



The Importance of Composition in Visual Arts

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Annotation: this article is intended for all pedagogical artists who are creating in the field of Fine Arts. The article summarizes the importance of composition in creative works by famous artists and the processes of composition work based on the topic.

Keywords: composition, sketch, Fine Arts, etyud, artist, composition Center.

Speaking about the importance of composition in the visual arts, we will definitely turn to the works of mature musicians who have effectively created in this regard. Let such musicians not create works in the landscape or any other genre we will witness how correctly a compositional solution is found in their work.

There are its own rules and procedures that take shape during the artistic practice of composition and the theory of prosperity. This issue is a large-scale complex issue, which is aiding in the construction of thematic compositions, raising the idea to the level of a work of art, in a word, it is about the legality of composition work, about the rule, order and methods.

Of course, from the artist-his artistic-creative skill striving for progressive ideas cannot be replaced by any laws. Talented artists can find composition solutions from nature through perception, perception, thinking, vision. But to work on the development of composition, search, theory and practice, to put it into practice, of course, will take a lot of work.

The composition is built on the basis of laws and rules that have formed over the centuries. His rules and methods of law are interrelated, and in the process of working on the composition he is influenced by all-state actions. Convincing, impactful expression of the goals of a progressive idea requires being able to make appropriate use of all the possibilities of fine art and following the integrity of the work.

As we get acquainted with the various methods and laws of creating a work of art, its device, we are guided by the fact that it is to express the composition on the basis of laws and methods.

The main idea of the composition can be expressed through contrasts, i.e. light and darkness, mental uplifting and depression, sahyty and misery, cheerfulness and sadness, novelty and old age, calmness and movement.

Contrast is incomparable in creating bright and meaningful works of art with its universal capabilities.



Leonardo da Vinci mentions that in his "outline of the Treatise Of Painting" it is necessary to use the contrast of magnitudes, including with high-low, with large-small, as well as various surfaces, materials, volume, shape, planes and the like. Tus and color contrasts are an integral part of the factors of opportunity when creating works of art in painting, graphics and other directions.

"The light object is clearly visible on dark backgrounds, and vice versa, within the bright.

V. In the cartoon "girl with peaches", which belongs to the Serov mustache, this process can be better observed (Figure 1). The girl's wheat-colored face appears to stand out as a dark stain against the background of a yop-light window. Although there is stillness in the girl's appearance, life is breaking on her face, as if she is smiling now, as if she wants to take her gaze and try somehow. The inherent naturalness of the human condition, without solidifying in one place, in front of such portraits that express moving activity in the image, we will definitely be amazed.





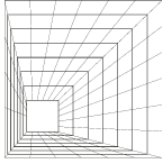
Karl Bryullov's multi-figure, thematic composition "The Last Day of Pompeii" is a vivid example of the use of contrasts (Figure 2) which depicts the tragic moment of human destruction during a volcanic eruption. The main domes are located at the width of the second plan, and the contrasts seem much stronger, since the lightest light of the flashing lightning is separated. This plan especially expressed the dynamic movements of the groups and extreme mental states. The fact that fear, horror and upheaval surround people in the work, irregularities



Figure 2. K. Bryullov-the last day of Pompeii

and other symptoms are expressed as extremely convincing and natural. In order to achieve overall integrity in the composition, it is required to designate a focus-focused center that illuminates the main goal, to abandon secondary parts, to be free from distracting contrasts. A general cohesion can be achieved by combining all the pieces of brightness, thus, colorites of the work with their harmonies. The significant role of the composition is allocated to the background and environment in which the event takes place. The circle of Heroes is important in illuminating the content of the work.

In order to achieve integrity in the composition and the impressionability of the idea of emotions, it is necessary to selectively find measures for the implementation of the goal, as well as a specific interior or landscape.



Thus, the integrity of the composition depends on the talent of the artist, who must relate the secondary parts to the main elements, as well as subordinate to the main one, establishing the mutual proportionality of secondary manifestations in the composition. So, the secondary elements of the composition should not be allowed to jump earlier, choking the most basic “voice”. It is necessary that each part, by its necessity, enrich the idea of the author towards something new.

In some cases, the artist consciously distorts the laws of composition and achieves creative achievements in order to more perfectly illuminate his idea. For example, the portrait of Sultan Husayn Boyqaro depicts the King's torso in a seated position (Figure 3). With the headdress in the work and the elegant harmonic structures of the body posture in other pieces, the work attracts any viewer. Even when we examine the center of the cartoon by means of simple geometric shapes, we witness that the work from the harmonic humor is perfect. Such an elaborate portrait is proved by the fact that the shape is proportional, combined with the perfection of each niche, it can meet aesthetic requirements. This suggests that the artist was able to masterfully master and practice the mysteries of Fine Arts. In the portrait, the incredibly richness of the royal dress in decorations is evident in the image of a dress decorated with shoulder and chest pre-patterns. One more recognition to the art of Naqqash of Behzod's time someone who does not stay without giving.

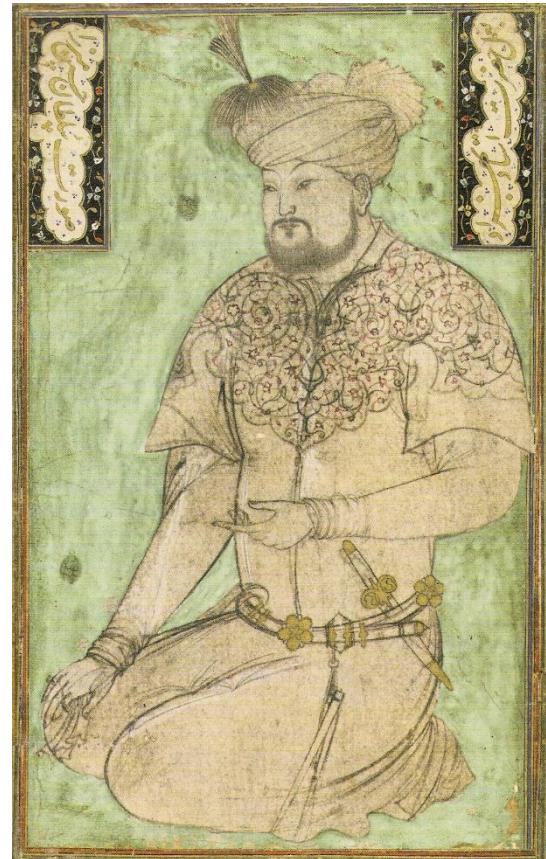


Figure 3. K.Portrait of Behzad-Sultan Husayn Boyqaro



Figure 4. V.Serov-portrait of actress Maria Yermolova

Indeed, in the portrait, although a simple case, the proportions inherent in the human body are shown by the artist with extraordinary skill. Another valuable aspect of the work is that through the portrait Behzod left us invaluable information about his contemporaries and the spiritual world of Ulama. In another portrait, it is assumed that a person stands in a position with his head and torso turned to the right, and to leave a space in front of him to look somewhere, or, conversely, that his head is turned to the left, pushes him from center to right. V.Serov breaks this rule in his portrait of Yermolova and effectively solves his solutions, convincingly absorbing imagination into the mind of the viewer (Figure 4). The actress is going beyond the cartoon-to the audience. In the composition, commonality is achieved through the silhouette of the figure, the balance of the dress and the mirror .

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