

## UNDERSTANDING COMPOSITION THROUGH WORK ANALYSIS

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**ABSTRACT:** The concepts of composition are very broad and this is the concept that matters. It permeates all creative processes and forms the basis of almost all types of art.

**KEYWORDS:** Composition, rhythm, dynamics, Golden intersection.

### INTRODUCTION

Composition is the art of arrangement. Let's consider the composition in a narrow scope, that is, in easel painting and easel graphics. The term "bench" means that the cloth or paper is mounted on the easel.

First, we will talk about black-and-white or color composition. only 2 colors white and black participate in our composition schemes. The laws of composition are based on the laws of perception and are formed in our minds. We consider composition and its laws to be made convenient for our minds in the plane of the positive, finite quadrilateral of space. In this plane, you can do 2 things: put a stain somewhere or not put it. Bounded planes and spots are structural elements of composition. These elements have qualities of color, size, shape.

1. The first condition of this simple solution is the inequality of black and white in the composition. Disparity plays an important role in having a clear view of the main part and the background.

Usually whichever one has more white or black is taken as the background. If black and white are equal, not knowing which one to focus on, the perception weakens, that is, discomfort occurs.

2. The second condition is the three-dimensional participation of spots in the spatiality of the composition. Everything has 3 types of images: large, small, medium. But these dimensions are also evaluated by the environment in which they are located. For example: we consider a chair on the street as a small thing. In the room, it is of average size, it cannot be placed in the closet - it is too big.

The existence of elements of three different categories - large, small, medium - in the space is a state of comfort.

If there are small spots in the composition, it appears as a fragment of a large work, in other words, a fragment.

If there are no large spots in the composition, it seems boring, empty, monotonous.

Fragment and monotony are two definitions that contradict composition, which must be eliminated.

3. The third condition - in order for the composition to be comfortable, it should have a holistic appearance. For this, a node of composition is created, that is, a compositional center. A

compositional center is a unique, specially designated area in a composition that attracts attention. The compositional center is not understood as the geometric center of the plane. We take a sheet of white paper. It will be our plane. We make pieces of 3 different sizes from black paper. They will be the spots used in the composition. Let's consider the methods of determining the compositional center.

A) Determining the compositional center according to the spot size. It is enough to leave the spots uniform in size. For this, we put different (3 different) spots on the plain. Big, small, medium. Now we remove the rest, leaving only one of the large spots. He immediately begins to stand out and attract attention.

A similar situation occurs with medium and small spots. Which, if left alone, becomes the center of attention.

B) Finding the compositional center in Nuance. Finding the central spot separated from its counterparts. We put several black spots of different sizes on the plane. Place a small white dot on one of them. As a result, a large spot with a white spot stands out among other black spots of the same size. Also, a small white dot is clearly visible because it is the only one among other small dots.

The question arises: is the center of the composition a large black spot or a small white spot in it? The center of the composition is not determined by spots alone. It is such a point that the spots keep the weight in balance.

C) The background piece can also serve as the center of the composition. The center is likely to be not only in the spots, but also in the surrounding background.

The compositional center is located in the middle of the plane, that is, at the point where the intersection of spots along the perimeter has passed.

G) Complex methods of determining the compositional center. For example, take a background piece with a small white dot surrounding a large black dot. In this case, the composite center will be located between three centers: a large black spot, a small white spot, and separated background centers.

We explain that the spots located in the separated part of the background are connected along the perimeter and not along the middle line. When we look at black spots, our gaze goes from one spot to another in the shortest way and tends to reach the white expanse as soon as possible. It is this feature of our gaze that seals the expression of movement in the composition. In composition, the concept of movement is based on the sequence of seeing the elements in the image.

The sequence of dots and the movement of the distance between them creates a rhythm. Rhythm - in an image, it functions like notes and pauses in music.

4. The 4th condition for creating comfort in the composition is Rhythm. The spots and the intervals between them should be different so that it does not become boring. Even if only the size of the spots or the distances between them are the same, the repetition of the rhythm occurs. Discomfort occurs in the composition. We introduce the concept of plasticity to movement and rhythm. Plastic is often used in choreography, dance movements.

They talk about beautiful, cool, continuous, sharp plastics. That is, one action can be performed in different plastics. In this case, the mutual adaptation of the composition of the movement elements constitutes plasticity. Similarly in composition, plasticity is the arrangement of parts to form a whole.

Movement, rhythm and plasticity are the means of composition. For example, movement can be used to direct the viewer's attention to a certain part of the composition. Plastic and rhythm can give a certain mood to the movement. Try doing an experiment using a sheet of white paper and pieces of black paper.

5. The fifth condition for creating comfort in the composition is to equalize the location of spots on the edge of the composition. If in the composition all spots are located at a certain distance from its edge, and one spot touches the right edge, the composition is cut from the right side, and the left part gives the impression of a fragment. The same situation can occur with the right part of the composition. This creates discomfort in the composition. If the spots touch both left and right edges, the composition is rounded as a central fragment. The horizontal direction of the composition is filled with spots. The top and bottom edges do not need filler spots. In the vertical direction, the composition solution is much stronger. A vertical line serves as the geometric center of the composition, not a point. Therefore, it is somewhat difficult to assemble a composition in a horizontal format. Because it has the property of "split" into two parts along a vertical line. Thus, we have considered the main principles of the color solution device of the composition. Now we draw a conclusion to the knowledge we have learned from the composition. The composition consists of elements consisting of planes and spots. The comfort device of the composition meets five conditions: the inequality of black and white, the presence of three sizes - large, small, medium spots, rhythm, movement and plasticity

Methods of dividing the center of composition:

- A) By the size of the spot.
- B) By the shade of the stain.
- C) On a separate background.
- G) On complex methods of detection.

Compositional analysis of black-and-white reproduction.

Compositional analysis is a simple or schematic representation of a complex image in order to determine the principle of construction.

Let's look at the image consisting of white - black and gray shades between them.

We perform the compositional scheme with a brush or in the dream, gouache in a size not larger than the palm of the hand.

Composition scheme - did not require a finished drawing. The contour lines may not be clear on it. Because we are not interested in elemental but composite stains. In order not to get carried away with small details, the brush should not be smaller than No. 10.

Let's start work. We get a black-and-white reproduction and determine its ratio or format. We draw a rectangle on the paper in the same ratio.

We draw an approximate line of the image with a pencil. We determine the brightest and darkest areas of reproduction. Then we find the average color of the image. Now we will leave the middle

gray part of the reproduction white, and paint the center part black. Gray color is also introduced into white or black.

Let's make 4-6 composite schemes from different reproductions. When the schemes are ready, we determine how and where its compositional center is allocated.

Color compositional analysis of color reproduction.

Let's start with a black-and-white reproduction analysis. Only here we use color reproduction. If we do not take into account the color, we take into account the brightness of the spots (in the light-darkness ratio).

Color compositional analysis of nature.

Our object of study is not a flat reproduction, but a realistic three-dimensional still life.

Compositional analysis of nature is not much different from compositional analysis of reproduction. In the same way, the middle color is determined. The light areas are left white, and the remaining dark areas are painted black. In each composition scheme, the middle tone is defined in only one color, white or black reproduction. But there are some differences. When we work with reproduction, its composition is ready and it will have certain proportions and format. When working with Natura, it is necessary to be able to correctly place spots on the border of the composition, to determine its format. To do this, when making the initial sketch, we draw the image in a wide scope, leaving excess space in the format. Then we frame the main part. Having determined the main, final image, we create a comfort of spots in the composition.

Three-way analysis of color reproduction.

3 schemes are made from each color reproduction: color, color, line. Until now, we have only analyzed the composition from one side. That is, color analysis. Let's look at the two-color and striped type. If the black and white composition includes white and black spots, the color composition will have "hot" and "cold" spots. Theoretically, any color can be derived from red, yellow, blue, black and white.

White, black and the colors formed from their mixture are included in achromatic colors.

Three primary colors (red, yellow, blue) make up the composition of the spectrum, and they are divided into "warm" and "cold" groups.

Warm: yellow gold, red.

Cold: inky, purple, green.

Based on the interaction of achromatic and chromatic colors, the color wheel can be imagined. Across the circle, mixing colors in different proportions gives different shades of color. Blending with the white color in the center, it becomes brighter. The colors that are out of the color circle are mixed. If we divide the color circle into two along the horizon, the upper part is divided into warm colors, and the lower part is divided into cold colors. Achromatic colors are not included in this division.

Color compositional analysis.

First we find the warmest and coldest colors in the reproduction. Then we determine the color with average warmth in the range of two colors. Most of the color gamut may not be present in the image. Therefore, we are only interested in the colors in the given reproduction, and they are defined in relative terms. Paint areas warmer than medium-warm color with a warm color, for

example, yellow. We paint all the colder colors with blue. In this case, the outline of objects will be blurred. It should not be ignored. Despite the light-dark areas of the reproduction, we only divide it into warm and cold colors. We paint the average color in the composite scheme with only one color - yellow or blue.

Now let's talk about achromatic colors. Black, white, gray colors depend on other colors that surround them. For example; A black spot is cold on a yellow background because it is cooler than any warm color. If the image contains only cold and achromatic colors, then an achromatic color gives the impression of a warm color.

Linear composition

In linear composition, the composition of the image is enriched with lines. Linear composition is highlighted in line graphics. In a linear composition, movement, rhythm and plasticity become more important. Due to its high level of expressiveness, linear composition is referred to as a separate view.

Linear composite analysis.

When we do linear composite analysis of a color image, we consider its speckle boundaries as lines. In it, spots close to each other in color and tone are combined.

All the rules that apply to color and color composition devices also apply to linear composition. 3-4 composite schemes are made and placed on one sheet. Find out how and where the compositional center of each circuit is separated. (for each scheme).

Note that none of the three schemes may have a composite center at all.

Usually, in a well-constructed composition, all three schemes are compatible with each other. All three serve to separate the composite center.

Sometimes one scheme serves to separate the compositional center, the rest are neutral, that is, they do not interfere with it. A black and white composition is usually more useful in a natural color image.

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