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THE IMPORTANT FACTORS FOR TEACHING FUTURE TEACHERS TO WORK ON LANDSCAPE COMPOSITION

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ABSTRACT

The article provides basic practical recommendations for working with landscape composition, explains the characteristics of individual methods used in this area. In small-scale etudes, small pieces are ignored, mostly in large color relationships. When performing landscape etudes, less complex plots are chosen (for example, a part of the house and yard). It then moves on to depicting an open-air landscape, complicating the task. Students need to be able to see the unique beauties of nature and art, to understand and comprehend the processes involved in depicting the landscape in them by gaining their boundless love for their homeland and to become its active participants.

KEYWORDS: *Landscape, Color, Composition, Proportions, Composition, Laws Of Perspective, Color And Color Relationships, Constructive Construction, Color, Plein Air.*

INTRODUCTION

Nature is incredibly attractive and beautiful. Sunlight and the environment create an infinite variety of colors.

Landscape is one of the most emotional genres of fine art. Beautiful landscapes enrich a person spiritually with their subtle effects.

Being in the bosom of Mother Nature is a constant source of creative ideas and inspiration. If an artist depicts a place imaginatively without deeply studying and analyzing the environment, the

work will not be fake and will not attract the audience. Regular creativity teaches the artist to feel delicate and to fully convey the color and hue features of a particular state of nature. The so-called adaptation of the eye (increasing and decreasing sensitivity of the eye to light) nature (nature) can create different impressions in different lighting. For example, when the nature observed in the sunlight is suddenly covered with clouds, all the colors change and appear darker.

THE MAIN FINDINGS AND RESULTS

In the process of performing landscape studies, it is necessary to see nature as a whole when working with comparisons and comparisons, otherwise it is impossible to correctly determine the color and color relationships of nature and achieve an attractive appearance of the study. When working with small-sketch small-sketches in the open air (plein air), it is important to first find the basic color relationships. To do this, it is necessary to compare the contrasting (colored and colored) spots on the front view of nature with respect to the distant ones. In small-scale etudes, small pieces are ignored, mostly in large color relationships. When performing landscape etudes, less complex plots are chosen (for example, a part of the house and yard). It then moves on to depicting an open-air landscape, complicating the task. In such studies, the main focus should be on events in the air perspective, such as color vision and saturation in the landscape. This is achieved through a holistic perception by comparing all aspects of the landscape.

For example, the river bank in the front view is compared with the second and distant view, as well as with the reflection of the sky and its water at the same time (the study time can be 15-30-60 minutes).

“... It is necessary to describe the etude in such a way that suddenly it is necessary to understand the nature of the relationship between earth and water in relation to the sky”, - said the famous artist M. Nabiev to his students. He himself was a master at building basic color relationships in etudes.

The purpose of short-term studies can be different: in one case the study is performed before long-term work, which analyzes the color relationships in nature and determines the first impressions of its color, in another - its small parts (study of the human hand) for additional and more detailed study; some parts of the landscape) are determined. In order to thoroughly study some of the laws of painting, studies are performed in field practice: the general state of illumination, the integrity of color, and so on. When describing a landscape etude, the light always changes frequently. Even if the sun is behind the clouds, it has a direct effect on the landscape, as the light status in the landscape is always different at the beginning and end of the session.

“Look for commonalities, said I. Levitan, “Painting is not a decision, it represents nature in paintings”. Look for a common color in the play without being distracted by details and details” [1, p. 139].

It is very important to keep the overall hue and color state in the landscape painting. When describing a landscape etude, the most important thing is to choose the right color and color relationships, for example: earth, sky and water. If the overall hue and color status is not taken into account, the colors in the image may intensify in terms of hue strength and color. When the etude is running in cloudy weather, pure white and light saturated dyes are used. In winter,

before evening, for example, the snow is not so white, but in the eyes of an inexperienced artist it can be painted in white, lush green leaves or grass in any blue weather in summer. As a result of such an error, the most important thing in a landscape study is that the state of the environment does not exist. After all, this is what determines the effect of the scene on the mood and emotions.

The great “colorists” have always treated the relationship of dyes with the general state of nature and colors. Well-known artists O.Tansiqbaev, R.Akhmedov, A.Mirzaev, I.Levitan, N.Korovin skillfully depicted the grass, clouds and trees in the etude with the help of a single general paint, whose material originality, color and charm still amaze many. This is because the criteria for the general state of color illumination in their etudes were created with proper consideration.

It is important to look at landscape objects and objects as a whole during the painting process. During practical work, the first appearance should be done in bright colors, and the subsequent appearances should be blurred. Only a holistic view can accurately identify and describe the perspective dimensions of the landscape, their color relationships in different appearances.

When expressing the color relationships of nature, it is also necessary to take into account the unity of colors, which creates a spectral system of illumination. In the morning, nature is dominated by golden-pink colors, and in the evening - yellow-orange, and on a cloudy day - neutral silver colors. Warm green colors always prevail in the forest. On a moonlit night, gray-blue 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 proportions of color relationships, the balance of the overall color and hue state. Students need to be able to see the unique beauties of nature and art, to understand and comprehend the processes involved in depicting the landscape in them by gaining their boundless love for their homeland and to become its active participants. In the process of landscaping, students learn its simple laws (linear and aerial perspective, the laws of color, composition) both theoretically and practically. In this way, students gradually awaken a love for the nature of our country, its unique hills, gardens, wildlife and landscapes.

Landscape is a work of art that reflects the natural appearance of fine art. It depicts real, imaginary places, cityscapes, and so on. Landscape is one of the ancient genres of fine arts and plays an important role as a medium in both historical and everyday works [4.-444].

In particular, the landscape genre serves as a key tool in shaping students’ professional interest in the fine arts. Initially, landscape as an independent genre played an important role in the medieval fine arts of ancient China. In Europe, the landscape genre was well developed in the XVI-XVII centuries, while in Russia the landscape genre developed in the XVIII century. In particular, the architectural monuments of Moscow and St. Petersburg were masterfully depicted by the artist F.E. Alekseev [2. -26].

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

The landscape genre was highly represented in Central Asian miniature art, including Middle Eastern art. Especially in the short works of KamoliddinBehzod, the landscape is masterfully designed [5.-43].

The real development of the Uzbek landscape genre dates back to the twentieth century. During this period, rare specimens of the landscape were created in the art of the bench. During this period, P.Benkov, U.Tansiqbaev, N.Karakhan, A.Mirsoatov and other artists in their works of art, for example, U.Tansiqbaev's "Hot Lake", "Motherland", "Kayrakkum Reservoir", N.Karahon's "Nanay Way", "Spring in Sijjak", R.Temurov's Samarkand architectural landscapes, revealing the secrets of love for nature and beauty. Nowadays, many talented artists, including A.Nuriddinov, O.Kozakov, A.Muminov, paint charming landscapes glorifying nature [3. -27].

There are several types of landscape: urban (architecture), rural (mountains), and industrial (factory, factory memorial constructions) landscape genres. At the heart of each of these lies a unique content, an idea. For example, in the urban landscape, urban life, tall buildings, vehicles, parks, underground passages, rural landscapes, vast expanses, rocks, pastures, mountains, plants, gushing waters, bridges naturally attract students. In the lyrical landscape, the seasons of nature, such as "Early Morning", "Spring", "White Snow", "Golden Autumn", we imagine works that reflect the subtle, serene beauty of nature, its state of awakening, and bring joy to man. The image of reality and the view of nature surrounding the human being are reflected in the landscape. In this sense, the landscape acquires an emotional appearance and ideological content [1, p. 28].

Landscape genre plays a special role in shaping students' professional interest in fine arts. Because every student who goes out into the bosom of nature strives to portray nature as he knows it. The process of landscaping in the visual arts requires the following practical exercises:

- All the observations of students related to the process of drawing a landscape form their initial ideas;
- learns the laws of horizon, point of view, field of view, aerial perspective, image plane, light and shadow in landscape work.

At the same time they study the shapes of branches and trees in the object being depicted, the features of the anatomical structure of the animal world, the depiction of the appearance of mountains and rocks in realistic images. Drawing such themed images is done in different seasons of the year using different materials: album, colored paper, watercolor, simple black pencil, colored pencils, felt-tip pens, colored chalk.

In the visual arts, it is especially important to teach students to choose an extremely interesting plot space to draw a landscape in their spare time outside of class in order to convey the scene live. Distinguish the main points of the landscape first on paper, then the perspective horizon, point of view, work with colors, distinguish light and shadows, express the process of landscaping by choosing the right, place the landscape on paper, how light falls on trees and plants in the landscape and nature should be able to describe the clarity of its early morning colors. Perspective and choosing the right color in landscape work leads to the enrichment of students' creative thinking and imagination. Observations in the natural landscape show that attempts to reflect the beautiful nature that surrounds us serve to shape individual characteristics in students. For example, choosing the right horizon line, painting colors correctly, and so on.

Students need to choose the right size of the composition in order to increase the effectiveness of the composition in the image. It is especially important to choose the right perspective and

composition, as well as the right choice of color in the process of drawing a landscape. Working with paints is a complex process in landscape painting. To properly organize the work with paints, it is necessary to have the necessary methodological recommendations, the necessary knowledge, skills and qualifications. When painting a landscape, the brightness of the colors, the light-shade, is influenced by the light that falls on the colors. The farther away the light effect, the brighter the colors, and the closer they get the darker and brighter they appear.

Therefore, the student should not be exposed to light and make a mistake in choosing a color. Sometimes, he can get upset about his mistake and lose his self-confidence. In addition, the colors are light and dark depending on the seasons. Colors are also referred to as warm and cool shades in nature. For example, when describing a tree in nature, it is incorrect to paint it in a single green paint. Because the color of the tree changes under the influence of light, under the influence of shadows, under the influence of things around it. Therefore, it is necessary to teach the student to use a mixture of different colors when painting a tree.

CONCLUSION

Working in watercolor helps students develop their creative abilities, color perception, artistic taste, and imagination of size and spatial breadth. When teaching students to draw landscapes, they should be taken out into the yard or gardens. Drawing outdoors (plein air) is very different from drawing indoors. When out in nature, the student faces problems with depicting the landscape. As a result of this problem it is possible to observe the complexity of showing the perspective, that is, the air perspective in a correct, holistic depiction of the visible landscape, the choice of color, the ability to find interesting motifs and compositions.

Thus, in order to form the professional interest of student youth in the fine arts, the choice of the genre of landscape in the first place allows to achieve the intended goal faster. Its development and history are also important in imagining the genre of landscape. One can feel how much fun it is to teach students to describe the beauty of nature and its fascinating aspects.

In particular, it is advisable to carry out the process of landscaping during practical training. Students must master the laws of horizon line, point of view, field of view, weather perspective, image plane, light and shadow in landscape work. Therefore, it is important to convey the visual arts genres live to students. In particular, it is important to distinguish the most important things in the landscape, to place them on paper first, and to remember the sequence of subsequent processes. Developing the ability to see the landscape as a whole and compare all parts of nature equally is an important issue in painting education. If an amateur artist does not incorporate these issues into himself, he will not be able to achieve positive results in his future work. Being able to work with knowledge and relationships as a whole sets the most skilled artist apart from the amateur.

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