



## IMPORTANT FACTORS IN TEACHING STUDENTS TO WORK ON LANDSCAPE COMPOSITION

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### ABOUT ARTICLE

**Key words:** landscape, color palette, composition, determination of proportions, composition, laws of perspective, color and color relations, constructive construction, color, plein air.

**Abstract:** The article gives the main practical recommendations for the composition of the landscape, explains the features of the individual methods used in this direction.

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### INTRODUCTION

"The scientific heritage created by our great ancestors and which continues to amaze the entire enlightened world today is the spiritual property of not only one nation or people, but the entire humanity. This priceless wealth is a source of wisdom and knowledge for new and new generations most importantly, it will undoubtedly serve as a solid ground for new discoveries. Problems such as the ability to see the unique beauty of nature and art in students, to gain their boundless love for the motherland, to understand, understand and become active participants in the processes related to the description of the landscape are solved need to find. In the process of working on the landscape, students master its simple laws (linear and aerial perspective, color, composition laws) both theoretically and practically. In this way, the feeling of love for the nature of our country, its unique mountains and hills, gardens, animal world and landscapes is awakened in the students. Landscape is a work of art that reflects the view of nature. It describes real and imagined places, city views, etc. Landscape is one of the ancient genres of fine art, and it occupies an important place as a background in historical and domestic works. Being in the bosom of Mother Nature is a constant source of creative ideas and inspiration. When an artist portrays a place, he imagines it without studying and analyzing the environment, and the work is fake and cannot attract the viewer. Regular creation teaches the artist to be sensitive and to fully convey the color and tonal characteristics of the known state of nature. The so-called adaptation of the eye (increasing and decreasing the sensitivity of the eye to light) can create different impressions in different lighting conditions. For example, when the nature observed in sunlight is suddenly covered with clouds, all the colors change and appear darker. The great Florentine artist Leonardo da Vinci describes the laws of the art of correctly depicting the landscape in

his treatises, and also explains in detail the rules of light and shadow balance in the image. He pays attention to such a wonderful law of nature, that is, the object at a distance not only shrinks, but also appears slightly faded in color. Based on this, according to the theory of the great artist, one should not be satisfied with drawing the shape of distant objects in miniature when depicting a landscape. It is necessary to depict the things that are in the front, in the first view, in their own natural paint, and the scenery in the background is to be depicted in a slightly blurred, semi-transparent color. This law is clearly reflected in the magical scenes of Leonardo da Vinci's brush.

Psychologists call the habit of seeing and accepting the shapes and colors of objects in their real and natural state as habitual vision. When people see and perceive things, they not only see spots of different sizes and colors, but also perceive the real constructive structure and color of things. A qualified painter must be able to see the conditional color of any object and thing and be able to skillfully depict it. Only then will the viewer be able to watch the work in its true form. It is conditional color that is considered the main image method of true color painting. Experienced artists skillfully depict subtle changes in nature under the influence of light colors using paints. If we look at a series of works depicted in the moonlight at night, we will see a combination of bluish-green tones in all of them. At sunset or in the evening, you can see a yellow-flame or reddish color in the works illuminated by artificial electricity.

In many works of V. Serov, I. Repin, M. Nabiev, O. Tansikboev, R. Ahmedov, A. Mominov, I. Haydarov, P. Benkov, artificial electric light, sunset, moon At night or in cloudy weather, we can see that conditional colors on objects and objects are depicted with high skill. The color of the ranglavkha depicted from nature depends on what time of day it is illuminated with what light source. The great Russian artist-pedagogue P.P. Chistyakov in this regard, strongly advised: "To see colors clearly, you need to know the laws of nature. And this knowledge will help you see."

In the process of making landscape sketches, when working with comparisons and relationships, you need to see nature as a whole, otherwise it is impossible to correctly determine the tone and color relationships of nature and achieve an attractive look of the sketch. It is important to first find the basic color relationships when working in outdoor (plein) small-etudes in color. For this, it is necessary to compare the contrasting (colored and colored) spots in the front view of nature with the distant one. In small-scale etudes, small pieces are not paid attention to, they are mainly written in large color relationships. When performing landscape sketches, less complicated plots are chosen (for example, a piece of a house and a yard). Later, by complicating the task, we move on to describe the open landscape. In such etudes, the main attention should be paid to the phenomena of aerial perspective, for example, the lightness and saturation of color in the landscape. This is achieved through a holistic perception by comparing all the views of the landscape. For example, the river bank in the front view is compared with the second and distant view, as well as at the same time with the sky and its reflection in the water (the working time of the etude can be 15-30-60 minutes).

"...Etude should be described in such a way that it is necessary to understand the essence of the earth and water in relation to the sky," said the famous artist M. Nabiev to his students. He himself was a skilled master of building basic color relationships in etudes. The purpose of performing short-term etudes can be different: in one case, the etude is performed before a long-term work, and in it the color relations in nature are analyzed and the first impressions of its color are determined, and in the other case, it is an additional and more thorough study of forms in order to determine its small parts (the etude of a human hand, some parts of the landscape). Etudes are performed in field practice in order to thoroughly study some laws of painting: the general lighting condition, color integrity, etc. When depicting an etude of a landscape, the light always changes frequently. Even if the sun is behind the

clouds, it directly affects the landscape, so the lighting conditions in the landscape are always different at the beginning and end of the session.

"Look for the commonality," said I. Levitan, "Painting is not a decision, it expresses nature in the objects of painting." Do not get distracted by small details in the work, but look for the general tone".

It is very important to maintain the general tone and color condition in the landscape painting. When depicting a landscape sketch, first of all, the most important thing is to choose the right color and color relationships, for example: earth, sky and water. If the general tone and color condition is not taken into account, the colors in the image can be intensified in terms of hue and color. Pure white color and light saturated colors are used when the etude works in cloudy weather. For example, the snow before dusk in winter is not so white, but in the eyes of an inexperienced artist, he can depict white color, green leaves or grass in any summer weather in blue-blue color. As a result of such a mistake, the most important thing in a landscape study is the situation of the environment. After all, this is what determines the mood and emotional impact of the landscape.

The great "colorists" always worked on the relationship of paints, taking into account the general tone and color condition of nature. Well-known artists O. Tansikboev, R. Ahmedov, A. Mirzaev, I. Levitan, N. Korovin skillfully depicted grasses, clouds and trees in the etude with the help of a single common paint brush, so that their material uniqueness, color, attractiveness still amazes many people. This is due to the fact that the criteria of the general state of color illumination in their sketches are correctly taken into account. In the process of painting, it is important to look at landscape objects and things as a whole. During practical work, the first look should be done in bright colors, and the subsequent looks should be done in darker colors. It is possible to correctly determine and describe the perspective dimensions of the landscape, their color relations in different forms, only through holistic vision. When describing nature's color relationships, it is necessary to consider the unity of colors, which creates a spectrum system of illumination. In nature, golden-pink colors prevail in the morning, in the evening - golden-yellow, and on a cloudy day - neutral silvery colors. Warm green colors always dominate in the forest. On a moonlit night, gray-weather and green colors are observed. In the process of working from nature, the artist must achieve the integrity of color and color harmony, without observing the balance of color relations, the restraint of the general color and tone state. Problems such as the ability to see the unique beauty of nature and art in students, to gain their boundless love for the motherland, to understand, understand and become active participants in the processes related to the description of the landscape are solved. need to find. In the process of creating a landscape, students master its simple laws (linear and aerial perspective, color, composition laws) both theoretically and practically. In this way, the feeling of love for the nature of our country, its unique mountains and hills, gardens, animal world and landscapes gradually awakens in the students.

Landscape is a work of art that reflects the view of nature. It describes real and imagined places, city views, etc. Landscape is one of the ancient genres of fine art, and the medium plays an important role as a background in historical and domestic works [4.-444].

In particular, the landscape genre serves as the main tool in the formation of students' professional interest in visual arts. First of all, the landscape as an independent genre occupies an important place in the medieval fine art of ancient China. In Europe, the landscape genre was well developed in the 16th and 17th centuries, while in Russia, the landscape genre developed in the 18th century. In particular, the architectural monuments of Moscow, St. Petersburg are depicted with high skill by the artist F.E. Alekseev [2. -26].

In the second half of the 19th century, the realistic landscape genre grew rapidly. During this period, I. Shishkin, A. Savrasov, I. Levitan, V. Mashkov and other artists created significant works.

The landscape genre is highly represented in the art of the Middle East, including Khivot, in the miniature art of Central Asia. Especially, in the wonderful works of Kamoliddin Behzod, the landscape and nature are created with high skill [5.-43].

The real development of the Uzbek landscape genre dates back to the 20th century. During this period, rare examples of landscapes were created in the art of easel art. During this period, P. Benkov, O. Tansikboev, N. Karakhan, A. Mirsoatov and other artists in their works of art, for example, O'. Tansikboev's "Warm Lake", "Motherland", "Qairaqqum" reservoir", N. Karakhan's "Nanay's road", "Spring in Sijjak", R. Temurov's Samarkand architectural landscape works, formed in revealing the secrets of love for nature and beauty. Until now, many sought-after talented artists, including A. Nuriddinov, O. Qazokov, A. Mominov, have been drawing charming scenes praising nature [3. -27].

There are several types of landscape: urban (architecture), rural (mountains), industrial (factory, factory memorial buildings) landscape genres. Each of them has a different meaning and idea. For example, in cityscapes, city life, high-rise buildings, vehicles, parks, underpasses, rural landscapes, vast expanses, rocks, pastures, mountains, plants, sparkling waters, lakes, etc. It's natural that pranks attract young readers. In the lyrical landscape, the seasons in nature, such landscapes as "Early morning", "Spring", "White snow", "Golden autumn", reflect the subtle, quiet beauty of nature in its state of awakening, we bring to mind works that bring joy to man. . The image of reality and the view of nature surrounding man is reflected in the landscape. In this sense, the landscape acquires an emotional appearance and ideological content [1. -28].

The landscape genre is of particular importance in the formation of students' professional interest in visual arts. Because every student who has come to the bosom of nature tries to describe nature as he knows. The process of creating a landscape in visual arts requires the following practical training:

- all the observations of students related to the process of drawing a landscape form their initial ideas;
- learns horizon line, point of view, field of view, aerial perspective, photo plane, and light-shadow rules when working on a landscape.

At the same time, they learn to depict the shapes of branches and trees in the depicted object, the features of the anatomical structure of the animal world, and the appearance of mountains and rocks in realistic images. When drawing such thematic images in each season of the year, different materials are used: album, colored paper, watercolor paints, ordinary black pencil, colored pencils, felt-tip pens, colored chalks.

In visual arts, it is very important to be able to convey the landscape to the students, and to teach them to choose an extremely interesting plot location for painting a landscape in their free time outside of class. To distinguish the main things in the landscape, first placing them on paper, then the horizon line in perspective, the point of view, working with colors, being able to distinguish between light and shade, expressing the process of landscape work with the right choice, paper It is important to be able to describe how the light falls on the trees and plants in the landscape and the clarity of nature's colors in the early morning. The choice of perspective and the right color in landscape work enriches student's creative thinking and imagination. Observations in the natural landscape show that attempts to reflect the beautiful nature that surrounds us serve to form individual characteristics in students. For example, correctly choosing the horizon line, correctly painting colors, etc.

Students should correctly choose the dimensions of the composition in the image to increase its effectiveness. Especially in the process of landscape painting

It is important that the perspective and the composition are correctly placed and the color is chosen correctly. Working with paints during landscape painting is a complex process. It is necessary to have methodological recommendations, necessary knowledge, skills and qualifications for the correct organization of work with paints. When painting a landscape, it is affected by the lightness and darkness of colors, light and shadow, and the light falling on the colors. The farther away the light is, the lighter the colors become, and the closer it gets, the darker and brighter it appears. Therefore, the student should be influenced by light and not make a mistake in choosing a color. Sometimes, he may be hurt by his mistake and lose his self-confidence. In addition, the colors are light and dark depending on the seasons. Colors are also known as warm and cold shades in nature. For example, when depicting a tree in nature, it is wrong to paint it only in green paint. Because the color of the tree changes under the influence of light, shadow, and surrounding objects. Therefore, it is necessary to teach the student to use different color mixtures when coloring the tree.

Working in watercolor helps to develop students' creative abilities, color perception, artistic taste, and imagination of volume and space. When teaching students to draw landscapes, they should be taken out to the yard or gardens. Painting in the open air (plein) is very different from drawing in a room. When nature is in the bosom, the student faces problems related to the description of the landscape. As a result of this problem, it is possible to observe the difficulty of showing the aerial perspective in the correct and holistic depiction of the perspective, that is, the skill of finding an interesting motif and composition in choosing colors. In this way, choosing a landscape genre in order to form the professional interest of students and young people in fine arts allows to achieve the intended goal faster. Its development and history are also of special importance when imagining the landscape genre. You can feel how much fun it is to teach students to describe the beauty of nature in its fascinating aspects. It is especially appropriate to perform the process of landscape work during practical training. Students must master the horizon line, point of view, field of view, aerial perspective, picture plane, and light-shadow rules in landscape painting. Therefore, it should be noted that it is important to bring visual art genres to students live. In particular, it is necessary to remember the sequence of processes after distinguishing the main things in the landscape, placing them on paper first. Forming the ability to see the landscape as a whole and to compare all parts of nature equally is an important issue in painting education. If an amateur artist does not incorporate these issues, he will not be able to achieve positive results in his future work. It is the ability to work with a holistic view and relationships that separates the most skilled artist from the amateur.

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