

Historical Stages of Teaching Fine Arts in Schools of Uzbekistan

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Abstract

The article provides information on the stages of development of Uzbek national visual art from ancient times to the present day. It contains information about various types and genres of fine art, great artists of the East, folk masters who created it. Also, the methodology of teaching fine art in Uzbekistan since the twentieth century, the pedagogues who worked in the initial stages of its development, the current teaching of fine art in general secondary educational institutions and higher education institutions, the development of the methodology are highlighted.

Keywords: Fine Art, Applied Art, Miniature, Mural, Landscape, Portrait, Art Education, Teaching Methodology, Painting Art.

DOI: 10.47750/pnr.2022.13.S03.277

INTRODUCTION

The Uzbek people are proud of their ancient visual, applied, architectural arts and culture. Because painting, sculpting, and architecture were extremely developed in the territory of Uzbekistan even before our era, and their examples are historical monuments: It was found in Varakhsha, Afrosiob, Halchayan, Tuproq Qal'a, Bolalik Tepa, Ayrtom, Dalvarzin Tepa, Fayoz Tepa, Koykiryan Qal'a, Ajina Tepa, Teshik Qal'a and a number of other places. The artistry and high quality of these works continue to amaze art lovers even today. It is impossible to create works of such a high artistic level without the advanced experience accumulated at that time, schools of fine arts.

THE MAIN FINDINGS AND RESULTS

It is known that art develops only on the basis of the traditions of several generations formed over many years, the knowledge passed on by the master to the student. This indicates that it has developed in the form of professional artistic education, even if it is not necessarily in the direction of general artistic education. The reasons for interruptions in the development of art in the territory of Uzbekistan in certain periods go back to the conquests of Iskanadar Zulkainar, Mongols, Arabs and Russians. A clear proof of this is the flourishing of the miniature type of fine art during the period when Amir Temur established an independent state. During the time of Amir Temur, miniatures and book graphics developed so quickly that it influenced the art not only of the East, but also of European countries. As a result, along with Samarkand, Bukhara, Khivot miniature schools, Baghdad, Tabriz, Shiraz, Azerbaijan, India, Isfahan, Turkish miniature schools were

formed and developed.

Although these miniature schools are developed in the direction of professional education from painting, they can easily be used in the teaching of visual arts in the general education system. The theoretical foundations of fine art, such as calculated color, volume, perspective, and the basics of composition, are taught in both the vocational and general education systems. Only the youth, perception, psychological characteristics, visual skills of students and children should be taken into account in the teaching of visual arts.

In the history of visual art, there is information that the great painter and painter Kamoliddin Behzod was tutored by the painter Mirak from Kherat, who taught him the secrets of miniature painting. It is also known that teacher Miraq Naqqosh was a Khivot Nigoristan art school, and Komoliddin Behzod was educated there.

Historian scholars in their book "Kamoliddin Behzod and his school of painting" note that Behzod created an elegant fine art school when he lived in Tabriz. There, the artist gathered around him the most talented young people, taught them the secrets of his art and in Tabriz, Sultan Muhammad, Mirza Amir, Aqo Mirak, Muzaffar Ali, Sultan Muhammad Nur, Shomhammad Nishopuri, Yusuf Mulla, Mir Ali, Reza Abbasi, Mahmud Muzakhib, Mawlana Yori, Hasan Baghdadi, Abdullah Sherazi, Darvesh Muhammad, Mir Said Ali, Qasim Ali, and Kheravi writes that he trained dozens of talented painters. It is clear from official information that his students continued Behzod's visual art style.

The emergence of the modern education system in Uzbekistan dates back to the first quarter of the XX century. The October Revolution in Russia will undoubtedly have a

great impact on Turkestan, which is considered its colony. The new regime focused on the neglected colonial territories of the tsarism in order to show itself off. For this purpose, he sent a group of representatives of science and culture to Turkestan. A group of them were artists from St. Petersburg and Moscow. Some of them are engaged in creative work, some of them focused on art education of young people. These artists established art studios in major cities of Turkestan and held exhibitions of their works.

In 1918, an art commune was opened in Tashkent, and a year later in Samarkand, an art folk school of the Turkestan region was opened. In 1920, a painting school was established in Andijan, an art club was established in New Bukhara, and visual art courses were opened for Muslims. A year later, the number of art schools and studios in the republic reached 29, and the number of people engaged in them exceeded 500 people. 150 out of 170 students were Uzbeks in the art polytechnic opened in the fall of 1921.

In 1924, an art studio was opened under the Tashkent Museum of Fine Arts. M. Kupriyanov, S. Chuikov, local young artists O. Tansikboevs conducted training sessions with young people. By 1927, Tashkent, and in 1929, in Samarkand, the capital of Uzbekistan, was founded. More local youth were admitted to these educational institutions. Although the main purpose of these educational institutions was to train artists, they also played a certain role in training teachers for general secondary schools.

At the same time, attention was paid to the issues of aesthetic and artistic education in the educational system. Because pleasure in life and the joy of creativity is the ultimate goal of both work and science. This document was also used as a basis for schools in Uzbekistan.

Many artists working with children have idealized children's creativity and espoused views derived from the misunderstood theory of so-called "Free Creativity" prevalent in Europe. Specialists in this area considered that the pedagogue should only help the child to freely develop his/her creativity and improve his/her skills. One such specialist was A.V. Bakushinsky, an anthropologist from St. Petersburg. He wrote in his book "Artistic creativity and education" that it is necessary to give full freedom to artistic thinking and artistic creativity, "correcting" children's artistic taste and artistic work is "murder". This idea was completely contrary to the pedagogic theory of that time.

It is known that people's psychology changes with the historical development of society. People, especially children, develop in the environment that surrounds them mainly through the combined influence of education and upbringing. They transfer their experience, knowledge and skills accumulated over the centuries to young people. As a result, the formation of young people's worldviews, the development of knowledge and creative abilities will largely depend on the direction of education.

The theory of "Free creativity", which did not recognize the influence of the teacher or educator, separated children from

the teacher, influenced the artistic education of young people. This theory is reflected in the programs published in Uzbekistan and in general educational and educational work.

In particular, the "Painting and clay work" program published in 1935 for Uzbekistan schools had a "Free drawing" section. In the decisions of the government of the former Union called "About Primary and Secondary School" measures were developed to further improve the work of schools, in which the use of local materials in the educational process was emphasized. In the decision of this government, it was indicated that "Each country and region should be given the right to publish textbooks for primary classes based on local history materials with the permission of the commissariat of public education and its approval".

As a result, school programs were revised. The basis of the painting classes was painting based on nature, painting based on the theme, decorative painting, conversation about art. Although there are not many local studies materials in these programs, they are reflected in everything, the most important thing in this program is that the leadership role of the teacher in the lesson is determined.

Regarding this theory, a great controversy and critical opinions were expressed both in Russia and in Europe. It played both a negative and a positive role in the field of artistic education. Its negative side was the denial of guidance to children's creativity and the way it contradicted the theory of pedagogy.

The positive side is determined by increasing attention to children's visual creativity, treating children's personality with respect and love, and realizing independence and creativity focused on pedagogical cooperation.

By 1924, although drawing lessons did not find their place in school curricula, some artists tried to develop children's visual creativity. One such talented young graphic artist was Iskandar Ikramov. He published articles on painting in "Maorif and Teacher", then "Alanga" magazines. During these years, first the album "Drawing Learning Guide" was published, and then "How to publish books and magazines". In 1935, his book "Learning to write letters" was also published. These articles and books corresponded to the "Painting" subject programs created on the basis of the requirements of the unified labor and polytechnic schools. These works have become important not only for general education schools, but also for visual art studios, clubs, amateur circles, and independent students of graphics.

Although the curriculum of 1920 did not allocate an appropriate place to art subjects, by 1929 this deficiency began to be eliminated. Special drawing was taught as a subject in schools. But Uzbek schools began to work on the basis of programs created for Russian schools. These programs were to a certain extent localized to the conditions of Uzbekistan. In this regard, in the letter of the People's Education Commissariat of Uzbekistan sent to the relevant places, it was said: "The purpose of the complex, the content

of the material related to it, the methods of working with the complex are localized. Having previously collected local history materials, the teacher introduces the most characteristic aspects of the life of his district into the program”.

In this regard, local materials have been included in the “Painting and clay work” program of the primary class. They were things related to the surrounding nature, materials related to folk art of Uzbekistan.

The “Central Art Education Houses” established in 1934 in Tashkent and later in each regional center of our Republic played a major role in the formation of the methodology of the subject of fine arts. These educational institutions have developed programmatic and methodical materials related to the artistic education of students.

Among other branches, art schools had a branch of visual arts, in which a three-year studio of visual arts was established.

The second branch of this artistic education house was engaged in organizing the viewing of children's paintings. The third branch was extremely active, and its main task was to provide methodical assistance to those working in art classes with children. It also conducted work under this branch:

- Development of a training program for fine art studios.
- Development of training topics for school visual arts clubs.
- Development of the content and themes of drawing classes in grades 1-6.
- To study the situation of art classes in grades 1-6 and to provide methodological support to teachers.
- Organizing a seminar for art teachers of city schools.
- Organizing seminars for teachers and club leaders from the republic’s regions and providing them with appropriate support.

Since 1936, the youth houses and palaces that have appeared on the scale of the Republic have shown that they are institutions that incorporate a number of forms of work such as education, public-artistic, technical, natural science. As a result, the tasks of artistic education houses were transferred to these pioneer houses and palaces. The number of youth houses and palaces increased year by year, and began to discover qualitatively new content.

The programs prepared and published for our republic did not differ in content and function from the program prepared for Russian schools, but local conditions and materials were taken into account in all its sections. In particular, it was recommended to draw examples of Uzbek applied art in the decorative works section of objects and natural products typical of our Republic in drawing lessons based on objects.

In 1939, it was decided that the main task of art classes in schools should be to develop visual skills in students and teach them to draw more. That is why educational aspects

were not paid enough attention in art classes.

In the years of the Second World War and partly in the subsequent years, the tasks of art classes changed, in its content educational aspects were strengthened rather than education, in which the main attention was paid to patriotism and international education. For this purpose, art classes were enriched with works of art of patriotic and international content. They mostly consisted of works by artists aimed at exposing the filth of the German-Fascist occupiers.

After the Second World War, attention was paid to the teaching of the subject “Image” and it took its place in school curricula. In the programs prepared and published during the 1950s and 60s, the task of the subject “Image” was different from the programs created before the war.

The program published at the beginning of the fifties was called “Painting” and it was emphasized that it plays a major role in educating students, while in the program “Painting” published later, the task of this subject is one of the educational subjects that serves the task of educating students from an aesthetic point of view and helps students to develop in all aspects.

By the early 1960s, the number of hours devoted to drawing in the curriculum increased, and it began to be taught from 1 hour per day.

In general, the attention of the government of the Republic to the teaching of art in schools has increased. This was primarily reflected in the training of teachers for schools. It is known that the development of art education in school depended on the training of pedagogical personnel. The art education center named after P.P. Benkov, which was formed as a result of merging the Samarkand and Tashkent art education centers, began to deal with this issue. Although this country of artistic education could not satisfy the national economy, particularly the need for highly qualified personnel of general education schools, it had a certain effect on the quality of teaching art subjects in schools. In addition to schools, this influence was expressed in seminars, conferences, and meetings outside the school. Also, graduates of the school of art took part in exhibitions organized in schools.

The faculty of art and graphics, established in 1955 at the Tashkent State Pedagogical Institute named after Nizami, played a major role in improving the teaching of fine arts. In this faculty, highly qualified personnel has been trained through full-time, evening and part-time departments. It should also be noted that in the first years of this faculty, the professional training of personnel was very high, and in those years, major artists of our Republic conducted training in this faculty. For example, People’s Artist of Uzbekistan A. Abdullaev, Honored Artists of Uzbekistan Yu. Elizarov, M. Saidov, A. Yurovsky, T. Oganegov, as well as young but talented artists who recently graduated from the Leningrad Art Academy and the Moscow Art Institute R. Choriev, N. Kovinina and others are among them.

In 1964-70, personnel training was carried out in other directions. During this period, the faculty of primary school methodology trained personnel in the specialty “Teacher of primary school and visual arts”. Specialists in such directions were trained in Tashkent, Urganch, Karshi, Namangan pedagogical institutes. Later, when this direction did not justify itself, art and graphics faculties were opened again in Tashkent and Bukhara pedagogical institutes.

At the beginning of 1980, the number of personnel trained in the specialty of art teacher increased. This meant that only the needs of general secondary schools of Uzbekistan for art teachers could be met in the coming years.

In order to expand the scope of scientific and methodical work on teaching children to draw, in 1960, a department of musical and artistic education was established under the Scientific Research Institute of Pedagogical Sciences of Uzbekistan. This department started researching a number of topical issues related to the methodology of teaching visual arts in schools of Uzbekistan. They are “Determining the level of knowledge, skills and skills of students of visual arts”, “Ways to improve the effectiveness of object-based drawing classes”, “Esthetic education in the process of painting on the basis of the theme in elementary grades” “Improving the content and methodology of teaching visual arts in schools of Uzbekistan”, “Esthetic education of students of junior school age by means of decorative and applied art of Uzbekistan”, faculty course on “Basics of aesthetics and art science”, “The content and methodology of painting classes in general schools of Uzbekistan”, “Interrelationship of visual arts with other educational subjects at school” and other studies. Based on the results of the conducted research, programs, textbooks, manuals, scientific and methodical recommendations for schools were developed and applied to the schools of the Republic.

In the course of its activity, this department prepared and published the following works under the supervision of a scientific worker, researcher-postgraduate students on the teaching of visual arts.

Since 1970, teachers of the Tashkent and Bukhara Pedagogical Institutes, Methodists of the Ushinsky Central Institute of Teacher Training and Retraining and Regional Teacher Training Institute, Methodists of the Ministry of Education of Uzbekistan, as post-graduate researchers, have been conducting scientific research on the problem of teaching visual arts in schools. In addition to these issues, school art teachers were also involved. Also, seminars and conferences held on the scale of the Republic played a major role in improving the skills of visual arts teachers and promoting advanced pedagogical practices.

It was based on the following topical issues:

- a) Adapting the content and strategy of school education to the current level of scientific, technical and cultural development
- b) To further strengthen the connection of education and upbringing with life and work.

- c) Establishing communication between related academic subjects. Through this, increasing the effectiveness of teaching, helping children to develop their cognitive and thinking skills in acquiring the necessary knowledge.
- d) Expansion of educational activities and independent work of students, not to overwork them, etc.

Also, the following aspects were taken into account when creating the program:

- a) Wide use of works of visual art of Uzbekistan created in recent years.
- b) To determine the tasks of the subject of fine art based on the requirements of the time.
- c) Wide use of objects and consumer goods that are widely used in the life of the Uzbek people for painting lessons from nature.
- d) Recommendation for drawing from examples of applied Uzbek folk art in decorative painting classes.

The new program envisaged the activation of the activities of institutions and associations related to the aesthetic education of students in the following areas:

- a) Regularly holding republican exhibitions of students' paintings every year.
- b) Preparation and publication of a number of programs, textbooks, manuals and collections for school clubs, art schools, educational institutes and institutes as a result of the expansion of the scope of scientific researches in the field of visual arts.
- c) Organization of mobile exhibitions of the works of major artists in general education schools.
- d) To establish a commission on aesthetic education of students under the Association of Artists of Uzbekistan.

CONCLUSION

In recent years, a number of major events have been held in schools to improve the teaching of visual arts. It was ensured that the visual arts teachers of all schools work as highly educated personnel. For this purpose, day, evening, part-time and special part-time departments are established in almost all regions of our Republic for the training of visual and practical art teachers, and they are working to provide art education to the students and help them grow up as highly educated, loyal children of the state and society.

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