

A New Approach to Teaching Students Modern Styles and Forms of Majestic Painting Composition

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ABSTRACT

The student will learn the theoretical knowledge required to study carefully in creating a finished work step by step in the field of art and composition in the direction of majestic painting and form the skills to apply it in the creative process. Further strengthening is envisaged.

Introduction: Concepts about the role and importance of composition in the visual arts are given, and the goal is to develop the ability of students to apply the knowledge learned in the creative process.

"Our primary task is to improve the activities of all links in the education and training system based on the requirements of today's times".¹

Art has become a broad reality, covering all aspects of human life. Many types of art, from architecture to culture to household items, have entered and are becoming more and more important in shaping all aspects of the human living environment. In the 21st century, this process is intensifying. We live in such a society that the aesthetic qualities of all the elements of the living environment surrounding a person are demanded at the same level as the functional qualities. As a result of scientific and technical progress, new objects are invented, and the number of objects used by people is increasing. Due to this, their aesthetic quality and design become important. Designers, artists, and architects take into account the various desires of people for the surrounding environment and objects, and after independence, a great way was opened and opportunities were created for the development of visual arts at the state level.

¹ Sh.Mirziyoyev. Ozbekiston Respublikasini yanada rivojlantirish bo'yicha Haraklar strategiyasi. Toshkent sh., 2017 yil 7-fevral, PF-4947-son Farmoni.

In every direction of fine art, in particular, the main laws of a magnificent painting composition have an objective nature. A student who knows the basic laws of composition can make a general-creative analysis of any artistic work. The following are the main laws of composition: the law of integrity, the law of contrasts, the law of typicality (creation of novelty), and the law of subordinating all means of composition to the ideological content.²

The Law of Integrity This law is a manifestation that unites all elements (unsur) and parts into a single whole; it is manifested everywhere in nature and society and appears as a dialectical law. According to this first law of composition—the law of integrity—the work of art is perceived as a whole, indivisible whole.

The essence of this law can be revealed by analyzing its main features and characteristics. Indivisibility finds its place in the composition through the constructive idea that can unite all the components of the future work into a whole.

In order to evoke an effective emotional feeling, the artist must be able to subordinate the secondary to the primary, that is, to place it in a single center. In the law of integrity, the content is expressed while preserving the reality of the central image with other forms and surroundings. Also, the law of integrity requires the logical and emotional construction of the content, the psychological state of the images, the differences of the human figure in rest and movement, and the reflection of the relationship. Among the works completed on the basis of this law, the complete compositional solution of which was found, I.E. Repin's "Kutmagan edilar", A. Alikulov's "Ko'pkari", B. Jalolov's "Raks'sning izilisi," and U. Rajabov's "Megapolis" can be included.³

The law of contrasts There is a contradiction as an objective law in the lives of nature and society. A sharp difference in the composition and quality of objects is understood as an oppositional relationship. In nature, color contrasts (red and green), tonal contrasts (lightness and darkness), shape contrasts (thin and thick), size contrasts (large and small), and others can be given as examples. Such laws are considered very important in majestic painting compositions and connect the composition with the environment and the center.

In fine art, contrasts appear as a law of composition, and they are always considered a means of expression and are related to the structure and construction of the work. The content is perceived more deeply by sharply contrasting the form, position, and colors. Contrasts in their place serve to reveal the content of the work more deeply and strengthen its artistic expressiveness.

In the process of creating a work of art, the artist, knowing the laws of composition, develops and summarizes the main image of the work.

Typical images of representatives of different classes and castes are created in the works. These images are not concrete individuals in the work, but as a generalized collective image, they reveal the character of their age and time before the eyes of the viewer. All details and parts of the work need to be composed not on the basis of a dry scheme expressed in forms but on the basis of the ideological content.⁴

While the artist is working on the work, through the composition, he depicts the object that interests and attracts him, expresses his attitude toward it, and gives it a spiritual and aesthetic assessment. Thus, no matter what the artist describes, it will have the appearance of a work of art only when it is imbued with ideological content. In a majestic painting, it is necessary to choose and use the

² Ruzinov, B. A. (2023). TASVIRIY SAN'AT RIVOJLANISH TARIXI VA BUGUNGI KUNDAGI AHAMIYATLI JIHATLARINI O'RGANISH VA TAXLIL QILISH. Models and methods for increasing the efficiency of innovative research, 2(19), 1-8.

³ Temirova, M. (2023). THE ABILITY OF THE TEACHER TO APPLY THE TECHNOLOGIES OF INDIVIDUAL WORK WHEN TEACHING STUDENTS THE LESSONS OF SKILLFUL PAINTING. *Евразийский журнал академических исследований*, 3(3), 177-181.

⁴ Ibragimjon o'g'li, A. K. (2023). ZAMONAVIY DIZAYN TENDENSIYALARI. *Journal of new century innovations*, 21(2), 10-17.

composition so perfectly that the work should give spiritual and educational pleasure to people for a long time.

For students to create works as artists, worldview has a great place. In order for the worldview to be high and full, it is very important to see the artist with a different approach, with his knowledge and attitude toward life and society, as well as his feeling of the world, which forms the true content of artistic creation. We will consider two more non-general, i.e., specific laws of composition that do not apply to all types of visual arts.

The rules, methods, and tools of composition help to perfectly reflect the visual solution of the content of the work.

Composition rules: rhythm, meaningful-compositional center, symmetry, and asymmetry, reflecting the first and second plans.

Rhythm. If symmetry ensures a peaceful balance of elements, rhythm reflects movement and repetition, and based on this law, the image or image in the work does not stop moving; it continues to infinity. Rhythm is the periodic repetition of a large or small event in life or art. It is the alternation of some similar element, symbolic situation, or condition in a certain interval. Rhythm exists primarily in nature as a state of miraculous composition. It participates in many aspects of existence: in the structure of the universe, in organic and inorganic nature, in the seasonal and structural changes of the year, in the world of animals, in the world of plants, and in the human body. It moves with its own rhythm. However, rhythm in art and rhythm in nature are reflected in other concepts.

Some artists say rhythm is a rule; others (M. A. Deyneka) consider it a rule; and the third category considers rhythm as a tool, an organizational part of the composition.⁵

The repetition of certain details or elements in the composition created by the students causes the viewer to observe and feel the content and its growth. This feature of the rhythm determines the interaction of the composition with the law of vitality; the artist is not limited to showing external actions but brings out internal actions.

A certain part of the picture that sufficiently and clearly expresses the ideological content of the composition, the most basic idea, is called a meaningful-compositional center. The compositional center is distinguished by its size, lighting, and other means in accordance with the basic laws of composition. First of all, the compositional center certainly attracts the attention of the audience.

The center of composition occupies an important place not only in painting but also in sculpture, graphics, decorative arts, and architecture.

When creating a composition, it is necessary to take into account the power of feeling artistic taste, aesthetic pleasure, and influencing people. The main thing in the content of the artistic work is visible with the creation of the content-compositional center and its more vivid expression. One of the main requirements of the composition is the correct determination of the meaningful compositional center, which embodies the constructive idea of the content. According to the law of integrity, the artist must justify that he logically connected the center of the composition with other parts. If the center is drawn on one side and the general location of the work is placed, then a gap appears on the other side of the work, which clearly shows that the work is built disproportionately and the true image of the composition is wrongly constructed.⁶

It is rarely found that the meaningful compositional center is exactly in the geometrical center; that is, it requires perfection so that nothing can be taken away or added to the structure of the composition.

Another law that is used a lot in composition work is symmetry. Symmetry in art in general,

⁵ Темирова, М. И. (2022). ИЗОБРАЗИТЕЛЬНОЕ ИСКУССТВО И ЕГО СОДЕРЖАТЕЛЬНАЯ СУЩНОСТЬ. *Innovation: The journal of Social Sciences and Researches*, 1(2).

⁶ oglu Sharipjonov, M. S. OLIY PYEDAGOGIK TA'LIMDA TALABALARGA MUAMMOLI MASHG'ULOTLARNI TASHKIL ETISH TEXNOLOGIYALARI.

especially in fine art, takes its basis from real existence. The characteristic of the symmetrical organization of the composition is its balance with respect to volume components, color, and even shapes. Usually, the first part is kept in the same position as the second. Symmetric compositions, first of all, have a clearly expressed center. It usually corresponds to the geometric center of the picture plane.

The rules of symmetry were already used by sculptors in ancient Greece. It is known from copies of frescoes that symmetrical compositions were used by Greek masters in the IV–III centuries BC. It is reflected in Giotto's frescoes during the early Renaissance.

Asymmetry is the opposite of symmetry in terms of structure. If the composition looks asymmetrical, then it is not symmetrical, or vice versa. In an asymmetric composition, the balances are brought closer to each other by spatial breaks between the objects or by being completely separated. The balance is created by contrasting large and small, hunger and saturation contrast, and bright and dull colors.

Giving an impression of majesty. There are many ways to give the impression of majesty. The most important of them is to give the figures in fragmentary form. It goes without saying that if full figures are depicted from head to toe, the depicted object gives less impression than the fragmented one. This method has been skillfully used in many works of art. For example, half-length portraits can be an example of this⁷.

Horizontals and verticals. The use of the horizontal direction as a compositional method makes it possible to depict almost peace and silence. For example, V. M. Vasnetsov's canvas "After the Battle" is in a horizontal format, depicting the wide, endless edges of the flat area. Kuindzhi's painting "Oydin" also illuminates its content more clearly in a horizontal format. The use of parallel and vertical directions gives a sense of solemnity, magnificence, and elation.

Depicting the space is very important in the majestic painting compositions, and it requires accuracy and truthful reflection, taking into account that it adds a special quality to the interior and exterior of the building. Depicting space in an open panoramic view, if it is horizontal, it looks infinite, very big, and wide. Examples of such spatiality are clearly visible in the works of I.I. Shishkin. The picture depicts spatial distances, and where the distant horizon is blocked by a foreground branch, a tall forest, or a building, the distance appears even further compared to an open field or open air.

Diagonal direction. Using the method of composition in the diagonal direction will increase or decrease the movement. This can be seen in V.I. Surikov's painting "Boyarina Morozova," which shows a child running in the direction of the sleds and also separate figures and groups, all arranged diagonally from the lower right corner to the upper left corner. Perception may be related to how quickly we read and write the world of objects around us from left to right. When depicting movement, diagonally from left to right or the parallel plane of the picture activates the perception of movement, and diagonally from right to left slightly reduces it. For this reason, we see a weakened state in "Boyarina Morozova".

Compositional tools include line, stroke, spot (painting—color and color), linear perspective, light-shadow, air, and color perspective.

Lines are used in continuous pencil drawings, short-term sketches, and composition sketches. The line drawn by Reisfeder has the same thickness in its direction, but this drawing line is not suitable for artistic purposes; it is uniform, lifeless, and non-expressive. Creativity does not like uniformity; creativity needs originality and uniqueness.

Dash lines can be long, short, or thick, according to the desire of the artist, gradually become thin, and then become barely visible traces. With the conscious use of the dynamic, plastic aspects of the

⁷ [Temirova, M. (2023)] THE ABILITY OF THE TEACHER TO APPLY THE TECHNOLOGIES OF INDIVIDUAL WORK WHEN TEACHING STUDENTS THE LESSONS OF SKILLFUL PAINTING [Evraziyskiy zurnal akademicheskikh issledovaniy, 3(3), 177–181.]

dashed line, it is possible to have a wide range of artistic, creative, and technical possibilities. They have the ability to give volumetric and spatial qualities to the image. Dashed lines of different thicknesses give spatial depth in the light and shadow parts of the volumetric shape.⁸

Spots can be colored; they are of great importance in sketches and also when working on compositional sketches. The need to use a colored stain is seen in revealing the following tasks of the composition as a graphic tool: to draw and create the volume of the figure, to give it illumination, to show the power of color when painting the figure, and to show the spatial depth of the texture and its surface. to show, to give a volumetric shape to the surroundings, and so on.

Light and shadow are used as means of composition to describe the size of an object. The degree of relief of the volumetric form is related to the illumination, which is relevant for expressing the constructive idea of the work. Also, the level of illumination of the image has a significant effect on the nature of color and tone contrasts and the interdependence and integrity of parts for balance.

In order to create the illusion of space in the composition, it is necessary to remember the laws of air and color perspective. The true essence of the aerial perspective is that the description of various contrasts (light-shadow, color, and size) is quite strong in the objects close to us, but as the objects are further away, it is seen that the contrasts of light and shadow on the surface become weaker.

The impact of the aerial perspective is related to the clarity, purity, and thickness of the atmospheric air layer, as well as the world of visible objects. As the object gradually moves away from the foreground, its brightness and color become dimmer and colder. For example, the forest looks green in the foreground, blue-green, or even blue in the distance.

Here we briefly touched on the main means of composition; however, in the history of the visual arts, there are many ways to reflect reality in artistic images. At this point, we are content to tell the basics that help young, beginner artists work effectively on composition.

Types of composition are distinguished by their special aspects of showing space. Although they are interrelated, they are divided into three types: a) frontal, b) voluminous, and c) deep-spatial composition.

The frontal composition is characterized by the fact that it is absolutely flat, but the depth is illusory. The plane of the picture of all types and genres, or a flat surface with a small or large bas-relief (bas-reliefs, go-reliefs, shallow building facades, etc.), was shown. It follows that the frontal composition is mainly characterized by two-dimensionality; sometimes it can have a small, narrow depth.⁹

Volumetric composition, as its name suggests, is voluminous, has its own size, has three main coordinates (height, width, and depth), and is visible from all sides. All the general rules applied to all types and genres of fine art are applied to the voluminous composition. At the same time, volume composition has its own specific laws, which are unique to itself and are applied to all types and genres of fine art.

Wide-spatial composition uses various material objects (sculpture, furniture, stands, volumes, and surfaces), space (interior, open space), and the intervals between them. [Ibragimjon Oglu, A. K. (2023). MODERN DESIGN TRENDS. *Journal of New Century Innovations*, 21(2), 10–17].

Wide-spatial composition is used in the complete furnishing and decoration of administrative and residential areas, in particular the living room, cinema lobby, exhibition hall, theater stage, architectural ensemble, etc. In wide-spatial composition, as well as in frontal and volumetric compositions, general-objective laws of composition in motion are used. Including symmetry and asymmetry, rhythm, integrity, manifestation of a meaningful compositional center, etc.

⁸ . Shokirjon o'g'li, S. M. (2022). O'ZBEK VA XORIJIY MANZARACHI RASSOMLARNING MAVZULI KOMPOZITSIYA YARATISHDA RANG KOLORITLARIDAN FOYDALANISH. *Journal of new century innovations*, 17(1), 126-130.

⁹ Ibragimjon o'g'li, A. K. (2023). THE MODERN INTERIOR. *Journal of new century innovations*, 21(2), 18-23.

Wide-spatial composition also has its own specific laws, methods, and methods of placement and construction.

In an artist, intuition is essential to creative activity and plays an especially important role in the birth of an idea and its perfection.

The period of final content processing is the third stage of the creative process. The final stage of the creative process is completed with the creation of a work of art.

The initial idea is expressed in the sketch that forms the basis of the work, which is distinguished by the following:

- a) Sufficiently clear signs that the parts of the content application are logically connected,
- b) the basics of the image,
- c) The required means of expression.

When an idea emerges, perception, fantasy, and thinking begin to work actively and choose artistic tools in a certain direction. As a result, the content develops, becomes concrete, and partly changes.

Students sometimes go through a long and complicated path in their work, from the birth of an idea to its complete formation. It is not appropriate to set clear boundaries between the birth of an idea and its final version, and in general, the creative process cannot be separated separately.

Students have to do a lot of different things at the stage of creating an idea (stadium). The essence and components of the future work are analyzed, options are compared, all are considered, and the most suitable ones are selected and evaluated with the aim of clarifying the idea.

With a conscious understanding of the idea, excesses are corrected and shortened; it is cleaned of random, non-expressive details, and this has a positive effect on the quality of the future composition.

The final stage of the creative process is a careful review of the work, in which many places can be changed, something can become auxiliary material, or something can be excluded. It is characteristic of this stage that the artist can see the work as a whole. He knows what to do to finalize the composition and the importance of details.

At this stage, individual details need to be corrected or completely changed to complete the work. Sometimes, through compositional correction and processing, the image or content of the work is legitimately changed, and another subject is created.

In conclusion, all stages are closely connected with each other; there is no strict sequence or boundary between them. Sometimes two or three phases can occur at the same time. Sometimes some people may not participate. Along with the ideological content of the picture, the duration of the creative process is influenced by various external conditions. The idea born on the basis of the stages and laws that the students have completed in their composition work will be perfected. In the composition, the color palette—the selected color gamut—enriches the content in a unique way.

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