



LANDSCAPE OBJECTS IN THE PROCESS OF PAINTING

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Anotation

Landscape objects in the process of working this painting the colors of things in nature depend on the strength of the illumination and the combinations of the spectrum (day, evening, sunny day, cloudy weather) the data in the case are illuminated.

Keywords: etitud, object, still life, nature, composition.

Introduction

In the process of painting, it is important to take a holistic look at landscape objects and objects. At the time of practical operation, it is necessary to work the first look in bright colors, and the next looks in duller. Only through holistic vision can it be achieved to correctly determine the perspective dimensions of the landscape, their color relationships of different views, as well as to describe. Color solidarity should also be considered when representing the color relationship of nature, which creates a system of illumination spectrum. In the morning, pink paints prevail in natura, in the evening-yellow jewelery, and on a cloudy day-neutral silvery colors. Green warm colors always prevail in the forest. On a clear night, gray-orange and green colors are observed.

In the process of working from Natura, the artist must achieve the integrity of color Colorite and color harmony, not observing the proportionality of color relations, the general color and the state of Hue. The power of influence of Colorite emotion on the viewer is manifested in such a way that objects, objects or events in the cartoon can rightly represent the state of Colorite in certain lighting conditions. "Who is a real cotorite for me?"- deb D. Didro himself answers:"only an artist who was able to achieve harmony in the cartoon by depicting the colors of nature correctly illuminated."

The style of dealing with relationships in a plenary setting is either ignored or not explicitly understood by the author in most methodological literature, often in general





the disproportionality of color types when the erroneous concept of "relationships" is said. In the image of the Etyud and natura viewer, it is implied that the differentiation of color relations is not clear.

Artists knew that many centuries ago the colors of things changed with the environment, with the conditions of illumination. Since the Renaissance, artists have written various treatises on painting, drawing on the rules of linear and airy perspective, the role of the abstract in the appearance of nature in colors (Leonardo da Vinci, A. Durer, D. Conz-teble, D. Reynolds) is a full-fledged statement. Even so these artists did not discover the plenary landscape. It turned out that the plener painting appeared in the second half of the XIX century at a time when artists began to work with a relational surface, while maintaining the color and color scale of the image (V.D. Polenov, T.I. Levitan, K.A. Korovin et al.

The first training in landscape painting should be brief Etudes aimed at describing the color difference between the main objects of the landscape (silhouette of a building, General spot of the Sky, general plane of the Earth's surface, uniform color spot of the mirrored face of the river, etc.). "The description of the ethyudus should be described by taking into account the relationship of water and Earth's tone with the sky at once," K wrote. A. Korovin.

Levitan advises young artists: "we have not yet fully mastered the skills of generalizing the earth, water, sky in the landscape, connecting each other: everything is separate, and the fold does not resonate as a whole. After all, the most important and complex is to achieve the correct color relationship of water, earth and Sky in the landscape".

As an example N.N. Ge "clouds", "sunset at sea", and A.E. We can see Arkhipov's "landscape of the North". Artist N.N. Ge subtly expressed the relationship of heaven, water and Earth, the perspective variations of colors from front view to interior. A.E. And Archipov's ethu is depicted in the sky, the main relationship of the earth with the noble dark colors of the sky, a large non-warehouse on the lakeside. In such early one-session Etudes, Natura's diligent depiction of large color relationships develops the student's skillful wounding skills in the color structure of the landscape etyu, its materiality and spatial qualities, and various illumination patterns in nature.

Given the state of illumination, it is possible to switch to exercises for two to three sessions after having some experience in performing the general color relationship in a short etuud. Even in the process of working long-term Etudes, at first in the basic color relationship (main spots), the application of holistic greases, then proceed to the execution of the front, medium-looking crumbs, etc.

An inexperienced artist sees the color of greenery located far away (100-300 m) as if it were standing in front of him. However, the color at the edge looks completely





different: the delicate colors of the green and its saturation will definitely change under the influence of distancing. The main disadvantage of inexperienced artists: the inability to see the work as a whole, distracted by the depiction of small forms, is not able to effectively complete the work. The colors of things in nature depend on the strength of the illumination and the combinations of the spectrum (in the daytime, in the evening, on a sunny day, in cloudy weather). For example, at sunset in the evening, the birch body appears in a pearly red hue. Even so, the inexperienced artist imagines the birch body in white.

Materials and Methods

In the process of color imaging of the landscape, it is necessary to achieve the skill of memorizing the colors of objects (personal color), the effect of light and the skill of perceiving colors in the distance. Especially in the initial period of education, the task and exercises on painting in Plener should be devoted to this.

In order to master the landscape painting beginner period program very well, it is necessary to perform tasks on the following topics:

- 1) plener method of working in open air with a holistic perception of nature and a relationship of colorfulness;
- 2) acceptance and representation of basic color relations;
- 3) general condition of hair and colorfulness;
- 4) Colorite integrity and lightening color of landscape objects;
- 5) image of small pieces of scenery;
- 6) width in the landscape.

Before moving on to work significantly more complex and long lasting landscape Etudes in terms of content, it is necessary to work on the overall color relation of Natura by performing short Etudes, such as a piece of a sawn tree trunk or a few stones, such as a cloud pile in osrnon.

The stain of colors in itself represents nothing but an ornate image without the exact shapes of a thing or object.

"To portray nature full-fledged and show its beauty-says T. RLISSEAU-trees should stand firmly on the ground, and their branches should move forward, making it seem as if the rest had penetrated into the polotno, as if the viewer could imagine the tree rolling around. Not every paint grease is simply put on the surface, every grease should be holistic and clearly represent something."

The work of depicting specific objects in etiud begins with the identification of their relationship to the main color in the details of the landscape and environment in nature. Then The Shape of the object, its size, etc.k. diligently developed. All this is





solved by color, taking into account the general Colorite state of illumination correctly. Depicting a landscape requires careful study of nature. Each tree has its own characteristic structure separately.

In order to learn to describe nature in different cases, shrubs with greens, the characteristic features of the same tree species by color, it is necessary to perform a lot of Etudes from nature. It is also necessary to draw their complex shape with a pencil in order to depict the objects of the landscape through paints.

Discussion

It is better if a series of still lifes are performed in the open air, in addition to performing exercises aimed at separate, objects of the landscape and small bomak developments. In the Plener (in the sun, in the shade, etc.k.) it is advisable to perform a series of exercises, placing a still life, depending on the lighting conditions. Still Life, placed in the shade of a tree, looks special under the influence of the reflexes of the sky and tree leaves. Green leaves and blue sky — these two colors mark the entire color range of na-tyrmort. As an example of such a still life A.A. Plastov's cartoon "summer" can be seen. A woman with a girl is depicted in the shade of a tree. It has a silvery cold color from the sky, and shades are greener. Due to the presence of many reflections and shadows, in cloudy weather, light-shades lose their contrast and create a spatial atmosphere with light looks and soft shades.

Its material is thinly viewed as a result of general illumination and exposure to the environment with ranglr. The modeling of cloudy weather patterns is carried out in such a way that the bar is able to determine the size of something and the characteristic condition of coloritis in the air A.A. It can be seen in the Still Life section of plastov's cartoon "Harvest". The scene of the cartoon took place at noon, covered with clouds. The light shade of things in the narthurmort differs little from each other. On the example of a still life painting in a state of late illumination, the artist can be seen in another work "dinner of tractors". The illuminated part of things is depicted in red, orange colors, and the shades in dark dark dark colors. The cartoon depicts an all-in-one game of sharp colors, and the work is created incredibly attractive.

The next stage of decorative painting is multi-session continuous etjud exercises, which should remember the previously mastered theoretical rules, apply practical skills, and master new ones.

In long-term Etudes, the forms should be distinguished by careful work. The time to perform them can last from 2-4 hours (one session) to several tens of hours (multi-session). Multi-session etjud should be performed at the specified time, both in the sun and in cloudy weather.





The meaning of the landscape is its vital theme the holistic appearance of nature the main identification in both the plastic-composition relationship and the Colorite is an integral part of the composition. That is why the process of performing a davorn ethyud at the composition plot is important to think carefully, analyze the ethic and describe it. It is necessary to perfectly visualize the location of objects and objects in the imaging plane. It is possible to find the point of view, approaching the object of the landscape or studying the features of the distant-lit place. In the composition, it is much more important to determine the relationship between the sky and the Earth and other objects.

To create a landscape composition from Natura, things for the laying of na-thurmort have some similarity with laning. When creating an Etyud composition, it is necessary that the artist is able to think deeply, choose a place, follow the rules of perspective and, most importantly, skillfully describe spatial width. When choosing a landscape theme, it is up to the professional skill of the artist to be able to bring taste, artistry and composition to raaro-MI in the work, to complete the Isli in a holistic relationship of color and tus.

As you know, things will acquire the character of a plane with a plot, losing their volumetric, relief at a large distance. The front look looks much more voluminous, shadow-light contrast. Recently settled green field as the distance moves away, the green color paint gradually shifts to blue. The blunt objects in the distance appear to be lighter and bruised. In sunlight, clouds and distant snow-capped mountain peaks also enter red purple. In a space saturated with fog, dust or smoke, the silhouette accuracy of the narsal-AR decreases. In the fresh air, only a slight change in the exact appearance of the shape at a distance.

When describing front views, the personal colors of things occupy an important place in those far away - conditional color. In an airy environment, conditional colors keep things away, and on the contrary, the color of personal things seems to make them look as if they were the front. In the process of work, it is necessary to focus the essence of the (thing) on color, if there is a need to "approach" something to the front view. It is enough to apply conditional colors in it, if there is a need to "lengthen" some part of the ethyud. A necessary exercise in determining spatial qualities is to describe the thematic landscape with an open spatial background, for example, a multi-view field in the mountains or a curved-bough Valley and a meadow (greenery) with a view of a wooded forest and several trees in the front view.

It is important to look at the small parts without paying attention, seeing them all together in order to correctly determine the lightness and color tone of the long look. Only then can color differences from the front, middle and remote view be described





correctly. "When describing the air," says A.A. It is important that the Deineka — especially the front view—is defined and correctly conveyed in relation to the distant one, only then does the Color-Image find its solution, the work achieves the correct description of the state of the airy environment".

During the primary education phase of the Plener painting, short and long-lasting Etudes are performed. And then it is necessary to try to describe the delicate state of nature in the process of working landscape Etudes. During the painting, the artist tries to show his feeling in the future work while observing subtle changes in nature.

So, in natura, the main color is the important basis of painting, being able to correctly find and skillfully describe the general and large color relationships of spots. On the basis of these, subtle differences of small fragments of landscape objects are made. Nature paints are overly colorful. Grasses, sedges, and trees are green. But these colors in nature have different shades. Grass growing in the meadow, autumn wheat crops, vegetables, different types of trees all have a characteristic green tint. Nature is extremely delicate, being able to depict these distinctive features in the landscape ethic requires a huge amount of knowledge, skill and incessant search from the artist. It is clear that strong reflexes will fall on the palette and the plane of the cartina when the artist is dressed in bright colors at the time of execution. In strong sunny lighting, these colors, reflexes make it difficult to correctly perceive paints in the palette and change the color gamut of the etyud. In the Sunday case, an addition to the color of the etiud dress acquires an overall color and, of course, interferes with the truthful depiction of nature. For this reason, Etudes cannot be depicted next to a tree shade or a wall, since green colors from the sky blue or tree leaves fall on the palette, paper or fabric, changing the case. On a sunny day, ethyud should be performed under an umbrella. The fabric and palette should not be exposed to sunlight.

A red object illuminated by white light absorbs the shortwave portion of sunlight, except for the waves attributed to the red color it reflects. A red item, illuminated by red light, is perceived as intensively red. This thing, in addition to Red, is perceived as dim-witted, brown or dark if illuminated with a different color.

Conclusions

The view in a silvery color (especially the one in a rusty color) can be demonstrated in cold-toned lighting. The delicate-bluish colors of the Impressionists appear much darker and neutral in such lighting. Initial watermark options or a mixture of watercolor paints, which serve as a base, can help in determining the issue of color and tus nisabates in etiud. In Plener practice, it is advisable to work morning and





evening sets in turn by preparing a mixture of paints corresponding to a certain tone and color relationship to the main objects of the landscape in palilra.

Working a Natura, laid in the morning, is like in the evening, but the colors will be brighter and more attractive. The physical property of morning light is that because there is less dust in the air, sunlight falls to the ground in a wide range of the spectrum. The success of the work when working Natura in the morning and evening light largely depends on the initial impression retained in mind.

It is also desirable that the lacquered Etudes for imaging are even smaller in size. Because at these times of the day (morning and evening.m) change occurs very quickly. The Etyud time is designed for 15-20 minutes. After diligently performing a number of Etudes on the Plener, long-term masks can be performed for 2-3 sessions.

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