



History of methods of teaching composition(antiquity)

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ABSTRACT

The article gives an idea of the composition in ancient antiquity and its teaching in the schools of the states of the ancient world. In order to illuminate the topic of the article, scientific research sources of foreign pedagogical art scholars on the composition of the Times of the ancient world were effectively used. The results obtained from the article can be used in teaching future teachers of Fine Arts for the purpose of bleaching their knowledge about the composition.

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Kompozitsiya o'qitish metodikasi tarixi(antik davr)

ANNOTATSIYA

Kalit so'zlar:

kompozitsiya,
qadimgi yunon maktabi,
rassom,
din,
Misr,
piramidalar,
subyekt.

Maqolada qadimgi antik davrda kompozitsiya va uning qadimgi dunyo davlatlarining maktablarida o'qitilishi haqida fikr-mulohazalar yuritilgan. Maqola mavzusini yoritish maqsadida qadimgi dunyo davrining kompozitsiyaga oid xorijiy pedagog-san'atshunoslarining ilmiy tadqiqot manbalaridan samarali foydalanildi. Maqoladan olingan natijalarni bo'lg'usi tasviriy san'at o'qituvchilarini kompozitsiya borasidagi bilimlarini sayqallash maqsadida o'qitishda foydalanish mumkin.

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История методики преподавания композиции (античность)

АННОТАЦИЯ

Ключевые слова:

композиция,
древнегреческая школа,
художник,
религия,
Египет,
пирамиды,
предмет.

В статье рассмотрены размышления о композиции в глубокой древности и ее преподавании в школах государств Древнего мира. В целях освещения темы статьи были эффективно использованы научные источники зарубежных педагогов-искусствоведов по композиции периода Древнего мира. Результаты, полученные из статьи, могут быть использованы при обучении будущих учителей изобразительного искусства с целью полировки их знаний по композиции.

Composition is one of the most important elements of the visual art language, and language always expresses the existing objective reality. Therefore, the composition requires: the subject of expression – the artist who knows this language, and the object of expression-the theme, embodied through the idea and idea of the artist in the content. The theme is a determining factor that reflects the artist's position, his worldview and view of the world around him through the prism of sensations and experiences of certain phenomena and events. The result of a harmonious combination and connection of these categories in a single creative process. the process is composition. On the one hand, it is a purely constructive construction of the form of an image (image) on the plane of a picture using material visual components: object-spatial, temporal, structural, coloristic, etc.d., on the other hand, it means giving this image a spiritual meaning, essence, and filling it with content using other components – ideological, semantic, meaningful, emotional, etc.d. In this definition, we see several aspects of defining the essence of a composition: on the one hand, it is the structure, form, and image, It is the most complete expression of the idea and connects the author's idea and content, and on the other hand, it is the process of optimal choice of techniques, means and methods of activity for creating and arranging a harmonious, expressive image within the canvas plane. An expressive combination of form and content into a single whole – an artistic image consisting of many components of visual components-is also a composition, it is the result of the creative implementation of the author's plan, which is a reflection and generalization of objective laws and relationships of objects, phenomena and events the real world, in which the location and relationship of these objects are determined by the Composition in the visual arts and. Yu. Rudnev has a certain meaning and purpose. This is also the result of the work of all the vital and spiritual forces of the artist: mind, will, sensations, perception, observation, imagination, thinking, memory, representation, emotions and feelings that contribute to the most productive knowledge of the surrounding world and the qualitative development of the individual. All this gives us a real opportunity to imagine what an essential role composition plays for the development of fine art, for the development of personality and for the development of artists 'creativity', which, in turn, determines the importance of correctly setting up the organization of composition training in various educational institutions, both in the system of general, professional, and additional education. Therefore, the relevance of studying composition as the most important category of visual art is beyond doubt. Although the composition is relatively

poorly developed in theoretical works on fine arts, it seems that it is precisely because of a misunderstanding of its importance and significance, and in this connection, many underestimate its role as an independent one. disciplines. Meanwhile, a work of any kind of art is a composition and is built according to its laws, principles and rules. The essential basis of the composition is made up of two unifying principles – external and internal: – external, purely artisanal – this is the practical creation (drawing) of the form of the composition, i.e.e. its structures, constructions by means of artistic expressiveness in a single combination of the main and secondary, combined with color, rhythm, balance of masses, harmony of proportions, contrast, etc.p.- internal – this is a figurative transfer of the artist's thoughts and ideas in a form filled with a deep psychological meaning (content) that excites and convinces the viewer. The union of these two principles is the essence of composition. Composition in the visual arts and. Yu. Rudnev. Composition is inherent in all types of art. The compositional foundations that underlie the universe are the basis for creating the composition of any work of art. Harmony, integrity, symmetry, and rhythm inherent in the natural world also underlie any human creation – architectural structures, decorative objects, literary and musical works, sculptures, paintings, theater productions, etc.d. Harmony is a formal characteristic of a composition, meaning consonance, connection, combination. This is the highest level of order associated with aesthetic criteria perfection and beauty, composition can not be where there is no order, where chaos reigns. Integrity – the ordered placement of objects in the depicted space is manifested in the unity, harmony, completeness of the constructed image. Symmetry is an order that exists in objective reality-it manifests itself in balance, in relative calm, proportionality and proportionality between the parts of the whole, in the balance of all parts of the image of the composition. Rhythm-always sets the character of the composition, whether it will be dynamic or static, symmetrical or asymmetrical, it implies a sense of life and movement (an expression of time), the alternation of one or more elements in a certain order: lines, shapes, contrasts, etc.d. All these foundations are laid in nature, so learning from nature, and to some extent imitating it, the artist learns the essence of objects and phenomena of nature, their objective laws. In order to create a deep, vital, truthful, realistic composition, the artist must constantly practice with nature-this is the best teacher. Only by observing nature in its real state, studying and analyzing it, the artist develops abilities for realistic artistic vision, observation, perception, reflection. Composition in the visual arts and. Yu. Rudnev Of course, nature is not a panacea. The artist must be ready not only to perceive it, but also be able to see something new in the everyday, so that later he can shift everything perceived and meaningful to the pictorial plane, forcing not only his feelings and emotions, memory and thinking, but the feelings of those people – the audience for whom it is written. Why do we never stop admiring the works of the great masters of the past? Because in the art the images of their works reflect the spiritual essence of the artist, connected with the spiritual essence of the surrounding world. The composition of such works is a standard, a perfect creation of human hands and thoughts, so they are eternal – such is the “Trinity” of A. The Last Supper, Leonardo da Vinci's La Gioconda and other masterpieces.

A person has always had a need for self-expression. Already in ancient times, as soon as a person invented tools, he began to depict (draw) objects, events and phenomena of the surrounding life; what most excited and impressed him, as evidenced by various archaeological excavations-vivid, original rock paintings of animals, hunting

scenes, people, plants, etc.d., in which the manifestation of some elements of the composition is already traced, and despite a certain schematism, the accuracy of relations, maintaining proportions and the reality of images are already felt. Observation skills and a good visual memory are important qualities for an artist. Ancient man was an excellent hunter, he very subtly observed and felt nature and, therefore, we can easily recognize what is drawn. The main mass of subjects was the image of large herbivorous animals: rhinoceros, mammoth, bison, etc.d.

Rock carvings of ancient artists can be equated with compositional sketches by imagination, by representation, by memory. An outline is a generalized image that is executed in a short period of time and with a minimum amount of graphic tools [6. P. 31]. "Presentation sketches suggest a rich visual experience, developed imagination, and mastery of methods for constructing forms in space. Sketches based on imagination are the most creative. They are based on the stock of knowledge and ideas about the subject world, on the ability to combine their ideas. Software sketches memory is like a visual memory recorded on paper".

It is in the composition, which uses all the knowledge of both drawing and painting, that sketches become of paramount importance, since they initially contain the flow of the author's thought precisely in an expressive layout, which later, when the tasks become more complex, only strengthens the future composition. Working from memory is a complex process of mentally representing an object, understanding its characteristic essence, and only then transforming it – that is, reproducing its image. Sketching from memory and presentation enriches the artist's imaginative stock and gives him a great opportunity to work from myself. To develop a complete vision of nature, to enrich visual memory, it is necessary to master the skill of sketching. The sketch allows the artist to see all the variety of life forms and fix in visual memory a series of rapidly changing phenomena and events. A sketch is not a generalization of what you have seen, but rather a transmission of the most vivid and characteristic features. Possession of a sketch trains observation, attention, memory, and imaginative representation. The more the artist observes and works with sketches, the more he develops the ability to coordinate his thoughts and hands. An important task is the development of students an inquisitive look at nature, when they do not just passively draw it, but observe, reflect and gradually master first a complete vision of the form, and then its artistic and figurative image. If we talk about the development of composition in the artistic work of the period under consideration, then it (composition), as we understand it in the modern context, was poorly developed, because the content of the drawings was uniform and elementary, but everything that was depicted by the ancient artist expressed an idea, had meaning and form, although schematically simplified, but complete form, and was filled with content (the characteristic features of this or that animal were drawn, its habits that distinguished it from others), all this speaks not only about observation, but also about the emotional and sensory perception of the world around us, and about the beginning of life. the development of compositional thinking, when the image was transmitted in the form of the integral form that a person actually observed in nature. Methodology, as we understand it – a system of pedagogical influence in a separate educational and creative process, a separate subject under the guidance of a teacher (master, artist) according to the program defined by the goals and objectives of education, the ancient people did not have, although every master had his own teaching methods and students. Mastering

practical skills and drawing skills – the master's methods of working with students, as the main method of teaching, It was based on direct observation of nature and imitation of the master. Artists of the ancient world already put into images the integrity, unity of form and content that they observe in nature. Image composition becomes a means of understanding nature.

Images of artists of the Ancient East (countries of the oldest civilizations of North Africa and South Asia – Ancient Egypt, Babylon, Assyria, etc.) we are already told about a certain compositional ordering of image objects on a plane and the ability to generalize, the stability of traditions in the art of drawing. Here we observe the manifestation of symmetry and a clear rhythm in the repeated drawings of people, animals, animals, birds and greater realism in the images. The visual arts of the Ancient East were characterized by a lack of three-dimensionality, perspective, and chiaroscuro. The frontal-plane representation of figures, both human and animal, was provided for by certain canonical rules. All figures were depicted statically, their poses are conditional, the coloring of their bodies is strictly defined: for men it is red-brown, for women it is yellowish-pink. Her hair was black, and her clothes were light-colored, almost white. One of the surviving examples of high culture is the portrait of his wife Amenhotep IV Nefertiti – one of the oldest and most remarkable images of a woman. In the art of image, the decorative and applied direction is actively developing-ornament, painting, as a means of decorating dishes, household items, home walls, etc.d. All this distinguishes the art of the Ancient East from primitive art and contributes to the beginning of the formation of compositional organization in the representation of objects and objects of the surrounding world. The ornament contributes to the origin of ancient writing (various semantic signs began to appear in ornaments, which serve as a kind of information exchange).

Art schools are beginning to emerge (the Memphis School) and for the first time drawing becomes a mandatory subject for study, as it trains the eye, hand, attention and improves the skills of writing in hieroglyphs. The method and system of training both for the artists themselves and for the students were unified and prescribed the strictest observance of the norms and rules of the image according to the canon. All practical drawing methods are theoretically justified. The leading method is to copy and accurately imitate the canons. The teaching method establishes the first laws of drawing (composition) for the first time – structurality, harmony, orderliness of all parts and proportions of the depicted form. All this taught the artist to order, follow the system and certain rules. Drawing becomes realistic. A person is depicted in real life, in connection with other people, in action, in work. Masters begin to pass on their experience. Every master has his own students. And here we can already talk not only about the transfer of experience by many generations to each other, but also about the qualitative development of art. The development of Ancient Greek art (from about 1050 BC) is characterized by a desire for realism and elegance. Questions of the theory of fine arts are beginning to be developed, which in Ancient Greece were put on a scientific basis, based on scientific data from natural science and the study of the laws of nature. The Greeks argued that the essence of everything beautiful in the world is harmony, harmonious order (rhythm) and symmetry. The main method of training was drawing from nature. Training was conducted on subjects of the surrounding reality, including humans, their observation, analysis, and truthful representation. When drawing, the artist had to

observe clarity and clarity in the transfer of form. The line in the drawing played a primary role, it conveyed the contour and silhouette of the image. Linear drawing was the basis of drawing training. The masters of Ancient Greece knew perfectly human anatomy, geometry, perspective and were excellent draftsmen. Using the laws of perspective representation of space, they skillfully depicted three-dimensionality of objects and the space between them. All this could be achieved only as a result of long-term work on nature. At this time, painting on raw plaster – fresco-is becoming widespread. The availability of raw materials (lime, sand, painted minerals), the relative simplicity of the painting technique, as well as the durability of the works caused great popularity frescoes in the ancient world. In Christian art, fresco painting has become a favorite way of decorating the interior and (less often) exterior walls of a stone temple.

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