



FACTORS IN DEVELOPING STUDENTS' CREATIVE ABILITIES IN PORTRAITURE CLASSES

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Annotation

It is well known that portrait painting requires more knowledge and skills than pencil painting. Because in the portrait pencil the shape, the original character of the image is reflected in the form of a line, shadow-light, hatching, "black and white". In the process of painting a portrait with color, in addition to such components as shadow-light, hue, history line, you also have to solve color and color issues.

In the article, the author cites examples from various sources in providing information on the topic.

Keywords: Portrait, fine arts, educational process, pattern, painting, pencil drawing, human image, statics, dynamics, element, image, fabric level.

Introduction

Painting is a type of fine art; a work of art created on a hard surface with colored objects, e.g., paints. Artistic depiction and interpretation of color-image reality; an important means of influencing the thoughts and feelings of the audience; has important social content and a variety of ideological functions. The ideological content of a work of color is embodied in its theme and plot, which is realized by the artist through the means of expression of the image (composition, number, color, rhythm, etc.). Color images are based on a specially processed fabric (wood, paper, cardboard, glass, metal, etc.), a layer of paint (watercolor, gouache, tempera, watercolor, colored glass, colored stone, etc.), and in some cases on its storage. consists of a thin layer of lacquer. An important means of image and influence of color is color. Through color, an artist depicts a being or an imaginary world in visible forms, showing the infinity of space, the variety of things in it, its materiality, size and texture, movement, changes in the human psyche, complex emotional experiences, and imagination. Depending on the color used, the nature of the weapons, the color solvents, and the





base (pound), the appearance of the work may have a different effect, depending on whether the surface is smooth or rough). The work is initially developed on a surface (usually paper and cardboard) in pen or charcoal in the form of a draft of the idea that emerges in the artist's imagination and mind. The appropriate basis is then selected and processed according to the nature of the work to be performed. The image is then processed by setting the position of the image. Coloring can be multi-layered, starting with a slowly diluted color, or single-layer (alla prima) when applying the desired color. The processing of color images can be divided into two conventional - flat and three-dimensional - spatial style: in the first method, the image is processed in solid flat forms without nurses, and in volumetric space, the image is depicted in the environment. Such works are rich in color, in which you can feel all the hues of colors, see the reflected color of the incident light, the hue of the reflected light and the reflex. In painting, there is no clear boundary between the two styles, one complementing the other. Paintings can be monumental (monumental art, monumental painting), decorative (decorative art, decorative art), bench art, decoration (theater and cinema decoration), miniatures, etc., depending on their place, content, function, style and appearance. is divided. Depending on the theme and content, the image is divided into a number of genres: animalistics, historical genre, domestic genre, batal genre, portrait, landscape, still life and others.

The image appeared in antiquity in the Late Paleolithic (40-8 thousand years BC). Jan. France (Fon de Gom, Lasko), Shim. Paintings have survived in Spain (Altamira), Central Asia, and elsewhere; The paintings are made of clay, karakuya, pistachio charcoal, the paintings are flat ghost quality (silhouette), and in some cases there is a tendency to work in volume. During the Quddar period, a system of images rich in advanced technical means was formed. Qad. In the countries of the East (Egypt, India, Central Asia), southeastern Europe (Greece, Italy), as well as in the Americas (Central America) developed a monumental color image. The mausoleum, the palace and the walls of the houses of rich nobles were decorated with works on various topics and directions.

In ancient times, color and image, combined with architecture and sculpture, were used not only for religious content, but also for higher purposes. Fayyum portraits depict bench painting in wax painting (encaustics) in Greece in the 5th century BC. In the Middle Ages, monumental painting in the East flourished. In India (Ajanta), Central Asia (Toprakkala, Varakhsha, Afrosiyob, Bolaliktepa) and others developed fine art, elegant decorative rhythms, miniature art with the brightness of life observations, in China, Japan, Korea silk and paper dreams, watercolors and gouache. reached the highest peaks in the field. During the Renaissance, new aspects of R.





emerged, realistic art based on science developed, and played an important role in the development of world art: the system of expression and its scientific basis were created. Achievements in perspective, optics, plastic anatomy, monumental color image reached its peak, ideological enrichment, bench color image entered the social sphere on a large scale. Watercolors began to take the place of watercolors, there was a growing interest in the style of painting, varnishing, watercolors became more sophisticated, and multi-layered paintings developed. Research has also been conducted on texture issues, with a focus on working with dark-colored greases (pasty style) on a white-coated (smooth) base. In the 17th and 18th centuries, national schools of color were formed in Europe (France, Italy, Spain, Flanders, the Netherlands, Great Britain, Russia, etc.). interpretation played an important role. The genres of color-painting expanded, monumental color-painting and bench art flourished, stylistic directions increased, and tonal color-image became more perfect. Interest in pastel, watercolor has increased. The influence of European art (especially bench R.) on the art of the peoples of the world, including the East, was significant. In the 19th century, color and image played an important role in social life in an attempt to address current issues related to the worldview. traditions were formed. In the struggle against dry, late-life classicism and salon academism, a bold, influential, saturated, colorful style of romanticism devoted to the complex and tragic events of the period emerged and developed (in France - P. Jericho, E. Delacroix; in Germany - FORunge). (KDFridrix, OAKiprensky in Russia, KPBryullov, etc.), a realistic color image based on a way of imitating life, deepened during this period. Attempts are now being made not only to make the image realistic, but also to express the experiences and impressions, fantasies and thoughts that come from observing life. There was a growing tendency to paint a picture of the creature itself, to depict light, air, latitude, color perception, and the effect of color on each other in convincing colors (J. Constable in England, K. Koro, O. Domye in France, AG Venetsianov in Russia, etc.). During the revolution and the national liberation movement in Europe, democratic realism developed, the life of the people and their struggles were shown, compositions reflecting important events of national history and time, images of brave and progressive people of society were created. Social critical realism related to the Russian revolutionary democratic aesthetics developed. Peredvizhniki and artists close to them (V. Perov, I. Kramskoy, I. Repin, V. Surikov and others) took an active part in this process. Since the 1970s, the palette of artists has been enriched with pure spectrum colors; artists became accustomed to working racm outdoors. Impressionist artists (K. Monet, K. Pissaro, A. Sisley, etc.) have a special place in this regard. They took a unique approach to the creation of the color surface, abandoning the traditional





smooth texture and the complete linear solution of shapes, updating the style of work, creating a work using free smears of pure spectral colors. This movement later extended to sculpture, graphics, architecture, music, literature, and other arts (see Impressionism). In the 19th century, watercolor R. took the lead, due to its technique and the widespread introduction of new paints in industry during this period. In the 19th century, the method of creating works with R. ninelim and watercolors began to fall into crisis. In the late 19th and early 20th centuries, there was a movement to revive this art, to discover new aspects of it, to pay more attention to the decorative side of art; The desire to create a single complex in the combination of architecture, fine and applied arts was reflected in the modern style that emerged during this period. During this period, the avant-garde was in strong competition with the realist R.

As a result of the clash of East and West, the 20th century R.I. was formed, and avant-garde art developed in competition with realist art. Proponents of this approach prefer to depict the shapes and lines of their imaginations, the shapes and lines that emerge as a result of their actions, rather than depicting their creative subjective experiences and emotions in vital, existential forms.

As the avant-garde developed, the depiction of being was abandoned altogether, and the means of depiction began to change (abstract art). From the mid-1960s onwards, avant-garde art became an element of popartnpng in some European and American paintings. Today, this competition is evolving and the number of avant-garde supporters is growing.

Painting has existed in Uzbekistan for a long time. Its earliest examples date back to the time of primitive society (see Primitive art, Zarautsoy paintings). At the end of the 1st millennium BC and the beginning of the 1st millennium BC, the color image experienced its heyday (murals in Afrosiab, Varakhsha, Bolaliktepa, Tuprakqal'a and others). The paintings of these periods were made in local colors in the direction of flat decoration. During the reign of Amir Temur and the Timurids, along with monumental paintings (murals, mosaics), miniature art developed. Works by Kamoliddin Behzod, Mahmud Muzahqib, Muhammad Murad Samarkandi and others were published. From the middle of the 19th century, workshop art began to take shape in Turkestan, and in the 20th century, the Uzbek National School of Painting was established. Works of all types and genres of color were created, miniatures and stained glass art were revived. Today, the Uzbek art of painting is developing along with the Jahrn community, and artists are working on the development of its ideological plasticity.





Portraiture - the creation of the human image - is the most complex genre in the fine arts. Therefore, in the process of teaching fine arts, this type of creative activity is approached in a comprehensive way, adapted to a set of serious and theoretical knowledge. In the field of undergraduate education, when the still life genre is mastered sufficiently and at a high level, the transition to a series of portrait tasks. In this case, the gypsum head samples developed in pencil exercises are also important. Because we know that it is impossible to create a quality painting portrait pattern without a perfect study of how to work the head image in pencil drawing. In the words of the most famous pedagogue-painter of the past - artist PP Chistyakov: "High-level, serious painting can not be a complex without science. Science, in its highest form, becomes art." The famous Italian artist Titian, on the other hand, said: "Any shape is not a wonderful, elegant color, but a clearly drawn pencil." Again, when thinking about the art of portraiture, the image of man in general, we must also rely on the observations and conclusions of the famous Russian anthropologist DN Anuchin. "A person's appearance characteristics pass unchanged throughout life, only certain traits, height, stature, and certain parts of the body can change in terms of size. These changes are relative," he said.

Indeed, in the fine arts, especially portraiture, every young artist, students deeply realize that the rules of depiction are scientifically and practically important during their practice.

It is well known that portrait painting requires more knowledge and skills than pencil painting. Because in the portrait pencil the shape, the original character of the image is reflected in the form of a line, shadow-light, hatching, "black and white". In the process of painting a portrait with color, in addition to such components as shadow-light, hue, history line, you also have to solve color and color issues. Among them, elements such as image integrity, statics or dynamics in the standing position of the image, which are important in the composition, should not be neglected.

For training exercises, the image of an older man, whose initial facial appearance is clear, has a simpler form, is naturally chosen. It's nice that the fan behind his head is also a bit neutral. If it is prone to cold colors, the warmer color of the head will look more swollen. Through observation in the process of depicting nature, it is felt which student has what ability. Therefore, training and counseling are usually done individually.

During such exercises, the following requirements may be set by the teacher. They are:

- Alternatively place the history of the image on the fabric in a beautiful composition;
- Identify with emphasis on the proportions and peculiarities of the main structure;





- Find and draw the size and distance of important parts of the head, eyes, nose, lips, ears, etc.;
- With a careful approach to whether the head is straight or slightly turned towards the neck.

It is advisable to do this work on charcoal sticks, on the surface of the fabric, which is done before the head is reflected in color. It is recommended to spray the adhesive water on the image and fix it so that the charcoal drawing tool does not rub when painted.

Students should also be guided and advised in the organization of the image on the fabric level. For example, if the model is operated from the side or from the "three-quarters" position, the fabric level is left at a greater distance from the side from which it is facing. Again, if the point of view of the model is on the side where the light is falling, more space is left on that side as well. If the head of the model-nature is processed "fas", ie directly, then the image of the head is placed in the middle, at the same distance from both sides.

We know that students gain a lot of knowledge in the period leading up to portraiture. Even so, portraiture naturally poses certain challenges for them. But gifted students, who are by nature more gifted than others, can be assigned particularly complex tasks. Such tasks include depicting the model from a perspective. In this case, the student's point of view is at the bottom, directed from the bottom to the top, and as a result, the model appears in a state of a specific perspective contraction. His forehead is slightly further away, while his chin, cheeks, and nose are in the foreground.

To make the model more interesting, it is possible to take measures that also affect its color solution. In doing so, strong reflexes are created by hanging a bright cloth on its side where the shadow or light falls. In this way, the existing skills of students are further developed. They will have more skills and competencies from independent study and homework.

As the model for each exercise becomes more complex from lesson to lesson, students' skills and experiences will improve. In doing so, they feel the difference between an etude and a elaborate, creative approach, a perfect-looking portrait.

Another positive and creative aspect of the course is that it regularly introduces students to portraiture. Of course, in this regard, it is expedient to get acquainted with the reproductions of the works of classical, master artists of the past, to increase their knowledge, armed with their views and opinions on the technology of fine arts.

For example, the analysis of the works of I. Repin, O.Kiprensky, V.Propinin, K.Bryullov, I.Kromskoy, P.Rubens, Rembrandt, A.Abdullaev, R.Ahmedov, R.Choriev,



B. Boboev from the artists of the past and their Learning from experience and trying to put it into practice inspires students and gives them wings to their activities...

The works of modern portrait masters also serve as a great example for students to learn and increase their theoretical and practical knowledge. For example, the works of such skilled portrait painters Sabir Rakhmetov, Akmaljon Ikromjanov, Muhammadjon Nuriddinov, Rustam Khudoiberganov and others can serve as a school for learning and learning.

Students should have at least 6-8 different paints and brushes of all appropriate sizes, as well as a liquid to be added to the paint.

The experience of past artists is also useful in this regard, as they have provided advice on the properties of paints, as well as the technology of use. For example, they recommended a "flange" for use in addition to watercolors. This compositional liquid consists of a mixture of three components: pharmacy turpentine, sunflower oil and tar resin. It is widely used in watercolor painting.

It is known that the use of a variety of painting techniques in the development of creative abilities of students also gives good results. At the same time, it is necessary to explain to them the use of "alla-prima" and "lessirovka" methods of work, their specific features in the performance of exercises. Of course, the preferred technique for rapid etudes is a one- or two-session "alla-prima" method of work. Long-term, step-by-step portrait painting is done using the "lessening" technique. The student's own choice also plays a role in this. Maybe he wants to try both techniques? Trying to do such unique experiments and find your own style in performing portrait painting will allow the student to further develop their creative approach to work.

We know that each person is different from the other in their color. One may be darker and the other may be white-yellow. Unfortunately, students don't pay much attention to it. The two portrait studies are depicted in similar colors. They do not take into account the peculiarities in them. In fact, different parts of a person's face, such as the cheeks, forehead, chin, and neck, are also different in color. The attentive person will feel this immediately. The portrait he describes reflects this.

Conclusion

In conclusion, the portrait genre of fine arts is an excellent tool for testing the skills and knowledge of every young artist, future teacher-creator. Therefore, he should try to seriously study all the subtleties of this genre. Because it is through the art of portraiture that it becomes clear what he is capable of.





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