



METHODOLOGY OF FINE ART WORK IN GENERAL SECONDARY SCHOOLS

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ABSTRACT

This article discusses the formation of artistic and aesthetic competence of future visual arts teachers and the use of effective technologies in pedagogical conditions.

KEYWORDS

Artistic-aesthetics, composition, art, creativity, method, tolerance, technology, object, plastic, sociological and psychological.

INTRODUCTION

The science of fine arts is the basis of all special subjects taught in schools and provides a direct connection between them. Without acquiring sufficient knowledge and skills in fine arts, a student cannot master sculpture, applied decorative arts and other subjects at a high level.

Currently, one of the most urgent problems is the development of the theoretical and methodical foundations of teaching specialized subjects, including drawing, painting and composition, and the improvement of a scientifically based new way, form, content and methods. They consist of:

Based on the state standards of fine art education, to determine the current state of teaching fine art classes to young people and to develop promising ways for it in the next years.

The training of expert artist pedagogues in higher educational institutions on the specialty of art teacher, the analysis of the work activity of institutions from a scientific and methodological point of view.

To ensure that young people become highly qualified specialists by widening the use of local resources in the training of teachers of fine arts, and to create people



with high taste, loyalty to the Motherland, who have a perfect knowledge of the art of national and world peoples, the past is to ensure that they become people who can love and appreciate our culture. It is known that the teacher and his role are highly valued among subjects who play an important role in raising the young generation to become a well-rounded person. In our country, special respect has been shown to the personality of the teacher for centuries. In turn, great attention was paid to his professional training and skills, and high demands were placed on him. The essence of such requirements is the first written source of great thinkers - Abu Nasr al-Farabi, Aburayhan Beruni, Abu Ali ibn Sina, Muslihiddin Sa'di, Abdurrahman Jami, Alisher Navai, Jalaluddin Davani, Abdullah Awlani, Abdurauf Fitrat and many other scholars. It is also expressed in the content of the created works.

Developing the scientific and methodological basis for the formation of their knowledge and skills using effective methods and methods in drawing and painting classes in general secondary education schools. Developing effective forms and methods of teaching visual arts in training students for the profession, using effective methods and methods in drawing and painting classes to direct students to visual activities. Fine art classes organized according to the purpose in general secondary schools can form the following knowledge and skills in students:

- development of creative abilities;
- to improve theoretical and practical knowledge of pencil drawing, painting and composition and to develop the ability to convey what they know to young students;
- to awaken a feeling of love for visual and practical art;
- orientation to artistic creativity.

It consists in developing methodical manuals for school teachers and showing the methods of their effective use. Formation of future fine art teachers theoretical and practical knowledge of fine art and their development as qualified specialists of their profession.

The history of the origin of Naturmort

Painting is one of the visual arts, in which color plays an important role. The life of the painting is vivid, that is, the complete and believable representation of the existence. The painting is divided into monumental, easel miniature, theater decoration, decorative painting and other types according to the characteristics of the work.

Each of them differs depending on its characteristics, according to the performance technique and the task of performing artistic images. The artistic image of the painting is visually clear. When creating with the help of pictorial and plastic means (pencil drawing and composition), the main means of expression is color. Painting is able to show the complexity of human emotions, to describe subtle changes in nature, to create eternal philosophical ideas and fantastic images. The history of painting begins with the wall paintings of primitive people in caves. A lot of spiritual wealth has been accumulated in its development. The wall paintings found in Central Asia belong to the VII-V centuries BC, and at the same time, the example of a painting depicting the life of that time is a national pride.

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accumulated. The wall paintings found in Central Asia belong to the VII-V centuries BC, and at the same time, the example of a painting depicting the life of that time is a national pride. Colors are conditional and decorative. By the time of the Renaissance, man appeared as the main character in paintings. The depiction of Madonnas is considered the highest ideal of perfection. Artists began to create realistic paintings. The painting technique was constantly improving. Painters began to be interested in colorful subjects. This led to the emergence of genres in the 17th century.

One of the oldest genres is the portrait genre. Amazing wax portraits were found in the village of Fayyum. They were created in Ancient Egypt in the III-I centuries BC. Fayyum's portraits are distinguished by their vivid imagery, voluminous light-and-shadow representation of the shape. In each portrait, not only the external similarity, but also the inner psychological world of a person - intelligent, full of feelings, noble features are depicted in a unique style. Miniature painters Kamoliddin Behzod and Mahmud Muzahi left a deep mark on Uzbek fine art. M. Nabiev, L. Abdullaev, A. Abdullaev, R. Ahmedov, M. Saidov, M. Oganessov, N. Koziboev, Ch. The researches of mature artists such as Akhmarov in the portrait genre are invaluable.

Completeness in a portrait is the integrity and expressiveness of the image. Also, it should be emphasized that this idea expressed in portrait work should not be taken as a ready-made recipe. It is not possible to develop a literate image with only theoretical knowledge. The expressed opinions are aimed at preventing the main mistakes made in portrait work. Of course, in the portrait genre, the artist needs high talent, skill and great experience in order to achieve the correct depiction of the inner psychological state. A number of recommendations are brought to your attention when studying portrait

painting. If these recommendations are carefully and seriously applied in the training, the portrait painting in watercolor will gradually become creative. Color can be perceived differently, thinking and designing with color. It is necessary to learn the basics of color science, the difference between the concepts of "color" and "paint". The color needed in a painting is usually created by mixing paints on a palette. Then the artist creates a color complex of paint on the plane of the picture and turns it into color. The word "color" itself is one, but it defines many qualities of the painting process, so color has the right to be considered the basis of this art form. Imagine if all colors disappeared from our lives, then we would only have we see flowing gray. A kind of gloomy, monotonous and unfamiliar picture is created. So, it is self-evident how important the color is in our life. Every object has its own color. We perceive some objects through colors. For example, we take three objects of round shape and the same size. They can be painted in the appropriate colors, turning them into golden oranges, red tomatoes or green apples, if desired.

We see all the beauty of the world, form and material, width and light through the variety of colors. Color is one of the visible signs in the objects perceived by the sight. We are always delighted by the diversity of living nature in different seasons of the year. There is a mixed palette of colors that correspond to the seasons of each year. You can focus your choice on delicate spring and summer clear colors, bright autumn and winter dull colors. In creative works, of course, be based on the principles of color matching, then the completed pictures will turn out to be really attractive.

The painting is based on a perfect pencil drawing. Therefore, before moving on to the painting process, let's briefly touch on the features of depicting the pencil composition of the still life on the photo plane. The painter looks at a set of objects (still life) from a



certain point of view, and it is manifested by the interdependence of the laws of observational perspective strictly on the gaze. In addition, objects in nature are mutually illuminated and connected to each other, and the distribution of reflections, penumbras, shadows and lights between them is in a certain order. Therefore, if the viewing point is changed, the relative position and lighting of the nature will appear in a new way. When the viewing point is against the light, the image can be seen as a silhouette. In the process of depicting a still life, all the objects in the collection, their mutual location... shadow-light and color relationships are given a figurative appearance and perceived. The composition of the still life should be made in such a way that it should be seen from any point of view, and it should be seen as a whole. The success of this work depends on the personal artistic taste and experience of the artist. After choosing an interesting point of view in relation to nature, it is necessary to determine what size the sheet of paper or fabric will be. It is necessary to be able to correctly identify and describe the still-life composition expressed on a sheet of paper.

The main drawback of inexperienced artists' depictions on the plane of fabric or paper is that their plastic depiction and research process is not perfect. Therefore, strict adherence to a clear methodical sequence during imaging is the guarantee of an effective result.

In the construction of a still-life composition, it is first necessary to carefully arrange the objects depicted on the surface of the paper, to determine the size of the image in relation to the size of the paper. Each type of deposit requires a certain size of paper. It is important that the depicted objects are not "crowded" or too small on the plane of a certain size. Images that are too small do not appear clearly on the flat surface of the paper.

The object that attracts the main attention in the image is the center of the composition, and the rest serve as subordinates to it. In the image, the viewer's eye should be directed to this center. After determining the size, before starting the main work, sketch options of the future in-kind deposit are prepared on a small piece of paper, after which it is advisable to proceed to the main work. At first, it is possible to depict simple in-kind compositions (plaster geometric shapes), then still-lives made of household items close to geometric shapes, and then compositions made of objects of different colors and materials (still-lives placed in open-air conditions and in the interior). When depicting a still-life composition, it is absolutely impossible to start the work with individual objects and then move on to others. It is important not to make mistakes in proportion, spacing, and spatial arrangement when placing a group of things correctly on paper. For this, it is necessary to mark a set of objects with light lines. It is very important to carefully perform perspective reductions of objects and objects in the depiction.

When doing the initial pencil drawing for a painting, young artists do not fully perform tasks such as the spatial arrangement of objects and objects on the plane, proportions, size, and the constructive construction of objects. Their attention will be focused on describing the contour lines of objects. In their opinion, if the surface appearance of the thing is drawn, the shape will be correctly depicted. Describing the external appearance of the object, its structural construction, proportions, etc., may be overlooked. The mutual location of things, the direction of the desired edge is easily determined in nature, and with the help of guiding and vertical (vertical), horizontal (horizontal) lines of nature, the image is easily built on paper. With the help of a long pen, you can check the device's perspective angles, aspect ratios, and their positions on the table plane. To do this, you can check



the perspective direction of the edges by holding the pencil vertically, horizontally or at an angle with an outstretched hand.

If in the image, the ratio of the base of the cone to the width of the upper side of the cube can be checked vertically by placing the base near the right corner with a pencil. In nature, this vertical intersects the darkened side of the cube in the middle, but in the pencil drawing it may not. We will detect the error and fix it immediately. If we continue the left side of the cone, it will almost touch the base of the circle of the cylinder. Here too, the pencil drawing is not very clear. By passing a horizontal line through the upper part of the vase, its height can be determined in relation to the length of the cone. If we continue the two sides of the cylinder... we can check where it goes. In nature, the front edge of the cube does not meet the center of the cone, and in the pencil drawing it may appear to be exactly in the center. So we find one more error. Now we bring the horizontal pencil to the base of the natural cube and observe how far below the base of the cylinder this line passes. In nature, the base of both is almost on the same horizontal line. Let's check it in a pencil drawing.

It is possible to determine the proportions of things, build them according to the rules of perspective, and give light and airy shadows. This allows you to convey the proportions of things and their mutual location more clearly. When placing a collection of objects on the table plane, it is very important to build their foundations. It is impossible to convey the width between them without specifying the location of each item. Some objects can be "suspended" in the air or appear as if one is "carved" into another. In the process of imaging, it is necessary to always compare the size of individual objects and their parts.

For watercolor painting, pencil work with light and shadows can be done on fabric using charcoal. If the voluminous shape of things is built with light shadows, the pencil drawing will be clearly visible. The external appearance of the finished image is drawn in a dream, and the coal is tapped with a rag. Doing so will leave a clear view of the still life needed for painting.

The process of painting in color from nature has its own rules. It is necessary to know what to do at the beginning of the work, what issues to solve in the middle and how to finish it when it ends. It is necessary to solve the following main issues in the painting:

- to be able to find common hue and color conditions and the hue and color relationships of natural paints close to each other;
- "stretching" of colors on the border of large color relationships, detailed color processing of volumetric forms of individual items;
- being able to show the generality, integrity and center of the composition of the whole image.

Let's take a look at how each of these issues ends.

The complete color construction of the image is determined by the clear and correct representation of the tone and color relationship between the main parts of nature. In still life, they are the background, the surface of the table and objects in the nature setting. And in the landscape - the surface of the earth between the sky and the water in the river, the front, middle and back views. If these main color-color relationships (differences) are incorrectly depicted in the "yetude", no matter how much work is done on the color shades, reflexes and body parts of the objects or objects in the landscape, a perfect high-level color image will be achieved. not

Analytical work is also carried out when working on a pencil drawing: first, the "constructive" internal



structure of the item, its proportions, and the overall overall shape are found. In such conditions, the artist does not retreat from this issue at all, he sees nature as a whole. N.N. Ge did not warn artists for nothing: to mark the main parts in "Natura", to check the proportions, immediately study the main shade and light in general, and always, always draw the picture in general from the beginning to the end, and gently go into small pieces. Here is the secret of drawing for you."

Even in painting, before starting work, it is necessary to carefully study the general color relationships in nature. Therefore, it is necessary to spend 5-10 minutes on this issue and understand the general color relationships of the natura: where is the lightest and darkest (dense) spot, what are the main differences in hue and color strength (saturation). . For example, if yellow apples in nature are compared to yellow fabric in the background, the apples will appear lighter than the fabric, and their yellow color will appear brighter (saturated) compared to the yellow fabric. There are three types of characteristics of the color of the main color characteristics of the items in kind.

Finding commonality in the object tries to distract the artist from paying attention to secondary signs in nature, its small parts, to the exclusion of the color matter, from creating the general tone and color situation, the main tone and color relations. In this way, even in the color laws of nature, the main thing is achieved, the foundation is created for the further small detailed works of the etude. It is better to start the color relationship by looking for the lightest and most intense colors, then find the darkest, and determine the rest in relation to them. The next shades are slightly darker and slightly more intense and so on. Advanced shades of gray are given at the end.

Initial and final colors are not always the lightest and darkest and most saturated. The lightest part of the composition is not always white, and the darkest part is not always black. Strongly saturated bright colors are also rare. A red tomato in a still life is usually best rendered 50% lighter than pure red in terms of brightness. Even when describing spring grasses, one should be very careful. When starting work with the lightest, darkest and brightest colors, it is not necessary to use all the colors in the palette, and at the same time, the brightest and sharpest paints. When determining light-shadow and color relations, it is necessary to proceed from the general to the specific. When describing a landscape, first of all, it is necessary to identify the individual bodies of the sky and the earth in their color relations with each other and in their entirety. A human figure or portrait is done in the same way.

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