

Formation Of Creative Abilities Of Students By Teaching The Genre "Landscape" Of Fine Arts

Jabbarov Rustam Ravshanovich,

Senior Lecturer,

Department of "Fine Arts and Methods of Teaching",
Tashkent State University of Pedagogy Named after Nizami,

Abstract: *It consists of artistic teaching of students, developing their artistic tastes, creating art in the bosom of nature, developing vision skills and understanding of works of visual art. It also assumes the formation of students, future artists and teachers skills of accurate description, analysis of the environment, perception, perception of color, painting.*

Keywords: Mastexin, less painting, all prima, polytra, fragility, soil, sketch, watercolor, style, composition, aromatics, color, genre, harmony, baguette, still life, saturated paint, image, reflex, light, rhythm, shadow, artist, form, light, line, character, abstraction, texture, monumentality, bust, plastic, painting.

INTRODUCTION

Today, the development of Uzbek national spirituality cannot be imagined without samples of fine art. The model program on the subject of "Painting" is developed on the basis of qualification requirements, it is aimed at further deepening the reforms in the Republic of art education, training qualified specialists in the field of fine arts, developing their professional features, as well as demonstrating the skills of a talented, creative specialist and arousing interest in this field, in finding its direction, , training of qualified personnel one of our great goals, which stands today, is to give an understanding not only of the drawing of works of fine art or their expression with colors, but also about the harmony of colors in the works, as well as the interrelationship of warm and cold colors with each other. The specialist also develops the ability to create and feel different types of colors that are formed from a mixture of different colors in the process of working on any work. Painting is not only one of the types of fine arts, but also it is the basis for all types of fine arts and a guarantee of artistic mastery. It creates a wide range of opportunities and freedoms for the future specialist to express the ideas of fine arts. The science of painting is at the forefront of all specialties of fine arts, it aims to form a small specialist-personality who has a culture of artistic representation, faithful to the traditions of realism.

"The Action Strategy on the five priority areas of development of the Republic of Uzbekistan, adopted on the direct initiative and under the leadership of President Shavkat Mirziyoev, has launched a new stage of development. The practical results, signs and features of this process are clearly visible today in all spheres of our lives, and most importantly, in the consciousness, aspirations and actions of our people. In this sense, it is true to say that the Strategy of Action is an important program for a new era of development, which defines the scientific, theoretical, practical and constructive basis for the rapid development of Uzbekistan in the face of rapidly changing times".

It consists of educating students artistically, enhancing their artistic tastes, creating works of art in the bosom of nature, developing the skills of seeing and understanding works of fine art. It also involves the formation of skills for students, future artists and educators to accurately depict, analyze the environment, perception, color perception, the creation of paintings. The art of realistic painting aims to develop the skill of expressing the being in realistic images. The use of pedagogical technologies in the formation of methods of teaching students to create in landscape composition in open-air plenary lessons in painting, pencil drawing, educational practice.

MAIN PART

It is important that students know the color relationships very well in painting. Thus, it is possible to learn the theoretical foundations of realistic painting and at the same time learn ways to work effectively as a result of practical exercises. The problem of how colors are formed and distributed in nature has long attracted the attention of scientists and artists. Prominent scientists Newton and Lomonosov Helmholtz studied the nature of colors on a scientific basis. MV Lomonosov was the first in science to discover basic colors. I. Newton conducted a series of experiments and proved that white light is multi-colored It has generated spectrum colors on the screen. To do this, Newton passed sunlight through a small slit in the black curtain and placed a triangular prism in its path, resulting in a wide set of light of different colors on the screen. Spectral colors appear on the screen and are arranged as follows: red, yellow, orange, green, blue, light blue, and purple.

In the XIX century, the German naturalist G.L. Helmholtz made an important innovation in the theory of color science. Years of experience have shown that chromatic colors should be categorized based on three main characteristics - color tone, color texture, and saturation.

If we add a pale gray to a color tune, its attractiveness decreases and becomes dim. This condition is manifested in the fact that the color is less saturated, that is, the paint in its composition is reduced. So, when you say that the color is saturated or not saturated, it is necessary to understand that its color ratio in relation to gray, tozali, if the color circle is divided into two equal parts, then in the first half there are red, granular, yellowish, yellow colors, in the second half there are blue, violet blue. The first half of the circle is warm and the second half is cold. The reason for this name is that red and yellow are reminiscent of fire, hot iron, reddish, air is blue and green is reminiscent of ice and water.

When two spectra are superimposed on the color, a complex color is formed by the addition of colors. Red color, when combined with blue and violet colors, forms a beautiful shade of pink, orange, and purple. When two spectra are superimposed on the color, a complex color is formed by the addition of colors. Red color, when combined with blue and violet colors, forms a beautiful shade of pink, orange, purple. The spectrum colors that give white color when added are called complementary or complementary colors. Because they complement each other until a white color is formed. Such colors include yellow, blue, red, bluish, green and Violet. There is a difference between the addition of spectral colors with the addition of dyes. Three main-the electric color: red, green and white is formed when the blue is added. From the addition of basic red, yellow and blue dyes, a black color is formed. White is formed as a result of the addition of yellow and blue of the spectrum. But if we mix yellow and bluish paints, a green color is formed.

Hence, colors that form a white or near-gray color as a result of optical mixing of two colors are complementary. For example, dark red and green, blue and emerald, red, yellow, bluish, yellowish green and purple are complementary colors.

What is being drawn with the image must also be similar in their color ratios in order for there to be a complete resemblance between the situations. Working with watercolor paints occupies a significant place in the fine arts. One of the most delicate types of watercolor painting. From time immemorial, watercolor has fascinated many artists with its elegance and brightness of colors. Watercolor is a Latin word meaning "water-based paints." means. Watercolor contains cherry glue, glycerin and a little honey as a dye (a finely ground powder of plants or minerals) and as a binder. All of them are easily soluble in water, so they are diluted by adding water to the paint.

White is not used in watercolor. It will be replaced by white paper itself. THE PAPER should be white, thick enough, and the surface rough. If it's too smooth, the surface colors won't lie well enough. In the process of painting images of things and objects, one goes from general to private or vice versa from private to general, and finally the work ends with rounding. The development of the landscape genre in Russia dates back to the XVIII century. Moscow, St. Petersburg architectural monuments skillfully described by F.E. Alekseev. Landscape art has the power to have a positive effect on a person by reflecting the beauty of the outside world. Therefore, the artist expresses his aesthetic attitude towards nature, understanding the most delicate, typical states of the natural world, the harmony of colors.

In a landscape work, a person sings about his personality, intellect, inner feelings through images and creates an image of nature. As an example, "Golden Autumn" and "On Eternal Silence" by I. Levitan, "Forest Distances" by I. Shishkin, and "Thoughts on the Urals" by V. Meshkov can be cited. Works of the genre of landscape in the fine arts form in man the qualities of love for nature and beauty. Artists also refer to the landscape directly in historical and everyday works, write sketches and sketches. In this case, the landscape serves as an additional background in the picture.

Landscape painting is a necessary part of the painting program, which is important in the process of preparing artists and educators. Nature is endlessly attractive and beautiful. Sunlight and the environment create an infinite variety of colors.

It is well known that the state of the environment is important in the process of image processing. This is because the light source on the object being drawn is affected by other objects around it. They can be mutually compatible or incompatible with their color, hue. The artist must deeply understand, analyze, and then express such changes. Otherwise, the image will become lifeless and ineffective, and for the learner, the scenes will be very useful in describing such situations. Because it clearly shows the expressiveness of the harmony of shadows, rays, colors in the objects. They serve to show the shape, brightness, integrity of the image. Light ("blik") and colored light ("reflex") are reflected in all objects in the landscape. Because they do not absorb light, but reflect it back. It is sometimes more difficult to perceive reflections on surface objects that refract light. But they must always be practiced so that the student can grasp and describe them. In order to achieve this, every student-young artist can read both

theoretical and practical aspects of their knowledge in book guides and see paintings in museums and exhibition halls. Working with images in the watermark is a very interesting occupation both for the artist and for the student who is now studying. But there are also serious difficulties with this training, which is also associated with the technology of watercolor painting. Because working with watermelons requires certain preparation. To them, it is possible to include the necessary measures, such as the choice of paints, the preparation of the surface (fabric) for work, covering it with a coating (grunt), the selection of whiskers, the selection of solvents. Learning to work out the oval of the watermark is desirable if it is mastered by drawing still life (natyurmort) and doing exercises. Some aspects of the process of working with watercolor still life are similar to watercolor techniques. Because sketch is drawn by the pencil firstly. If the image is more perfect for working with watercolors, it is drawn in more detail, and for working with watercolors, the drawing is generalized and reflects the most important things. This is because the detail in the process of working with watercolors can be worked on with a brush.

To lighten a color in the oil-paint, white color is added to it as much as necessary. There is some that after adding white color the surface of the paint decreases to a certain extent. It is permissible to do this on a certain account in the process of performing training exercises. One such aspect of watercolor technique is the development of color schemes, drawings before starting the work process the main long-term task. Then it will be possible to apply it in the main work to study and consider the main features of the future painting as an experiment.

Special materials are used to process watercolor images. They consist of a fabric that has been drawn into the frame and coated (primed), the required types of watermarks, and painting-wood, different sizes of brushes, mastic and solvents.

It is safe to say that how the fabric is made is one of the factors that determine the quality of the image. Its coating (primer) can be prepared in two different ways. One is an oily coating and it is as follows. A mixture of 5% glue (gelatin, fish or carpentry glue) is added to an equal volume of mortar. It covers the surface of the fabric. Once applied, a coating paint layer is prepared. It is a mixture of the following composition, that is - special bleached painting oil with the addition of dry white paint powder. The ratio of oil to powder should be such that it is not liquid from the watercolor that is removed from the finished container. Then it can be easily smoothed with mastic on the surface of the fabric. After 1–2 weeks of drying, the rough soils are thoroughly leveled with sandpaper, and the oily coating mixed with turpentine is painted flat with a flat, large brush (flute). The fabric prepared in this way is dried for 2-3 months. The place where it is stored must be warm and dry.

The second type of coating, called "adhesive coating", is made as follows. 50-60 gr. gelatin is melted and added to it 15 gr. It is rubbed on the fabric 1-2 times. When the first coat is dry, the surface of the cloth is smoothed with sandpaper, then the second coat is applied. The glue mixture is then melted in equal proportions with chalk and white paint powder at a temperature of 40 ° C. If its composition seems to remain thick, it is added from the same mixture. Such a coating is applied 2-3 times in layers. There has to be a certain amount of time for them to see the range. Coatings can also be made in a certain color. They come in handy in doing more creative work and in composition creation processes. Effective use of color is also required when performing watercolor painting exercises. Inadvertently using too many color variations when working on tasks does not give good results.

It is known that there are seven primary colors (dyes) in nature. They are red, orange, yellow, green, bluish, and blue, purple. The most important colors to be on the mixing board are red, yellow, and blue. Because they are not formed by other remaining primary colors. It is possible to extract a lot of colors from a mixture of these. It is no secret that even black can be found in them. It is enough to know which color to mix with each other and how much. For this, of course, there must be experience and learning[1-3].

It should also be noted that there are no absolute whites and absolute blacks in nature. They all come in some sort of color glow. For example, we can see that black tends to brown, blue, green. The tendency of white to have different subtle hues is also natural. The technique of working with oil-painting is very convenient for finding and depicting such colors and shades, as well as their darkness. With the breadth of these possibilities, it stands out from other types of paint. It is also important to know what types and sizes of brushes to use when painting with watercolor techniques. There are many benefits to choosing them. It is known that the use of still life, flat and rough brushes when doing large works ensures the quality of work, efficiency[4-]. Diluents and solvents are added to watercolors. They can be oily, reduced in fat. Oil is a good tool for the paint to dry slowly, and the paint dries slowly when used with it. This makes it easier to process images that will be executed in the long run. Such solvents can sometimes also be mixed with lacquer, so that the paint layer of the work dries faster and the oil of the paint is prevented from being absorbed into the fabric. It should also be noted that in the technique of watercolor technique, the question of how to place the paint on the surface of a special coloring board (polytra) is also important. The colors can be divided into warm and cold colors, and at the same time can be placed separately depending on the darkness. White paint is usually in the middle or at the beginning of the color line. If it is placed the same every time, the artist will learn it and it will be convenient to find and use the

desired paint immediately. There are many aspects of watercolor image processing that need to be explored. They all allow you to learn through a lot of practice[4-8]. The experience is the result of regular practice, both theoretically and practically. Reading specialized literature is also a good tool.

OILS AND LIQUEFIES FOR WATERCOLORS

The main film-forming component of watercolors is vegetable oils derived from the seeds of some plants. Oils are divided into four groups depending on what film they form when they dry. The first group consists of flaxseed oils. They dry very quickly and are durable, insoluble in organic solvents. This group includes: flaxseed, hemp oil and other oils. The second group consists of plants oils. The film-forming ability is lower than that of the first group, drying out over a longer period of time. The resulting film is partially soluble in organic solvents, softens and melts when heated. This group includes sunflower, soy and other oils. The third group consists of olive oils. These oils do not dry completely. Plant oils consist of glycerides of fatty acids (94-98%), small amounts of saturated and unsaturated fatty acids (1-2%), non-washable agents (0.5-1%) and protein (0.5%). . The main reason for the formation of a film of vegetable oils is the presence of unsaturated fatty acids in their composition. The degree of saturation of fats with fatty acids, the characterization of the ability to form a film is indicated by the unit of iodine in its composition. The more iodine unit in the oil, the faster it dries. One of the important properties of plant oils is its polymerization ability. The polymerized oil has quick-setting properties and forms a film with good physicochemical properties[9-13].

PAINTING “ALLA PRIME”

The term “Alla prima” is derived from the Latin word “alla prima vizta”, which means ‘at a glance’ and means to work with paste paint in a short time. In this case, the picture is ready in one session. To do this, the artist must have strong self-confidence and experience in working with paints. The dyes are mostly mixed in a palette, where bright and clean colors can be found. This is a very convenient method to work in an open-air environment. Paints are applied with stiff bristle brushes. Multi-woven canvas or cardboard can also be used as a canvas. In the style of "Alla prima" it is possible to create a typical compact and embossed composition. It can be easily smoothed, polished and added to the edges or contours. To do this, you can use dry and soft brushes made of cow dung. The edges of the colors and contours can thus be made soft and slightly penetrating. This method is also referred to as “sfumato” (spreading contour).

TECHNIQUES OF WORKING WITH MASTEXIN

The technique of working with Mastexin is a variant of "alla prima" painting. First the main structure of the picture is painted with monochrome colors, and then the color is painted by the method of paste using elastic mastic. Unlike white reliefs, a light block is placed here on a slightly dried surface.

LESSIROVKA AND PAINTING LESSIROVKA TECHNIQUE

The process of working on Lessirovka technique is very tedious; it requires a lot of time and endurance. First of all, a clear imagination and the intellectual image of the image to be created will be very important. The picture is seen in a monochrome method. The painting, done in the technique of Lessirovka, looks to the base and depth, as if seeing the bottom of a transparent watery ash. When the first stage of the work is completed, the picture is covered with undercoating paints. The next layer of paint should be applied after the previous colors have dried at least halfway.

MULTI-LAYER PAINTING

One of the most common methods in painting is multi-layer painting. Often the picture cannot be finished in one session. The picture looks like a sketch and an unfinished work. The artist has a desire to rework it. The artist does not finish the work and leaves it “open”. All of the above methods and combinations are used in multi-layer painting. More specifically, it would be wrong to say that I started the painting and then finished it. In the process of working with multi-layer painting techniques, many new methods can emerge. In this case, the application of this technique itself becomes more important than the completion of the work. Working on a painting should always be “open” and not seem like an “unfinished” job. From this point of view, it is necessary to pay attention not to the practical aspects of the work done, but to its artistic criteria.

DEFECTS OF WATERCOLOR PAINTING AND THEIR CORRECTION

The coloring capabilities of the painting and the long-term preservation of the painting depend not only on the quality of the materials used, but also on the correct choice of painting technology. Defects in paintings can often be caused by the artist's lack of knowledge of painting techniques or poor quality primer. An artist's professional mistakes happen for a variety of reasons. They may not understand the essence of the work and the desire to experiment, as well as depend on the personal characteristics of the artist (strong temperament). Undoubtedly, every artist makes mistakes for one reason or another.

REFERENCES

1. Towards Rapid Development and Renewal Based on Action Strategy. Palmphet, Tashkent, "Gafur Gulom Publishing House", 2017, P 3-70-71-72.
2. Абдирасилов, С. (2021). Изобразительное искусство Узбекистана в патриотическом и эстетическом воспитании школьников. *Збірник наукових праць ЛОГОΣ*. <https://doi.org/10.36074/logos-19.03.2021.v4.42>
3. Bulatov S.S; Jabbarov R.R. Philosophical and psychological analysis of works of fine arts (monograph). Science and Technology Publishing House, 2010.
4. Akhmedov Mukhamod-Umar Bakhridinovich, Kholmatova Feruzakhon Muhammad Umar qizi. Formation of creative processes in students through teaching composition in fine arts. «MULTIDISZIPLINÄRE FORSCHUNG: PERSPEKTIVEN, PROBLEME UND MUSTER» 9. APRIL 2021 • WIEN, REPUBLIK ÖSTERREICH, DOI 10.36074/logos-09.04.2021.v2.03
5. Muratov Xusan Xolmuratovich, Jabbarov Rustam Ravshanovich AMALIY va BADIY bezak san'ati. UO'K76(075); KBK 85.15;M88 ISBN978-9943-6383-4-1. 2020 yil.
6. Jabbarov Rustam Ravshanovich. (2021) PRIORITIES FOR THE DEVELOPMENT OF PAINTING. *Конференции, 1(1). SECTION 1*, pp-39-49, <https://doi.org/10.47100/conferences.v1i1.952>
7. Jabbarov, R. (2019). Formation of Fine Art Skills by Teaching Students the Basics of Composition in Miniature Lessons. *International Journal of Progressive Sciences and Technologies*, 17(1), <http://dx.doi.org/10.52155/ijpsat.v17.1.1424> pp-285-288. ISSN: 2509-0119 <https://ijpsat.ijsht-journals.org/index.php/ijpsat/article/view/1424>
8. Халимов Мохир Каримович, Жаббаров Рустам Равшанович, Абдуханов Ботир Хусниддин угли, Мансуров Аскархужа Ахборхужа угли (2018). Сравнение продуктивности учебной доски и проектора в преподавании предметов, входящих в цикл инженерной графики. *Молодой учёный*, № 6 (192), 203-205. 12.02.2018 г. <https://moluch.ru/archive/192/48066/>
9. Nazirbekova, S. (2021). THE IMPORTANCE OF FIELD PRACTICE IN FINE ARTS. *Збірник наукових праць ЛОГОΣ*. <https://doi.org/10.36074/logos-19.03.2021.v4.35>
10. Расулов Мурад Абсаматович. Научить студентов во внешкольных учреждениях составлять композиции на уроках резьбы по дереву. «MULTIDISZIPLINÄRE FORSCHUNG: PERSPEKTIVEN, PROBLEME UND MUSTER» 9. APRIL 2021 • WIEN, REPUBLIK ÖSTERREICH, DOI 10.36074/logos-09.04.2021.v2.44
11. Nazirbekova, S. B., Talipov, N. N., & Jabbarov, R. R. (2019). Described the Educational, Scientific, and Educational Institutions of the Miniature. <https://ijpsat.ijsht-journals.org/index.php/ijpsat/article/view/1192>
12. Valiev, A. (2021). ABOUT THE FEATURES OF THE PERSPECTIVE OF SIMPLE GEOMETRIC SHAPES AND PROBLEMS IN ITS TRAINING. *Збірник науко вихпраць SCIENTIA*. Вилучено із <https://ojs.ukrlogos.in.ua/index.php/scientia/article/view/10540>
13. Авазбаев А.И., Худайбергенова М.Э. Формирование необычного или креативного мышления у учащихся в процессе обучения. *Международный научный журнал «ВЕСТНИК НАУКИ» № 5 (26) Т. 3 МАЙ 2020 г.*