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**FACTORS IN DEVELOPING STUDENTS' CREATIVE ABILITIES IN PORTRAITURE CLASSES**

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**Abstract:** In the article has been analyzed of factors in developing students' creative abilities in portraiture classes by the helping scientific literatures and main sources as well.

**Keywords:** factor, creative, class, development, form, high-level.

Portraiture - the creation of the human image - is the most complex genre in the fine arts. Therefore, in the process of teaching fine arts, this type of creative activity is approached in a comprehensive way, adapted to a set of serious and theoretical knowledge. In the field of undergraduate education, once the still life genre is mastered sufficiently and at a high level, the transition to a series of portrait tasks. In this case, the gypsum head samples, developed and studied in pencil drawing exercises, also play an important role. Because we know that a quality painting cannot create a portrait pattern without a perfect study of how to process the head image in pencil painting. In the words of the most famous pedagogue-painter of the past - painter P.P. Chistyakov: "High-level, serious art of painting can not be a complex without science. Science, in its highest form, becomes art. " The famous Italian artist Titian, on the other hand, said, "Any shape is not a wonderful, elegant color, but a clearly drawn pencil." Again, when thinking about the art of portraiture, the image of man in general, we must also rely on the observations and conclusions of the famous Russian anthropologist D.N. Anuchin. "A person's appearance characteristics pass unchanged

throughout life, only some of the signs, height, stature and some parts of the body can change in terms of size. These changes are relative," he said.

Indeed, in the fine arts, especially portraiture, every young artist, students deeply realize that the rules of depiction are scientifically and practically important during their practice.

It is well known that portrait painting requires more knowledge and skills than pencil painting. Because in the portrait pencil the shape, the specific character of the image is reflected in the form of lines, shadows, shadows, "black and white". In the process of painting the portrait with color, in addition to such components as shadow-light, hue, history line, you also have to solve color and color issues. Among these, elements such as image integrity, statics or dynamics in the standing position of the image, which are important in the composition, should not be neglected.

For training exercises, the image of an older man, whose initial facial expression is clear, simpler in form, is usually chosen as natural. It's nice that the fan behind his head is also a bit neutral. If he is prone to cold colors, the warmer color of the head will look more swollen. Through observation in the process of depicting nature, it is felt which student has what ability. Therefore, training and counseling for them is usually done individually.

During such exercises, the following requirements may be set by the teacher. They are:

- Alternatively place the history of the image on the fabric in a beautiful composition;
- Identify with emphasis on the proportions and peculiarities of the main structure;
- To find and draw the size and distance of important parts of the head, eyes, nose, lips, ears, etc.;
- With a careful approach to whether the head is straight or slightly turned relative to the neck.

This work, which is carried out before the reflection of the head in color, is expedient if it is done on charcoal sticks, on the surface of the fabric. It is recommended to spray the adhesive water on the image to strengthen the charcoal drawing tool so that it does not fade when applied.

Students should also be guided and advised in the organization of the image on the fabric level. For example, if the model is operated from the side or from the "three-quarters" position, the fabric level is left at a greater distance from the side from which it is facing. Again, if the point of view of the model is on the side where the light is falling, more space is left on that side as well. If the model-nature head is processed "fas", ie directly, then the image of the head is placed in the middle, at the same distance from both sides.

We know that students gain a lot of knowledge in the period leading up to portraiture. Even so, portraiture naturally poses certain challenges for them. But gifted students, who are by nature more gifted than others, can be assigned particularly complex tasks. Such tasks include depicting the model from a perspective. In this case, the student's point of view is at the bottom, directed from the bottom to the top, and as a result, the model appears in a state of a specific perspective contraction. His forehead is slightly further away, while his chin, cheeks, and nose are in the foreground.

To make the model more interesting, it is possible to take meAndijan State University named after Z.M.Boburres that also affect its color solution. This creates strong reflexes by hanging a bright cloth on the side where it is shaded or light falls. In this way, the existing skills of students are further developed. They will have more skills and competencies from independent study and homework.

As the model for each exercise becomes more complex from lesson to lesson, students' skills and experiences will improve. In doing so, they feel the difference between an etude and a detailed, creative approach, a perfect-looking portrait.

Another positive and creative aspect of the classes is that they regularly introduce students to portraiture. Of course, in this regard, it is expedient to get acquainted with the reproductions of the works of classical, master artists of the past, to increase their knowledge, armed with their views and opinions on the technology of fine arts.

For example, the analysis of the works of past artists I.Repin, O.Kiprensky, V.Propinin, K.Bryullov, I.Kromskoy, P.Rubens, Rembrandt, A.Abdullaev, R.Ahmedov, R.Choriev, B.Bobojev and their Learning from experience and trying to put it into practice inspires students and gives them wings to their activities...

The works of modern portrait masters also serve as a great example for students to learn and increase their theoretical and practical knowledge. For example, the works of such skilled portrait painters Sabir Rakhmetov, Akmaljon Ikromjanov, Muhammadjon Nuriddinov, Rustam Khudoiberganov and others can serve as a school for learning and learning.

Students should have at least 6-8 different paints and brushes of all sizes, as well as a liquid to be added to the paint. The experience of past artists is also useful in this regard, as they have provided advice on the properties of paints, as well as the technology of use. For example, they recommended a "flange" for use in addition to watercolors. This compositional liquid consists of a mixture of three components, namely: pharmacy turpentine, sunflower oil and resin varnish. It is widely used in watercolor painting.

It is known that the use of a variety of painting techniques in the development of creative abilities of students also gives good results. At the same time, it is necessary to explain to them the use of “alla-prima” and “lessirovka” methods of work, their specific features in the performance of exercises. Of course, the preferred technique for rapid etudes is a one- or two-session “alla-prima” method of work. Long-term, step-by-step portrait painting is done using the “lessening” technique. The student's own choice also plays a role in this. Maybe he wants to try both techniques? Trying to do such unique experiments and find your own style in performing portrait painting will allow the student to further strengthen their creative approach to work.

We know that everyone is different from the others in their color. One may be darker and the other may be white-yellow. Unfortunately, students don't pay much attention to it. The two portrait studies are depicted in similar colors. They do not take into account the peculiarities in them. In fact, different parts of a person's face, such as the cheeks, forehead, chin, and neck, are also different in color. The attentive person will feel this immediately. The portrait he describes reflects this.

In short, the portrait genre of fine arts is an excellent tool for testing the skills and knowledge of every young artist, future educator-creator. Therefore, he should try to seriously study all the subtleties of this genre. Because it is through the art of portraiture that it becomes clear what he is capable of.

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