



TEACHING STUDENTS TO WORK IN LANDSCAPE COMPOSITION IN THE IMPRESSIONIST WAY

Khudoyberdi D. Nurnazarov

**Lecturer Department of Fine Arts and Engineering Graphics, Jizzakh State Pedagogical
Institute, Uzbekistan**

Juramurot O. Soliev

**Lecturer Department of Fine Arts and Engineering Graphics, Jizzakh State Pedagogical
Institute, Uzbekistan**

ABSTRACT: - This article discusses the specific methods of teaching students to work with landscape composition in the style of impressionism, the origins of the method of impressionism and the peculiarities of this method, the features of teaching students to work.

KEYWORDS: Fine art, impression, nature, colors, emotion, brilliance.

INTRODUCTION

Currently, fine art is rapidly developing in photography, in different trends and directions. But this process develops at different speeds in each country, depending on the lifestyle, climate and other circumstances of the country. For example, in the visual arts of the Russian people, mainly realism, impressionism and abstractionism

are gaining popularity. In general, in the late nineteenth and early twentieth century and the first years of the XXI century, countries such as France, Spain and Russia are leading in the development of fine arts. Below we talk about the style of impressionism.

Impressionism (French: impression) is a trend in fine arts that dominated the late 19th and

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early 20th centuries. Impressionists sought to portray existing beings in a more natural way in motion, in change, to express their momentary impressions, and to bring the image to life. The naturalness of reality, its constant change in the unity of man and the environment, was expressed. It first appeared in French painting in the 1860s. E. Manet, K. Mone, O. Renoir expressed their direct live impressions of life in the expression of random action, emergencies. Landscapes, portraits, and multi-shaped compositions depict the power and purity of the first impressions, the unique features of the artists, without going into detail. The Impressionists were the first to create a multifaceted view of modern urban life, reflecting the uniqueness of the city's landscape and the people in it. Landscapes such as K. Mone, E. Dega, K. Pissarro, and A. Sisley worked in the open air, reflecting the light of the sun, the rich complex of colorful colors of nature, the plein air in their works, saturated with sunlight, a festive mood. has given.

THE MAIN FINDINGS AND RESULTS

The works of mature Impressionism are distinguished by their brilliance and vitality. Features of Impressionism developed in neo-impressionism and post-impressionism. J. Whistler in America, M. Lieberman and L. Corinth in Germany, K. A. Korovin in Russia, I. E. Grabar and others contributed to the development of Impressionism. Between 1880 and 1910, Impressionism had a significant impact on the work of many artists. The work of Impressionist artists is also reflected in the development of Uzbek painting. This influence is felt in the works of Uzbek artists L. Bure, O. Tatevosyan, P. Benkov, Z. Kovalevskaya, A. Mirsoatov and others.

An example of an artist who worked in the direction of Impressionism

- Claude Monet (1840-1926): Artists' Garden in Giverny, Parliament of London, Rouen Cathedral.
- Auguste Renoir (1841-1919): Chest, swing, dance at the Moulin de la Galette, Rowers lunch, and large baths.
- Alfred Sisli (1839-1899): Vue du canal Saint-Martin, Le-Saint-Martin, Passerelle d'Argenteuil.
- Edgar Degas (1834-1917): Young Spartans playing sports, a woman sitting with vases of flowers, L'Amateur.
- Camille Pissarro (1830-1903): Tropical landscape with chestnuts in Louveciennes, entrance to the Preachers, country houses and palm trees.

Impressionism is a world of emotions and transient impressions. It is not the external realism or naturalness that is valued here, but the realism of the expressed feelings, the inner state of the picture, its atmosphere, its depth. Initially, this style was strongly criticized. The first Impressionist paintings were exhibited at the Salon des Les Misérables in Paris, where works by artists rejected by the official Paris Art Salon were on display. The term "impressionism" was first used by critic Louis Leroy, who wrote a bad review of the artists' exhibition in Le Charivari magazine. He used Claude Monet's "Impression. The rising sun." He called all artists Impressionists. At first, the paintings were really criticized, but soon fans of the new direction of art began to come to the salon more and more. It should be noted that in the late 19th century, artists in France did not invent a new style on their own. They were based on the techniques of artists of the past, including Renaissance artists. Artists such as El Greco, Velasquez, Goya, Rubens, Turner, and others long before the rise of Impressionism, tried to convey the mood of the painting, the liveliness of nature, the

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peculiar expressiveness of the weather, using different intermediate tones. Bright or rather boring strokes that look like abstract things, in their paintings, they used it very sparingly, so the unusual technique was invisible to the viewer. The Impressionists, on the other hand, decided to use these methods of depiction as the basis for their work. Another distinctive feature of Impressionist works is their peculiar superficial daily life, but it contains an incredible depth. They do not attempt to express any deep philosophical themes, mythological or religious tasks, historical or important events. The paintings of the artists in this direction are simple and everyday in nature - landscapes, still life and people walking on the street or doing their usual work, and so on. It is in such moments that there is no excessive thematicness that distracts the person, from what they see, their feelings and emotions come to the fore. Also, the Impressionist movements did not initially describe "heavy" themes - poverty, wars, tragedy, suffering, and so on. Impressionist paintings are often the most positive and joyful work, they have a lot of light, bright colors, smooth contrasts. Impressionism is a pleasant impression, the joy of life, the beauty of every moment, pleasure, purity, sincerity.

The Impressionists tried to cover the world around them with constant change and fluency. Impressionism is based on the latest discoveries of optics and color theory (spectral decomposition of sunlight into seven colors of the rainbow). The Impressionists achieved an unprecedented tone of colors, an unprecedented richness. The stroke of the brush has become an independent means of expression that fills the image surface with vibrant vibrating vibrations of color particles. It looked like a mosaic shining with precious colors. In the previous picture, black, gray, brown shades predominated; the colors of the

Impressionists shone brightly. The Impressionists did not use chiaroscuro to deliver skins, they abandoned dark shadows, and the shadows in their paintings also turned color. Artists widely used additional tones (red and green, yellow and purple), the contrast of which increased the intensity of the color. In the paintings of the coin, the colors were bright and melted in the sunlight, while the local colors had many shades. The Impressionists described the world around them in constant motion, moving from one state to another. They began to draw a series of paintings, wanting to show how the same motif would change depending on the time of day, light, weather conditions, etc. (by C. Pissarro, Montmartre Boulevard, 1897; Ruen Cathedral, 1893–95, and "London Parliament", 1903-04, C. Mone). Artists have found ways to depict the movement of clouds in paintings (A. Sisli, Luan Saint-Mamme, 1882), the play of sunshine (O. Renoir, The Swing, 1876), and winds. (K. Mone. "Terrace at St. Adresse", 1866), rain currents (G. Kaylebot "Jer. Rain effect", 1875), falling snow (K. Pissarro, "Opera passage, Snow effect", 1898), the fast running of horses (E. Manet, "Races at Longchamp," 1865)

The desire to create paintings in the open air, to get fast-changing light, forced artists to speed up the work, to write "alla prima" (in one step) without initial sketches, the fragmentation, the "randomness" of the composition, and the dynamic pictorial style created a unique sense of novelty in the Impressionist paintings. My favorite impressionist genre was landscape; the portrait was also a kind of "face painting" (O. Renoir, "Portrait of the Actress J. Samari", 1877). In addition, the artists have significantly expanded the range of painting themes, addressing previously unnoticed themes: folk festivals, horse races, artistic bohemian picnics, backstage life of theaters, and more. The Impressionists painted

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shadows of moods, emotions, not events. Artists have radically rejected historical and literary themes, avoiding depicting the dramatic, dark aspects of life (wars, disasters, etc.). They sought to free art from the obligation to perform social, political, and moral tasks, to evaluate the events depicted. Artists sang the beauty of the world, turning the most everyday motifs (room renovations, gray London neighborhoods, train smoke, etc.) into a charming spectacle.

In 1886, the last exhibition of the Impressionists took place (it was not attended by O. Renoir and K. Monet). By this time, serious disagreements had been identified between the group members. The possibilities of the Impressionist method were exhausted, and each of the artists began to find own way in art. The new trend differed from the academic picture both technically and ideologically. First, the Impressionists abandoned the contour and replaced it with small separate and contrasting strokes, which they applied according to the color theories of Chevreul, Helmholtz, and Rude. Sunlight is divided into its components: purple, blue, blue, green, yellow, orange, red, but since blue is a different blue, their number is reduced to six. Two colors placed side by side reinforce each other and, conversely, they lose their intensity when mixed. In addition, all colors are divided into primary or primary and secondary or derivatives, each secondary dye are in addition to the first:

- Blue - orange
- Red green
- Yellow – purple

Thus, it was possible to get the desired color by not mixing paints in the palette and applying them correctly to the canvas. This later led to the rejection of black. Here are some examples of Impressionist paintings.

Claude Monet “Boats on the Beach”

Kamil Pissarro: “Montmartre Boulevard. In the afternoon, sunny”

Alfred Sisley: Spring lawns

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