
TECHNOLOGY OF PORTRAIT WORK IN FINE ART LESSONS

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ABSTRACT: The article focuses on the technology of portrait work in fine art classes for students, and it discusses the theoretical and practical methods of portrait work in pencil drawing and painting.

KEYWORDS: Reflex, portrait, self-portrait, genre, silhouette, realistic, perspective, composition, achromatic, chromatic, grisaille, still life, plein air.

INTRODUCTION

Today, every aspect of life is developing along with art forms. Art is a unique form of social consciousness and human activity, it glorifies man and gives him aesthetic pleasure. Fine art has its place among them, and it is divided into several types and genres. In this case, we have chosen the genre of portrait. Portrait (derived from the French word portrait) is an art genre. A single, two or a group of people existing in real life, the image of imaginary images that appeared in the imagination of the artist. One of the important genres of painting, sculpture, graphics, as well as photo art. based on the portrait is the immortalization of the image of a specific person. An important aspect of a portrait is that the image is exactly like the subject. The artist reflects the spiritual world, place in social life, profession, position in the society of the depicted person through the portrait, and through these aspects, he can provide information about the characteristics of the era, the political and economic situation. The artist's professional skills and the materials he chooses for work give his creations unique uniqueness. Pen drawing is the basis of all types of visual arts. Since the 18th century, "pencil drawing" has been considered as a term defining an image as creating an image with the help of lines, introducing the important features that determine the shape, size, structure and character of an object in all types of art. If we compare pencil drawing, which is the basis of fine arts, with drawing, its features become clear. First, he can see the image with his eyes and describe it with his hand in a short time. Secondly, the artist shows the external main features of the object in the image - its materiality, size, light, spatial location, etc. Thirdly, the pencil drawing not only depicts various external signs of the object, but also expresses the internal content of the object and creates certain thoughts and feelings in the observer.

Thorough mastery of the basics of fine art helps the student to see and understand the laws of the structure of all forms in nature, to correctly describe what he sees. But these are not enough to become a skilled artist-pedagogue in the future. Studies show that even if a student remembers well the basic rules of drawing from nature, there are cases of not being able to apply the acquired theoretical and practical knowledge in practice. Therefore, in addition to theoretical knowledge, it is necessary to have performance and technical skills in visual arts. It should not be technically difficult during practical training. Acquiring technical skills freely and skillfully allows the student to be full of creativity, to realize creative abilities and to become a highly qualified artist-pedagogue. A student who has superficially mastered the skill of drawing does not feel free in the process of practical work and as a result cannot fully express his thoughts and feelings. This applies to all types of art, especially pencil drawing, which is the basis of fine art.

In the old academic schools of education, much attention was paid to the imaging technique. Therefore, master painters used to tell their students to make copies of the models depicted by master painters when they were first introduced to the art of painting. The main focus is on image processing techniques.

One of the ways to develop the creative activity of a young pedagogue-artist in the course of the lesson is to involve him in learning the skills of mature artists. By introducing students to how well-known artists mastered their skills and showing different interpretations of images in the works, we involve young people in the active creative process. This is sometimes lacking. Therefore, in addition to such tasks performed in the classroom, the teacher should also give assignments to copy examples of great artists as homework. In addition to teaching the student how to depict images more expressively, these assignments also study how master artists skillfully used pictorial tools. Each pedagogue has his own method and individual system of teaching drawing. If a student has the right technical training, he will become an experienced artist-pedagogue in the future, regardless of whether he takes lessons under the guidance of any pedagogue-artist. The skill of a teacher is determined by the fact that he can give instruction to each student in accordance with his imaging technique, widely use educational methods and give correct instruction to the student. Drawing skill is the ability of a person to be able to make a certain form truthfully using certain methods and techniques based on previous experience. Skill in artistic creative activity is based on previously acquired knowledge and skills. It is important to gradually develop and improve skills when working with young people. Careful observation of students' work, proper approach to each of them, allows to have the desired effect. A teacher's praise, encouragement, and respect for his students is useful for creative activity. However, the method of stimulation is useful only when it is compatible with the emotional attitude, will of the student, ability to work, self-evaluation. Students are enthusiastically involved in creative activities, but in some cases they are not satisfied with the results of their work and expect clear instructions from the pedagogue. At this time, the leader clearly points out the mistakes made by the student and helps the student. As a result the student completes the work by proceeding step by step. Students can effectively use different materials (pencil, pencil, sauce, kumir) to draw pencil drawings and color pictures, improving their skills.

Summarizing the above points, it should be noted that in order to provide successful education to students, the pedagogue should take into account the individual characteristics of each of them. Each student requires special attention, and only taking this into account, the teacher can achieve great results in the development of his student's creative abilities. From this point of view, reorganizing the teaching of fine arts in the higher education system, improving its content and methodology is one of the urgent pedagogical problems of today. The portrait genre of fine art is of particular importance here. However, providing artistic education to students through visual arts is one of the urgent tasks.

It is necessary for students to understand, understand and become active participants in the processes related to the depiction of the portrait genre. In the process of working on the portrait genre, students learn its simple laws (correct placement, perspective reduction, point of view, color and tone relations) both theoretically and practically.

Making a human portrait requires a lot of knowledge from the artist. Such requirements require studying, learning, gathering both theoretical and practical experiences, and being able to apply them in practice. Before working on a human portrait and body painting, one must have learned how to carefully work on educational still lifes. Otherwise, positive results cannot be achieved.

Working on a human portrait can be divided into several interrelated stages. They are:

- Performing a human portrait in the "grisaille" technique;
- Depicting a human portrait in the environment of daylight conditions;
- Display of a human portrait in an artificially illuminated state;
- Drawing a human portrait in the open air (en plein air).

As it is known, it is important to correctly reflect the color (tone) of the object being drawn, and give it the corresponding color. This is also the main task in human portrait exercises. For this, first of all, in order to learn to find and describe the lightness and saturation of the image, the features of the shape, it is necessary to perform the composition in grisaille (in one color) technique. Because when doing this, he tries to correctly distinguish the levels of hunger and fullness of his figure, feels its volume. In addition, when creating an image with one color, it greatly helps to show the shape and size of an object (in a still life), a figure (in a portrait), as well as to find the shadow and light parts of the figure without mistaking the shades of light and dark. In this case color variations, luster are considered secondary. The study of a human portrait usually begins with an in-depth analysis of the specific aspects of the person being drawn. Therefore, pencil drawings and several short-term colorings are done first. In the image, which is made in one color, often the black color of the brown "Mars" is mixed with white, the shape of the human figure, the relationship of gray and white, how it looks as a whole in relation to the background, and the origin of its main parts are defined. After completing such auxiliary work, it is appropriate to start the main task and move on to working on a detailed image. And in the long-term image, every small element is taken into account. When painting, using a brush blade allows you to subdivide each layer and exaggerate it according to its shape, because the brush is used in the direction of the shape. Smudges represent each slice. When describing the figure, it is necessary to pay serious attention to its position in the environment. Because its appearance is affected by all the surrounding things to a certain extent. The role of the background (background) is

especially important in bringing the image to the surface. Because the human figure being drawn is dark or pale in comparison to it, and appears in the "silhouette". That's why it's good to work on the dress in two different situations, that is, with a light and dark background. If the portrait of the person being depicted is illuminated directly or from the side, every part (detail) in it will be highlighted, and then it will be convenient to work on its whole image. First, the small parts are worked out in detail after the big form color (tone) relationship is made whole. In this case, it is necessary to pay attention to light and shadow, reflections (reflexes), and describe them in a similar manner. Illumination of the image with an artificial light source gives a good effect when performing the task in the "grizail" method. When this is done, the object being drawn is clear, visible, and its size is clearly felt. It is better to start showing the shape of the image from its shadow area, then it will be easy to show the image as a whole. After finding the main "silhouette" of the figure and making the shadow and light, you can move on to small elements and work on them in some detail.

After gaining experience working on the task in the "grizail" method, it is possible to perform exercises in color. In this case, all colors are effectively used. In the case of perfect learning of color nuances, performing the task outside, in the open air, that is, in "plein air" conditions, gives a good result. The fact that the student does such work independently as homework will increase his experience. Painting a human portrait is an important step after mastering the grisaille technique. It is known that drawing, whether it is a pencil drawing or a painting, is divided into conditional stages in the academic method. Working in such an interrelated, methodical sequence serves as a factor in the successful completion of the training task.

In conclusion, if we take the portraits in the color image of Uzbekistan, the portrait genre is depicted in different ways in different periods - portraits of A.Navoi and H.Baygaro in the miniature style associated with the works of Kamoliddin Behzod, and one of the artists of the later period, such as Abdulhoq Abdullayev Rahim Ahmedov. We can bring our plab artists. Today, we can observe the new interpretations of the portrait depicted in the national spirit in Akmal Nur's work. It is not enough to depict a person's facial expression or body of a person in a portrait, it is necessary to introduce a different approach to it, a new interpretation in the spirit of nationalism. This can be revealed through the national values, mentality and characteristics of the Uzbek image of Uzbekistan.

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