

ISSUES OF KINORASSOM CREATIVITY IN ART EDUCATION

*Sabokhat Khaymatova**Uzbekistan State Institute of Arts and culture**"Art studies and Cultural Studies" professor of the Department v.b. candidate of Arts.*

Annotation. This article will study the problems of art education, modern processes in fine and Applied Arts, the promising development of national and world art education.

Keywords: film, artist, television, art, education, image, viewer, screen, culture.

Today, the problems of art education, modern processes in fine and applied arts, film and Television Arts occupy a special place in education in the research of the promising development of national and world art education. Because it reproduces, popularizes, and promotes Fine Arts. These functional features of cinema and television contribute significantly to artistic education and serve as an integral part of artistic education. With their own works created by screen art, the image is able to exert a powerful influence on the viewer and shape their artistic taste. The use of audiovisual products, be it works of screen culture in the form of works of cinema and television, or new technologies in the form of Internet resources, significantly expands the possibilities of artistic education in general, in particular, cinema attracts even more attention to education. Even at the initial stages of the general educational process, attention to film education, with the help of this tool, develops the spiritual consciousness, artistic taste and culture of the individual. Special attention should also be paid to television as a kind of screen art. There are countless analytical works created over the years on the topic of art, in particular on the Visual Arts, on the trends in the development of art, as well as on the new directions of shows, TV films and the documentary type of cinema. In the field of Film Studies, prominent artists of Uzbekistan, their work in the cinematographer, modern Fine Arts and trends in its development, themes related to fine arts in feature films and documentaries are studied separately. Alternatively, the work of artists of Uzbekistan in the cinema has not been sufficiently studied. Taking advantage of the possibilities of this conference, it is worthwhile to draw the attention of art critics to this problem. This article is an attempt to analyze the historical paths and the current state of activity of Uzbek film artists, the work of which, to one degree or another, contributed to the art of cinema, which does not occur as an art without a visual solution. As we all know, the art of cinema is the art of synthesis, in which the activities of each creator become a unique task and an integral part of the creation of a cinema together. The drawing, sketch, decor, dress created by the artist serve as a pictorial solution to the film and form its artistic character. This can also be seen on the example of the history of Uzbek cinema as well as the work of kinorassoms with their own expertise in modern cinema. Somehow, in some cases, it is the artist's work that raises the film industry to the top with its expressive palette. The artist in the cinema is a screenwriter, the director is a participant in the creative team, in which the film works, along with such creators as the operator. In essence, it turns the scenario into a pictorial line (the literary basis of the film). He develops sketches, drawings of decorations, chooses props, chooses a place to photograph in nature, helps with the choice of decor. When a Film is made, the choice of a double is involved in the graphic decoration of the film (title, writing, etc. From such things as decor, props to the

location of them on the set, material realities arise. It becomes a movement. The skill of the artist depends on the emotional device of the film, as well as on whether the viewer believes or not. And the more an artist knows, the more he sees the objects of the time, the more reliable the universe he creates. As he gets a job on a cartoon, the staging artist initially reads the scenario, talks to the director, at which point the concept of the future decoration is manifested. Not always the artist relies on the period in which the event took place, in some cases he relies on his fantasy and that of the staging director, and relies on artistic texture. But even working on a historical film is not always easy to imagine about the past period. What about the 4th century? What did people's clothes look like? Historical information can be imagined from fragments of pottery held in museums, the rest must be conceived by the artist himself. This was followed by "Jesus Muhammad at-Termiziy" (directed by A.Mignorov) on the example of the film. The staging artist works under the direction of the director and the second director. He is assisted by assistants, as well as decorators, butaphors to a group of staging artists. Props, dress artists, Grimm artists are included, often the decorator performs the duties of the artist himself, that is, he is engaged in finding decor, clothes, props, only grimmchi is difficult to Epistle painting at a high level of skill. The profession of a staging artist is complex, because it requires physical exertion. In this sense, it will be necessary for heavy decor to work, go to filming expeditions, adapt to an unmeasured working day. The characters of the Film are conceived by the playwright and recreate the on-screen image of the actor's character, dressed only in a dress. The artist's work on dresses is also important in solving the image line. He begins to work on the image from the portraits of the heroes of the upcoming film. They should be visualized as accurately as possible according to the film scenario. The artist defines the character of the hero, giving a certain inner state, such as facial expressions, hairstyles, distinctive features of his torso, gestures. The dress, its parts, its color, comes up with the idea that its structure helps to strengthen the character of each character. In addition to these, the artist on the dress solves the features of the main scenes. The scene from the scene of the exposition of dresses to the film is inextricably worked out and continues to work the color of the dresses throughout the cartoon. In drama, this color palette, which is expected to mean according to the scenario, refers to each color feature, color spots. The artist emphasizes the climactic situation, combining one scene with the other with Goh soft and imperceptible, Goh sharply. The dress of the characters harmonizes the opposite color and tone. With this, it creates and enhances the mood, atmosphere of each scene. When the dress artist starts working on the film, Hatto collects photo, pictorial, econographic, documentary materials, if the story is happening at the moment.

Sketches are just the first stage of the work of this film artist. When the director approves them, the next more responsible stage is the transformation of the sketches into haqiqy gowns, the story of which begins. It is necessary to choose the appropriate one for the image, remove the one that gives the halakit, achieve the vitality of the dress, and the character, with the image, A Biography is created, reflects the life of the hero. At this stage, the film artist on the dress constantly interacts with a large number of people, namely actors, Beeching artists, tailors, headdress makers, shoe makers, butaphores, embroidery makers, weavers, dyers, metalworkers, etc. Each of them has its own opinion, taste, character, and it will be necessary for the artist to agree with each of them and prove his opinion. The screen is the ultimate goal. This is the assessment given to the results of artist labor. If the dress is good, no one will pay attention to it, and this means that the artist on the dress has completed his task. Uzbek cinema V.Eremyan,

E.Kalantarov, N.Rakhimboev, B.Nazarov, Sh.A number of notable creators, such as Abdusalomov, became rich with their works. Varsham Eremyan entered Uzbek cinema in the 1930s. He created the decoration of dozens of Motion Pictures, which have become a rich heritage of our people in the history of Uzbek cinema. Artist V.Eremyan was not only a master of color-image of large-scale cinema, but also a connoisseur of historical events, a Thoughtful Thinker, poet, philosopher, in a word, a creative person. V.In his creative career, Eremyan has collaborated in various genres and with many filmmakers. The sketches of films made on the basis of the kinoesques and drafts created by him, which at the same time had grown into unique archival materials of the Uzbek Film Foundation, make up a huge number. Of these, film productions such as " Nasriddin in Bukhara", " the adventures of Nasriddin", " Toxir and Zukhra", " Pakhtaoy", " the Island Fishermen", " Alisher Navoi", " Abu Ali ibn Sino", " Khamza " have earned a worthy place from the history of Uzbek cinema. The landscapes depicted in his sketches, architectural structures, all sorts of objects were not just simple elements that were used to decorate sketches. V.Eremyan's work, his practical work, his attention to his students have been an effective influence on the work of Uzbek film art and film artists over the years. another artist in the development of Uzbek cinema to the rise was N.Rakhimboev's work occupies a worthy place. The kinolentas he created reflected the processes that took place in Uzbek cinema from the mid-50s to the late 70s of the 20th century. N. in the 50s of the last century. Based on raximboev's movie sketches, "the Island Fishermen" (V. Together with Eremyan), which was highly acclaimed despite being the young artist's first work in the cinema. In the drafts created by the artist for the Film, the main role and general plans of events are drawn up. Detailed processing is the responsibility of the exhibitionist and debugger. The draft itself allows you to visualize all parts as accurately as possible. For the artist, the creation of complex compositional landscapes, complete processing of the foreground and backdrops creates the need to fill the drafts with auxiliary details. The first works stand close to the genre of machine painting according to its style. They are among the works of cinematic art, full of plot humor, perfect in execution, drawn on the basis of film plots, with an extremely clear depiction of reality. N.As we look at rakhimboev's movie sketches, it becomes noticeable that he strives to get out of the usual range of methods. Sketches made for "you are not an orphan" can be a clear proof of our opinion (E.Together with Kalantarov). The art plates in these sketches, in the decorations, tried to clearly show the feelings of the characters in the film, rather than the external scenes from the days of the war. N. Each cartoon created by rakhimboev becomes a factor that narrates not only the artist's work, but also his lofty, human biography. N.The number of films in which rakhimboev's services were absorbed is more than thirty. These films of his became the mirror of the Harakat of time and times. Among the films he created are "you are not an orphan", "love and anger", "Semurg", "the song that was not forgotten", "bitter danak", "apples of the forty-first year", "under a scorching Storm", "Son of the Motherland", "the boy born in a Lightning", "stars of Glory", "called to the ring". In the late 1950s - early 60s, E.Kalantarov was among his colleagues E.Pushin, N.In collaboration with the rakhimboevs, he begins to take part in the filming of films and creating sketches of decor. He made decorative sketches for many films during his creative career. E.Kalantarov's works include " DUV-duv gap in the neighborhood", " Tashkent – non Shahri", " Dilorom", " Abu Rayhon Beruniy", " his name is spring", " the bell of life", " man goes after birds", " he was not alone", " youth of genius", " meeting on high snow", " Ali bobo and the forty Pirates". B.Nazarov is also among the kinorassoms who have made worthy creations in Uzbek cinema. He entered the cinema in the 70s. B. Nazarov worked more on the machine-image. Among the films he

created, the most successful release was the film sketches of Ghafurgulam, which was made into the film "Shum child". B. Nazarov works in more detail in his film sketches. Therefore, as a result, the film "Shumbola" made a turning point in the artist's work. B. The movie sketches created by Nazarov will be devoted more to the demand of the times, to young people, to their life style. Uzbek cinema has achieved enough success in the history of the artist's team, cinema art. Artist of masterpieces of Uzbek cinema V. Eremyan, master of creating complex compositional scenery N. Rakhimboev, versatile active, mobile E. Kalantarov, an artist with excellent knowledge of deep knowledge of the laws of composition N. Dobrin, eager for emotion, thirsty for new impressions and creativity. Nazarov, poet-creator S. Kinorassoms like ziyamukhamedov left an indelible mark on Uzbek cinema. The creativity of these kinorassoms has proven with their work the importance of the image, the main component of cinema to this day. These works serve as a lesson to the young kinorassoms and as a school of skill. In cinema education, too, it is important to carry out topical issues and innovative research in art education. The science of cinema has its significance in this process. Its development and the involvement of young researchers is not only associated with the Uzbek State Institute of art and culture, but also the establishment of interaction and cooperation of the Institute of Art Studies of the Academy of Sciences and the National Institute of art and design named after Kamoliddin Behzod can serve as a means of further development of art education.

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