

**ART IS THE SYMBOL OF BEAUTY**

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**ABSTRACT**

Aesthetic education is, first of all, the development of beauty, creative ability, and reflective thinking. Artistic education is essential for every individual regardless of their profession, as it contributes to the formation of personality. The richer a person’s aesthetic experience, the more refined their taste and the clearer their moral choices become, the freer they are as an individual. The study of the history of fine arts represents an introduction to universal heritage and culture. It is a vivid, understandable, and meaningful narrative — a bridge across centuries and nations.

A teacher should care about the general humanitarian and artistic knowledge of students. The curriculum includes the main concepts of types and genres of fine arts, the principal stages of the history of Western European art from the ancient world to the modern era, the art of Eastern countries, and the art of Uzbekistan. While discussing the development of art both historically and within specific periods, the teacher should examine every artistic phenomenon in connection with the historical circumstances that shaped it.

The methodology of instruction should be directed toward the development of creative abilities, knowledge, and emotional activity. The forms of classes may vary, including storytelling, debates, lectures, discussions, films, excursions, and others. Students learn to work with literature and develop the ability to independently analyze works of art. This curriculum defines the scope and content of knowledge while preserving the teacher’s right to organize the material creatively: rearranging topics, comparing works from different sections, and so forth. It is recommended that students record material in notebooks and supplement it with comments and independent work assignments. Notebooks should be checked regularly. During lessons, technical teaching aids should be widely used.

Along with the general characteristics of artistic movements and styles, special attention should be given to the biographies of the most important artists such as Leonardo da Vinci, Raphael, Michelangelo, Titian, Albrecht Dürer, Caravaggio, Hieronymus Bosch, Peter Paul Rubens, Rembrandt, Antoine Watteau, Jean-Baptiste-Siméon Chardin, Diego Velázquez, Nicolas Poussin, Francisco Goya, Eugène Delacroix, J. M. W. Turner, Édouard Manet, Claude Monet, Pierre-Auguste Renoir, Edgar Degas, Vincent van Gogh, Henri Matisse, Alexander Ivanov, Orest Kiprensky, Ural Tansykbayev, Pavel Benkov, and Rahim Ahmedov.

**KEYWORDS**

Methodology, contrast, harmony, palette, pastel, coloristics.

## INTRODUCTION

We admire paintings and sculptures, listen to symphonies, read novels and poems, gaze at magnificent buildings, and enjoy dances, theatrical performances, and films. All these diverse phenomena are united by one word — art.

However, this single word seems insufficient to fully express the meaning of all these forms. Sculptures and melodies, paintings and poems, dances and films, performances and palaces all belong to different branches of art. Many of these forms originated in ancient times, during the earliest stages of human civilization. Even if we visit tropical forests inhabited by so-called “culturally undeveloped” peoples, we can still encounter simple yet meaningful sculptures made of wood and clay, various dances, songs, and fairy tales.

Why are all these phenomena called art? If they all belong to art, what explains such diversity? What are the specific characteristics of these forms, their commonality, similarity, interconnectedness, and unity? These are complex and broad questions. Therefore, providing complete answers to them would require extensive scholarly works.

In our republic, it is considered an urgent task to create the necessary conditions for the comprehensive development of children’s talents, to raise their cultural awareness, to ensure their wide appreciation of the finest examples of national and world fine arts, and to radically improve the system of artistic education in accordance with modern requirements. The quality and effectiveness of the educational process largely depend on methodological foundations. This, in turn, requires the implementation of essential measures in this direction. The subject of Art History is considered a specialized discipline in the fine arts departments of children’s music and art schools. For centuries, it has been recognized that studying art history and acquiring the necessary knowledge, skills, and competencies are essential prerequisites for understanding all forms of fine arts as well as other fields connected to them at various levels. Students of general secondary education schools also study in children’s music and art schools. It is well known that the content and scope of fine arts taught in general secondary schools are limited according to the number of hours allocated to the subject. In contrast, the content and scope of fine arts education in children’s music and art schools differ significantly. This difference is determined by the use of specialized and in-depth teaching content and methods aimed at advanced artistic education.

One of the forms of fine arts, painting, helps to truthfully reflect the colors of the real world. Color — the primary visual and expressive means in painting — possesses tone, saturation, and lightness; it combines everything inherent in an object: both what can be depicted through line and what cannot. Like graphics, painting uses light and dark lines, strokes, and spots, but unlike graphics, these elements are colorful. Through color, painting conveys the hue of the light source reflected on glossy and brightly illuminated surfaces, models three-dimensional forms through local and reflected colors, establishes spatial relationships and depth, and depicts the texture and materiality of objects. The purpose of painting is not only to show something but also to reveal the inner essence of the depicted subject and reproduce “typical characters in typical situations.” Therefore, genuine artistic generalization of life phenomena forms the basis of realistic painting.

## PAINTING ART

Painting is the depiction of real existence, life, and events on canvas, paper, wood, or cardboard through the use of paints. Works of painting are created using oil paints, watercolor, gouache, tempera,

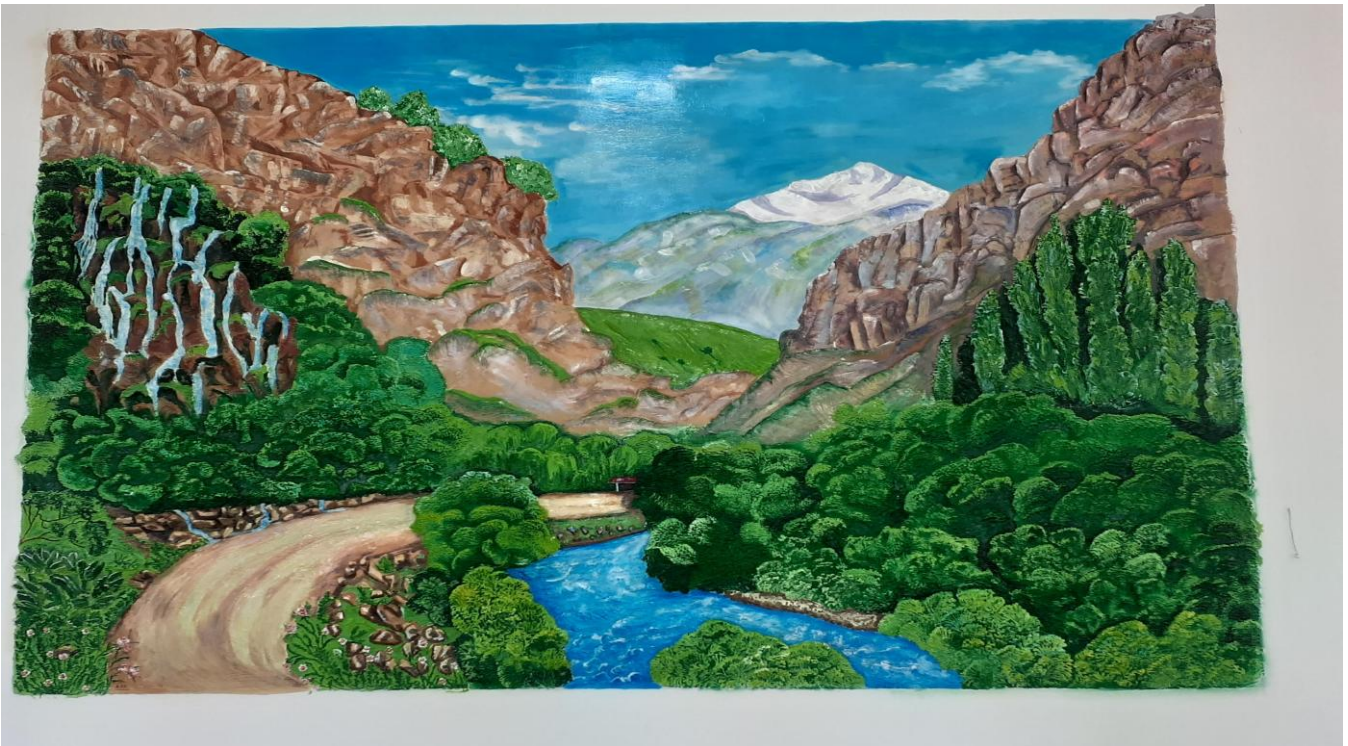
and pastel. The category of painting includes landscapes, everyday life scenes, battle scenes, historical events, still lifes, full-length and half-length portraits of people, murals created with oil paints, watercolor, gouache, and other paints, as well as designs made for cinema and theater decorations. In general, all pictures created with paints are classified as painting or fine art works.

In painting, all elements of objects and events — their perspective, placement, color, material, posture, and inner essence — are expressed through paints in artistic images and forms. Painting works are created on the basis of such artistic means as composition, that is, the accurate and proper depiction of the forms, structures, interrelations, positions, and states of objects within the artwork; color harmony (colorite); rhythm — the elegant and dynamic repetition of compositional elements; color contrast — the perception of one color in relation to surrounding colors; and color perspective.

Painting technique refers to the preparation of the necessary tools for creating a work of art and the methods of using them. It is known that artists employ various kinds of paints in creating painting works. Among the artists of the Renaissance period who made great contributions to the development of world painting are Masaccio, Francesco Botticini, Sandro Botticelli, Leonardo da Vinci, Michelangelo, Raphael, Titian, and Kamoliddin Behzod.

In the formation and development of Uzbek painting art, the contributions of artists such as Lev Bure, Aleksandr Nikolayev, Pavel Benkov, Ural Tansykbayev, Said Abdullayev, Abdulhak Abdullayev, Nikolai Karakhan, Chingiz Akhmarov, Malik Nabiev, Rozi Choriyev, Rahim Ahmedov, Bahodir Jalolov, Javlon Umarbekov, Mansur Saidov, and Zokir Inogomov deserve special recognition.

During the years of independence, along with senior representatives of Uzbek painting such as Rozi Choriyev, Rahim Ahmedov, Malik Nabiev, Nabi Qo‘ziboyev, and Bahrom Boboyev, hundreds of young artists including Bahodir Jalolov, Javlon Umarbekov, Iskandar Turg‘unnazarov, Said Alibekov, Vladimir Burmakin, Akmal Nur, and Olim Qozoqov have also been actively creating artworks.





**Figure:** Artworks created by *Khosiyat Tulaganova*.



**Figure:** *Khosiyat Tulaganova* in the process of creating artworks.

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