

Painting Lessons in Nature

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Named after Nizami.



Abstract - This article provides information about the plein air practice conducted in the middle of the twentieth century in nineteen fifty-sixth year with students of the faculty of art lesson conducted by the people's artist of the USSR corresponding member Of the Academy of Arts of the USSR Professor Rahim Akhmedov.

Keywords - Plein Air, Nature, Color.

Realistic painting on the territory of Uzbekistan appeared in the XVIII-XIX centuries and began to develop. During this period, the artists worked in accordance with the spirit of creativity of European artistic traditions, used European techniques. In more than half of the works created in those years, we almost see landscapes or images of architectural monuments. The images that were based on some events were associated with nature in these paintings, and we can say that the development of the principles of painting in the open air was associated with the same period.

There were at that time representatives of the plein air. Among them were S. P. Yudin, R. K. Sommer, L. L. Bure. In the works of S. p. Yudin you can see mountain and village landscapes, as well as a panorama of nature, described in the dramatic circumstances of the Second world war.

In the works Of R. K. Sommer and L. L. Burelaren you can see monuments, streets of this period, tea houses and other similar works performed in the open air. Perhaps we can learn from these pictures about the people of that time, about the warm Sunny nature of Uzbekistan.

The professional training and level of the teacher determines the future of the nation, and this is considered a crucial moment of the teaching profession. To do this, teachers need to be very attentive and highly professional in the selection of materials for students, undergraduates and

students. This should be understandable for listeners. available.

In the halls of the State Museum of Arts of Uzbekistan the works of many masters of world art and masters of national art are presented. Among these works is a painting belonging to Rahim Akhmedov. It is called "Maternal meditation", made in 1956.

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P. p. Benkov was a wonderful artist and one of those artists who with a high spirit represented our Sunny country in their works. He set up his own school in Uzbekistan, which was unlike any other.

In 1930, Pavel Petrovich Benkov moved to Samarkand, which at that time was the capital of Uzbekistan. Describing the architectural monuments, streets, gardens, people of this land, he made a great contribution to our fine art. P. p. Benkov was also busy and interested in educational activities. He was the founder of realistic painting of Uzbekistan and the current Republican College of arts in our country. He did his best to educate new artists and painters. He shared his experiences with them and taught them with care and love.

With difficulty working on the painting "plein air", he created a number of works. The creation of his works, their color palette, composition are one of the best examples of traditional methodology of fine art. The work called "grape Harvest" (Girlfriends) was done in the open air, there was a group of grape pickers, and the sun's rays that passed through the grape leaves and illuminated the grapes were depicted with high skill. Approaching this picture, you can feel the feeling of a real vineyard.

N. Kozybaev, M. Saidov, R. Ahmedov worked in the same period as O. Tansykbaev did. Their works were also associated with plein air painting. A significant role in the fine arts was played by the portrait work of academician Rahim Akhmedov "Maternal thoughts". He described the image of a woman sitting outside in the shade of a tree. The work was done very carefully, the colors were chosen professionally. As he once said, he created this work by teaching his students during a hands-on process. The result of this lesson was one of the masterpieces of fine arts of Uzbekistan. Here below we would like to say a few words about the practical aspects of the student learning process.

After independence, as a result of economic and social development in our country, computer art developed rapidly and even non-professional art designers were involved and interested in the field of design work. This led to the fact that everything went wrong, we could see some mistakes in the coloring of advertising objects, choosing the wrong colors in the design of internal and external parts of houses. Modern coloristic growth and development require highly qualified and qualified specialists from us. For this reason, students should be trained in the ability to see, feel and choose colors in the right way. The question of developing the ability to see and notice the color of the picture is the most important task of the educational process. In the education system, it is very important to educate self-creative, purposeful, young talented artists. Improving your ability to work with colors can not be done without training. He must be taught to observe the environment, to feel the aesthetics of the object, to notice the sense of color of the surrounding world.

Methodological and theoretical issues related to the genre of landscape and the development of students' coloristic skills have not been fully resolved. We cannot say that many specific issues have been resolved in this area. Therefore, many teachers have mainly focused on teaching students to notice the shades of an object. As a result, the natural colors of nature went unnoticed and not fully studied. This problem is reflected in the works of students.

Because students' ability to perceive color and the art of choosing colors is not enough. This can be seen in the practice of landscape painting in the open air. Errors can be seen in the light, sunlight and colors given to objects, in the colors used to depict the process of changing nature. From this idea it can be concluded that the training process taking place in the open air, has enough problems to solve. In the educational process, there are still some methodological problems that need to be solved for the development of students' color abilities. This process requires the development and enhancement of students' ability to professionally select, notice, feel accents or colors.

Plein air practice is an integral part of the educational process and an important aspect in the preparation of the artist-teacher. Enjoying nature and its representations, drawing, painting in nature, students will develop their skills and consolidate the knowledge gained in the conditions of master classes.

During the observation period, students develop their observation skills. They will analyze the structure of specific elements of nature, their structure, learn about their color, and clarify knowledge about the air, sunlight, daylight in the environment. In addition, they learn about materials, tools to use. Thus, the student's Outlook and skills in landscape painting will develop.

In the modern education system, various innovative discoveries are practiced, methods of self-education are developed, and new master classes are held. The purpose of all these classes is to effectively convey the main essence of classes in the specialty of Fine arts, available teaching methods to students and listeners.

Creativity is a multifaceted educational aspect: it includes constructive drawing, painting in color harmony, composition with semantic construction and other patterns of the subject.

The artist-teacher, who teaches the specialty of art, must possess this knowledge and such qualities, harmonizing all these three kinds, the above disciplines, the result of which is a work of art. During his studies practice in the open air will give these are the skills and experience for future teachers.

It was in the fall, during World War II. We did sketches of the mausoleum of Shah-I-Zinda under the open sky. In my sketches of this monument prevails heavy "Volkovskaya" painting. I felt that there was no light in them, they were gloomy in sound.

One day, while we were sketching, a Phaeton suddenly pulled up, and a red-haired man with freckles on his face in a sumptuous white suit got out. It was Pavel Benkov. He looked at my work and asked who my teacher was. I said, «at Volkova's." He silently took a brush, squeezed out half of the white whitewash on the palette, waved the brush, and the sun appeared on my canvas. The brown shadow became light and airy. After his touch, I understood what light-air plein air means, what "Benkovskaya" nature means, which he knew and interpreted impressionistically.

He opened for me the possibilities of writing with an open, free brushstroke, which creates the effect of changing the movement of color and light." [1. Pp. 23-26]

After graduating from the technical school named after P. p. Benkov, R. Akhmedova entered the Leningrad Institute of painting sculpture and architecture named after Repin at the Academy of Arts. There he studied in the portrait Studio with the assistance of Professor I. Serebrenoy, after returning to Tashkent began to study art and at the same time taught at the Institute. During the summer plein air practice students went to Burchmulla. Students wrote sketches, painted a landscape, and collected materials for future diploma works, according to the program they had to have images of nature under the open sky. The teacher staged a performance for the students, explained to the students how it was done, and began to write with them. He knew well the person depicted, her history, the life of her family, as he lived in the harsh postwar years.

All the above moments of life depicted intruders are reflected in the statement written by the teacher: sitting under a hazel woman about something thought, her strong working hands came to the fore, it says that she worked all of her life, the strong old hazel in the background symbolized the woman persistent and hardworking traits in her face we see the reverie and sadness.

As if her whole life passes before her eyes, and reminds of happy moments of the past time. The landscape emphasizes the emotional mood of the painting, the bright sun illuminating the walls of the house, the green flowerbed gives an optimistic tone to this work, as a symbol of duration, despite the ongoing life.

The work is made at a high artistic level, the face and hands are painted masterfully, picturesque color, harmony of color and light, the compositional mood of the production turned into a picture, the master class showed the students what distinguishes a simple production from a picture made by a master. There are already a few students who have

witnessed this lesson, and they are already professors in their seventies or more. Nowadays, teachers often show their students a master class of lessons, different levels, different tasks of this lesson, when I watch these master classes, I remember the lesson that Rahim Akhmedov held a master class in 1956 in the mountains of Burchmulla.

The picture painted in the open air hangs in the halls of the State Art Museum of Uzbekistan. It is this work that has become a symbol of the Grieving mother-woman, the personification of the strength and courage of the Uzbek woman, inspires the younger generation of artists, reminds of the master class of the master.

The above example is a small touch from the pedagogical activity of the master, people's artist of the USSR, member of the Academy of arts of the USSR Rahim Akhmedovich Akhmedov, who for many years trained several generations of painters who form the basis of modern artistic development of Uzbekistan.

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