



DEVELOPMENT OF THEIR ABILITIES BY TEACHING THE LAWS AND RULES OF COMPOSITION TO STUDENTS IN HIGHER EDUCATION INSTITUTIONS

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ABSTRACT

This article explores the development of their abilities by teaching students the laws and rules of composition in higher education institutions, and with special attention to how their composition is interpreted in the works of Fine Arts, especially the compositions of natural landscapes, large, eventful thematic canvas and high-quality mural works and information on it.

KEYWORDS

Composition, image, canvas, majestic, colorite, exclusive, constructive, format, rhythm, contrast, decorative, dynamics, statics, symmetry, asymmetry, plot, interior, portrait, silhouette.

INTRODUCTION

Since humanity has turned to the path of rapid development, it has begun to feel a greater need for artistic thinking. This process led to the fact that today art has become an integral part of human social life. Because art is a close assistant in studying life in depth, in perceiving it from the point of view of beauty standards, and in understanding and reflecting the subtle secrets of the world of sophistication. Art serves as a source of people's visual imagination, the world of thought. At the same time, it is an artistic image, an

echo of life. Uzbek national art has a rich history, its many types, and wonderful examples. Our values of life, which have been developed and improved since the ancient past, are of great importance in making our current life more beautiful and meaningful.

Art historians still have a long way to go to solve this problem. However, the comprehensive concept of "composition", which is an art within an art, and its principles cannot be solved by the instructions and decisions of one or two people. It requires many



important clarifications. When solving the problem, the artist should not forget one side of the problem, regardless of whether he is a painter or a sculptor. If it is less, it is a wider reflection of the level of social problems and the scale of modern culture in the elements of the composition. Considering this, today's compositions should be decorated with more complex lines of our time.

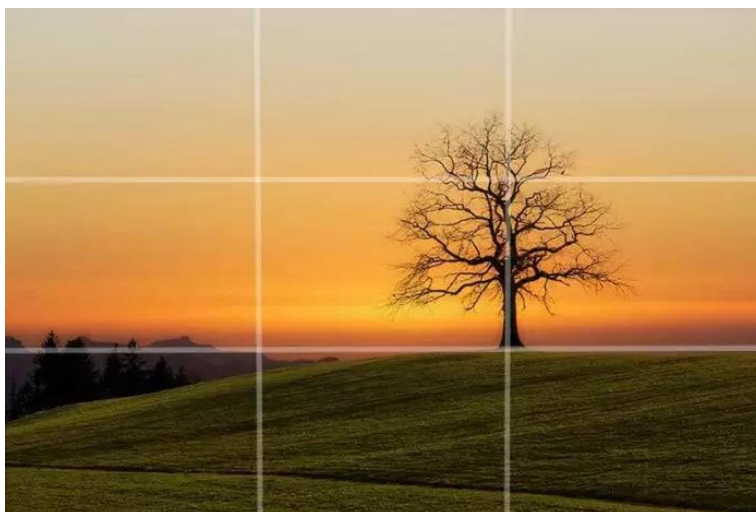
Various animate and inanimate objects, natural scenes in the works of art, including pictures, are not simply depicted, but they are connected with each other, and this relationship illuminates the content being expressed at the same time. This is how the composition is created and manifested in the work. The composition is created on the basis of the possibilities of the artist and the topic that excites him, and it is considered one of the factors that play a major role in the appearance and polishing of the world of art reflected in it. The subject of the composition is selected and reflected with creative skill, depending primarily on the knowledge of the artist, creative person, how deeply he can perceive the lifestyle of his country and people. One of the most important issues facing the creator of the composition is the expressive interpretation of the theme and defining the limits of possibilities in its formation in advance.

In art history, visual art works are evaluated with particular attention to how they are interpreted. In particular, compositions of natural scenes, large, interesting themed canvases and magnificent wall works, skills of folk craftsmen in practical art and problems related to it are specially studied.

Composition in visual arts is, on the one hand, a large, complex and important subject, but on the other hand, it should not be taken as an important, obligatory thing. The concept of composition helps to form a sense of beauty, harmony and aesthetics. Adhering to the rules of composition will guarantee you a perfect piece of work. If you have an understanding of composition, you will approach your work more competently, arrange sketches more harmoniously on the canvas, and convey your ideas and thoughts to the viewer more expressively.

The golden ratio is a special ratio obtained by dividing a picture into two parts, so that the larger part is related to the smaller part as the whole picture is related to the larger part.

The rule of thirds is not the only valid and exclusive one, but it is an ideal tool for creating a good composition, in which the main elements are located at the intersections of the 3x3 grid. This is a good "guide" and a way to make the image more interesting.



Odd number rule - This is an unwritten rule, but it is believed that an odd number of objects is more attractive than an even number. If there are several objects in the picture, it is better to choose a composition of at least three elements, and usually three, because five, seven or more objects can start to visually confuse.

A path structure is a series of focal points scattered across the image to guide the viewer to the main focus. Sometimes all focal points are equally important to the composition and create a visual path or loop within it.

Symmetric and asymmetric structures. In symmetrical structures, both sides of the image are reflected around the center line. When one side is partially different from the other, it breaks the specularity of the image, asymmetry appears.

Symmetrical composition is not very popular today, but was extremely common in earlier periods and was usually associated with religious paintings. Symmetry means unity, balance. For example, Leonardo da Vinci's *The Mysterious Evening* uses a symmetrical structure with a single focal point and a medium linear composition. The first thing that attracts attention is

the location of Jesus in the center of the image, while the rest of the figures are evenly distributed with respect to the horizon line. Jesus stands out because of the mirror of opposite light behind him. All lines of perspective converge in the face of Jesus. The left side is much darker than the right side, which probably helps to balance the image. In turn, the figures on both sides are different, which introduces an element of asymmetry to the fresco.

Another Renaissance painting by Raphael combines the structure of a single focal point, leading lines, and frame structure within the middle line:

The structure of the leading lines. In this structure, there are clear lines along which the viewer's eye follows a certain part or parts of the image. In photography, the golden ratio can be observed in conjunction with the rule of thirds and perhaps the horizon line that divides the image into light and dark. The composition is structured with visible guiding lines that frame the main subject and the ship's crew. It's also a structure with a single focal point, but the eye still crosses the team members, which allows you to define a visual frame around the girl and maintain the viewer's interest. Again, for visual interest, there's a



nice sense of image depth, and silhouettes of objects like mountains, ropes, and sails aren't overly detailed, but they have enough visual context. Thanks to this, details in important parts of the image, such as the face, stand out especially strongly, and our eyes are always drawn back to the girl.

Composition Center. A successful composition always has a compositional center where the main object of emphasis is located. All other objects are located around it and are of secondary importance to the compositional center.

The center of the composition is the first place in your composition that will attract the viewer's attention. This is the most important place. Everything else, all other elements of the composition should be subordinated to the compositional center and the theme of the idea in it.

The idea of the work and the theme can be distinguished from each other as follows:

- With dimensions;

A still life consisting of objects and objects of different sizes. At first glance, our eyes fall on a large jug. Its size attracts our attention first. So, in the composition, the volume is also important in revealing the idea of the subject.

- With form;

A landscape depicting the appearance of a small house with a straight line and shape among a grove of nottex-shaped trees of different sizes and colors close to each other. At first glance at this scene, the house attracts our attention. Its shape is the only distinguishable shape in the image.

With the help of the PhotoShop program, we will remove the house from the work, instead we will create a tree close to the shape and colors of the tree

in the picture. Now we will paint the picture. So what caught our attention first?

Little people! Yes, we immediately paid attention to the number of people. Therefore, large or sharply different forms in the work are considered important in revealing the idea of the picture.

By adding a human figure to the expanses reflected in the landscape, your eye will focus on the person first, not the horizon line. Although the lines in the composition are oriented horizontally, the element of the human body completely changes the idea of the composition. That is why the composition is perfect, and all its rules sometimes negate and sometimes complement each other.

The composition is built on the basis of laws and rules formed over the centuries. Its rules and methods are interrelated, and in the process of working on the composition, it is affected by all actions. It is necessary to be able to use all the possibilities of artistic art while adhering to the integrity of the work in convincing and impressive expression of the goals of the advanced idea.

As we get acquainted with various methods and laws of creating a work of art, its device, we learn that composition is expressed on the basis of laws and methods.

The main idea of the composition can be expressed through contrasts, that is, light and dark, elation and depression, generosity and stinginess, cheerfulness and sadness, newness and oldness, stillness and movement.

Contrast, with its universal capabilities, excels in creating bright and meaningful works of art.

In his Encyclopaedia of Painting, Leonardo da Vinci mentions the need to use contrast of sizes, including



high-low, large-small, full-length, as well as different surfaces, objects, volumes, shapes, planes, etc. taste

Hue and color contrasts are an integral part of the factors of possibility in the creation of works of art in painting, graphics and other directions. Light objects stand out against dark backgrounds, and vice versa, dark ones stand out against brightness.

This process can be observed better in V. Serov's painting "Girl with a peach". Although the girl's appearance is calm, life shines on her face, as if she is now smiling, as if she wants to catch his gaze and do something.

We are sure to be amazed by such portraits, which express the unique naturalness of the human condition, without being frozen in one place, and moving activity in the image.

Carl Bryullov's multifaceted, thematic composition "The Last Day of Pompeii" is a vivid example of the use of contrasts. This work describes the tragic death of people during a volcanic eruption.

The main figures are located in the width of the second plan, and the contrasts look stronger because they are separated by the brightest rays of lightning. In this plan, the dynamic movements of figures and extremely delicate mental states are expressed. In the work, people are surrounded by fear, terror and confusion, riots and other symptoms are expressed in a very believable and natural way. In order to achieve overall integrity in the composition, it is necessary to define a focus that illuminates the main goal, to avoid secondary parts, and to be free of distracting contrasts.

It is possible to achieve a general whole by combining all the parts of brightness, color, color of the work with mutual harmonies.

An important role of the composition is allocated to the background and environment where the event takes place. The circle of characters plays an important role in explaining the content of the work.

In order to achieve integrity and emotional impact of the idea in the composition, it is necessary to find measures for the realization of the goal, as well as to choose a unique interior or landscape.

There are basically four laws of composition: the law of integrity, the law of typification, the law of opposite relations (contrast), the law of the dependence of all means of composition on the intellectual content.

The Law of Integrity

The first law of composition is the law of integrity of the work. The composition determines the legal integrity of the work of art. All elements of the composition are arranged by combining the logical thoughts of the artist. When we observe an object or a work, we first pay attention to its general appearance and compare the pieces with each other. So, the wholeness (integrity) of the work is the interdependence of all the parts that make up the composition. The harmony of the elements embodies the characteristics of the composition.

The concept of integrity is related to concepts such as the direct subordination of composition elements to each other.

This law is the basic law of all types of artistic image. It is impossible to draw or work from nature without applying the law of integrity. Neither the shape nor the color appear by themselves, but they appear in relation to the whole, as part of the whole.

If there is no constructive thought in the picture, the pieces will be glued together. In this case, we remember only individual figures. There is no wholeness in the work.



Artists use different methods to find the constructive - intellectual structure of the composition.

Some artists come up with a composition in an orderly manner, while others draw whatever comes to their imagination in a chaotic manner, and then look for a constructive idea to guide them.

Creating a perfect composition is a difficult path for an artist. Therefore, even if we take one detail from a perfectly created composition, its integrity will be damaged. Since the connection of all elements of such a composition is clear and meaningful, it cannot be added or changed.

The interaction of all elements of the composition has not only logical, but also emotional aesthetic qualities that create harmony.

The problem of the integrity, connection and interdependence of the composition is inextricably linked with the task of non-repetition and diversity of the elements of the composition. Nothing should be repeated in the composition. Its size, spot, intervals, type, gesture, i.e. movement sign, should not be repeated. All of them can be combined into a single spot or silhouette. Many artists created their multi-figured works and managed to avoid repeating many details.

The law of typification (the law of vitality)

The law of typification in composition is characterized by three main features.

The first sign is the typicality of the events and characters in the composition. Based on this law, it is the creation of a work of art that is given typicality through character. An example of this is A.K. You can get Savrasov's works such as "Black crows flew", I. I. Levitan's "Kaynzor". These works are meaningful, interesting, beautiful, and reveal a typical image of Russian nature.

The second sign of the law of typification is the ability to convey movement and time in a work of art.

In contrast to the visible, synthetic types of art (theatre, cinematography), visual art is only one moment in the development of the plot. Describes the event in an unchanging state. That's why when we talk about giving movement in visual arts, we mean feeling movement.

In order to clearly describe the action in the work, it is necessary to find the climax of the event being described, that is, to feel and describe the signs of the previous action and the next future events. The inability to give these signs of law in the work leads to the freezing of the composition. In this case, even if it is in a dynamic state, only the appearance of the movement is depicted.

That is why it is very important that the artist can build life in motion, in the process of creating something new. It is very difficult to convey movement in a single-figure composition compared to a multi-figure composition.

Several figures participate in Repin's work "They Didn't Expect". The viewer of this work can imagine not only the time depicted, but also what they did and how they sat before the returnee from exile entered. The state of its emergence is felt as the present state. Because in the case of all the other characters in the image, traces of previous movement have been preserved. It depicts an old mother pushing her chair to her son, while his wife stops playing the piano and turns to look at him.

Even if the next act is not described, you can feel the joyful noise, question-and-answer and tears of joy. The climax of the story is clearly visible in this work. Because time and effort were given to it very successfully, the work turned out to be very viable.



Artist Yu. I. Pimenov was able to show the modern city in motion in his works "New Moscow and Yesterday's Street Wedding". The viewer who sees it feels as if the events are right in front of his eyes.

The third characteristic of the law of typification is its novelty.

Realistic art can show the artist's enjoyment of ordinary everyday life and aesthetic feeling, along with depicting life only in its real state.

Aesthetic mastery of the depicted material is one of the specific features of art. Without these aesthetic views, he contradicts himself. Therefore, it is necessary for an artistic image to show aesthetic qualities and to create a new compositional solution. Indeed we Michelangelo, Titian, Rembrandt. A. A. Deyneka, A. A. Plastov, Uzbek artists R. Ahmedov, O'. In Tansikbayev's works, we see and feel the world in a very beautiful state.

The law of dependence of all laws and tools in the composition on its intellectual content

Based on this law, the artist creates a complete, impressive, intellectually meaningful work of art. Because the structure of the composition with all its parts and details should be based not on a formalistic - dead scheme, but on its intellectual content.

While working on a work of art, the artist describes himself through its composition, evaluates it spiritually and aesthetically. These situations can be the artist's highest thought and idea. Thus, if the artist can give his thoughts and ideas through the composition, it becomes a work of art. Otherwise, this objective becomes a photographic transfer of real existence or an image devoid of content and essence.

This law requires taking into account the relationship of volumes (quantity and quality), color, light, tone and shape, as well as rhythm and plasticity, the state of

movement or relative peace, symmetry and asymmetry. It requires clarifying the relative size of all shapes to the size of the picture, the ratio of the center of the plot to other parts of the composition. In order to create an impression of unity in the work, the sizes of parts and elements should create a harmonious balance of proportions. These tasks must be solved in accordance with the artist's ideological content. Among such works, we can include "Tachanka" by M. B. Grekov.

It can be seen from the content and essence of this law that the artist who creates a work must be a person with a strong mind, a burning heart and capable of expressing deep thoughts. That is why it is very important for an artist to have a big worldview.

In conclusion, it should be mentioned that if the artist expresses only his attitude to the above laws, it is impossible to create a work that is understandable to the viewer. Because one of the main tasks of visual art is to serve as a means of communication between people.

The above-mentioned laws are very alien to abstractionism and naturalism.

Arms theory practice with the necessary knowledge, more precisely, systematically returns to art the rich material collected by artists over the centuries. The theory of art is very important, as is the outlook of the artist formed from his youth.

There are well-developed laws and tools of artistic importance and theory of composition. Below, we want to elaborate on the basic rules and tools that help the artist in the process of creating a work.

Of course, if a person does not have any creative ability or interest, it cannot be filled with any laws, rules and tools. Skilled artists find the right compositional solution through their own feelings and intuition, but



to develop this ability, it is necessary to study more theory and work harder to apply it in practice.

The composition is built on the basis of certain laws, as we mentioned above. Its rules, methods and tools are used throughout the work process. They serve to increase the integrity and effectiveness of the artistic work. The use of artistic tools that illuminate the image of the artist's mind and finding an original compositional solution is the pictorial basis of the composition.

The rules of composition can be divided into the following: giving movement (dynamics), peace (statics, golden section 1/3).

Methods of composition include rhythm, symmetry and asymmetry, balance and plot - determining the compositional center.

The tools of composition are: format, distance, compositional center, rhythm, contrast. Light and shade, color, decorativeness, dynamics and statics, symmetry and asymmetry, openness and closedness, integrity, etc. So, the tools of composition are all the things you need to create a composition, including the rules and principles of composition. They are different districts. We have given information about the most basic ones here.

Rhythm

Everyone knows that rhythm is a universal feature of nature. For example, day and night, seasons change cyclically, the development process of animals, plants and materials has a clear sequence. But the rhythm in life and art is not the same. In art, rhythm and rhythmic accents can be interrupted, uneven, and unclear.

In visual art, as in music, rhythms are divided into active, ringing, flat, calm, and slowed down rhythms.

Rhythm is the placement of some elements in a certain sequence.

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