



COMPOSITION LAW RULES

Pulatova Go'zal Abduvaxob qizi

*CSPU Fine Arts and engineering graphics
Educational Course is a student of Stage 1.
+998917762494*

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.*

Deep understanding of works of art, thinking to enjoy it, to be satisfied – depends on the skill of the artist in the work he created.

The importance of composition is great when every creative artist can see, feel, enjoy the beauty around him and show it in the creative work he is creating.

The composition always puts a variety of problems in the pursuit of a goal before the artist. The answer to this should be clear and specific unrepeatable solutions.

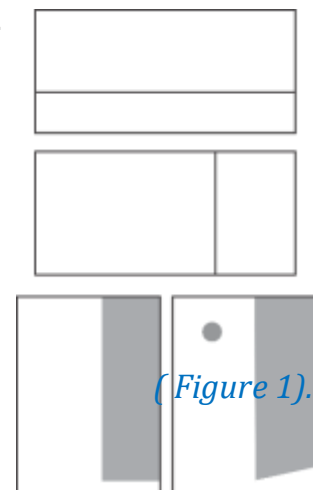
In the composition, everything, objects and manifestations are important with their functions. The location on the plane and the impressiveness of the silhouetting are the sequence of rhythm lines, the issuance of Shadows and spatial widths, and the appearance of the image from the observation point, the distribution of solid and light shades along the surface color of the cartoon, the state of the characters 'emotions and the fact that all factors up to the participation of Composition is one of the main norms of the work, and not just a thought. Artists came using composition as a medium. Those who, having created works in the areas of painting, graphics, sculpture and folk applied art, design, paid attention to the attractiveness, expressiveness of their emotions. As the artist receives a mustache or pencil in his hand in his work, he seeks to express his inner feelings through a plastic form solution based on time demand.

The structure of the cartoon can be imagined in advance. In compositional art, it is always possible to develop composition innovations and study their traditional structures through exercises, if necessary.

What and how to start working on the composition?

If a horizontal straight line is transferred to the surface of the paper or fabric, then the upper part of the line will give the image of the earth of the lower part of the sky.

Now, if a vertical line is transferred to this paper or fabric, the sides give the illusion of a room or House corner (Figure 1).





That is, the conclusion from these exercises is the creation of a spatial system of composition, that is, of a khayotiy tablet, in all types of Fine Arts, other than haikal that is associated with the formation of the spatial imagination. Now let's dwell on the spatial image formation using the example of the concentration of the above two drawings on one surface. This is the position of the images in the first when the horizontal stretch horizon line comes with the horizon, and in the second when the horizon line is placed at the top. Now it is

the main purpose of the composition to determine the logical correct location of the spatial position of the image of a point (flying hood or jussa, etc.) on the image.

As we place a point on a sheet of paper, then the problem of better and more meaningful placement of it in the bundle will arise later. When we push a point in the plane from place to place, our opinion also begins to change. There may also be a structure or some form in place of a point (Figure 2).

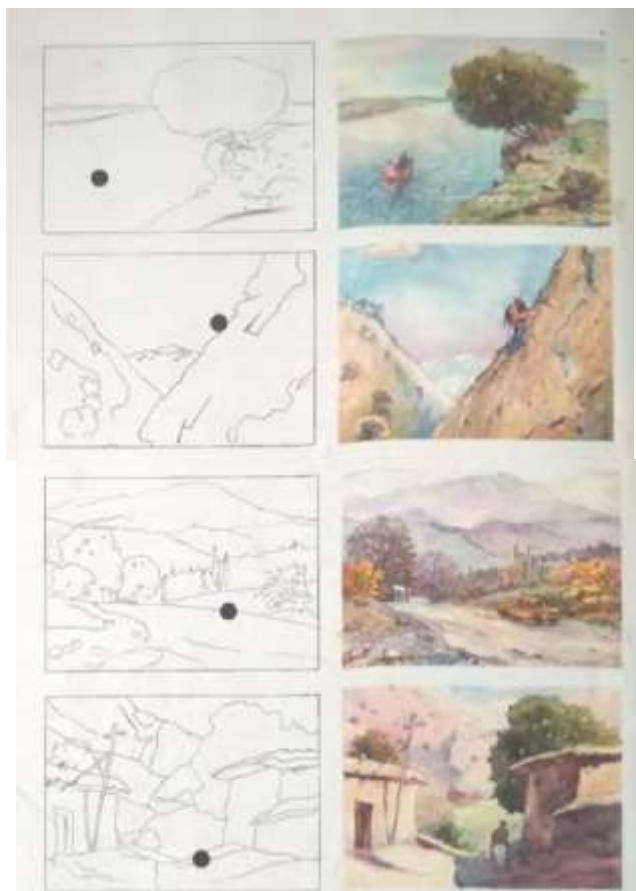


Figure 2.

For example; the first drawing, which depicts a man driving a boat on a river, can be imagined. The second drawing, depicting a climbing climber, was made on the island. The third drawing depicts a car parked on the road in the city. The fourth drawing depicts a village street in the city.

The creator can consider his own cartoon through these structures. From dots, stains and lines, it is possible to create compositions of a variety and without a stem. In order for the artist's skill to rise to a higher level, it is necessary to be able to master the mysteries, problems and various solutions of the composition, to have complete information about the law and regulations, methods and styles.

LITERATURE USED:

1. Abdurahmonov G'. Kompozitsiya o'quv qo'lliqnma. T.2007 y
2. A.Egamov, Kompozitsiya asoslari. 5-9 sinflar, san'at jurnali nashriyoti, Toshkent- 2005



3. Ismatov, U. S. (2020). Tasviriy san'at darslarida grafik materiallarda ishlashga o'rgatish (guash bo 'yog 'i misolida). *Academic research in educational sciences*, (2), 355-360.
4. Baymetov, B. B., Sobirov, S. T., & Ismatov, U. S. (2019). PROBLEMS OF PROFESSIONAL AND PEDAGOGICAL TRAINING OF FINE ART TEACHERS. *Bulletin of Science*, 1(7), 63-66.
5. Ismatov, U. S. TEACHING TO WORK ON GRAPHIC MATERIALS IN FINE ARTS CLASSES (ON THE EXAMPLE OF GUASH PAINT). *THE JOURNAL OF ACADEMIC RESEARCH IN EDUCATIONAL SCIENCES*, 1, 2181-138.
6. Baymetov, B. B. Ulfat Shuxratovich Ismatov PEDAGOGIKA OLIY TA'LIM MUASSASALARIDA TALABALARINI BOSH NAMUNASINI TASVIRLASHGA O'RGATISH ORQALI TYEXNIK MAHORATLARINI TAKOMILLASHTIRISH *Science and education journal*. 2020/8.
7. Махмудов, М. Ж. (2020). Талабаларнинг манзара ишлаш жараёнидаги баъзи муаммолар. *Academic research in educational sciences*, (2), 361-369.
8. Shuhratovich, I. U. (2020). Technologies of Working on Graphic Materials in Fine Arts Classes. *Journal of Asian Multicultural Research for Educational Study*, 1(2), 1-4.
9. Maxmudov, M. J. (2022). KOMPOZITSIYANING TARIXI VA RIVOJLANISHI. *Academic research in educational sciences*, 3(12), 403-408.
10. Maxmudov, M. J. (2021). FINE ARTS TYPES AND GENRES THEIR PRACTICAL IMPORTANCE. *Экономика и социум*, (11-2 (90)), 838-841.
11. Shuxrat o'gli, A. A. (2022). MANZARA JANRINING TASVIRIY SAN'ATDAGI O 'RNI. *JOURNAL OF INNOVATIONS IN SCIENTIFIC AND EDUCATIONAL RESEARCH*, 2(13), 53-54.
- 12.