



SPECIFICITY OF THE LANDSCAPE GENRE IN THE ORIENTATION OF FUTURE TEACHERS OF FINE ARTS IN THE PROFESSION

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ABSTRACT

In the article, main practical recommends on drawing etudes are given. The peculiarities of individual methods using in this direction are explained.

INTRODUCTION

For a creative person, being in the bosom of Mother Nature is an irreplaceable source for the birth of creative thoughts and inspiration. When describing the place where the artist draws, he does not study and analyze that environment in depth if the imagination describes this work fake out and cannot attract the viewer. Regular creativity teaches the artist to subtly perceive and fully convey a certain state of nature in color and tint properties. So-called eye adaptation (increased and decreased eye sensitivity to light) different illumination of nature (nature) can give different impressions. For example, when nature observed in the rays of the sun is suddenly covered with clouds, all colors change and turn into a darker tone.

In the process of creating landscape Etudes, it is necessary to pay attention to comparison and a holistic view of nature when working with musonabats, otherwise it is impossible to correctly determine the tus and color relations of nature and achieve an attractive appearance of the etyud. When working in the open air (plen air) in the color of small-Etudes (colors), it is very important for a creative artist to be able to correctly find the main color relationships first. To do this, it is necessary to always compare contrasting (tint and color) spots in the front view of Natura with objects located far away. When small-sized Etudes work, small pieces are not given much attention and are mostly written with large color relationships. When performing the Etudes of the initial landscape, it is recommended to choose plots that are not so complex (for example, a piece of the courtyard with a house).

METHODS

The task is then complicated to move on to describing an open-width landscape. In such Etudes, the main attention should be paid to the phenomena of different manifestations of color light-fullness and saturation in the air perspective, for example, in the landscape. And



achieving positive results is achieved through holistic perception by comparing all the manifestations of the image. "Etyud should be described in such a way that suddenly it is necessary to delve into the essence of understanding the tous relationship of water with the earth with the sky," says the famous creative artist M.Nabiyev to his disciples. Malik Nabievich was a skilled master of building color relationships in the Etudes. The purpose of the implementation of short – term Etudes may vary: in one case, etyud is performed before long-term work, and in the process of work, Color relations in nature are analyzed and studied, and primary impressions of its Colorite are determined, and in other cases-with the aim of additional and thorough study of forms, its small fragments are determined. For a thorough study of the laws of painting, Etudes are performed on the plenary: the state of general illumination, Colorite integrity, etc.k. When describing landscape Etudes, it should always be remembered that light often changes in nature. Even when the sun is behind the clouds, it directly affects the landscape, and at the beginning and at the end of the session, the state of light in the landscape always changes in a variety.

"Look for commonality," I said I.Levitan, - painting is not a decision, it represents nature in painting materials. In the work look for a common tone, without being distracted by trifles, potions." It is very important to keep the general tone and color State in the landscape painting. When describing a landscape ethyudi, first of all, it is necessary to correctly select the most basic – tus and color relationships, for example: earth, sky and water. If the general tone and color situation are not taken into account, then the paints in the image may intensify in terms of the strength and color of the hue. When working etyud in cloudy weather, paints of pure white color and light saturation are used. In the winter season before dusk, for example, the snow is not so white, but in the case of the inexperienced artist view, he can depict a snow-white hue, lush foliage or grass in blue even in any summer weather. As a result of such mistakes made, the landscape ethyudi will not have the most basic thing, the state of the environment. As a result, the mood and influence of the landscape on the feeling are determined. The great colorists have always taken into account the attitude of paints to the general tone and color State of nature.

Well-known artists O'.Tansigbayev, R.Ahmedov, A.Mirzayev, I. Levitan, N. Korovins skillfully depicted grass-roots, clouds and trees in etyud with the help of a holistic General paint grease, whose originality, colorfulness, attractiveness of their works fascinate many people to the hanuz. This is due to the fact that the general condition of color illumination in the Etudes created by them is created taking into account correctly. In the process of painting work, it is very important to see the landscape objects as a whole. In the process of working Etudes, it is recommended to work out the first plan view in bright colors, and the next looks in darker, cooler colors.

RESULTS

Only through holistic vision can positive results be achieved by correctly identifying the landscape's air perspective, their color relationships in different manifestations. When expressing the color relationship of nature, it is also necessary to mean the harmony of colors, while this circumstance contributes to a more expressive output of the painting. In the morning Mahal, Golden-Pink paints are visible, in the evening – yellow gilded, on a cloudy day-neutral silvery colors kuprok. Green warm colors are always dominant in forest-related



objects. When moonlit nights are observed, Gray-light and green colors are manifested. In the process of working from Natura, it is necessary that the artist, not observing the proportionality of the color relationship, the restraint of the general color and tone state, tries to achieve the integrity of the color Colorite and the harmony of colors. It is necessary for students to be able to see unique landscapes in nature and art, to understand, understand the processes associated with the image of the landscape in them by gaining their boundless love for Mother-Country, and to find their solution to such problems as becoming an active participant in it. In the process of landscape work, students master both simple laws of Fine Arts (linear and air perspective, Colorite, laws of composition) and theoretical and practical aspects. In this way, students are awakened by a feeling of love for the nature of our country, its unique nature, gardens, fauna and landscapes. Landscape is a genre of art that reflects the manifestations of nature in the visual arts. The landscape is described in the work of the places, city views, etc.that are right before our eyes. The landscape is one of the ancient genres of Fine Art and plays an important role as a motor background in both historical and domestic Works.

Especially in the formation of students ' professional interests in the visual arts, the landscape genre serves as the main tool. At first, the landscape, as an independent genre, occupied an important place in the medieval fine art of ancient China. And in Europe, the landscape genre developed well in the XVI-XVII centuries, while in Russia the landscape genre developed by the XVIII century. In particular, Moscow, St. Petersburg architectural monuments artist F.E.Described by Alekseev with high skill. In the II half of the XIX century, the genre of realistic landscape grew gurus. During this period I.Shishkin, A.Savrasov, I.Levitan, V.Mashkov and other artists made significant creations.

Middle Eastern art, including Hiroth, in Central Asian miniature art, the landscape genre was highly manifested. Especially in the miraculous works of Kamoliddin Bekhzad, the view of the landscape nature was worked with high skill.

The real development of the Uzbek landscape genre dates back to the 20th century, when rare samples of scenery were created in the easel painting. During this period, P.Benkov, A'.Tansigbaev, N.Karahan, A.Mirsoatov and other artists in their works of art, for example, O'.Tansikboev's "hot Lake", "Mother Land", "Kairakkum reservoir", N.Karakhon's "Nanai Road", "Spring in Sijjak", R.In the Samarkand architectural landscapes of temurov, the secrets of love for nature and beauty were revealed in his works of art. Many currently sought-after artists, including Y.Salpinkidi, A.Noriddinov, A.Gazagav, A.The believers draw charming landscapes praising nature.

DISCUSSION

There are several types of scenery: urban (architecture), rural (mountains), industrial (architectural constructions) belong to the landscape genres. At the basis of each of the works to be created lies a special content, an idea. For example, in the urban landscape, urban life, high buildings, vehicles, camp gardens, and in the rural landscape it is natural that vast expanses, rockeries, pastures, mountains, plants, hilly waters, bridges attract student youth. In lyrical landscapes, landscapes such as the seasons in nature "Early Spring", "Spring", "white snow", "golden autumn" we bring to our eyes works that reflect the delicate, calm beauty of nature in its waking state, give joy to man. The image of reality and the view of nature



surrounding Man are reflected in the landscape. In this sense, the landscape acquires a feeling-exciting appearance and ideological content. The landscape genre is of particular importance in the formation of students' professional interests in the visual arts. Because every student who comes out of nature seeks to describe nature as he knows it. The process of landscape work in the fine arts requires the following practical activities:

- all the observations of students, which depend on the process of drawing a landscape, form their initial imagination in them;
- the landscape absorbs the laws of the horizon line, point of view, field of view, Air perspective, image plane, light-shadow, air perspective when working.

At the same time, they learn to depict the shapes of the Horn-shabba and The Martingale-trees in the described object, the features of the anatomical structure of the animal kingdom, the manifestations of the mountain-stones in truthful images. When drawing such thematic images, each season of the year is carried out using different materials: album, colored paper, watercolor, oil paint, ordinary black pencil, colored pencils, felt-tip pens, pastels.

In the visual arts, it is of particular importance to teach students before working on the landscape to be able to choose incredibly interesting plot places to draw a landscape in their extracurricular leisure time. Differentiating the main objects in the landscape, it is necessary to first place them on paper, and then work with the horizon line, the point of view, the colors in the perspective, be able to distinguish between bright shades, correctly select the process of rk, place the view of the landscape on paper, how light falls on trees and plants in the landscape, The airy perspective of landscape performance, the tone and the right choice of colors lead to the enrichment of the creative thinking and imagination of students.

CONCLUSION

Students should also correctly choose its dimensions in increasing the expressiveness of the composition in the image. Especially in the process of drawing a landscape, it is important to correctly select the perspective and the correct placement in terms of composition, as well as the color. Working with paints in the process of drawing a landscape is a complex process. For the correct Organization of work with paints, it is necessary to have the necessary methodological recommendations, the necessary knowledge, skills and qualifications. At the time of drawing a landscape, it is exposed to light, falling on light, light-shadow, colors. As the effect of light moves away, the colors become lighter, and as it approaches, it becomes darker and brighter. Therefore, it is necessary that the student does not make a mistake in choosing a color, succumbing to the influence of light. Sometimes, offended by his own mistake, he can lose self-confidence. In addition to it, the colors are also light and dark in color, depending on the seasons. Colors are also referred to in nature as the form of a warm and cold hue. For example, when describing a tree in nature, it is wrong to paint it in one green paint. Because, the color of the tree changes under the influence of light, under the influence of shadow, under the influence of objects around the side. Therefore, it is necessary to train the student to be able to use a mixture of different colors when coloring the tree. Working in watercolor helps to shape students' creative abilities, to cultivate color perception, artistic taste, and to visualize volume and spatial breadth. When teaching students to draw landscapes, they need to be taken out into courtyards or gardens. Outdoor (plenary) painting is drastically different from drawing in a room. When going out in nature, the student has problems with describing



the landscape. As a result of this problem, it is possible to trace the complexity of indicating the perspective, that is, the aerial perspective in the correct, holistic description of the visible landscape, the interesting motive of choosing a color and the skill of finding a composition. Thus, the selection of the landscape genre at the beginning of the student to form his professional interest in the Fine Arts will make it possible to achieve the intended goal faster. In the imagination of the landscape genre, its development, history are also of particular importance. It is possible to feel how interesting it is to teach students to describe the beauty of nature in its fascinating aspects.

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