



FACTORS OF FORMING THE SPIRITUAL WORLDVIEW OF FUTURE VISUAL ARTS TEACHERS

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Annotation

This article approaches the fine arts as a means of understanding the world. Art is analyzed from an artistic and scientific point of view. The relevance of the topic of the article is reflected in the insufficient study of the scientific approach in the visual arts, which is closer to scientific knowledge than other forms of artistic perception of the world, and the inadequacy of the evaluation of research.

Аннотация

В данной статье изобразительное искусство рассматривается как средство познания мира. Искусство анализируется с художественной и научной точки зрения. Актуальность темы статьи отражается в недостаточной изученности научного подхода в изобразительном искусстве, который ближе к научному знанию, чем другие формы художественного восприятия мира, и неадекватности оценки исследований.

Keywords

fine arts, cognition, generalization, history, spiritual culture, continuity, historical approach.

Ключевые слова

изобразительное искусство, познание, обобщение, история, духовная культура, преемственность, исторический подход.

INTRUDUCTION

Today, spirituality is a social phenomenon and a very complex object for scientific research. This complexity is due to the quality and homogeneity of its elements, which cover all areas of human activity. [1; 14]

There is a growing need to study the fine arts, taking into account the essence of the spiritual experience, social practice and cultural-historical process. There is a need for knowledge about its foundations, internal structure, methods, forms, rate and direction of development, its dependence on other spheres of social life and various social institutions, as well as the relevance of knowledge about the negative impact of cultural factors on them. observed. Further enrichment of spiritual potential in the context of accelerating scientific and technological progress requires an analytical understanding of art, the study of all its areas.

METHODOLOGY

The historical approach is extremely effective in understanding the relationship between fine arts and human nature. Fine art contains values that cannot be true or false. Historiography clearly emphasizes the philosophical view of understanding the role of the human factor in the field of material and spiritual values of art. [2:21;]. This article seeks to explore the fine arts more accurately from an artistic and scientific point of view, focusing not only on the experience of perceiving a work of art, but also on objective values.

The peculiarities of the modern stage of the study of art tend to explore its relationship with complex approach processes. Fine art is realized in concrete historical forms of material and spiritual production as a complex social process of development of human abilities.

One of the most important objective laws of the development of full, comprehensive knowledge and transformation of nature and society is the interaction of all aspects of human cultural activity, which is reflected in the interaction of scientific and artistic creativity. finds. In order to shed more light on the subject, it is expedient to make a scientific comparison of the artistic generalization in order to make it more precise. We will first consider the characteristics of the activities and basic regulators of art and science.

SCIENTIFIC RESULTS

Scientific-theoretical activity is controlled by regulators such as its formation, practical application, objects of the surrounding world, their development trends, regularity of proportions. Truth is replaced by artistic truth, as a repetition in the sense that it reflects the reality we treat in science, in works of art. It can be displayed in the works of artists. Most of the works were created by the artist on the basis of the study of life, its contradictions, the characters encountered in it. The work depicted by the artists was generalized by a huge mass of applicants in the sense that they began to accept the unadorned life as a real reality that reflected a person's daily life. As an illustrative example, we can cite the works of artists whose activities date back to the former Soviet era. The time we call the period of socialism has already become history, and the works of artists who lived in that period are considered to be unique documents of that period. [3;119] more noticeable.

Artistic meaning is understood as a way of describing, presenting, expressing the situation on the basis of artistic and poetic language, which is the artist's ideas, intentions, ideals, his worldview and psychological relations, as well as image determined by ecti. This may be due to the desire to arouse aesthetic feelings in the address at the same time, to influence his behavior. On this basis, the educational function of art is realized. Its execution presupposes what underlies the artist's knowledge of life and the realization of the cognitive function of art. The artistic meaning in this concept determines the choice of the depicted image, its change and deformation, its development and interpretation, and its relation to artistic achievements in the past. For example, "hard style" artists usually do not depict real reality, but create a composition on the theme of reality; the truth seen in their works is subject to imagination. They do not try to depict external reality, their images seem to be more invented, only if the event is closer to reality [3; 46]. The main thing was the usual thing. Art has developed on the basis of these conditions. It primarily reflected the ideals of society and the state. By the state, an individual's personality is "adapted" to these ideals. In the fine arts of the former Soviet Union, there were themes of primary ideological importance, against which the personality of the individual acted [2; 122].

The scientific and artistic development of the world is manifested in the fact that science and art embrace some general laws. Only for this reason is the division of science and art into two opposing fields of human activity becoming relative. As the French writer and painter Jean Cocteau put it, "Art is a science that is clear." As an example of ancient Greek culture, the history of European thought for a long time shows that in the person of Ptolemy, Pythagoras, Pascal, Leibniz, Locke, Voltaire, Montesquieu, there was no clear difference between scientific-aesthetic, research and artistic approaches to reality. It is impossible to predict the time when science and art were formed in two different independent movements. The clear separation of science and art from all spheres of human activity began in the twentieth century, when this division attracted the attention of the general public and became the subject of scientific research. "An artist can be a historian, a poet, a philosopher or an observer. And this is the truth: all great artists were knowledgeable people together," said Russian writer A.A. Bestujev Marlinsky.

DISCUSSION AND RESULTS

It is therefore necessary to find general connections between science and the fine arts using methodological research such as generalization. It is impossible to know without generalization. Generalization is a necessary condition of daily and scientific study, as it is not satisfied with the definition of a separate, individual level of emotional cognition. On the basis of generalization a person forms general concepts and general judgments, norms, prohibitions, restrictions, problems, concepts, theories. By creating generalized theories, we gain the opportunity to explain the essence of facts that cannot be explained within the original, narrower theory.

One of the general laws of science and art is embodied in continuity. This common feature for science and art is, on the one hand, a peculiar manifestation of socio-historical practice, and, on the other hand, the result of internal causes peculiar to each sphere of spiritual production. For example, in the works of art of many artists, first and foremost, moral and ethical issues are actively identified, seeking indestructible spiritual values. Art forms are changing - meaningful research continues in the same direction. The continuity of generations is the present stage, their true deep connection. The continuity in the development of science and art is reflected in some scientific discoveries not only in internal development, but also in the existence of a consistent link between the emergence or flourishing of a particular type of fine art and the process of scientific research.

"Art requires knowledge," said the German writer Bertold Brecht. Scientific discoveries and achievements have led to the improvement of technical methods in graphics, improving the quality of materials needed for painting genres, art media. At the present stage, these digital technologies have become very popular in the society and have also influenced the fine arts. New trends emerged, such as art-povera, art brut, underground, anachronism, actionism, hyperrealism, conceptualism, and so on. The culture of our time forms its own figurative language and allows us to analyze and judge about the culture we have created.

Artistic style grows from the bottom of its culture and expresses it in a unique way. Everyone faces the problem of formation as mechanisms of communication with the spiritual values created before him. The conscious formation of a system of communication with cultural riches allows him to fully feel the connection of time, leading to a deep and inseparable perception of the culture of the past that was initially only partially and instinctively accepted [2; 119].

CONCLUSION

Continuity has common features, both artistically and scientifically, in the creative research process. A distinctive feature of art development is that continuity plays a significantly different role than science. If any discovery, in terms of its importance, periodicity forces us to reconsider our ideas, if in the past dominated this field of knowledge, if every revolutionary movement in science has transferred a certain amount of old knowledge to the property of historical archives turns; in which real works of art live forever. The methods can be considered as a second regularity. In terms of methods, science and art reveal many commonalities in terms of their specific features: the nature of a gradual approach to the greatest conformity of the result to the stated goal; the transition from unity to general and natural, from phenomenon to essence, from holistic to analysis. Like scientific methods, artistic methods also involve analysis and synthesis. The increase in the number of observations, the different conditions of placement of the object, pay close attention to the details leads to an increase in its level of representation in science, in art - the full expression of typicality in the artistic image.

Thus, we can conclude that fine art is a type of constructive activity. In the visual arts, for example, constructive activity in painting combines elements of life itself, or elements of that image that come from life, from different ideas about people. Fine art is not defined by objective facts and laws. However, not all genres of fine art fit the definition of "scientific knowledge" because large, socially significant themes are not simply about depicting specific events, but embodying the atmosphere of life and deepening the personality of the man of our days. opens by opening.

Modern art seeks new ways of development, striving to establish sustainable life values. Art is valuable only if it is an expression of morality. This connection remains significant today. Art develops not under the influence of one or another leading ideas, trends, abstract worldview, but under the influence of the culture of its time.

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