

# The Role and Significance of Composition in the Fine Arts in Forming the Professional Competence of Future Fine Arts Teachers

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**Abstract:** The article is aimed at improving knowledge on the subject Composition of students and teachers in the specialty "Visual Arts and Engineering Graphics".

This article highlights such relevant forms of visual art as drawing and painting. Valuable scientific and methodological recommendations for organizing lessons in the visual arts and the acquisition of skills in performing compositions are given.

**Keywords:** portrait, self-portrait, style, watercolor, composition, aromatics, mastic, palette, color, genre, harmonica, stained glass, baguette, still life, saturated paint, image, element, monumentalist, plot, reflex, light, rhythm, shadow artist, shape, light, line, character, abstract, texture, painting, monumental, bust, static, plastic, vertical and horizontal painting on a bench, background, relief, contrast, diagonal, graphics, magnificent, decorative, format, dynamics, landscape.

**Introduction** to the theoretical foundations of fine arts at all levels of the education system in order to form professional competence based on art history in the training of future teachers of fine arts takes its rightful place in the curricula. The focus is on teaching composition, chiaroscuro, color science and perspective.

Composition / lat. coposition - in the sense of composition, construction / - the construction of a sketch or picture, the harmony of its parts. In the image of nature: the choice and vision of objects, finding the most appropriate point of view, determining the light, the size of the form, creating a compositional center and subordinating the secondary parts of the work to it.

When creating a picture: choosing a plot, working on a plot, finding the size of a work, using the internal experiences of people in the image, their relationship to each other, situations, actions, mood, tone - all these are the main parts of the compositional look of the picture. lib serves to purposefully fulfill the artist's intention . In such a composition, everything is taken into account: the number of objects and their weight, tone, perspective, the horizon line and the point of view on the image, the correspondence of paint colors in the picture, the direction of their gaze, perspective reduction of objects, light and shade distribution, position, etc.

The composition has its own laws, rules, tools and methods. There is also the subject "Composition", which teaches the laws and rules, means and techniques of composition.

**Literature Analysis and Methodology.** In the visual arts, there are three types of composition. They consist of a frontal composition, volumetric composition, deep-spatial composition.

1. Frontal composition. In this case, the image is processed on a flat surface. These can be paintings, relief sculptures, images of building facades, patterns.
2. Volumetric composition. Such compositions are three-dimensional images that can be viewed from any angle. They appear mainly in round sculptures, objects of practical art and models of hotel buildings.
3. Deep spatial composition. Such compositions are more noticeable in the interior design of residential and public buildings, especially in the home hall, the foyer of public spaces, and the theater stage.

In painting, composition occupies a large place in the visual arts. Due to this, most of the tasks assigned to the science of fine arts, especially the development of artistic creativity, artistic taste, thinking and memory, the development of fine skills, expanding the circle of children's thinking, are carried out in a picturesque composition classes. The sculptural composition includes laws, rules, techniques and means directly related to the creation of sculpture, its practical aspects. The concept of decorative composition is mainly associated with artistic and decorative works used in painting and sculpture. They are found in the form of friezes on frescoes, mosaics, stained-glass windows, park sculptures, small sculptures, relief decorations of hospitality buildings. When preparing future teachers of fine arts, it is necessary for future professional artists to master the principles and laws of composition in works of fine art in order to form their professional competence on the basis of art history. As we mentioned above, composition in painting is one of the most complex processes in painting. Therefore, the work of schoolchildren and students will be empty not only in terms of perspective and color, but also in terms of composition. This is due to the fact that the thinking, imagination and fantasy of young people are not developed to the required level. At the same time, this is due to the fact that students do not have enough knowledge about the laws and rules, techniques and means of composition, which are the theoretical foundations of composition.

When thinking about a composition, the best place to start is with its size and format. Because it is important to correctly determine its size and format (horizontal, vertical, square formats) in order to increase the effectiveness of the composition. The shape and size of the format depend on the artist's intention, the theme and content of the work, and the details of the picture. If the figure in the portrait is depicted vertically, the artist uses the portrait format, or if the artist depicts the image moving from left to right or vice versa, from right to left, the format is used in width. Of course, all the rules and regulations regarding the composition of the image and increasing its effectiveness seem to be incompatible with the understanding and level of youth. However, when the teacher explains these important theoretical foundations of composition to them in effective ways and methods that are suitable for perception by young people, they will be able to absorb the material at the required level.

**Results.** The rules of composition mean calculated rhythm, articulation of the compositional center, their symmetrical or asymmetric arrangement, movement, stability, layout, parallelism in the composition. Along with the rules and regulations in composition, students should have some understanding of composition styles and composition tools. Compositional styles mean a monumental representation of an image, a spatial representation, a representation of detail horizontally, vertically, and diagonally. painting

The means of composition, such as line, black-and-white image, colors, spots, drawing, based on the rules of linear and aerial (color) perspective, are considered. Speaking about the laws of composition, it should also be noted that the law of the interdependence of the details of the picture, if it comes from the idea of a work, in order for its content to be plausible, as in life, it requires that all creatures are depicted in relation to each other. Otherwise, the effect of the work on the viewer will not be good.

In the picture, the law of innovation or originality means that a creative approach to the issue is needed. This means that the created work is not a copy of previously created works, but a new approach by the artist in terms of composition, content, idea, color, arrangement of its elements is needed. If the work is completely different from previously created works with the above aspects, the work will be valued even more if it is original (irreversible). If the main idea of the work is to glorify the beauty of nature, then the artist must beautifully and pleasantly depict all the details of the image in terms of their structure, shape, color and other aspects. Along with animals, trees, mountains, houses, streams, even clouds floating across the sky, it is necessary to portray them beautifully in terms of shape and color. Only then will all the details of the picture correspond to the main idea of the artist.

The law of contrasts is especially important in composition. This law means that the details in it differ sharply from each other in color and tone. In particular, they should be opposite each

other in light and dark, warm and cold, heavy and light colors. Only then the details in the picture will look clearly and expressively against each other. The law of balance in composition is calculated from its important aspects. This law states that the details on the surface of the image must be the same in shape, color, tone, quantity, size and size, left and right, top and bottom. The presence of more or less of these qualities on one side or the other, large or small, light or dark, can upset the balance of the sides in the picture. As a result, it may seem that one or another side of the statue is tilted up or down, left or right. As a result, it affects the audience. It is very important to separate the compositional center among the rules of composition. It serves to ensure that this rule is respected in the work, and the artist's thought reaches the viewer more clearly. The delineation of the composition center at Suvrat is often done in terms of size, location and color. As a result, he draws the viewer's attention to the main object of the picture, and the artist easily achieves the goal set in his work.

**Discussion** Symmetrical or asymmetrical placement of details in the composition depends on the content of the work and the artist's intention. This rule serves to maintain a balance of image detail in weight, tone, color, and shape. The asymmetric arrangement of details in the work occurs due to detail, form, chiaroscuro, color movement, and mood. The asymmetric arrangement of details in the work serves to embody the idea of the painting. For example, an artist may use the rule of asymmetry when he wants to show the inequality of opposing forces on two sides of a work. If the details are asymmetrical, the artist uses a rhythmic arrangement of the details so as not to disturb the balance in the work. Artists often pay more attention to the division of rhythm in their works. It is used in all types and genres of fine arts. Rhythm is most often expressed in form, color, scale, chiaroscuro, movement. It is connected with the content of the work, serves to quickly and easily convey the author's thoughts to the audience, increases the expressiveness of the work. In pictorial works, the main or event is often placed in the background. This serves to make the main thing the center of the work, and on the other hand, small details in the foreground open the way to the main thing and help the viewer enter the place where the main event in the work takes place. Images in the first, third and other plans serve as an auxiliary tool in revealing the main one. There are also rules of movement and stability in the composition, which serve to more fully reveal the author's intention and content of the work. Movement and static in the composition help to make the story in the work believable. picture In the composition, the movement of details from left to right slows it down, and from right to left speeds it up. In the composition, the movement is focused on the development of the event, and stagnation is used to create an idea of the termination of the event, to describe situations such as allowing one to think.

Stillness is more often used more in works of the portrait genre. The history of the development of fine arts on the territory of Uzbekistan is inextricably linked with the stages of development, focused on the educational essence in the training of personnel, on the formation of professional competence of future teachers of fine arts. Therefore, we will try to prove this with historical evidence and advanced examples in the process of improvement. The arguments and evidence presented in this chapter also require the need to teach the history of the fine arts of Uzbekistan as a separate subject in the formation of the professional competence of future fine art teachers. Therefore, it is advisable to start and study this work with a pedagogical analysis of the most ancient examples of the fine arts of Uzbekistan. The Uzbek people should be proud of their ancient high culture and art. This is clearly proved by archaeological excavations carried out in Uzbekistan. Wall paintings, sculptural works, applied art, created at a high artistic level, were found in XV Susan, Varakhsh, Afrosiab, Khalchayon, Tuprokkahle, Bolaliktepe, Airtoma, Dalvarzin-tepe, Koikiron-Kalkhe, Ajinatepe, Teshikkalkh and a number of other ancient cities, castles and temple products are proof of our opinion.

In search of these rare fossils, L.I. Rempelg, G.A. Pugachenkova, L.I. Archaeologists and art historians, such as Albaum, B.A. Bulatov, Ya. Ulomov and S.P. Tolstoy, made up a fruitful cocktail. It's called a fortress. Monuments III-IV centuries. BC. It is located 22 km from the city of Tortkol, Uzbekistan. It had horns, soldiers, and halls of victory. The synagogue building has two floors and a diameter of 44.4 meters. Its height is 9.5 m. The place where the dirt was removed

from the wall was flooded with water and turned into a trench. There are bullet holes between the walls. There are 8 vaulted rooms inside the building, in which wall paintings were found, as well as carved coffins, figurines, and wall patterns. Particularly noteworthy are the paintings depicting a woman playing a harp and a man playing a double drum on the walls of the building, as well as a woman with narrowed eyes, with earrings in her ears and in a flower dress. ...painting In the halls of the palace, along with wall paintings, there are colorful reliefs and sculptures made of ganch. One of the reliefs in the Alaba hall depicts a horn and its surroundings, while the reliefs in another hall depict deer, pomegranates and vine trees. 40 km from the city of Varakhsha-Bukhara. ruins of a castle located to the west. Now this place has turned into a desert. Archaeological excavations show that people lived here a thousand years before our era, and fine arts were well developed in them.

The largest building in Varakhsha occupied 9 hectares and had a height of 10 meters. ...painting. This building housed the palace of the 15th kmdors, a temple, barracks and armory. Their rooms are decorated with frescoes, sculptures and various paintings. One of the rooms in the palace is called the red room. Its red walls depict a hunting scene. In this image, the artist used more reddish-gray and yellow colors. Some copies of this painting are kept in the Hermitage in St. Petersburg. 18 km from the city of Airtom-Termez. - an ancient city located far away on the banks of the Amu Darya, it was discovered in 1932. during excavations, various statues and friezes were found. Among them, women and men are depicted with a harp, koshnay, ud, drum. These friezes are very close to North Indian sculpture in style and composition. This moment is associated with the introduction and spread of Buddhism in Central Asia in the I-II centuries. They are extremely high in terms of their artistry. In 1938, a Buddhist temple of the 1st-2nd centuries was also discovered in Ayrtom. There were also special XVjras and Buddha statues. It is possible that the friezes mentioned above adorned these temples.

Found in 1952 in a remote part of Dalvarzin-Tepa-Andijan region, on the ruins of the settlement of the village of Dalvarzin. During underground excavations, a bronze foundry, cobbled streets, granaries, various household appliances, ceramics, patterned dishes and human statues were also found here. Among the finds, a female ganch head is believed to have been created in the 2nd century AD. In ancient times, along with agriculture and metalworking, fine and applied arts were also developed on the Dalvarzinsky hill. The ruins of the city on the slopes of the city of Afrosiab-Samarkand. The excavations of Afrosiob began at the beginning of the 20th century and continue to this day. As a result of excavations, it was established that there was a castle palace here, and its ancient appearance was reconstructed. His image is shown in the image below. There are several rooms in this building, one of which turned out to be a hotel. Various frescoes are painted on the four sides of the hotel. One of the paintings on the walls of the hotel shows a man and a woman talking. Basically, the walls of the hotel depict wedding trips, swimming in the river, receiving ambassadors, and hunting. The painting of the honeymoon shows the princess on a white elephant and the groom on a straw horse. The concubines accompanying the princess are also depicted. The woman in the picture is wearing a red dress, a light gray scarf, a yellow scarf, and black boots. One of them is an old man, the other is younger. Both of them are depicted in rich clothes. Small daggers and swords hang from their belts, and in their hands are cash registers. This indicates that they are palace officials. Behind them are white birds. In addition, two small people in white clothes are depicted. One of them is leading a black horse. On the second background, he is depicted next to the birds (possibly on a horse). You can also learn about this from the images of birds depicted in the work.

**Conclusion** The oldest examples of art in Uzbekistan testify that the Uzbek people have long been the owner of culture and art, works of a high artistic level were created here. At the beginning of the 20th century, there were several khanates on the territory of modern Uzbekistan, and their social, political and cultural conditions did not differ from each other. The negative influence of Islam on the development of fine arts was felt. Despite this, some enlightened progressive figures of literature and art pursued their creativity, albeit slowly. Among them are Ahmad Donish, Ahmad Kalla, Abdulkhalik Makhdum, a famous poet, philosopher and astronomer. They tried to

find their place and direction in the visual arts, creating mainly in the direction of oriental miniature painting. In the first quarter of the 20th century, the development of pictorial and graphic arts was directly related to the work of Russian artists from Tashkent, Samarkand, and Bukhara. These are I. Kazakov, V. Razvodovsky, P. Nikifirov, who immigrated from Russia, L. Bure from Samarkand, A. Volkov from Ferghana. On the initiative of these artists, in 1915, an art exhibition was organized in the Tashkent Museum of Local Lore with the participation of the "Society of Fine Arts and Craftsmanship". I. Kazakov, S. Yudin, L. Bure, R. Sommer, V. Razvodovsky participated in it with their creative works.

The impact of the Russian Revolution of 1917 on Uzbekistan was significant. During this period, increased attention to art education. As a result, in 1918-1919, art schools and art workshops were opened in the cities of Tashkent, Samarkand, Andijan. Local youths A. Sidikki and A. Roziboev studied at these schools. In 1921, an art school was established in Samarkand to train artists. In 1918, a museum of fine arts was created in Tashkent from the confiscated works of art of the Tashkent governor-general. After the revolution, graphics developed faster than the original painting. In 1923-1924, such artists as L. Bure, A. Patrashin, M. Solodov, V. Rozhdestvensky, M. Kurzin, Usto Mumin (A. Nikolaev) worked effectively in this direction. Later, A. Volkov and V. Yeremyan joined them. By 1923, the Mushtum magazine began to work in Samarkand. The aforementioned artists took an active part in it. The ranks of Uzbek artists were replenished by such artists as I. Ikramov, V. Ufimtsev, who immigrated from Russia, P. Bengkov, among talented youth who graduated from the St. Petersburg Art and Technical School. Among the artists who worked in Uzbekistan during this period, A. Volkov, Usto Momin (A. Nikolaev), O. Tatevosyan created a number of works based on the traditions of the Tabriz Central Asian miniature painting in the technique of cubism.

By 1934, an exhibition of works by Uzbek artists was organized in Moscow for the first time. The works of young artists O. Tansikboev, N. Karakhan, A. Volkov, Usta Momin, P. Benkov, Ch. Akhmarov, B. Khamdami, L. Abdullayev, A. Sidiki were exhibited here. This year, O. Tansikboev, A. Volkov, P. Bengkov, N. Karakhan, P. Shcheglov were sent to the international exhibition held in Philadelphia. The work of P. Bengkov "Khivalik kiz" was bought by the Tretyakov Gallery in Moscow, and "Portrait of Toychi Tashmukhamedov" by L. Abdullaev - by the Tashkent Art Museum. In 1938, the first meeting of artists of Uzbekistan took place, at which the creation of the Union of Artists of Uzbekistan was announced. By the 1940s, such talented young artists as V. Kaydalov, A. Abdullaev, R. Temurov, A. Rozikov joined the ranks of the artists of Uzbekistan.

Among them, it is worth noting the graphic work of V. Kaydalov "Tiger Fight". In 1940, on the occasion of the 500th anniversary of Alisher Navoi, a competition was announced for the best portrait of him. V. Kaydalov was declared the winner of this competition. In 1935, Usto Momin worked on illustrations for "Grievances Khatmon" by Abdullah Kadiri, and in 1934 he warmly welcomed "Terrible Tehran" by Mirzo Kozim. The sculptural monument of O. Korzhinskaya, who worked on the facade of the Tashkent Pedagogical Institute in 1939-1940, is highly appreciated. In 1945-1970, such artists as U. Tansikboev, A. Abdullaev, I. Akhmedov, R. Akhmedov, Y. Elizarov, N. Karakhan, M. Saidov, S. Abdullayev made cocktails with great courage and gained fame. Among them, the work of Yu. Elizarov called "Talking Still Life" stands out with high artistry. All of them received high titles "People's Artist of Uzbekistan", "Honored Artist of Uzbekistan". Among these artists, portraits of R. Akhmedov "Surkhandarya woman" and A. Abdullaev "Shahlo" were bought for the Tretyakov Gallery in Moscow.

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