THEORETICAL FOUNDATIONS OF TEACHING THE HISTORICAL STAGES OF COMPOSITION DEVELOPMENT IN VISUAL ARTS TO STUDENTS

Namangan State University
Lecturer at the Department of Fine Arts and Design,
Abdumuminova Dildora
abdumuminova.dildora@mail.ru

Abstract: *In the approaches to the issues of composition in a work of art and the content, essence, pedagogical and psychological characteristics of its concept, we cite the scientific research, methodical recommendations, and instructional guidelines of foreign pedagogical and psychological scientists who have conducted direct research in this field.*

Keywords: *Theory of composition, historical development stages, artistic laws, rhythm, balance, center, proportion, art education, artistic heritage, creative thinking.*

Introduction: Today, training highly qualified specialists in all disciplines is considered a vital task in the higher pedagogical education of Uzbekistan. In particular, the professional training of future fine arts teachers based on national and international educational standards is one of the most pressing issues in higher pedagogical education in recent years. While high knowledge, professional maturity, and activity are considered criteria of national educational standards, creativity, initiative, and the acquisition of individual professional skills are accepted as requirements of international educational standards. Therefore, we envision future fine arts teachers as modern pedagogical cadres who meet these criteria and requirements, and the

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issue of composition holds great importance in training future fine arts teachers based on these demands. This is because composition, as the foundation of the system of professional and creative skills of future fine arts teachers, is essential in providing education and upbringing to the youth.

In the approaches to the issues of composition in a work of art and the content, essence, pedagogical, and psychological characteristics of its concept, one can cite the scientific research, methodical recommendations, and instructional guidelines of foreign pedagogical and psychological scientists who have conducted direct research in this field. In particular, the research of scholars such as V. Alekseyeva, A. Alyokhin, O. Arutyunyan, L. Bejanov, A. Burov, N. Volkov, L. Vygotsky, M. Kagan, N. Kevish, L. Kogan, V.S. Kuzin, V. Mazur, B. Meilakh, and E.V. Shorokhov plays a primary role in the scientific analysis of the problem under consideration. These research works analyze the foundations, methods, directions, and factors for forming the compositional skills and artistic perception of future fine arts teachers. According to the opinions of pedagogical and psychological scholars on this issue, it is emphasized that the artistic professional training of an individual and the formation of their talent develop on the basis of their visual proficiency and skills. In these approaches, the artistic perception skill of future fine arts teachers constitutes a specialized concept, and it should be noted that its core is dominated by educational and creative perception, intellectual and aesthetic imagination, and features of creative ingenuity. From this perspective, the professional expertise of a fine arts teacher regarding composition and the ability to utilize its methods in creating a work of art are essential. In composition, the features of correctly understanding the content, idea, and objective of the work, and conveying them to the learners, are prominent. In this regard, the fine arts teacher functions as both a creator and an educator.

Main Part: Composition is intended for comprehending the expressed idea of an art work, enjoying the constructive forms, color, and tonal

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relationships depicted in the works, as well as for the logical understanding and analysis of the piece. Understanding the language of composition and its characteristics is an important aspect of perception; only then can the author's idea and the artistic thought expressed in the artist's work be fully realized. It allows for the understanding of the world through the reflection of life in the work and the perception of its form (as a system of signs and a concrete structure), comprehension of its language, realization of its content, and the perception of the harmony and order of the form; "how the work was executed," how it was organized and constructed. Through deep mental immersion into the work and evaluative understanding, the viewer derives aesthetic pleasure from the artist's talent and skill that brings them closer to a value-based relationship. In this process, the human intellectual level and the proportions of the emotional and rational aspects of the psyche are of great importance. Analyzing and interpreting a work of fine art is considered a complex process, in which associative, life, and artistic experiences play a special role. Therefore, alongside an objective approach in interpreting artistic works, an informed subjective approach may also exist. The word composition comes from the Latin "compositio," meaning to compare the parts of objects, to arrange them as a whole in a certain order, to create according to an idea, to express, and to construct a composition.

Composition exists at the core of all types of art: literature, theater-cinema, music, visual and applied arts, architecture, and so on. As an academic subject, composition emerged after drawing and painting, and currently, the composition course is included in the curricula of higher education professional specialties. In the art-graphics faculties of pedagogical universities, the subject of composition, while developing the creative abilities of students, teaches the laws and rules of composition, as well as the methods of expressing reality in a correct form.

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In visual arts, composition is created using descriptive tools such as drawing, light and shade, color, and aerial and linear perspective. The composition course is of great importance in developing the figurative thinking of students in their independent creative and pedagogical activities. The subject of composition consists of discussions, lectures, and practical sessions. The fundamental laws, rules, methods, and tools of composition are thoroughly studied by students during practical sessions and discussions. As an academic subject, composition is integrally connected with specialized disciplines such as sculpture, architecture, graphics, drawing, painting, and art history.

In drawing and painting, the artist directly refers to the foundations of composition; without knowing its laws and rules, one cannot comprehend the essence of composition, drawing, and painting. This subject of the composition textbook provides concepts and recommendations regarding the essence of the discipline, its history of development in visual arts, the fundamental laws and rules of artistic creation, its tools, and the methods of teaching them in the Art-Graphics faculties of pedagogical universities. Therefore, in the training of artist-teachers, it is recommended to study the science of composition as one of the most complex and important disciplines.

The laws and rules of composition in visual arts began to take shape from the primitive stages of human development. However, although people of the primitive era observed life with keen attention, their sense of composition was very weakly developed. This situation can be seen in the disordered, separate depictions of human figures and animal herds. Composition in Ancient Oriental art differs significantly from that of the primitive period. In the Ancient Orient, the theme of composition was depicted on a plane in a strictly defined order, subordinated to the laws (rituals) of the slave-holding society.

Initial new methods of composition began to emerge in Ancient Egyptian art. This was a result of the conscious development of social life in society. Aspects of drawing, measurement, color, and tonal relationships reached a high

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level in depiction. Artists of the ancient world perceived the concepts of symmetry and rhythm in the structure of plants, leaves, and flowers created by nature, as well as in the succession of the seasons, and began to apply them in their creative works and compositions. Therefore, the Ancient Greeks effectively utilized rhythm and symmetry in relief and pediment compositions.

Until the Renaissance, no theoretical manual dedicated to the science of composition had been created. The Renaissance era provided humanity with great artistic scholars. The artists of that period left behind valuable thoughts and conclusions about composition in their memoirs, diaries, and scientific articles. Representatives of the Early Renaissance, Giotto and Masaccio, demonstrated through their examples that they were experts in the science of composition by practically applying the laws of perspective, plastic anatomy, and geometry in their works. Artists of the High Renaissance linked various types of art together and developed its theory through scientific justification.

Through perspective, they achieved a realistic representation of depth and distance in paintings. As a result of many years of observation and analysis, Alberti summarized the conceptual structures, color schemes, and practical experiences of prominent artists in his scientific-theoretical heritage, "Three Books on Painting." In their articles, Leonardo da Vinci and Alberti placed special importance on statics (stillness) and dynamics (motion) in artistic works. In his diaries and scientific articles, the French painter E. Delacroix continued and expanded the treatises on composition by Leonardo da Vinci, A. Dürer, and P. Rubens, endowing them with deeper meanings. Humanity has several times witnessed the arrival of scholars who embody the beauty and talent gifted by God to the human body under the influence of the radiance of the stars; we see this in the beautiful figure of Leonardo da Vinci, a just person who easily overcame any difficult task. Leonardo, the son of Ser Piero from the town of Vinci, possessed such divine power and strength that he would spend months studying mathematics, playing the lyre, and singing to improve his

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skills. Nevertheless, he did not abandon his primary interests—drawing and sculpture. A great scholar with unique God-given intellect and a powerful memory, he amazed people with his drawings and left them speechless with the power of his reflections. In the city of Milan, he created a beautiful work titled "The Last Supper" for the Dominican brothers. He depicted the faces of the saints with added beauty and grandeur. However, he felt his divine power was insufficient to portray the facial features of Jesus, leaving it unfinished, and he was unable to complete it until the end of his life. Leonardo studied human anatomy deeply, based on the teachings of Galen; he began to meticulously draw the bones and muscles of cadavers using pen and red chalk, creating a book of human anatomical illustrations. He also produced a book on the anatomy of equine (horse) bones. A large portion of these anatomical sketches, along with Leonardo's self-portraits, has survived to this day. Leonardo worked on the portrait of Lisa, the wife of Francesco del Giocondo, for four years, yet he was unable to bring the portrait to a final completion. In the portrait, he depicted all the beautiful traits and virtues of the woman, including her shimmering, moist eyes and eyelashes, in a way that reflects the gaze of a living person. The existence of such a crowning masterpiece in visual arts, belonging to the pen of the world's most talented and perceptive scholar and artist, continues to involuntarily amaze people to this day.

At the end of the 16th century, composition began to take shape as an academic discipline. This is evident from the reports on the teaching system by methodologists such as V. Neleng and S. Vasilyev following their travels to France. In 1882, the book "The History of a Historian" by the renowned pedagogue-artist Viollet-le-Duc was translated into Russian. Based on personal work experience, this book is presented in the form of a discussion on the methodology of teaching visual arts. In the "Composition" (Sochineniye) section of this book, it is emphasized that fantasy and perspective rely on certain laws. The author of the first methodical record regarding composition

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issues in visual arts is the American pedagogue-artist A. Dow. In this study guide, he placed special importance on the paper size and format, as well as the correct placement of various shapes and tones on paper and fabric. The emergence of the Impressionist movement in visual arts served as a vehicle for innovation in painting and acted as a catalyst for the forward development of art. The Impressionists enriched the color palette. At the beginning of the 20th century, various artistic movements began to emerge in Western European countries and Russia, including Futurism, Cubism, Expressionism, Dadaism, and Surrealism. Disordered reasoning and the struggle of conflicting ideas introduced confusion and chaos into the methodology of teaching visual arts and composition. In the first quarter of the 20th century, visual art in Western Europe and America had reached a dead end. At the same time, in many art schools, artists continued to study the theory of composition within the framework of realistic art. In Russian visual arts, icon painting flourished until the 18th century. One of the most talented Russian icon painters was Andrei Rublev. His famous "Trinity" (Troitsa) is considered one of the ancient classical examples of composition in the icon genre. In this composition, the artist achieved a precise depiction of body postures, color harmony, and overall unity.

In 18th-century Russian visual arts, A. P. Losenko and G. I. Ugryumov are considered the founders of the realistic art school. Graduates of the St. Petersburg Academy of Arts, such as A. Ivanov, A. Yegorov, V. Shebuyev, A. Venetsianov, and K. Bryullov, raised visual arts to a new level by placing greater importance on the problems of composition in their creative and pedagogical activities. The systematic establishment of teaching specialized disciplines at the St. Petersburg Academy of Arts, founded in 1757, exerted a significant influence on the development of Russian visual arts. The famous artist and pedagogue A.P. Losenko approached his activities creatively and worked extensively on issues of composition. He emphasized that all

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descriptive tools must be directed toward the idea and content of the work. Losenko realized the need to update the academic teaching methods of his time and developed a new style and methodology. This was necessary because, under the Bologna school system, the primary approach had been the imitation of great masters. The Academy teaching theory he established continued until the middle of the 19th century. Even during Losenko's era, the fame and prestige of the Russian Academy of Arts spread throughout the world. A.P. Losenko was a high-level master of composition. This can be seen in the example of his painting "Vladimir before Rogneda." In the historical genre class taught by Losenko, significant attention was paid to the issues of painting structure. Great artist-pedagogues such as P.I. Sokolov, G.I. Ugryumov, O.A. Kiprensky, and K.P. Bryullov studied and received their education under A.P. Losenko. The work and pedagogical activities initiated by Losenko at the Academy were continued by the likes of G.I. Kozlov and P.I. Sokolov. In particular, Ugryumov carried on the work in the historical genre class started by Losenko and perfected the theory of composition. His students, including A. Ivanov, A. Yegorov, and V. Shebuyev, also continued their master's methods.

Thus, at the end of the 18th and the beginning of the 19th centuries, artist-pedagogues and methodologists proved the possibility of teaching visual arts and composition as academic subjects within the Russian art school. This direction was supported by K. Bryullov, a master of painting composition. In his pedagogical and creative activities, K. Bryullov emphasized the plastic structure of the body and the realistic depiction of compositional balance in a work. The painting "The Last Day of Pompeii" serves as a vivid example of this. In the work, the state of human beings during dangerous, tragic, and dramatic moments of life, and the moving events occurring under the intense light of lightning in nature, are depicted in contrasting colors. The fear in

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people's eyes, their beautiful gazes, their actions, and the courageous mothers are envisioned with high artistic skill and a superior level of charm.

In this work, Bryullov continued the noble traditions of the Academy of Arts. In the second half of the 19th century, progressive and enlightened Russian artists struggled to depict the external world truthfully as it is in life. The Peredvizhniki (Itinerants) movement, led by I.N. Kramskoy, exerted a great influence on the development of realistic art. Primarily serving the interests of the people, they observed significant life events and prioritized the underlying idea of the work. P.P. Chistyakov, the teacher of many Russian artists, created a new system for teaching specialized disciplines. I.Ye. Repin, a great representative of realistic art, made a significant contribution to the theoretical and practical development of composition. Similarly, V. Surikov influenced Russian artists through entirely new innovative means in the historical genre. He paid special attention to the execution of compositional sketches. As soon as a conceived theme took shape in the artist's imagination, he would immediately take a pencil, charcoal, or brush to begin sketching. For the painting "Boyarynya Morozova" in particular, he produced hundreds of pencil drawings, color studies, and sketches. He meticulously studied the historical events related to the theme. At the end of the 19th and beginning of the 20th centuries, alongside the progressive direction in Russian art and education, a trend of "novizna" (novelty) influenced by reactionary forces and bourgeois philosophy began to emerge. Consequently, the depth of content in genre paintings and the high artistic unity of composition gradually began to lose their strength. The great artist-pedagogue D.N. Kardovsky waged an uncompromising struggle against these [movements] and defended art from the position of realism. Like P. Chistyakov, D. Kardovsky was one of the most esteemed artist-pedagogues in visual arts. Many Russian artists, such as V. Yefanov and D. Shmarinov, received an excellent education in his studio.

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Conclusion: Over many years of pedagogical activity, a comprehensive educational system for drawing and composition has been established. Composition, as a means of figuratively reflecting life events, requires students to follow the principles of progressing from simple to complex sketches within a specific format. Later, great Russian artists such as V. Favorsky, A. Deineka, K. Yuon, E. Kibrik, A. Alpatov, G. Nissky, F. Reshetnikov, and D. Shmarinov contributed to developing the fundamental principles of composition theory, practice, and teaching methodology. Among them, it is worth highlighting the creative and scientific-theoretical research left by K. Yuon, A. Deineka, E. Kibrik, and M. Alpatov. Another artist who made a significant contribution to the development of the theoretical foundations of composition is Konstantin Yuon. By analyzing the compositional structure of the works of great masters, he demonstrated various artistic methods such as contrast, vertical, horizontal, and diagonal lines, symmetry, asymmetry, the circle, the triangle, balance, rhythm, unity, dynamic and static states, light, color palette (colorist), viewpoint, horizon, compositional planes, monumentality, and decorativeness. K. Yuon believed that the standard of the methodology for teaching composition should be raised to a high level. He recommended the ability to apply the rules of perspective across various lighting and color conditions while executing compositional sketches on different themes. He further advised making effective use of sketches drawn from life impressions, such as various body postures, groups of people in motion, character types (typology), costumes, and interior architectural corners. One of the great artists who made a worthy contribution to the refinement of compositional issues is E. Kibrik. He is a master of art who elevated the art of graphics to high peaks through his works. In his book "On Issues of Composition," he pointed out the objective laws of composition in visual arts and highlighted shortcomings in methodical manuals within the field of teaching composition. A deep knowledge of the laws and rules of composition polishes the mind of a talented creator. Based on

the creative experience of mature artists and the methodology of teaching composition, the 8-volume methodical manual titled "School of Fine Arts" (Shkola izobrazitel'nogo iskusstva), published by the Academy of Arts between 1960 and 1964, enriched the resources of visual arts. By acquainting ourselves with the history of the development of composition in visual arts and systematically studying the available information related to the subject, we have reached a comprehensive conclusion regarding the theory of composition.

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