

TEACHING COMPOSITION TO STUDENTS IN FINE ART EDUCATIONAL INSTITUTIONS AND DEVELOPING ARTISTIC AND CREATIVE THINKING AS A PEDAGOGICAL PROBLEM

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Annotation: In the work of art, the scientific researches, methodical recommendations of foreign pedagogues and psychologists who have directly conducted research in this field are cited in the approaches to the issues of composition and the content, essence, pedagogical and psychological characteristics of its concept.

Key words: composition, plein air, rhythm, landscape, mythological, Mesopotamia, pantheism, Coloristic, landscape, nature, portrait, symmetry, perspective, asymmetry.

Introduction: Today, in the higher pedagogical education of Uzbekistan, one of the important tasks is to produce highly qualified specialists in all subjects. Including professional training of future fine art teachers based on national and world educational standards is one of the most pressing issues of higher pedagogical education in the coming years. If high education, professional maturity, activity are considered criteria of national educational standards, creativity, initiative, individual professional skills are accepted as requirements of world educational standards. Therefore, we imagine future teachers of fine arts as modern pedagogical personnel who meet these criteria and requirements, and the issue of composition is of great importance in training future teachers of fine arts based on these requirements. Because composition is important in educating young people as the basis of the system of professional and creative skills of future fine arts teachers. In the approaches to the issues of composition and its concept in the work of art, the content, essence, pedagogical and psychological characteristics of the concept, the scientific researches of foreign pedagogues and psychologists who conducted direct research in this field. , methodical recommendations can be cited. In particular, scientists V. Alekseeva, A. Alyokhin, O. Harutyunyan, L. Bezhanov, A. Burov, N. Volkov, L. Vygotsky, M. Kagan, N. Kevish, L. Kogan, V. S. Kuzin, V. Mazur, B. Meilak, and E. V. Shorokhov's researches play a key role in the scientific analysis of the current phenomenon. holds The basis, methods, directions and factors of formation of compositional skills and artistic perception of future visual arts teachers are directly analyzed in this research work. According to the opinion of pedagogical and psychological scientists on this issue, it is emphasized that the artistic professional training of a person, the formation of his talent, develops on the basis of his visual skills. In these approaches, it should be emphasized that the artistic perception skills of the future visual arts teachers have a specialized concept, and its basis is educational and creative perception, intellectual and aesthetic imagination, creative creativity features. In this regard, it is important to be able to use the professional skills of a visual arts teacher in the field of composition and his methods in creating an artistic work. In the composition, the features of correct understanding of the content, idea, and purpose of the work, and conveying them to the students are emphasized. In this place, the teacher of fine arts works as both a creator and a pedagogue. The composition is intended to understand the expressed idea of the work of art, to enjoy the constructive form, color and tone relationships described in the works, to understand and analyze the work logically. Understanding the language of the composition and its features is an important aspect of perception, only then the idea of the author, the artistic thought expressed in the artist's work can be understood. By reflecting life in the work, perceiving its form (as a system of signs and embodied structure), understanding the world,

understanding its language, enabling understanding of its content, understanding the harmony and order of the form, "how the work is done", how it is structured, built; the viewer gets an aesthetic pleasure from the artist's talent and skill, which brings him closer to the valuable relationship by delving deeply into the work, evaluating and understanding it. The intellectual level of a person, the ratio of emotional and rational aspects of his psyche are important. Analyzing and interpreting a work of fine art is a complex process, in which associative, life and artistic experience play a special role. Therefore, in addition to an objective approach to the interpretation of artistic works, there can be a reasonable subjective approach. The word composition comes from the Latin word "compositio", which means to compare the parts of objects and place them in a certain order, to create, express, and compose according to the idea. Composition is the whole of art. based on types: literature, theater-cinema, music, fine and applied arts, architecture, etc. Composition appeared as a subject, after drawing and painting, and now the composition course is included in the curricula of higher education professions. In the art faculties of pedagogical universities, the science of composition teaches students the laws and rules of composition along with the development of their creative abilities, as well as the methods of expressing reality in the correct form. The composition course is of great importance for students to think figuratively in their independent creative and pedagogical activities. The subject of composition consists of conversation, lecture and practical training. The main law, rules, methods and tools of composition are thoroughly studied by students in the process of practical training and interviews. Composition as an educational subject, specialist disciplines such as sculpture, architecture, graphics, pencil drawing, painting, art history are inextricably linked. In pencil drawing and painting, the artist directly refers to the basics of composition, without knowing its rules, composition, pencil drawing, color drawing does not understand its essence. This composition provides recommendations on the essence of the subject of the textbook, its history of development in visual arts, the basic rules and tools of artistic creation, and methods of teaching them in the art faculties of pedagogical universities. Therefore, it is recommended to study composition as the most complex and important subject in the preparation of artist-teachers. Laws and rules of composition in visual arts have been formed since the primitive development of mankind. But when primitive people observed life with intelligence, the sense of composition was very loosely developed. We can see this situation in the irregular separate image of the human body and animal herds. The composition in ancient Eastern art is distinctly different from the primitive period. In the ancient east, the subject of composition was depicted on a plane in a strictly known order, and was subordinated to the laws (rituals) of the slave society. In ancient Egyptian art, the first new methods of composition began to appear. This is the result of conscious development of social life in society. Line, size, color and tone relationships to the image have been raised to a higher level. The artists of the ancient world realized the concepts of symmetry and rhythm in the structure of plants, leaves and flowers created by nature, in the succession of seasons, and began to use them in their creative works and compositions. Therefore, the ancient Greeks effectively used rhythm and symmetry in relief and frontal compositions. Not until the Renaissance was a theoretical handbook devoted to the science of composition created. The renaissance brought great works of art to mankind. The artists of that time wrote down valuable thoughts and conclusions about composition in their memoirs, diaries, and scientific articles. The representatives of the early Renaissance period, Giotto and Masaccio, applied the laws of perspective, plastic anatomy, and geometry in their works, and showed by example that they were experts in the science of composition. The artists of the high renaissance period connected various types of art with each other and developed its theory on a scientific basis. With the help of perspective, they achieved a true representation of the image of depth and distance in the picture. As a result of many years of observation and analysis, Alberti wrote "Three books about color image" as

a scientific and theoretical heritage, summarizing the ideas, style of color solution, and practical experience of the works of outstanding artists. In their articles, Leonardo da Vinci and Alberti gave special importance to static (non-motion) and dynamics (motion) in their works of art. The French artist E. Delacroix continued Leonardo da Vinci, A. Dürer, P. Rubens in his diaries and scientific articles, expanding their tracts on composition and giving them deep meanings. Under the influence of the stars in the sky, we can see the arrival of the geniuses who embody the beauty and abilities given to the human body by God, an ability that humanity has witnessed many times, in the form of Leonardo da Vinci, a righteous person who can easily handle any difficult tasks. Leonardo, the son of Mr. Piero of Vinci, had such divine powers that for several months he studied mathematics and improved his skills by playing music on the lyre and singing. However, he did not abandon painting and sculpture, which were his main interests. God-given incomparable intelligence, strong memory, the great allama surprised people with his pictures, amazed people with the power of reasoning. He created a beautiful work called "Secret Night" for the Dominican brothers in Milan. Saints are portrayed as glorious, adding husn to their faces. Only Jesus was left incomplete by the divine power to depict his face and could not complete it until the end of his life.

Leonardo studied human anatomy in depth based on the teachings of Galena, began to carefully draw the skeletal muscles of corpses with pen and red pencil, and created a book of human anatomy images. He also created a book on the anatomy of the bones of horses. Many of these anatomical drawings have come down to us along with Leonardo's self-portraits. Leonardo worked on the portrait of his wife Lisa for Francesco del'Giocondo for 4 years, but he still could not finish the portrait. In the portrait, all the beautiful features and qualities of a woman are depicted in the form of a lively human gaze, down to the eyelashes of her shining wet eyes. People are involuntarily surprised by the existence of such a crowning work in fine art, which belongs to the world's most talented, intelligent scientist, universal artist. At the end of the 16th century, composition began to take shape as an academic subject. This is V. Neleng, S. It can be learned from the reports of methodists such as Vasil'ev from their trip to France about the teaching system. In 1882, the famous pedagogue-artist Violie Le Duc translated the book "History of the Historian" into Russian. This book is based on personal work experience and is given in the form of a conversation about the methodology of teaching visual arts. In the "Sochinenie" section of this book, it was pointed out that fantasy, perspective rely on certain laws. The author of the first methodical report on composition issues in visual arts is the American pedagogue-artist A. Dow. In this tutorial, different shapes in the image, correct placement of colors on paper and fabric, and paper size and format are given special importance. The emergence of a new trend of impressionism in fine art - color became a means of renewal in the image, served as an impetus for the further development of art. Impressionists enriched the palette of colors. At the beginning of the 20th century, various artistic currents began to appear in Western European countries and Russia: futurism, cubism, expressionism, dadaism, surrealism are among them. Disorganized reasoning, the struggle of opposing ideas brought confusion and disorganization to the methodology of teaching visual arts and composition. In the first half of the 20th century, visual arts had reached a dead end in Western Europe and America. At the same time, artists in many art schools continued to study the theory of composition in the path of realistic art. Icon painting developed in Russian fine art until the 18th century. One of the most talented Russian icon painters was Andrei Rublev. His famous "Troitsa" is considered one of the examples of ancient classical compositions in the icon genre. In the composition, this artist achieved a clear image of the body position, color harmony and integrity. P. Losenko, G. I. Ugryumovs are counted. A. who graduated from the St. Petersburg Art Academy in Russia. Ivanov. A. Egorov, V. Shebuev, A. Venetsiyanov, K. The Bryullovs paid more attention to the problems of composition in their creative

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and pedagogic activities and raised visual art to a new level. The regular teaching of specialized subjects at the St. Petersburg Academy of Arts, founded in 1757, had an impact on the development of Russian visual art. The famous artist and pedagogue A.P. Losenko in his career, he worked on composition issues with a creative approach. He emphasized that all visual means are focused on the idea and content of the work. Losenko realized the renewal of the academic education method in time and developed a new method-methodology. Because he was in the system of the Bologna school, first of all, great artists were imitated. The teaching theory of the Academy, which he created, lasted until the middle of the 19th century. During Losenko's time, the fame and reputation of the Russian Academy of Arts spread to the world. A.P.Losenko was a master of high-level composition. This can be seen in the example of the painting "Vladimir pered Rognedoy". In the historical genre class taught by Losenko, a lot of attention was paid to the issues of picture structure. P.I.Sokolov, G.I.Ugryumov, O.A.Kiprensky, K.P.Bryullov, great artists and pedagogues studied under A.P.Losenko. The work started by Losenko was completed by G.I. Kozlov, P. I. Sokolov continued. Especially Ugryumov continued the composition in the historical genre class started by Losenko, perfected the theory of composition. Among his students are A. Ivanov, A. Egorov, V. The Shebuevs also continued the methods of the teacher.

Thus, in the 18th and early 19th centuries, the artist-pedagogue and Methodists proved that fine art and composition could be taught as subjects in the Russian art school. This direction is the master of painting composition K. He was supported by Bryullov.

In his pedagogical and creative work, K. Bryullov attached importance to the plastic structure of the body and the truthful depiction of the balance of the composition in the work. The work "The Last Day of Pompeii" can be a vivid example of this. In the work, the situation of a person in a tragic, dramatic moment in life, under the strong light rays caused by lightning, is depicted in contrasting colors. The fear in people's eyes, their beautiful gaze, actions, courageous mothers are imagined with high artistic skill and high attractiveness. In this work, Bryullov continued the high traditions of the Academy of Arts. In the second half of the 19th century, advanced enlightened Russian artists struggled to correctly depict the outside world in real life. Traveling artists led by I.N. Kramskoy had a great influence on the development of realistic art. Mainly for the benefit of the people, they followed the important events in life and created them, giving importance to the idea of the work. A teacher of many Russian artists, P.P. Chistyakov created a new system of teaching specialized subjects. I.E. Repin, a great exponent of realistic art, made an important contribution to the theoretical and practical development of composition. Also, V. Surikov influenced Russian artists with all-new innovative tools in the historical genre. He attached special importance to the execution of the composition sketch. When the thought of the subject was restored in the artist's imagination, he immediately took a pencil, charcoal, brush and began to make a sketch. Especially for the painting "Boyarina Merozova", he made tens and hundreds of pencil drawings, coloring pages, and sketches. He carefully studies the historical events related to the subject. At the end of the 19th century and the beginning of the 20th century, in the art and education system of Russia, under the influence of the reactionary forces, along with the progressive direction, the novelty - "novizna" stream - began to appear. The content of the picture in the domestic genre, the high artistic integrity of the composition gradually lost its power. The great pedagogue artist D.N. Kardovsky waged an uncompromising struggle against them and defended them from the position of realism. D. Kardovsky, like P. Chistyakov, was an honored pedagogue in visual arts - one of the artists. V. Many Russian artists, such as Efanov, D. Shmarinov, received a good education in his workshop. During many years of pedagogic activity, an excellent educational system was formed from pencil drawing and composition. Composition is a means of pictorial representation of life events, students are taught the principles of

transition from simple to complex sketches in a certain format. Later, great Russian artists such as V. Favorsky, A. Deineka, K. Yuon, E. Kibrik, A. Alpatov, G. Nissky, F. Reshetnikov, D. Shmarinov contributed to the development of the basic principles of composition theory, practice, and teaching methods. added. Among them, K. Yuon, A. Deineka, E. Kibrik, M. It is worth highlighting the researches of creative and scientific theory of the Alpatovs. Konstantin Yuon is another artist who made a significant contribution to the development of the theoretical foundations of composition. Analyzing the structure of the composition on the example of the works of great artists: contrast, vertical, horizontal, diagonal symmetry, asymmetry, circle, triangle, balance, rhythm integrity, dynamic, static state, light, color color, point of view, horizon, composition plan, elegance, decorativeness showed image styles such as K. Yuon believed that the level of composition teaching methodology should be set to a high level.

Summary. In the process of sketching a composition on various topics, it is recommended to be able to use the rules of perspective in various situations of rough images, light and colors, and to draw lines from the corners of the room and additional life images, different positions of the body, the appearance of a group of people in motion, type, clothes, and the corners of the room. based on the experience of the artists, they recommended their opinions.

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