

ART EDUCATION IN UZBEKISTAN: DEVELOPMENT AND REFORMS IN THE PROCESS OF MODERNIZATION

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Abstract: *The article examines in detail the role, history and significance of fine arts education, which is of key importance in the cultural and spiritual life of society. In this paper, the authors focus their attention on the issues of substantiating the priority of realistic trends in the light of the introduction of new pedagogical approaches, technologies and methods, which is of key importance in the development of art education in Uzbekistan, and in particular, the integration of foreign experience. The article also contains well-founded conclusions of the author of the study on this issue.*

Keywords: *“Third Renaissance”, areas of art education, National Institute of fine art and design named after Kamoliddin Bekhzod, innovative approach, artist-teachers, academic art education.*

Art education is one of the key factors in society, as an important component in the development of the cultural and spiritual environment in the life of society. A comprehensive study of the principles of formation and development of art education, which is an important factor in the development of the spiritual and cultural sphere, is becoming relevant as one of the factors in stabilizing society. For this reason, it has become a priority for scientific research, focusing on the methodological and theoretical aspects of art education. Development in the arts requires a corresponding elevation of the potential within art education. It is this potential, thanks to the sustainability of the methodologies of art education, in harmony with modern trends that serve to create new artistic trends that are relevant in the life of society.

The stages of formation of academic art education in Uzbekistan in the twentieth century are described in the studies of R. Taktash⁸, M. Munts⁹, L. Rempel¹⁰, T. Kuziev¹¹, N. Akhmedova³, K. Akilova¹², R. Khasanov¹³, S. Bulatov¹³, B. Boymetov¹⁴, organized in the cities of Tashkent and Samarkand of the last century, the emergence of traditions of art education and the introduction of secondary specialized art education were studied in the historical aspect. The relevance of the study is determined by the fact that it describes the stages of historical processes of development of art education in Uzbekistan, its practical experience and theoretical problems, including a systematic analysis of the factors that influenced the development of the domestic art system as a branch of art history, which remained unexplored comprehensively as an area of art history.

The main issues on the agenda are the fundamental improvement of art education in accordance with modern requirements. The ongoing reforms in the field of art education are based on the

issues of harmonizing the principles of development with reforms and innovations in the system of higher education.

In Uzbekistan, along with achievements in education, it must be admitted that there are some excesses, due to disputes over the universality of educational postulates introduced into the State Educational Standard (SES), which are not quite appropriate in art education and affect the quality of the level of training of graduates.

A key aspect of this process is the comparative analysis of art education in Uzbekistan and abroad, focusing on studying innovations and evaluating outcomes. In particular, substantiated conclusions and proposals formed as a result of a systematic analysis of the achievements and problems of higher education, which plays an important role in the development of fine arts and culture of Uzbekistan.

In this regard, in the context of a systemic reform of art education, it is necessary to list its priorities, as well as the main tasks of introducing modern advanced educational technologies within this area: creation of quality education within the industry, increasing the competence of students in creative and practical skills in the field of art education (for example, “academic drawing” - denoting the general postulate of realistic traditions of fine arts.);

Development of communicative, intellectual and creative knowledge;

to develop in students the ability to analyze the principles of the laws of historical and modern development in the field of art education in which they study (the formation of creative potential);

Improving the effectiveness of skills for applying knowledge in this area in practice, the formation of skills in the process of their widespread use using modern and innovative methods.

In the context of social relations that are rapidly changing in the modern world, the mutual correspondence of the form and essence of works of art is important.

As a result, in the practice of higher art education, the demand for the level of a graduate indicates the importance of a competent approach rather than a qualification approach. In this regard, when preparing artists-creators and potential artists-teachers, which are of current importance in the development of the field of art education, the issues of compliance with the principles of continuity, continuity and the use of modern pedagogical technologies, the integration of know-how and innovations of the artistic process in art education are a priority.

In the light of globalization, social realities on a global scale, the demand for a graduate as a creator puts the spirituality of the future artist in the first place. In this regard, as noted in the introduction of the “Analytical Review of the Development of the Creative Potential of the 21st Century”¹, prepared as part of the UNESCO/IFES roadmap for the CIS countries, “The current stage of the development of society is characterized by the intensity of technical and technological processes, on the one hand, and the presence of acute sociocultural conflicts, on the other. Firstly, acute socio-cultural conflicts in the world community and their impact on the younger generation through the media are undeniable: the first plan is the need to focus on art education”¹. As a result, professional competence in arts education, in other words, a high level of excellence and ensuring compatibility with the principles of humanism in the creative worldview, places the responsibility on educators as their first priority. In this regard, for several years emphasizing the priority of art education in ensuring the sustainability of society: “The Roadmap documents adopted by the Foundation for International Humanitarian Cooperation provide that attention should be paid to art education due to the presence of sociocultural contradictions in the world community”¹, that is, this decision, as a factor in the formation of the spirituality of the younger generation, does not have lost its relevance even now. It is well known that the term art education is a term that refers to all areas of art education - music, theater and cinema. In this study, we are talking about the history and significance of the sphere of fine, applied arts and design of art education in Uzbekistan in the cultural development of society. In particular, in recent years in Uzbekistan, special attention has

been paid to the introduction of new pedagogical approaches, technologies and methods in the process of art education, including the integration of foreign experience in this field.

On the eve of the 70th anniversary of its foundation, the National Institute of Arts and Design named after Kamoliddin Behzad became the guarantor of future achievements of the artists of Uzbekistan. Since its foundation, the achievements of its graduates, thanks to their mastery of works of art and senior departments in the field of fine arts, as well as their achievement of the degree of Art Worker of the Republic of Uzbekistan, People's Artist of the Republic of Uzbekistan, and especially the academician of the Academy of Arts of Uzbekistan, testify to the potential around the world and among countries CIS, as well as the high potential of education.

It is known that, as in the former Soviet republics, the development of higher academic art education in Uzbekistan took place in the second half of the 20th century, in 1954². The processes of formation of higher academic art education were carried out in different countries of the CIS within the framework of different systems. For example, in Russia, Ukraine and the Baltic countries, which have a traditional art education, there are separate art schools in the form of academies or institutes, and in Belarus, Uzbekistan, Azerbaijan and Armenia, as part of the integration of art education into the structure of theater art institutions. Although the Institute of Theater Arts of Uzbekistan was founded in 1945, higher education in fine arts was established in 1954. Regardless of the regulatory framework for the education of established institutions, regardless of the system of art education, their regulatory documents are adapted and based on the leading educational institutions of Russia - Educational Standards (OST), including standard curricula and programs.

Since 1954, at the beginning of the introduction of higher art education, the specialty of easel painting was introduced. Soon, based on the cultural and social needs of the Central Asian republics, one after another, departments began to be created - theatrical-decorative painting, sculptures and graphics. As the number of students and subjects of specialty increases, well-known artists of Uzbekistan will be involved in the process of art education. These are B. Urmanche, V. Podgursky, T. Oganessov, N. Kuzibaev, M. Saidov, A. Krivonos, V. Kovinin, V. Ufimtsev, Yu. Elizarov, M. Shirovsky - in anatomy, E. Godetsky - in knowledge perspectives. During all periods of activity of the faculties, the department of easel painting was one of the most promising departments. M. Saidov, N. Kuzibaev, B. Boboev, V. Burmakin, Yu. Zorkin, D. Imamov worked at the department. I. Repin in Leningrad (now St. Petersburg) M. Nuritdinov, S. Abdullaev, A. Ikromzhanov, S. Rakhmetov, G. Artykov, as well as graduates of this faculty I. Mansurov, M. Tashmuradov continue their teaching activities to this day³.

In 1961, the Faculty of Fine Arts was established, the first dean of which was the art critic T. Reshetnikova. Another noteworthy aspect of the process of art education is that in 1975, well-known artists in the field of easel painting - People's Artist of Uzbekistan and the USSR, Academician of the Academy of Arts of the USSR, Professor R. Akhmedov and Honored Artist of the Republic of Uzbekistan, Professors M. Saidov and N. Kuzibaev connected with the creation of creative (personal) workshops. The creation of personal and creative workshops of well-known teachers of different directions began to testify to the diversity of creative styles of the young generation of painters as different art schools. At the same time, a process of crisis of the political system of that period was observed in society. As a result, the visual signs of the political environment that appear in the work of artists and, in turn, in their works, are reflected in the art of the avant-garde². In this regard, Exhibition 23, held on the eve of Uzbekistan's independence, is symbolic. Signs of deformation of the artistic form of the avant-garde are beginning to appear both in the compositional works of students and in theses.

The independence of Uzbekistan has brought diversity to the themes of artists' creativity. The opening days were enriched by works on historical themes dedicated to national heroes, victims of repressions and heroes of the Fatherland, who were rejected under the dictatorial Soviet regime. The reporting exhibition, held in the Central Exhibition Hall, dedicated to the 40th anniversary of the Institute, clearly demonstrated the achievements and problems of art education. Each organization, institution and leader responsible for the development of art education in

Uzbekistan bears a great responsibility to the institution in which they work, in turn, to the pedagogical community. Art education requires the reform of normative documents and the creation of a harmonious form of the centuries-old traditions of fine art education, as well as a vision of the future. Therefore, the creation of the Academy of Arts of Uzbekistan - the introduction of primary, secondary special and higher education, the creation of an independent Institute of Arts and Design named after Kamoliddin Behzad on the basis of the Faculty of Painting, which is part of the Institute of Arts named after Mannon Uygur, is now giving its effect.

It is well known that, in general, any field of education has conservative features, especially academic art education in fine arts. Changes to them in terms of period must be carefully planned from all sides. Carefully planned changes should be discussed by experts and submitted for discussion to the Council of the Institute.

The methodology of modern art education is based on the latest educational processes, including the foundations of the personal experience of each new generation of art teachers. This, of course, also applies to academic art education, since avant-garde trends do not have classical methodological approaches, as in academic art education. It should be noted that modern curricula do not fully cover the evolution of the development of avant-garde art.

In this sense, according to the methodology of academic art education: "It cannot be said that all problems in the process of training artists in art education have been resolved. This will never happen. Because the methodology of teaching fine arts is a living, developing science. It absorbs emerging innovations in art education. It develops in line with social and cultural changes in society"⁵.

Most of the modern research is devoted to the problems of the formation of personal and professional qualities of teachers in the system of preschool, primary and secondary special art education within the framework of art education. In this explanation, the role of educational motivation in the development of an artist is one of the key points: "In connection with the above, the evolutionary dynamics of the art education system includes, first of all, the scientific direction, that is, increasing the requirements and improving the quality of student motivation, as well as improving the quality of education (educational motivation) . It is important to note that student motivation and motivation to learn are interrelated"⁵.

It should be noted that the current system of continuous education in Uzbekistan is a source of innovation in the field of art education, which ensures the integration of general education programs with programs of secondary special, vocational and higher education⁵. The term "lifelong education" entered the thesaurus of education in the second half of the 20th century. As a result, the distance from the theoretical understanding of the ideas about the imperative of educational continuity to the idea and practice of educational continuity, which is clear, is clearly demonstrated. The concept of continuous education is currently expressed by scientists in social, methodological, psychological and pedagogical connection and is being actively studied"⁵. The formation of such an education system aroused great interest among industry experts. All of them placed great responsibility on the staff of the institute, first of all, for creating the form of normative documents at the level of the centuries-old traditions of reforms and art education, as well as for the implementation of plans that will determine the future. In turn, attention is drawn to the fact that the fine arts are also in harmony with the education system that has been formed over the centuries.

The creation of a work in the visual arts requires great skill and tireless search from the creator, in this sense, an early start in the field of education⁶. This, in turn, has a tradition of a system of continuous education, consisting of three levels - primary art and secondary art education, secondary special and higher (bachelor's and master's) art education.

It is noteworthy that since 2020 a system of postgraduate education has been established. The adopted normative documents in the field of education in Uzbekistan are important from the point of view of reforms at the level of world standards, the introduction of a system of continuous education as a law of education¹⁴. The formation of such an education system aroused great interest among industry experts.

Ensuring the continuity of the established educational traditions in the field of education as a system of continuous education is one of the urgent tasks today. Despite the fact that all conditions have been created for this in Uzbekistan, it is important for them to more consistently apply new teaching methods, innovations and know-how in the educational process in the areas of art education that are relevant on a global scale.

The reforms being carried out in the Republic in all spheres require the building of a democratic society rich in scientific, technical, technological, social, economic, cultural and educational innovations, the formation of a unified social consciousness. In particular, this issue is one of the most important tasks in training young artists as highly talented artists. Research work, teaching aids and recommendations of researchers in the field of art education are aimed at creating the basis for the success of art teachers and their students, that is, future masters of art. And on this occasion: "... it should be noted that the level of scientific and methodological potential of artists-teachers creates an opportunity to further increase the effectiveness of the educational process. After all, the volume of scientific and methodological work of artists-teachers creates the possibility of a creative approach to the educational process in quantitative and qualitative terms⁷.

It should be noted that over the years of independence of art education in Uzbekistan, against the backdrop of the creation of the National Institute of Art and Design named after Kamoliddin Behzod, as part of the Faculty of Arts, the foundations for integrating the reform into education have been laid. At the same time, it should be noted the presence of the Uzbek school in the training of creative personnel in the field of fine arts, which continues the traditions of teachers who began higher art education in our country, its gradual development and a worthy place in world art.

Today, in the development of art education in Uzbekistan, not only traditional methods of teaching fine arts, which have a solid foundation, but also modern teaching methods, introduced in the developed countries of the world, are equally important.

In particular, this process is expected to include the following innovative pedagogical methods for the next 10 years and educational directions in them:

1. Improving the quality of education⁴, in particular indicators of the quality and effectiveness of education in the field of fine arts (performance improvement)
2. "Constructivism" - this approach is aimed at finding a positive solution to the problem of updating the effectiveness of innovative learning in modern education in the field of design;
3. Effective use of knowledge and skills in the educational process;
4. Mechanisms for ensuring the quality of education (support for academic achievement) - their specificity is reflected in the development of access to information for students in the field;
5. Prospects for the development of e-learning e-learning technologies⁴, in turn, lead to a decrease in the relevance of teaching methods in the "full-time mode" (it is difficult to positively assess the effectiveness of this approach in the field of art education, since training in the field of art education is carried out in workshops based on tradition teacher and student).
6. "Learning in an unusual environment"⁴ (informal learning - informal learning). Within the framework of this innovative teaching methodology, the focus is on conducting learning processes in an environment that serves to combine theoretical knowledge in the field of art education with practical skills. Museums, archaeological sites, galleries of exhibitions and fine arts, in the open air (plain air);
7. Development of social media⁵ - this approach is important because it can provide real-time exchange of information with any country in the world about the methods used in practice in the field of arts education⁴.

Based on a study of the existing traditions of art education in Uzbekistan and the new ones introduced into them methods and innovations, the following conclusions and recommendations were developed:

1. Creation of an electronic database platform divided by genres, popularization of the creativity of artists, artists-teachers and scientific and pedagogical activities.

2. The professional competitiveness of an artist depends not only on the level of his skill and mastery of the technique of performance, but largely on his ability to correctly understand any parameters of the order and adequately respond to it. In turn, this requires from the artist a radically broader general cultural knowledge, history, ethnography, material culture, the history of artistic styles and other knowledge in this area.

3. The only university in the country where the process of art education is being conducted - the National Institute of fine art and design named after Kamoliddin Bekhzod requires a revision of the content of the curriculum in two areas:

Orientation of graduates with artistic competence to postgraduate studies of creative workshops of artists at the Academy of Arts of Uzbekistan;

Orientation of graduates, who have thoroughly mastered the teaching methods, to higher art educational institutions.

4. Teaching the history and theory of art in accordance with the profile of the direction in all educational specialties: a) types of art, theory of artistic methods; b) radically increase the volume and deepen the content of the general cultural profile block (from the point of view of social and cultural activities - the categories of aesthetics, art history, folk art culture); c) it is necessary to radically increase the volume of the block of specialized disciplines and deepen the content (hours of self-

5. Taking into account the requirements for integration and innovation in the educational process:

Solve the problem of the Uzbek equivalent of terms related to artistic activity;

Harmonization of curricula and scientific programs of primary and secondary specialized education institutions working in the field of art education with the normative bases of higher art education within the framework of membership.

6. One of the main priorities of art education today is the development of creative (creativity) abilities. At the same time, it is necessary to develop another category of creativity, taking into account "national values".

7. Taking into account the best domestic experience and world achievements, Regularly adapt the program, methodological content, forms and methods of art education to the level of modern requirements: it is necessary to improve educational technologies, to orient students to the processes of creativity, skills and self-development;

Ensure the priority of the traditions of the system of teaching students in the artistic and creative direction and the theoretical foundations of the content of education;

Observance of priorities and sustainability of the academic system in the fields of education as a state educational institution.

According to the results of the study, it should be noted that the implementation of the above priorities, which provide for the theoretical and practical development of art education in Uzbekistan, is important for bringing the achievements of existing educational traditions to a new level and thereby improving the quality of education.

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