

ARTISTIC IMAGINATION AND FANTASY OF STUDENTS IN VISUAL ART LESSONS. THEIR ROLE IN ARTISTIC CREATION

Imomatova Umida Mirpulatovna,
Chirchik State Pedagogical University
Teacher of the Department of Fine Arts and Design

Abstract

The article explores the significance of artistic imagination and fantasy in the development of students' creativity during visual art lessons. It examines how these faculties play a central role in shaping students' artistic expression, helping them not only to acquire technical skills but also to develop their unique visual language. Artistic imagination, defined as the ability to envision and create new ideas or forms from one's inner world, allows students to transcend the limits of reality and engage in creative problem-solving. Fantasy, on the other hand, provides the emotional and psychological depth that enables students to express abstract concepts and complex emotions through visual media.

Keywords: mastering, student, imagination, fantasy, art, artistic, pedagogical.

Introduction

The artistic and aesthetic upbringing of a modern person is impossible without the awareness of the serious role of abstract perception skills. Often, it is fantasy and imagination that allow us to find an unusual and effective solution by looking at the problem from a different angle.

The main role in teaching abstract thinking in general education schools is played by such humanitarian subjects as fine arts, music, and literature. In these lessons, children are not only taught various technical techniques and world heritage, but also through this, they independently learn the process of creativity.

The traditional form of learning is often aimed only at mastering certain knowledge and is aimed at developing the ability for independent research, solving complex tasks, and creativity. It is often precisely for this reason that students, having sufficient knowledge to solve a problem presented in an unusual form, get lost and do not even know from which side to approach it. Such situations often arise during Olympiads or various creative competitions, when a student is required not only to demonstrate certain knowledge, but also to demonstrate their ability to think, solve non-trivial tasks.

Therefore, in subjects such as fine arts, students should not only get acquainted with various techniques and types of fine arts, ideas contained in the works of art of different artists and different eras, but also independently try to embody their thoughts, ideas and fantasies in an artistic form.



From this perspective, each lesson can be viewed as a task where everyone is presented with freedom of creativity, and the limitations associated with the task, such as the lesson topic and the technique used, can be the starting point of imagination.

1. The concept of imagination

A. Einstein considered the ability to imagine to be higher than polyscience, because without imagination one cannot make a discovery. K. Tsiolkovsky believed that cold mathematical calculations are always preceded by imagination. A developed, bold imagination is a priceless property of original, non-standard thinking. Fantasy is on the same level as imagination. There is some difference between imagination and fantasy. Imagination is the ability to mentally create new objects and ideas based on one's knowledge. Fantasy is the ability to mentally create new fairytale, unreal ideas and objects, impossible situations based on the same knowledge.

According to E.V. Ilenkov, the essence of imagination lies in the ability to "grab" the whole before the part, in the ability to build a holistic image based on a separate hint. A distinctive feature of imagination is a peculiar "departure from reality," when a new image is built on the basis of a separate sign of reality, and not just existing representations are reconstructed, which is characteristic of the functioning of the internal action plan.

Imagination is a necessary element of a person's creative activity, expressed in the construction of the image of the final result of work, and ensures the creation of a program of behavior in cases where the problematic situation is also characterized by uncertainty.

Depending on the various circumstances that characterize the problem situation, the same task can be solved both through imagination and through thinking.

From this, it can be concluded that imagination works at the stage of cognition when the uncertainty of the situation is very great. Fantasy allows you to "jump" through some stages of thinking and still imagine the final result.

According to E.V. Ilenkov: "Fantasy itself, or the power of imagination, belongs not only to the most precious, but also to the universal, universal abilities that distinguish a person from an animal. It is impossible to take a step without it, not only in art, but also in other areas of human activity, unless, of course, it is a step on the spot. Without imagination it would be impossible even to recognize an old friend, if he suddenly grew a beard, it would be impossible even to cross the street through the flow of cars. Mankind, deprived of imagination, would never have launched a rocket into space."

"A spider performs the operations of a weaver, and a bee by rearranging its wax cells embarrasses some people-architects. But even the worst architect differs from the best bee in that, before building a cell of wax, he has already built it in his head. In the process of labour the result is obtained, which was already at the beginning of this process in man's imagination" - Karl Marx said in the first volume of Capital.

Imagination, fantasy is the reflection of reality in new, unexpected, unfamiliar combinations and connections. If you even invent something completely unusual, it turns out that all the elements of the invention, taken from life, from past experience, are the results of a deliberate analysis of an innumerable number of facts. It is not for nothing that L. S. Vygotsky said: "The



creative activity of imagination is directly dependent on the richness and diversity of the person's previous experience, because experience is the material from which the constructions of fantasy are created. The richer a man's experience, the more material his imagination possesses."

2. Types of imagination.

There are four main types of imagination:

1. Active imagination is characterized by the fact that a person uses it to create corresponding images in themselves according to their own desire, willpower. Active imagination is a sign of a creative type of personality. A person with a creative personality type constantly experiences their inner potential, their knowledge is not static, but constantly recombines, leading to new results that provide the individual with emotional support for new searches, the creation of new material and spiritual values.

2. Passive imagination lies in the fact that its images arise spontaneously, beyond the will and desire of a person. Passive imagination can be unintentional and deliberate. Unintentional passive imagination arises when consciousness is weakened, when psychosis occurs, when mental activity is disorganized, when one is in a half-dreaming and drowsy state. With a deliberate passive imagination, a person arbitrarily forms images of departure from reality - dreams. The unreal world created by a person is an attempt to replace unfulfilled hopes, compensate for heavy losses, and mitigate mental trauma. This type of imagination testifies to a deep internal conflict.

3. Productive imagination is distinguished by the fact that in it reality is consciously constructed by a person, not just mechanically copied or reproduced. This type of imagination is based on artistic, literary, musical, constructive and scientific activities. Material and ideal images can be the result of creative imagination.

A significant criterion for this type of imagination is the social value of its results, penetration into the essence of the reflected aspects of reality, emphasis, and strengthening of the most significant aspects of reality.

4. Reproductive imagination - when using it, the task is to recreate reality as it is, and although there is also a fantasy element here, such imagination resembles perception or memory more than creativity. For example, when reading literature, studying a map of a place or historical descriptions, the imagination reproduces what is reflected in these books, maps, stories.

In all these cases, fantasy, as a form of imagination, plays a positive role.

3. The role of imagination in artistic creation.

According to E.V. Ilenkov: "In the form of art, the most precious ability that makes up the necessary moment of a creative-human attitude to the surrounding world is developed and develops - it is creative imagination or fantasy."

The phenomenon of imagination in people's practical activities is primarily connected to the process of artistic creation. Thus, reproductive imagination can be associated with a direction in art called naturalism, as well as partially with realism. It is known that botanists can study the flora of the Russian forest according to I.I. Shishkin's paintings, as all the plants on its



canvases are written with "documentary" accuracy. The works of the democratic artists of the second half of the 19th century. I.Kramsky, I.Repin, V.Petrov, despite their social focus, are also seeking a form that is as close as possible to copying reality. Only life can be the source of any direction in art, and it serves as the primary basis for fantasy.

But no fantasy is capable of inventing something that is not known to man. In this regard, it is reality that becomes the basis of the creativity of a number of masters of art, whose creative fantasy flight is no longer satisfied by realistic, and especially naturalistic means of expression. And this reality is passed through the productive imagination of the creators, they construct it in a new way, using light, color, filling their works with air vibration (impressionism), using point representation of objects (pointilism in painting), decomposing the objective world into geometric figures (cubism) and so on. Even the works of abstractionism, which became the basis of modern avant-garde, were often created with the help of productive imagination. For example, P. Picasso's famous abstract work "Gernika" is not a chaotic set of geometric bodies or their parts, but first of all, a reflection of the tragic events of the 1936-1939 Spanish War. If we consider and try to interpret each individual detail of this picture, then behind the abstract form there arises a quite concrete image, a concrete thought.

Thus, we encounter productive imagination in art even in cases where the artist is not satisfied with the realistic method of reproducing reality. His world is a fantasy, an irrational imagery, behind which realities are quite obvious.

Often, the creative process in art is associated with active imagination: before depicting any image on paper or canvas, the artist creates it in his imagination, putting into it conscious willpower. Often, the active imagination so captivates the creator that he loses the connection with his time, his "I," "absorbing" the image he creates. Passive imagination becomes less an impulse of the creative process, because "spontaneous," independent of the artist's will, images are often the product of the creator's subconscious work hidden from him. For example, M.Esher, F.Goya and other artists devoted an exceptional role to dreams in their work, capturing them in their fantastically dark works. In addition, the creative process, as a rule, starting with a willful effort, that is, from an act of imagination, gradually captures the author so much that the imagination becomes spontaneous, and it is not he who creates images, but the images own and control the artist, and he

First of all, let us note that the images of fantasy are never completely detached from reality, having nothing to do with it. It has been observed that if any product of fantasy is divided into its constituent elements, it will be difficult to find something that does not exist in reality. Even when we analyze the works of abstract artists in this way, we see, at least, all of us familiar geometric figures in the elements that make up them. The effect of unreality, fantasticity, novelty of creative and other imagination products is achieved, in most cases, by unfamiliar combination of known elements, including changing their proportions. Therefore, the pedagogical conditions for the development of artistic imagination and fantasy are as follows:

1. A child's mastery of the artistic language as an expressive language.
2. Relying on the child's emotional-direct perception experience in the learning process.
3. Active use of the game as a teaching method.
4. Interaction in teaching two types of activity (perception and creation).



5. The stages of a child's artistic development.

6. The dialogic nature of the learning form.

The realization of these conditions in the pedagogical practice of fine arts makes it possible to make the process of artistic development of a child and, in particular, the development of his imagination and imagination effective.

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