



CREATIVE TECHNOLOGIES OF WORKING PORTRAIT COMPOSITION IN PROFESSIONAL TRAINING OF FUTURE FINE ART TEACHERS

Submission Date: January 20, 2023, **Accepted Date:** January 25, 2023,

Published Date: January 30, 2023

Crossref doi: <https://doi.org/10.37547/pedagogics-crjp-04-01-12>

Journal Website:
<https://masterjournals.com/index.php/crjp>

Copyright: Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.

Nozim Hamidovich Talipov

Associate Professor Of The "Fine Arts" Department, Candidate Of Pedagogic Sciences At Tashkent State Pedagogical University Named After Nizami, Uzbekistan

ABSTRACT

The article contains the basic theoretical and practical recommendations for the portrait. Since the work on the portrait requires a special approach from the painter, the article gives the features of individual methods on this issue.

KEYWORDS

Portrait, self-portrait, genre, realistic portrait, skyline, aerial perspective, point of view, composition, perspective reduction, color, achromatic colors, chromatic colors, canvas, tone, grisaille, brushstroke, sketch, warm and cold colors, picture.

INTRODUCTION

A new scientific form and methods of teaching national art samples to students are being developed in various higher educational institutions and scientific research institutes of the republic. Fine arts, especially pencil drawing, painting, and composition, play an important role in bringing up students who are artistically competent, in the spirit of loyalty to the Motherland

and national art. This, in turn, requires that the special subjects taught in the faculties of the higher education institution and specialized schools should be deep and grounded, and sets high tasks for the pedagogues.

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 copy the models depicted by master painters as a task when they were first introduced to the art of painting. In this, the main focus is on the imaging technique.

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 auditorium, the teacher should also give assignments to copy examples of works 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 the 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 step by step. Students effectively use different materials (pen, sangina, sauce, kŭmir) to draw pencil drawings and color pictures, improving their skills [1, 48].

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. An inexperienced student may think portraiture is easy. After working quickly with a pencil from Natura, he chooses a color close to him and paints it. The result is not as expected. Although there is a similarity in the appearance of



nature, it cannot be called a full-fledged painting portrait. In painting a portrait, the student should use all his knowledge and skills and be able to clearly find the specific psychological state of the depicted person. You know many masters of the portrait genre from the history of world fine art. The works of the great artists of the Renaissance, such as Leonardo da Vinci, Raphael, Titian, and Tintoretto, still inspire lovers of painting to admire their skill in expressing the complex emotions of a person in their delicate portraits. Flemish artists - Rubens, Van Dyck, Dutch artists - Hals, Rembrandt were able to depict famous people of their time in their unique works.

While the portraits of Spanish artist Ribera of the 17th century are characterized by deep psychological expression and artistry, the portraits of French artists Renoir and Cézanne of the 19th-20th centuries express a new idea and content in a unique color. In addition, several well-known Russian artists I. Repin, V. Surikov, V. Serov, M. Artists such as Vrubel created an invaluable portrait gallery of their contemporaries. In each portrait, not only the external likeness, but also the inner psychological world of a person - smart, full of feelings, noble features - were able to be depicted in a highly artistic, unique style. Our well-known Uzbek painters have also achieved great success in the portrait genre. Miniature painters such as Kamoliddin Behzod and Mahmud Muzahhib left a deep mark on Uzbek fine art. M. from art schools. Nabiev, A. Abdullaev, R. Akhmedov, M. Saidov, M. Oganegov, N. Koziboev, Ch. Researches of mature artists like Akhmarov in the portrait genre are invaluable. Completeness in a portrait is the integrity and expressiveness of the image. It should also be mentioned that these ideas expressed in portrait work should not be taken as a ready-made recipe. It is not possible to develop a literate image with only theoretical knowledge. The ideas expressed are aimed

at preventing the main mistakes made in portrait work. Of course, in the portrait genre, the artist needs high talent, skill and great experience to reveal the inner psychological state correctly. We will give you some guidelines for studying portrait painting [2, 63].

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 an active participant in the processes related to the portrayal 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. The work of the human figure 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 the painting of the human figure and body, it is necessary to learn how to carefully work on educational still lifes. Otherwise, positive results cannot be achieved. Processing of the human figure can be divided into several interrelated stages. They are:

- Performing the image of the figure in the "grizail" technique;
- Imaging the face image in the environment of daylight conditions;
- Display the image of the face in the state of artificial lighting;
- Depicting portraits 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 the exercise of processing the image of the human figure. 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 it is done in this way, it tries to correctly distinguish between the levels of hunger and fullness of the figure, and 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 and glossiness are considered secondary. The study of the human figure 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. In the long-term image, every small element is taken into account [3,140].

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 depicted human figure is illuminated directly or from the side, every part (detail) in it will be visible, and then it will be convenient to work on its whole image. First, the small parts are worked on in detail after the large form color (tone) relationships are made whole. In this case, it is necessary to pay attention to light and shadow, reflections (reflexes), and describe them in their place. 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. Grisaille is a technique of pencil drawing with one color. It is this style that combines pencil drawing and coloring. Together with the general rules in working with the image of the human head, we observe that a sharp, thin pencil and a wide, flat brush can express the form in different ways. For grayscale, it is better to choose a darker and warmer color (for example: umbra, mars). Other paints, say black, blue, white in the paint mix give a cool tone. This does not match the warmth of the human face. Before working on a portrait painting in watercolor, it is useful to do a few exercises that solve the color solution. The purpose of this exercise is to study the expression of the shape of the human head in light-shadow relationships. Finding the shape in brush strokes is different than in pencil. In the pencil drawing, the shape is studied based on the construction, and the color characteristic is obtained conditionally. The figure is sometimes represented in one line, without a background. In the brush, the form



is depicted together with the background, not separated from the environment. Two colors are usually taken to work on grisaille: natural umber and white. Instead of natural umbra, other types of umbra or martian brown paint can be used. Bright red or green, blue paints are not recommended. For this task, it is better to choose a male model with a clear anatomical structure. It is better not to work on portraits of young children in the initial practice tasks. Their facial structure is smooth, structural structure is a little difficult. The figure being depicted should be placed in such a way that the falling light can emphasize the character of the face shape. For this, it is better to lower the light from the side or above. As a background, a fabric of a neutral color will be very appropriate. To accurately express the shape of the head, the model should be placed in such a way that the highlighted part is lighter than the background and the shadow part is darker than the background. After the model is placed as in the brochure, it is necessary to think about the compositional placement of the portrait on the fabric. Composition is based on the artist's point of view and scale. If the chosen fabric is large and the model is drawn larger than the original size, it is natural for an inexperienced artist to get distracted. 30x40 cm for working the head sketch. size is recommended. First, the structure of the head is defined constructively, and attention is paid to the proportions of the face. It is not necessary to develop the character of light-shadow, volume to every detail. This will be worked on with a brush later, after the overall shape of the head has been determined. The most important thing is that the pencil drawing must clearly define the general structure of the head. It is better to draw on fabric with charcoal pencils than with pencil. It is convenient to determine the difference between color and light-shadow in charcoal. In addition, the charcoal extinguisher is extinguished even with a rag. However, erase less when working

with the image on the fabric, because the quality of the top layer primer may be compromised. After the image is ready on the fabric, it is fixed with a lock. What to start with. First, we carefully observe the model. The highlighted and shadowed parts of the head are compared against the background. Separate the lightest and darkest part and analyze them mentally. For example, it is necessary to find the degree of saturation of the illuminated part of the forehead in relation to the background. It is not necessary to prepare a mixture for the lightest spots and the darkest areas. The color mixture is prepared for the average shade of light and shade. The mixture is ready on the palette. Now, with a large brush, we will start the work from the shadow part. Then the shape of the head is quickly determined and becomes the basis for the color solution. After the shadow areas are covered in paint, it's time to work on the background. Because the shade looks very dark on white fabric. After defining the background in the shadow part of the head, the other side is also worked on. Now paint the light part of the head in contrast to the shadow and background. Act boldly and freely, without being too busy in every detail. If you use the paint thinner in the first application, you can use the paint much darker in the subsequent applications. However, try to accurately determine the level of illumination of the head and the environment from the first operation. Use mastic to soak the areas that have not come out well and become heavy. If the applied paint smear does not fall into place, or does not clearly define the expression of the shape, it is soaked in mastic and again, efforts are made to achieve a clear image of that part. After the characteristic construction of the head is achieved by comparing the shadow part with the light part, the details are given a more precise form expression. Working on details, clarifying the general shape of the head, enters the second stage of the work. At this stage, the detailed processing of the face



is carried out subject to the construction of the head. It is not easy to paint details with large brushes. Now we use small brushes efficiently.

Do not line the eyelids with a small brush when working on the eyes. First of all, the location of the eye is determined in the desired color. Don't forget to compare the color with other parts of the head. After you find the location and character, you start drawing the image of the eye. After treating one eye, immediately switch to the other. Try to work both eyes without losing focus on their construction. Do not draw the lips in one line. The shape of the lip should also be flattered. Because it has a bulge consisting of different planes. Therefore, apply paint based on the shape of the lips. After the shape of the lip is carefully made with a brush, it is necessary to pay attention that the overall expression of the model is not lost. While working on the head pieces, it is impossible to forget about its overall appearance. Although the details are carefully worked out separately, the connection between them can be lost. This situation is immediately noticed by the artist, so no matter how much you pay attention to the details, the image of the head loses its similarity. Some small mistakes in the construction of the head begin to be noticed. The reason for these defects is that the artist worked out the details too finely and lost the possibility of general vision. In order to avoid such mistakes, it is necessary to always monitor and compare the general situation when processing details. In the process of processing details, it is appropriate if it is combined with other parts and does not interfere with the general appearance [4,28].

Therefore, the most important thing for an artist is to develop the ability to see nature as a whole. Let's say you start working on your nose. Look at it carefully. Try to express the color and shape of the nose. The nose also has a limit of light, shadow, half-shadow and different colors. This is where the artist makes a messy

mistake. The artist does not look at the whole, forgetting that it is a part of the shape of the head, as he looks at the nose.

What should be done in order not to deviate from the generality when processing the detail? To do this, it is necessary to learn to never lose sight of the general form. This is not an easy task. This quality, which is necessary for an artist, can be cultivated only by him. For this he must always be alert. Do not forget to compare it with the general view if you have worked on the detail a little. To correct the mistakes made, it is desirable to view the image as a whole. This process serves as the third stage of work. At this stage, with a larger brush, paint some areas of the coloring again freely, without fear. The lightest and darkest place should not be repeated in other parts of the palette. Achieve a dark, black and dull look. You don't need to write everything in bold when you're summarizing an essay. It is also possible to complete the work by using a transparent and semi-transparent layer of paint in the method of lecirovka (liquid coloring). After working a few colors in grisaille, you will master creating shapes with a brush. Now you have learned to work with paint brushes, not with paint. You have learned how to develop a classification step by step, working from the general to the specific, while maintaining integrity.

After gaining experience working on the task in the grayscale 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 the human figure 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. The process of painting a figure begins with the development of several auxiliary pencils, the selection of a place, and the study of its specific shape characteristics. Using them effectively, a pencil drawing of the head is drawn on the fabric. How the composition will look in color will also be understood by making several small color palettes. In this case, its shadow-light relations, color properties, integrity, and the ratio of the light to the background, defining the large form, are determined. With the help of carefully prepared and practiced pencils and color plates, the main task is achieved in detail.

REFERENCES

1. Absattarov, B. M. (2019). EVOLUTION OF VIEWS ON ETHICS, ETHICAL CRITERIA AND ETHICAL STANDARDS. In NEW SCIENCE: CURRENT STATUS AND DEVELOPMENT PROSPECTS (pp. 135-141).
2. Absattarov, B. M. (2019). SPIRITUAL AND MORAL DEVELOPMENT OF THE PERSON IN MODERN WORLD. Central Asian Problems of Modern Science and Education, 4(2), 167-173.
3. Mamarasulovich, A. B. (2021). IMPROVEMENT AND DEVELOPMENT OF ETHICAL CRITERIA AND NORMS.
4. Mamarasulovich, A. B. (2022). RELIGIOUS AND PHILOSOPHICAL ASPECTS OF HUMAN MORAL DEVELOPMENT. Conferencea, 197-201.
5. Khamidovich, T. N., Nozimovich, T. N., Ibrohimovna, Y. N., Ravshanovich, J. R., & Kholmuratovich, M. K. (2019). DEVELOPMENT OF STUDENTS' CREATIVE ABILITIES THROUGH TEACHING" LANDSCAPE PAINTING. Journal of Critical Reviews, 7(6), 2020.
6. Talipov, N., & Talipov, N. (2021). CREATIVE TECHNOLOGIES FOR THE DEVELOPMENT OF STUDENTS' CREATIVE ACTIVITY THROUGH ART EDUCATION. Collection of scientific works Λ'ΟΓΟΣ. <https://doi.org/10.36074/logos-19.03.2021.v3.12>
7. Khamidovich, T. N., & Tulkunovna, S. D. (2022, May). THE USEFULNESS OF LANDSCAPE COMPOSITION IN PROFESSIONAL ORIENTATION OF FUTURE FINE ART TEACHERS. In E Conference Zone (pp. 116-120).
8. Talipov, N., & Talipov, N. (2021). The problem of the historical genre in the visual arts: a look at the creative school of the artist Malik Nabiev. Society and Innovation, 2(4/S), 607-613. <https://doi.org/10.47689/2181-1415-vol2-iss4/S-pp607-613>
9. Talipov, K. N. (2021). Is graphics important in painting?. Academia: an international multidisciplinary research journal, 11(1), 984-990.
10. Talipov, N., & Talipov, N. (2021). DEVELOPMENT OF THE ABILITIES OF STUDENTS THROUGH ART EDUCATION. Zbírnik naukovix prats LÓGOS.
11. Abdirasilov, S. F., Tolipov, N. Kh., & Tolipov, N. N. (2017). The effectiveness of the historical approach in art education. Young Scientist, (20), 417-421.
12. Talipov, N. X., & Aliev, N. S. (2021). The importance of perspective in teaching art to future fine arts teachers. Asian Journal of Multidimensional Research (AJMR), 10(2), 97-103.
13. Abdirasilov, S. F., & Isakhoshaeva, N. A. (2017). Visual skills in the process of sketching future designers. Young Scientist, (7), 411-414.
14. Abdirasilov, S., Boymetov, B., & Tolipov, N. (2006). Visual arts. Tashkent: Cholpon.
15. Abdirasilov, S. F., Nazirbekova, Sh. B., & Makhkamova, S. B. (2016). Artistic and cultural traditions of Uzbek folk art at the lessons of fine arts. Personality, family and society: issues of pedagogy and psychology, (11 (68)), 32-42.
16. Nurtaev, U. N., & Makhkamova, S. B. (2016). Issues of preparing students for artistic and creative activities. Young Scholar, (7), 687-691.



17. Makhmudova, G. I., Karataev, M. S., Sataev, M. I., Nurtaev, U. N., Beisenbaeva, Sh. K., & Kuralbaeva, A. (2016). Single-sided, plated plush jersey. News of higher educational institutions. Textile Technology, (3), 160-163.
18. Khalilov, R. (2021). The creative technologies for teaching students to work in short-term colors. ACADEMICIA: AN INTERNATIONAL MULTIDISCIPLINARY RESEARCH JOURNAL, 11(2), 606-610.
19. Khalilov, R. Sh., & Barkasheva, B. (2016). The role of field practice in the formation of future teachers of fine arts. Young Scientist, (6), 827-829.
20. Kholmuratovich, M. K., Mardanaqulovich, A. S., Ravshanovich, J. R., Sharifovna, K. U., & Shodiyevna, B. O. (2020). Methodology of Improving Independent Learning Skills of Future Fine Art Teachers (On the Example of Still Life in Colorful Paintings). International Journal of Psychosocial Rehabilitation, 24(05).
21. Akhmedov, M.-U., & Kholmatova, F. (2021). FORMATION OF CREATIVE PROCESSES IN STUDENTS THROUGH TEACHING COMPOSITION IN FINE ARTS. Collection of scientific works Λ'ΟΓΟΣ. <https://doi.org/10.36074/logos-09.04.2021.v2.03>
22. Ravshanovich, J. R. (2021). Rangtasvir Taraqqiyotining Ustuvor Yo'nalishlari. Boshkaruv va Etika Koidalari online ilmiy journals, 1(6), 137-148.
23. Jabbarov, R. (2021). Sharq uyg'onish davri yetuk san'atkori buyuk miniatyurachi musavvir Kamoliddin Behzod ijodi ta'sirida yuzaga kelgan o'ziga xos yo'nalish. Jamiyat va innovation, 2(5/S), 59-67. <https://doi.org/10.54274/2181-1415-vol2-iss5/S-pp59-67>
24. Jabbarov, R. (2019). Formation of Fine Art Skills by Teaching Students the Basics of Composition in Miniature Lessons. International Journal of Progressive Sciences and Technologies, 17(1), 285-288. doi:<http://dx.doi.org/10.52155/ijpsat.v17.1.1424>
25. Nazirbekova, S., Talipov, N., & Jabbarov, R. (2019). Described the Educational, Scientific, and Educational Institutions of the Miniature. International Journal of Progressive Sciences and Technologies, 15(2), 364-367. doi:<http://dx.doi.org/10.52155/ijpsat.v15.2.1192>
26. Jabbarov, R., & Rasulov, M. (2021). FURTHER FORMATION OF STUDENTS' CREATIVE ABILITIES BY DRAWING LANDSCAPES IN PAINTING. Collection of scientific works Λ'ΟΓΟΣ. <https://doi.org/10.36074/logos-30.04.2021.v2.09>
27. Nozimovich, T. N. (2022). CREATIVE TECHNOLOGIES OF QUICK COLORING WITH STUDENTS. Conference, 31-35.
28. Babaev, A. R., & Istomina, I. V. (2022). Scientific adviser: Kasper NV. FORMATION AND DEVELOPMENT OF A NEW PARADIGM OF SCIENCE UNDER CONDITIONS, 126.
29. Makhkamov DA, Chorshanbiev UR, & Babaev AR. (2022). Laboratory Research of Multiple Flow Movement in Pipelines. Global Scientific Review, 1, 42-46. Retrieved from <http://scientificreview.com/index.php/gsr/article/view/8>
30. Murad Absamatovich Rasulov. "THE ORGANIZATION AND HISTORICAL DEVELOPMENT STAGES OF APPLIED ART OF THE UZBEK PEOPLE" Central Asian Research Journal for Interdisciplinary Studies (CARJIS), vol. 2, no. 5, 2022, pp. 319-329.