

*Nozimhodza N. Abdusalomhodzhaev,
Senior lecturer,
Nizami Tashkent State Pedagogical University*

Method of Old Master School

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Annotation: *this article provides information about the master class lesson by the correspondent of the USSR Academy of Arts, Professor Rakhim Akhmedov, a national artist of the USSR, in early th1969th, during an open-air practice with students of the art institute.*

The work of a teacher determines the future of the nation and this is considered to be a responsible profession. For this, teachers need to be very careful when selecting materials for students, undergraduates and learners.

In the halls of the State Museum of Art of Uzbekistan there are works by many masters of world art and masters of national art. Among these works there is a painting belonging to Rakhim Akhmedov. It is called “Maternal meditation” performed in 1956.

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

There were also the representatives of the plain air at that time. Such as S.P. Yudin, R.K. Zommer, L.L. Bure were some of them. In S.P. Yudin’s works we can see mountain and village views, as well as the panorama of the nature described in the dramatic circumstances of World War II.

In R.K. Zommer and L.L. Burelar’s art one can see the monuments, the streets of that period, teahouses and other similar works done in plain air post. We may be able to learn from these paintings about the people at that time, the warm sunny nature of Uzbekistan.

P.P. Benkov was a remarkable artist and one of those artists who represented our sunny country with a high spirit in his works. He created his own school in Uzbekistan that was unlike than others.

In 1930 Pavel Petrovich Benkov moved to Samarkand that was the capital of Uzbekistan at that time. Describing architectural monuments, streets, gardens, the people of this land he made a great contribution to our fine art. P. Benkov was as well as busy and interested in educational activities. He was the founder of the current republican college of the Arts in our country. He did his best in upbringing the new artists and painters. He shared his experience with them and taught them with care and love.

Working hardly at 'Plain air' painting he created a number of works. The creation of his works, their color palette, the composition are one of the best samples of the traditional fine art methodology. The work called "Grape harvesting" (Friends) was done at the plain air, there was presented a group of grape collectors, and the sun's rays that were coming through the grape leaves and illuminating on the grapes were depicted with high mastership. Coming close to this painting one can feel a sense of real vineyard.

P.P. Benkov trained Z. Kovalevskaya, L. Abdullaev, A. Abdullaev as some future painters. The next generation of artists carried out the same artistic heritage by Benkov. They studied these methodologies on their primary school days.

One of the creative artists O'. Tansiqboev also worked at 'plain air'. Working he depicted landscapes, mountains, rivers of our country in his paintings. As well as he chose the right colors in vivid style. He left a lot of 'Plain air' paintings that were unique in their own way and unlike the other works. The painting named "My Song" can be the best sample in the landscape genre and can be called the symbol of this genre.

N. Qo'ziboev, M. Saidov, R. Ahmedov worked at the same period as O'. Tansiqboev did. Their works were connected with plain air painting too. Academic painter Rahim Akhmedov's portrait work "Maternity Homes" had a significant role in the fine art. He described the image of a woman sitting outside in the shade of a tree. The work was done very accurately, colors were chosen professionally. As he once told he had created this work while teaching his students during practical process. One of the masterpieces of the fine art was the result of that lesson. Here below we would like to say a word about the practical moments of the student teaching process.

After being Independent, at the result of the economic and social development in our country the computer art developed rapidly and even not professional art designers were involved and interested in the field of design work. That caused the things turn wrong, we could see some mistakes in coloring the advertisement objects, choosing not correct colors in decorating the internal and external parts of the houses. Modern coloristic increase and development demand from us for high qualified and skilled specialists. For this reason, the students should be taught the ability of seeing, feeling and choosing the colors in the right way. The issue of developing the ability to see and notice the color of the painting is the most important task of teaching process. In educational system upbringing independently creative, goal-oriented, the young talented painters is very important. Increasing one's ability to work with colors can not be carried out without learning. He should be taught to observe the environment, to feel the aesthetic of an object, to notice the sense of colors of the world.

The theoretical and methodological issues connecting with the landscape genre and developing the students' coloristic skills are not fully solved. We can't say that enough much specific issues were solved yet in this field. Therefore, many teachers mainly focused on teaching the students to notice the shades of the object. At the result the natural colors of nature stayed unnoticed and not taught fully. This problem is reflected on the works of the students. Because the students' ability to perceive color and the art of choosing the colors is not enough. This can be seen in the landscape painting practice in the plain air. The mistakes can be noticed in the light,

sun rays and colors given to the objects, in the colors used to depict the changing process of the nature. From this idea we can conclude that the educational and training process held in plain air has enough problems to be solved. In teaching process there are still some methodological problems that demand a solution to develop the students' color abilities. This process demands to develop and increase the students' abilities to choose, notice, feel the accent or the colors professionally.

Plain air' practice is an integral part of the educational process, and important aspect in preparing of the artist-teacher. Enjoying the nature and its performances, drawing, painting outdoors will develop students' skills and strengthen the knowledge that was given in the conditions of workshops.

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

In the modern education system, various innovative discoveries are being practiced, self-educational methods are being worked out, new master class seminars are held. The goal of all these classes is effectively convey the main essence of studies in the specialty of Fine Arts, available methods to students and learners.

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

The teacher who teaches the specialty of the arts must possess this knowledge and such qualities, harmonizing all these three kinds, the above indicated disciplines the result of which is the work of art. While studying, open air practice will give exactly such skills and experience for future teachers.

“It was in the fall during the Second World War. We did etudes of the mausoleum Shahizinda in the open air. In my sketches of this monument prevail heavy "volkovsky" coloring. I felt that there was no light in them, they were gloomy in sound.

Once when we were making sketches, a phaeton unexpectedly arrived, from which a red-haired man with freckles on his face in a luxurious white suit came out. It was Pavel Benkov. He looked at my work and asked who was my teacher. I replied, “At Volkova”. He silently picked up a brush, squeezed a half white whitewash on the palette, waved the brush, and the sun appeared on my canvas. The shade that was brown turned into a light, airy one. After his touch, I realized what the light-air plein air was, what “Benkovsky” nature means, which he knew and interpreted impressionistically.

He opened for me the possibilities of writing open, free smear, by means of which the effect of changeable movement of color and light.” (1, p. 23-26).

After graduating from the R. Ahmedov technical school, he went to study in Leningrad Institute named after Repin. There he studied the portrait workshop in assistance of professor I.

Serebreny, after returning to Tashkent he began to work in art and at the same time taught at the institute. During the summer plein-air practice, students travelled to Burchmulla. The students wrote etudes, sketched a landscape, collected materials for future theses, according to the program they should have had nature images in the open air. The teacher put on a staging for the students and explained to the trainees how to do the staging and began writing with them. He knew the person portrayed well, her story, life about her family, how he lived in the harsh after the war years.

All the above listed moments of life of the portrayed malefactors found their reflection in the statement written by the teacher, the sitting woman under the hazel tree thinking about something, her strong labouring hands came to the fore, it tells us that she worked all her life, the old strong hazel in the background symbolised this woman persistent and hardworking features, in the face of hers we can see thoughtfulness and grief.

As if all her life passes before her eyes, and reminds of happy moments of the past time. The landscape underlines the emotional mood of the picture, the bright sun depicted illuminating the walls of the house, a green flower bed gives an optimistic tone to this work, as a symbol of duration, in spite of the life going on.

The work was performed at a high artistic level, the face and hands were painted masterfully, picturesque colour, harmony of colour and light, the compositional mood of the production turned into a picture, the master class showed students what distinguishes a simple statement from a picture performed by the master. There are already few students left who were witness of this lesson and they are already professors at about seventy and more.

Nowadays, teachers often show their students a master-class lessons, of different levels, different tasks of this lessons, when I watch these master-class lessons, I remember the lesson delivered by the master-class Rahim Akhmedov in 1956 in the mountains of Burchmulla.

This work hangs in the halls of the State Museum of Art of Uzbekistan. It is the work that became the symbol of the grieving mother woman, the personification of the forces and courage of the Uzbek woman, and inspires the younger generation of artists, and reminds of the master's mater-class lesson.

The above given example is a small touch from the teaching activity of the master, National Artist of the USSR, member of the USSR Academy of Arts Rakhim Akhmedovmcha Akhmedov, who taught several generations of painters for many years, who form the basis of the modern artistic development of Uzbekistan.

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