на том же дугу мы снимем человека в рыцарских доспехах — это уже будут средние века; если же человек будет в современном костюме, то мы будем воспринимать ту же «декорацию» как современную. Поэтому лично я к костюму всегда отношусь с огромным вниманием» [1, с. 77].

Костюм выполняет множество функций:

- возрастная (отвечает за обозначение или маскировку возраста человека).
- социально-гендерная (исторически костюм маркировал пол и семейное положение, сейчас по костюму зачастую невозможно определить пол человека);
- сословная, или групповая (выделяет принадлежность к сословию или социальной группе).
- профессиональная (костюм или его отдельные особенности может указывать на род занятий);
- региональная (костюм отражает региональные традиции, связанные как с образом жизни народа и его традициями, так и с климатическими особенностями региона);
- национальная (тесно связана с предыдущей, по костюму можно определить, к какому народу относится человек);
- религиозная (костюм определяет, к какой религии или конфессии принадлежит человек. Так, во Франции отличали по костюму гугенота от католика, в Англии – члена религиозной секты от представителя официальной церкви);
- эстетическая (костюм выражает выбор и эстетический вкус каждого человека, также может выражать общий взгляд на красоту и на определенные традиции; в костюме проявляется эстетический идеал конкретного времени и народа);

– знаковая (отражает устойчивую характерную/типажную иконографию персонажа).

В рамках нашей темы самой важной функцией костюма является знаковая. Эта функция доводит до зрителя самую главную, важную информацию о персонаже, о религии, о культуре, об эстетическом вкусе, о его социальном статусе. Пластический костюм помогает отразить знаковую функцию особенно ярко.

2. Анализ специального протезного костюма в фильме «Билл и Тед снова в деле» (*Bill and Ted Face the Music, 2020*).

Для анализа использования протезного костюма рассмотрим фильм про путешествия в параллельные миры «Билл и Тед снова в деле» (*Bill and Ted Face the Music, 2020*) режиссера Дино Паризо, в котором главные герои представлены в разных образах. Задача специального протезного костюма в этом фильме — подчеркнуть вариативность развития судеб героев в параллельных вселенных, что требует создать для одного и того же персонажа разные образы, которые должны «считываться» непосредственно, по первой ассоциации. Решение нашлось в изменении визуального образа через реконструкцию тел актеров посредством использования специального протезного костюма. Комедийный жанр фильма позволяет гиперболизировать образ без ущерба для достоверности картины, а фантастическая его составляющая позволяет допущения при выборе второстепенных персонажей.

Мы считаем, что эту позицию также можно применить и к специальному протезному костюму, так как он в мире фильма является непосредственно частью физического тела актера и находится с ним в максимальном контакте.

Комедийный жанр фильма «Билл и Тед снова в деле» требует от зрителя желания поверить условностям мифа, в котором находятся герои. Доктор социологических наук В.А. Бачинин в своей работе «Искусство и мифология» выделяет два основных «классических» типа отношений художника к мифу [2 с. 13]:

- 1) игровое или ироническое отношение к мифу,
- 2) «серьезное» отношение к мифу:
 - а) гармонизация мифа,
 - б) прозаизация мифа,
 - в) драматизация мифа.

По нашему мнению, это непосредственно влияет на жанровость кино и на уровень допущения в визу-

ализации. При абсолютной условности предлагаемого зрителю мира недоверчивость частностей может разрушить сложившуюся мифологему киноистории. В связи с этим режиссеру и художникам необходимо соблюдать баланс фантастичности сюжета и реальности происходящего в нем.

Специальные костюмы позволяют актерам претерпевать физические изменения, которые они не могли бы легко осуществить самостоятельно — от набора веса до набора мышечной массы и беременности. Для фильма “Билл и Тед 2” легендарный художник по спецэффектам Кевин Ягер из Kevin Yagher Productions, Inc. создал “мускулистые” и “толстые” костюмы для Киану Ривза и Алекса Уинтера [3, с. 13].

В фильме представлены три примера персонажей для нашего исследования: “базовые” главные герои, Билл и Тед в образе “неудачников”, Билл и Тед в образе “качков”. Сравнение этих персонажей с “базовыми” Биллом и Тедом помогут глубже оценить влияние протезного костюма на создание образа.

Образы Билла и Теда, актеры Алекс Уинтер и Киану Ривз соответственно, представлены “базовыми” героями и их альтернативами в параллельных вселенных — “неудачниками” и “качками”. Для достижения комедийного эффекта эти образы работают на контрасте как с базовыми образами главными героями, так и между собой. “Базовые” главные герои представляют собой тип подросткового недоросля, живущего в мире фантазий и покорности судьбе, заикленного на поиске своего предназначения. Их внешний вид максимально повседневный, усредненно городской: пара аксессуаров и несоответствие своему возрасту в одежде (несоответствие возрасту, указание на инфантильность созданы элегантно: из костюма одного персонажа убрали одну деталь, у другого деталь сменила функционал, и все это — часть киноистории). Игровой возраст героев — 40–45 лет, жизнь их прошла без особых излишеств и пороков, это отражено и в их физической форме.

По сюжету “качки” и “неудачники” являются вариантом развития персонажей при определенном развитии событий, которые главные герои пытаются избежать. Время в фильме нелинейно. Чтобы подчеркнуть важность ключевого события в фильме, главные герои сталкиваются с альтернативной версией себя при условии, если они не выполняют своего предназначения. Альтернативные герои обвиняют базовых в тех событиях, которые довели их до такого состо-

яния. Визуальное выражение этих изменений отражено во внешности посредством изменения физической формы персонажей — “качки” в татуировках, с гиперболизированно маскулинными прическами и небритыми лицами, пребывание их в тюрьме; “неудачники” — толстый живот у персонажа Киану Ривза подчеркивает его нежелание заниматься собой и отчаяние, что является следствием потери любимой жены.

Проанализировав другие кинофильмы с применением дополнительных эффектов, мы можем сделать вывод, что для реализации этих образов у режиссера было несколько вариантов, например:

Использование технологий захвата движений и дипфейка.

Этот прием использовался в фильме “Главный герой” (Free Guy, 2021) режиссера Шона Леви. Телом главного героя был актер Аарон В. Рид, а лицо с помощью компьютерных технологий его было заменено лицом главного героя Райана Рейнольдса.

Использование физического дублера.

Это классическое решение, но сложность этого решения в том, что форма тела главных героев изменен, и внешнее сходство должно быть обеспечено сохранением черт лица при использовании постижа.

Использование специального протезного костюма с минимальным или полным отсутствием компьютерной графики.

Примером может служить кортпулентный Тор в фильме “Мстители: Финал” (Avengers: Endgame, 2019 г.) режиссеров Энтони и Джо Руссо, художником по специальному протезному костюму выступала студия физических спецэффектов и грима Legacy Effects.

Режиссер Дино Паризо для фильма “Билл и Тед 2” принял решение использовать сочетание физических спецэффектов в виде специального протезного костюма и достижений современной компьютерной графики.

Изменения формы персонажа посредством специального протезного костюма сопряжено с техническими условностями, которые решаются совместными усилиями режиссера, художника по костюму, специалистами по компьютерной графике и художником по физическим спецэффектам. Решения зависят также от персонажа киноистории: человеческое ли это тело или фантастическое создание.

В данной статье мы рассматриваем протезные модификации, имитирующие человеческое тело как

костюм. Для достижения реалистичного эффекта этот костюм должен максимально прилегать к телу актера. Для этого с помощью специального медицинского силикона с тел актеров снимаются точные слепки, отливают копии форм тел и приступают к ручной лепке будущего протезного костюма. Следующий этап: снятие многочастной жесткой формы с пластилиновой лепки будущего костюма, жесткая форма максимально уменьшает вероятность ее деформации под воздействием внешних факторов. Последующие этапы создания протезного костюма являются сложным сочетанием различных материалов и наполнителей. В частности некоторые технологические уловки производства являются секретом студий. Эти профессиональные тайны не скрываются, но и не афишируются. Разные студии и пластические гримеры проводят курсы по обучению, в которых демонстрируют общие технологические процессы, но каждая новая задача является творческой для художника по спецэффектам, так как индивидуальные заказы требуют индивидуальных решений в зависимости от задачи.

Автор этой статьи имеет практический опыт работы с подобными задачами, выполняя полный творческий и технологический процесс — разработка персонажа по задаче режиссера, составление производственного цикла и художественное оформление готового специального костюма. Далее мы будем разбирать открытые источники — статьи журналов и видеointервью — связанные с созданием персонажей “качков” и “неудачников” с комментариями.

Например, для создания “качков” использовалось два вида материала. Мягкий силикон на поверхности служил наиболее достоверным имитатором кожи человека, его светоотражающие качества максимально приближены к показателям кожи, также он поддается более мягкой и легкой покраске, его упругость и качество растяжения позволяют сохранить хороший внешний вид и увеличивают срок службы до нескольких раз. Внутреннюю часть костюма заполнили пенолатексом, удельный вес которого значительно ниже силикона. Разница, в зависимости от марок и технологий производства, примерно в 10–12 раз. Помимо легкости, достоинством пенолатекса служит его пористая структура, которая позволяет впитывать пот, что делает костюм более удобным в носке: кожа «дышит», уменьшая вероятность перегрева и теплового удара.

Но пористая структура является и минусом — пенолатекс легко рвется. Эта проблема решается ар-

мированием пенолатексных элементов протезного костюма с помощью облегающего капронового или похожего по свойствам боди или трико. Существует сложность сочетания силикона и пенолатекса, суть ее в противоположных химических свойствах и различных технологиях изготовления конечного изделия. Специалисты студии физических спецэффектов Кевина Ягера смогли решить эту проблему, не афишируя технологию. Для удобства надевания специального протезного костюма используют любые подходящие под задачу швейные крепления: шнуровку, молнию, липучки, что можно рассмотреть на фотографиях. И все же надевание требует помощи ассистентов.

Персонаж Киану Ривза в версии “неудачников” наделен толстым животом, который он демонстрирует, расстегивая рубашку, что провоцирует конфликт и погоню. Для достижения комического эффекта специальный протезный костюм “толстый живот” был сделан полностью из силикона с сохранением воздушных полостей, в которые были насыпаны специальные шарики, задачей которых было смешно трястись в кадре, как демонстрирует нам эту находку сам Кевин Ягер в своем видеointервью. По сравнению с костюмом “качков”, этот костюм занимает меньшую площадь тела актера, так как актер частично остается одетым (на нем остается рубашка с рукавами), при этом по массе не уступает реальному набору массы человека. Чтобы правильно распределить нагрузку и дать актеру активно двигаться, армирующее боди-майку выполняло так же функцию плотного облегающего торса. По опыту автора статьи, использовался дополнительный крепеж на активных в движении точках тела — специальный медицинский клей, подбираемый в зависимости от прилегающего к коже материала.

Когда протезный костюм надевают на актера, остаются швы и технические крепления, заметные при высокой частоте разрешения современных видеокамер. Для сохранения реалистичности технологические детали костюма не должны быть видны, для чего используют “затирание” таких элементов непосредственно в постпродакшен-период с помощью компьютерных технологий. Для сокрытия более мелких или находящихся в подвижных местах на теле актера, например, запястьях, шее и плечах, технических элементов используют аксессуары — украшения, напульсники, перчатки с обрезанными пальцами и постиж — окладистые бороды, парики и части

стандартного костюма, как, например, распахнутая рубашка. Борода, перчатки и напульсники являются классическим решением этой проблемы по мнению автора статьи.

В интервью для журнала *Prosthetics Magazine* Стив Келли, личный гример Киану Ривза, отметил, что наименее трудным был большой живот, который Ягер сделал для Ривза. «Он застегивался на спине, — уточняет Келли, — так что Киану скользнул в него, а ляжки были спрятаны под костюмом. Он не должен был расстегивать верхнюю пуговицу из-за края, а цепи на его шее были прикреплены к верху толстого костюма и краю, так что все сработало идеально» [3, с. 14].

Срок исполнения подобных подготовительных работ без тестовых экспериментов занимает от шести недель при работе команды из не менее трех специалистов своей сферы.

Особое внимание следует уделить проблеме времени жизни специального протезного костюма. Протезирование в костюме пришло из пластического/протезного грима. И как пластический/протезный грим, для достоверной передачи движения мышц и анатомии протезный костюм приклеивается к телу актера, не всегда полностью, но всегда частично. В связи с этим эксплуатация протезного костюма без ущерба для его внешнего вида зависит от внешних факторов и активности актера. Время жизни протезного костюма после его наклеивания составляет в среднем 6 часов. Такой вывод мы делаем на основании собственного опыта практикующего гримера и из интервью других специалистов практических эффектов. Режиссерам в связи с этим рекомендуется снимать не по классической схеме, а наоборот: сначала крупные кадры, потом средний план и в самом конце киносмены, когда протезный костюм деформируется на самых активных точках тела актера, общий план или затемненные кадры.

3. Вывод.

Кинематограф как искусство — не репрезентативен, а иммерсивен. Кино создает эффект присутствия, погружения в созданную его средствами реальность. Высоко оценивая современное значение идей французского философа М. Мерло-Понти (1908–1961) для современной теории образа, описывая существование образов в современных арт-практиках, М. Карбон (M. Carbone) отмечает тяготение цифровых образов скорее к иммерсивности, чем к репрезентативности, к интерактивности, нежели к созерцательности [4, с. 230].

Кино, являясь синтетическим видом искусства, при сравнении с театральной постановкой имеет большую степень безусловности, хотя и не абсолютную. Зритель, являясь в некоторой степени соавтором кинопроизведения, в первую очередь должен проникнуться, довериться и принять оставшуюся меру условности как мирообразующую. При этом «немирообразующие» допущения разрушают иллюзии и подрывают доверие при просмотре, такие как демонстрация «подкладки платья» без художественной на то необходимости.

Специальный протезный костюм является сложнейшим технологическим элементом. А когда он выполняет функцию тела актера, будь то изменение формы тела человека или придание телу актера черт фантастических, мифических, инопланетных существ, то вполне обоснованно мы можем считать протезный костюм исполняющим функцию главного героя. Постановка света, угол и порядок съемки непосредственно влияют на итоговый результат — хотя материалы протезного костюма и имитируют «кожу», все же они имеют другие физические и светоотражающие свойства, нежели кожа человека. В связи с этим специальный протезный костюм требует повышенного внимания при эксплуатации, особого умения оператора при съемке.

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Информация об авторе

Яшина Наталья Сергеевна, магистрант кафедры теории и истории искусства,

Адрес: Санкт-Петербургский государственный университет промышленных технологий и дизайна 191186, Санкт-Петербург, Большая Морская, 18

E-mail: nyashina.fx@yandex.ru

ORCID: <https://orcid.org/0000-0002-5964-7779>

N. S. YASHINA ¹

¹ St. Petersburg State University of Industrial Technologies and Design

SPECIAL PROSTHETIC SUIT AS A MEANS OF EXPRESSING THE DIRECTOR'S INTENTION ON THE EXAMPLE OF THE FILM «BILL AND TED FACE THE MUSIC»

Abstract

Objective: to highlight the phenomenon of a special prosthetic suit in films by modern directors.

Methods: comparison, generalization, observation, systemic analysis, theoretical cognition, the method of analogy.

Results: The main functions of a special plastic costume are revealed, its significance in creating the image of a character is displayed, examples of an alternative solution to the director's task are given, the specifics of its manufacture and the importance of the well-coordinated work of film departments are determined.

Scientific novelty: The article lays the elements of an academic study of the phenomenon of a special prosthetic suit. For the first time in the article, we consider prosthetic modifications that mimic the human body as a suit. The issue of a special plastic suit is little developed, in particular, there are practically no publications in Russian. There are practically no works specifically analyzing the use of a prosthetic plastic suit in cinema, moreover, the generally accepted terminology has not yet been formed in Russian, and there is no single terminological glossary in English.

Practical significance: The main provisions and conclusions of the article can be used in scientific, pedagogical activities, as well as help showrunners and film producers.

Keywords: special prosthetic bodysuit, sfx, special suit, makeup, movie suit, fat man suit, muscle suit.

Information about the author

Nataliya S. Yashina, master student of Theory and History of Art,

Address: St. Petersburg State University of Industrial Technologies and Design 191186, St. Petersburg, Bolshaya Morskaya, 18

E-mail: nyashina.fx@yandex.ru

ORCID: <https://orcid.org/0000-0002-5964-7779>

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