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THE WAYS TO FULFILL EDUCATIONAL TASKS THROUGH PAINTING WITH OIL PAINT IN HIGHER SCHOOLS

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СПОСОБЫ ВЫПОЛНЕНИЯ УЧЕБНЫХ ЗАДАЧ ЧЕРЕЗ ЖИВОПИСЬ МАСЛЯНЫМИ КРАСКАМИ В ВУЗЕ

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Abstract. One of the important characteristics for students studying fine art teaching is to be able to understand the environment and depict it on canvas. Portrait, which is a genre (type) of fine art, performs quite deep and complex tasks. The work does not end here with the similarity of a person's external appearance. Here, the inner world of a person, the state of his soul, is in the foreground. Therefore, any image cannot be called a portrait. A portrait is an artistic image of a person. In the portrait, only and only the external features, psychology, and moral character belonging to him should be reflected in a concrete personality.

Аннотация. Одной из важных характеристик для студентов, изучающих изобразительное искусство, является способность понимать окружающую среду и изображать ее на холсте. Портрет, являющийся жанром (видом) изобразительного искусства, выполняет достаточно глубокие и сложные задачи. Работа не заканчивается достижением сходства внешнего вида человека. Здесь на первый план выходит внутренний мир человека, состояние его души. Поэтому ни одно изображение нельзя назвать портретом. Портрет — это художественное изображение человека. В портрете должны быть отражены не только внешние черты, но и психология и нравственный характер, принадлежащие конкретной личности.

Keywords: portrait, picture, color, oil painting, watercolor.

Ключевые слова: портрет, картина, цвет, картина маслом, акварель.

In the article, the issue of teaching tasks with oil paint and methodical teaching of upper-year students studying fine art teaching in higher schools is considered.

One of the important characteristics for students studying fine art teaching is to be able to understand the environment and depict it on canvas. That is why students studying fine art teaching in higher schools should work in this field and learn more deeply the secrets of oil painting teaching and processing. To solve this problem, many literatures related to pedagogy and craft should be reviewed.

There is no area of human life where painting works do not coincide with examples of this art, including portraits, landscapes and still life works. Indeed, fine art surrounds us everywhere.

The history of the world fine art contains examples of ingeniously created portraits created by Leonardo da Vinci, Raphael, Titian, Rembrandt, Rubens, Renoir, Ivanov, Kramskoy, Repin, Serov, Salahov, M. Abdullayev and others.

When you start drawing the head, you need to start with small, simple etudes, and in each etude, there is a task, for example: light, shadow, head shape, etc. you need to set goals. The difference between working with a brush is that it is necessary to give the environment, background, and shape. From two paints to give a human head in one tone: Natural amber and white paint are taken. For starters, red and green paints are not needed [1].

First of all, it is advisable to choose the head as soon as the anatomical structure becomes clear. A child's head is also not recommended because a child's face is difficult to draw.

It is necessary to choose the lightest and darkest place, mix the palette with umbra and show the light part of the head (forehead, cheek, nose, background) and then the parts of the skull. On the one hand, you need to show the background, and on the other hand, you need to express the background. At this time, the shape of the head is revealed, and the bright areas can be drawn. If the smear is not suitable, it should be wiped with mastic and reworked.

Giving the details of the general form and model is the second stage of the work. Here, it is correct to give the color transitions not by smearing or pointing, but by a smaller, thinner smear.

When drawing eyes, it is necessary to correctly express the under-eye area before the eyebrows and eyelashes. It is necessary to work both eyes at the same time. When the lips are shown, it is necessary to work with the brush not in one line, but in volume. Every time you work on a small detail, you need to look so that the general situation does not touch the error and does not violate the compatibility [3].

Chistyakov wrote about the ability of "general vision": When you draw, you need to see the heel, not the tip of the pencil, not the part of the line you draw, when you draw the head, you also need to see the ear when you draw the eye. What does it mean? What does the famous artist mean?

For example, while painting nose, its light, shadow, etc. and after giving the details and doing "excellent" work, you can see that the nose looks like an "island in the sea" in the portrait. That is, during the work, the artist did not awaken his general vision.

After working with the main model several times in one tone, you can work with colors. Here the issue becomes even more complicated, because it is necessary to create the ability to switch from green to red to yellow. It also includes the ability to shade in color. For the study, you can take paper, cardboard, canvas in size (20×15) or 30×20 cm. Artists jokingly call such short-term studies "patching".

Any beginning artist can get positive results if he conducts his work in this way, mastery, craftsmanship habits. Only after serious and thoughtful work on the study, you can move on to the portrait.

While talking about drawing a person, we talked about drawing the head, which is the most important and most interesting part of it. Let's see if any headshot can be considered a portrait. Sometimes, amateur artists believe that a "look-alike" image, taken very well, can be considered a portrait. But such an image, and even other well-made works, cannot yet be considered a portrait.

Portrait, which is a genre (type) of fine art, performs quite deep and complex tasks. The work does not end here with the similarity of a person's external appearance. Here, the inner world of a person, the state of his soul, is in the foreground. Therefore, any image cannot be called a portrait. A portrait is an artistic image of a person. In the portrait, only and only the external features, psychology, and moral character belonging to him should be reflected in a concrete personality.

For those who are starting to take pictures for the first time, we can give such advice that they should not start taking pictures of historical figures. This work is so complicated that it requires serious preparation.

The portrait should be immortalized in the face of a real person, correct, sincere and undistorted. How to achieve all this? Move it like a skull? No, the job doesn't end just by transferring it as it is.

The main thing is to give the interest of the portrait taken. The artist should not add lines that do not belong to him.

Prominent art critic V. B. Ojagov wrote: The task before the portraitist is not to seek beauty and ideality, but to present life and nature, as they are, with correctness. Therefore, even though the genius artists had great respect and love for the personalities they depicted in their portrait works, they could not avoid perpetuating their weaknesses and unpleasant qualities. Sincere talented descriptions are full of real truths. All this also worries us. Thus, the issue of processing the human figure of the portrait with oil paint and the seriousness of teaching can be successfully solved only when a solid foundation is laid for the success of future fine art teachers.

People's Artist of the USSR B.V. Iogansov wrote: "A color can be called a color when it is not like dry paint but becomes a magically attractive material in the whole of harmony".

In order to understand the complexity of colors and shades, the first step is to remember that according to the rule of contrast (lack), there should always be a "cold" shade next to a "warm" color, and vice versa, for example, if there is an orange shade on an object, there should be a blue color next to it. When showing the shape of the volume of the object, it is necessary to give small details, parts in shadow and light, areas with appropriate colors. For example, if we compare gray with a red object, it will be a "cold" color, and next to blue, it will be "warm". Therefore, it is necessary to compare paints and colors in warm-warm, cold-cold, light-light, dark-dark neutral situations. It is good if the borders of the shadows are also shown here [5].

The color of the objects in the first plan should be brighter than the second plan. It should be noted that the paint on the clothes may not be bright on the canvas, depending on the surrounding color and shade. At this time, it is necessary to use neighboring colors and shades. If the color does not indicate a specific form or location of objects in space, it loses its meaning. Often there is a need to show the material of the object. For example, water, sky, mountain, etc.

In painting, it is necessary to remember that there is no special watercolor, sky color, human body color. For example, grass — its color is different in the morning, afternoon and evening. The paint placed on the canvas takes the shades of the surrounding paints in a certain sense. For example, if we darken the orange leaves, the sky and the ground because it is evening, we will see that the oranges are burning like lanterns on the tree. So, the correct tonal ratio has not been found. So, tonal ratio is very important to capture objective material presence. On the other hand, it can be said that there is no ready recipe. Pure, i. e. paint I is hardly used. Usually, two or three colors are mixed. It is not necessary to use all the dyes on the clothes. For example, the total color is red, yellow, blue, green, white and black [7].

Of course, any paint and shade can be obtained individually through long-term experience, the artist works in this field himself. Each realist-artist portrays people in different situations; while turned, in motion, etc. should be able to describe [6].

Man is the main object of interest and description of artists. There is the participation of people from the genres of household history, battle, and portrait. The most important and most expressive thing in a person is the external appearance, especially the facial part. Therefore, the study of a person by an artist traditionally begins with the drawing of the head.

In order to get the images alive and for the artist to depict him in various leaning positions, he must study the human anatomy. In order to clearly know the reasons for the formation of any form, one must master the artistic volume-distance view and the sequence of the correct processing of the work. The study of anatomy creates an idea in the artist that all of these are characteristic of humans. The study of anatomy becomes the basis and standard for comparison in order to distinguish any one of the millions of people from the others according to their individual characteristics and character.



Figure. Works of Azerbaijani artists

In addition to all this, the right point of view should be chosen so that the head or portrait looks more plastic and expressive. When working with colors, it is necessary to constantly think about the correctness of the drawn work and, if necessary, make corrections of certain parts. You should always compare the position and height of different parts of the head. For example, comparing the proportions of eyes to ears and ears to nose is one of the important conditions. While working, it is not necessary to maintain the integrity of the form, to be too relaxed about the details: premature processing of small details deprives the work of its integrity.

The portrait should be immortalized in the correct, schematic, undistorted face of a real person. How to achieve all this? Move it like a skull? No, the job doesn't end just by transferring it as it is.

The main thing is to give the presence of the portrait. The artist should not add lines that do not belong to him. When working on a portrait, the artist must set the light conditions correctly (especially, this applies to artificial light).

In particular, the direction of the gaze of the portrait subject is of great importance. It should be remembered that the person whose portrait is being taken is feeling a little distressed, worried, his face is strained. The artist must be able to overcome all this, remove the mask. A calm, reliable relationship should be created between the artist and the person whose portrait is taken.

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