

DEVELOPMENT OF AESTHETIC EDUCATION BY TEACHING THE ART OF SCULPTURE

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Annotation: In this article, in the new historical period that began in Uzbekistan, creative changes in the art of sculpture, formation of a healthy spiritual environment in the country, restoration of national traditions, awareness of our historical cultural minority, and the role of sculpture in aesthetic education are covered.

Key words: archeological monuments, art therapy, sculpture, art, methods, creativity, cultural, spiritual aspects, relief, clay, form.

INTRODUCTION

It is known that in the new historical period that began in Uzbekistan, the art of sculpture, along with other types of art, underwent remarkable creative changes. With the new cultural policy, the creation of a healthy spiritual environment in the country, the restoration of national traditions, and the realization of our historical and cultural minority became a priority.

Sculpture is derived from the Latin word "sculpture" and means to cut and burn. In some cases, they say or write the word plastic instead of sculpture. Although these words are very close to each other, the word "sculpture" is a specific term compared to the Greek word "plastike". Sculpture, like painting, expresses life events and events using materials through different styles and imaging techniques. In this art, existence is depicted in space through forms with light and shadow. If the organizers of fine art first of all start to describe through pencil drawing, then they organize the rules of seeing, sensing and expressing color in a painting. As a result of organizing rules such as perspective and proportion in both pictorial types, pupils' spatial imagination is formed and developed.

In the art of sculpture, details, shapes, objects can be felt by holding them. Therefore, fine art is organized in relation to sculpture. Their three-dimensional volumetric-spatial state can be reflected only through this art form³. During the systematic study of sculpture in the higher education system, students will have sufficient experience in the field of observation, analysis, measurement and construction. An image is created when it is explicitly created and saved with a file. Color dimensions. Specifies how color and information are encoded and determines how many colors can be displayed on the screen at once.

Color model. This is a method of dividing a color into its components. Observations show that, according to the curricula of schools specializing in fine arts and technology, before starting to study sculpture regularly, schoolchildren should familiarize themselves with:

- ✚ basic geometric shapes (flat and volumetric);
- ✚ performing images of basic geometric bodies on a plane;
- ✚ methods of sketching and technical drawing, the process of separating and preparing elementary parts according to the specified dimensions of sketching and technical drawing;
- ✚ working with sculptures with basic geometric constructions;
- ✚ determine the form of all the elements of the detail and mentally combine the elements and imagine the form of the detail as a whole;
- ✚ discharge all the conditionalities of the working statue;

Practical work of students consists of two parts:

-Practical works under the guidance of the teacher.

-Practical works performed independently by students.

It is known that students' practical work is also planned in the course of fine art teaching methodology. This will certainly create certain knowledge and skills related to the work carried out in general secondary schools.

In conclusion, in the formation of spatial imagination competence of students in sculpting classes, it is important to take into account the teacher's method of organizing specific classes and the motor intensity of the lesson, the ability of students to understand the external environment. In this case, the ability to imagine the drawing of the spatial location of all objects is one of the most important skills for young experts in the field of applied art.

The importance of spiritual and aesthetic education in sculpting classes.

As we all know, sculpture is one of the oldest forms of art and has had its own direction and meaning in each period. Looking into the past, we see that the art of sculpture has developed since ancient times.

"Nefertiti" created by the Egyptian sculptor Tutmes, or "Disc Thrower" by the Greek sculptor Meron (Fig. 1), "Dancer Moneda" by Skopas are vivid examples of this. Including our country's Dalvarzintepa, Khalchayon, Ayritom, Campirtepa, Bolaliktepa, Karatepe, Afrosiyob, ancient The samples found during archaeological excavations in a number of regions of Khorezm, such as Tuproq Qala, Jonbos Qala, and Ayoq Qala, show that the art of sculpture has a long history in the territory of Uzbekistan especially the image of the gods "Mother and Child" found in Tuproq Qalaya, made in relief style on the surface of the jar, has a special artistic value due to its perfection the original carpet has not reached us because it was buried under the soil for a long time.

The study of the ancient monuments of Central Asia began in the 1930s, and mainly by the 1960s, attention to it increased. S. P. Tolstov, V. A. Shishkin, Ya. Gulomov, M. Ye. Masson, G. A. Pugachenkova, B. Ya. Scientists such as Stavsky, B. Turgunov worked effectively in this field.



He left an indelible mark not only on the history of the peoples of Afghanistan, Pakistan, and India in the Middle East, but also on the history of the peoples of the whole world. Any person will be amazed by the art and work samples found. Because most Buddhist sculptures are anatomically perfect. In order to create works of art at a high level, it is necessary to have a high level of human consciousness and thinking. These sculptural examples show that the people's way of life, art, science and culture were at a high level during the Kushan Empire. The period in which this state lived is called "Kushon period" in history. The Kushan period covers the period from the end of the 1st century BC to the middle of the 4th century AD.

It is known that Central Asian peoples and especially nomadic tribes honored and worshiped horses. It is interesting that most of these coins were found in Surkhandarya region. It is assumed that these coins were minted by the governors of the Kushonguishuan region. Placing the image of a horse on coins indicates the emergence of a new state here. Coins with the image of a horse are found mainly in the vicinity of Dalvarzintepa and Kholchayan. Based on this, G. A. Pugachenkova believes that "the capital of the Kushon-guishuan region was in the place of Dalvarzintepa"



The content of the composition of the statue is mainly focused on the life of the palace, the governor sitting on the throne and his followers. In the sculptures created during this period, the inner and outer appearance and spiritual world of our peoples are shown. In some of the reconstruction drawings of the relief panel made for the central room of Khonaqatepa Palace, traces of light brown paint can be seen, reflecting the brown color of the hair. Eyebrows, eyelash lines, and eyelids are marked in black. A number of statues related to representatives of the royal people are of particular importance. These sculptures were created as historical figures, and great attention was paid to the small details of their faces, to the expression of their eyes, hairstyles and curls in their clothes. For example, if we pay attention to the statue of a woman sitting on an armchair in the center of the composition, she is represented wearing a long dress that reaches her heels. The face is oval-shaped, with a prominent chin on top of the wide forehead. The nose is straight, thin, the mouth is small, the lips are clearly defined, the chin is flat, slightly smoothed, and gradually merges into the neck. Tilakosh, which holds the dark hair falling on the forehead, indicates that he belongs to the upper class. It should be said that in some images, the presence of specific morphological features, which are not characteristic of the European population, is clearly visible.

Many examples of sculpture found in Surkhandarya regions such as Dalvarzintepa, Ayritom, Kampirtepa, Bolaliktepa, Karatepa, and Afrosiëb of Samarkand occupy high places in the history and culture of the peoples of the world. After all, the antiquarian scientist M. Ye. It was not for nothing that Masson said to his students when he was conducting archaeological excavations in Afrosiëb: "You know, before Europe invented the spoon, this country people ate with a fork"

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