



Article

Color Painting and Its Teaching Methodology

Sidikova Moxira Saloxidinovna¹

Mamatqulova Madina Ikromovna²

¹Teacher at the Uzbekistan-Finland Pedagogical Institute

¹Student at the Uzbekistan-Finland Pedagogical Institute

* Correspondence: email@gmail.com

Abstract: This article elucidates the processes and techniques of colour painting for prospective Fine Arts educators.

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Introduction

Numerous techniques exist for executing colour painting. The objective of every technique is to provide a pathway to an assuredly flawless outcome, refined over millennia and through the expertise of countless artists. The uniqueness of a technique is characterised by the segmentation of the process into sequential steps.

Types of Educational Drawings

Educational work can be divided into the following main groups:

1. **Drawing sketches from nature:** These are long-term, multi-stage sketches.

2. **Sketches (drawings) from memory, images, and imagination.**

3. **Copying in museums and laboratories:** This is done for the purpose of studying the heritage and experience of masters of fine arts.

4. **Compositional types of work:** Sketches (in graphic and color expressions) to find and develop the plot, structure, color, and ideological-figurative solution of the artwork composition; natural drawings for studying the subject; final sketches in color (material), on cardboard, and others.

Tasks are executed across several genres (still life, landscape, portrait, etc.) and artistic techniques (watercolour, gouache, oil, tempera, etc.), as both curricular and extracurricular tasks, under the supervision of an instructor and autonomously. All kinds and styles of work should be intricately integrated and mutually enhance one another throughout the educational process. The integration of the educational process with real-life experiences guarantees a high standard of professional, creative, and preparation competencies among students. Autonomous student endeavours proficiency in fine arts is developed over an extended duration, and an artist who infrequently engages in practice rapidly forfeits these skills. Consequently, alongside

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class obligations, students must engage in independent work. Students should extend the resolution of each new educational assignment assigned in the classroom to extracurricular activities, even at home.

Students' independent activities might encompass a range of pursuits, including sketches, nature drawings, compositional studies, participation in exhibitions and competitions, experimentation with diverse genres and techniques, and enhancement of instructional drawing skills. The independent work of students must be assessed, graded, and discussed at least weekly, and incorporated into the final assessment alongside program tasks.

Educational and Creative Endeavours: Their Objectives and Characteristics

There are notable distinctions between a student's work and an artist's paintings. The artist's painting surpasses the student's work in its depth of subject revelation, narrative intricacy, character development, compositional complexity and refinement, colour arrangement, execution proficiency, and additional factors. The environments of the student employment and the artistic painting are likewise distinct. In the first instance, a particular educational objective is established for all students within a group or course; in the second instance, the artist is directed by an individual creative goal. During their educational journey, novice artists systematically acquire knowledge, skills, and competencies, study the principles of the surrounding world and its representation in painting, cultivate visual perception, and develop the capacity to convey impressions from nature through artistic mediums. The artistic practice of an artist inherently encompasses these difficulties. Nevertheless, an accomplished master addresses all these enquiries at an elevated degree. The artist is already aware of the artistic tasks that the learner is merely starting to comprehend. In the artwork and the preliminary sketches, the artist endeavours to achieve the complete realisation of his concept. Equipped with knowledge and experience, and aware of the ultimate creative objective, the artist adeptly and fearlessly addresses the challenges that facilitate its achievement. Furthermore, the artist employs distinctive visual techniques and specialised equipment. However, beneath this surface exists numerous years of rigorous study, diligent effort, an examination of nature, and an in-depth exploration of the lives and experiences of historical and contemporary masters. Educational endeavours are primarily distinguished by an in-depth and thorough examination of nature, which is why students occasionally illustrate items with meticulous detail. Educational endeavours are inherently emotive, innovative, and original; nonetheless, they remain artistically flawed due to students' lack of experience and abilities, as well as their unfamiliarity with various tools for addressing educational challenges or executing plans. Consequently, you should not fear the execution of the work or its components. Experience facilitates the unencumbered creative integration of nature and its principles, with technical proficiency. This academic approach protects you against superficiality and formality.

Certainly, this does not imply that educational endeavours must be devoid of engagement. The benefit of labour is not ascertained by meticulously covering the entire surface with paint. The educational objectives established in the instructional process are systematically and explicitly addressed, thereby fostering the cultivation and enhancement of students' creative capacities. The predominant form of instructional practice in painting, as well as in drawing and sculpture, is studying from

nature, primarily through short-term sessions. Etude, derived from the French term for study, is a composition of auxiliary nature and modest dimensions. It is conducted wholly in nature for meticulous examination. In the etude, the artist thoroughly examines life to authentically and vividly execute the creative vision of the painting, refines specific details of the forthcoming artwork, and addresses challenges encountered during the creation process, such as compositional structure and thematic character.

Etudes foster a culture of visual perception, enhancing professional knowledge and refining pictorial talents across all painting genres. The primary objective of diverse research methodologies. Neglecting these responsibilities diminishes the ideological and figurative substance of the research, fosters a superficial, subjective perception of nature, and undermines the quality of students' professional education. Renowned Russian and Soviet artists, as well as artist-educators, articulated the objectives of studying from nature. "Reliability is the paramount aspect of etudes," asserted the artist V. V. Meshkov. "Do not create anything from your own imagination; derive everything from nature!" Etude encompasses the natural environment, the interplay of light, colour attributes, and unconventional compositions. Monitor and rectify, monitor further, rectify further. Ensure to derive enthusiasm from a direct interaction with nature. The renowned Soviet painter Y. D. Romas stated, "Daily practice with etudes is my gateway to the essence of nature and the surrounding reality." Sketches encapsulate numerous observations documented inside them and retained in memory. Ongoing development of sketches is essential and inherent for an artist. A multitude of textual studies facilitates a profound engagement with nature, enabling comprehensive analysis and understanding; subsequently, via the artist's meticulous creative efforts, nature reveals its full diversity.

Conclusion

This article emphasises the significance of colour painting and its pedagogical approach in the training of future Fine Arts educators. Diverse forms of instructional illustrations and autonomous tasks promote student engagement in the artistic process and foster the development of critical abilities. By comprehending the distinctions between educational and creative endeavours, educators may direct students towards realising their artistic potential and attaining a profound grasp of their surroundings.

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