

## FORMING THE PROFESSIONAL COMPONENT OF FUTURE VISUAL ARTS TEACHERS THROUGH PENCIL DRAWING

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*NGPI name Ajiniyaz po spetsialnosti Figurative and decorative art*

### ARTICLE INFO.

**Keywords:** graphics, practical art, creative activity, sketch, etude, drafts, harmony, creative image.

### Annotation

This article covers the current issues of preparing future fine art teachers for the activity of artistic analysis of their works in the genre of pencil drawing in fine art.

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Almost all artists turn to pencil drawing, which is one of the most interesting genres of fine art. Because nature gives a lot to the artist. Future young artist-teachers who are just learning to draw can acquire a lot of knowledge, skills and abilities by depicting nature scenes. They also face certain difficulties in their activities.

Fine art is a very wide field of activities for every creative person. Mastery of drawing occupies an important place in all types of art. Therefore, the knowledge of academic photography is useful in all pictorial activities and ensures success. Since ancient times, people have been striving to make a pencil drawing and use it in their spiritual life. For this reason, certain rules of painting have been developed and improved over the years and centuries. It would not be wrong to say that pencil drawing is the basis of all fine arts. Being able to accurately and expressively describe educational tasks requires a detailed study of the rules of academic drawing both theoretically and practically. they depend in many ways on the quality organization of work. In addition, the equipment used in drawing should be of high quality and meet the requirements.

The main requirement of pencil drawing is to ensure the activity of simulating and reflecting the object of drawing in all respects. For this, it is necessary to correctly place the image on the paper level, determine its proportions, find the mutual distance of objects and perspective conditions. Adequate knowledge, experience, and skills are necessary for the successful completion of the work. It is known that if knowledge is acquired through reading, studying, and reading, experience and skill are acquired through hard work, constant practice).

The role of the pencil drawing is incomparable in the attractive output of the painting. However, a skilled artist can depict the work with paints without using a pencil. In the process of research, the artist feels that the painting is directly related to the pencil drawing. That is, the spatial location of objects, the accuracy of proportions, the correct placement of colors, and the completion of the work as a whole depend on the artist in many ways. The goal of painting can be achieved only when the artist has mastered the pencil drawing carefully, otherwise, if we analyze the unclearly solved pencil drawing, no matter how attractive the colors are, this work cannot be called high-quality. Therefore, the historical

experiences of various art schools testify that perfect mastery of pencil drawing in the early stages of education creates a foundation for further processes.

When the young artist Odoardo Fioletti came to study in Venice, Tintoretto answered the question of what to do to master a painting perfectly: "Painting!". When asked by Fioletti what additional advice he would give to becoming an artist, Tintoretto replied: "Paint and paint again!" - believed that painting gives elegance and perfection to painting.

The great sculptor Michelangelo "saw the root and foundation of any science" in the pen drawing (painting, sculpture, architecture). is the factor of salvation for those who are suffering, - said Charles Lebrun.

Engr wrote the following words on the doors of his workshop - "I will teach pencil drawing to students who come here, and when they leave, they will become masters of painting." "There is such a thing, which is the basis of all art forms, and this is pencil drawing. Whoever masters the art of pencil drawing perfectly, he can master both painting and sculpture," said Karachi. rather, it is a clearly drawn pencil picture," Titian said. Even in his old age, there was never a day when he did not draw with charcoal or chalk. "A painting not based on a pencil drawing is not an art, but an irregular collection of colored spots," said V. Ye. Makovsky taught P.P. Chistyakov. I. Ye. Repin spent 2-3 hours drawing with a pencil and considered it the basis of painting. A.M. Vasnesov, P.P.

Recalling Chistyakov's education system, "his favorite hobby was pencil drawing," he recalls. At Ashbe's school of painter-pedagogue in Munich, even those who graduated from the Academy of Arts receive education, teaching only in pencil drawing (constructive structure of form, color-shadow, image reflecting light relationships, grisaille), long-term was carried out, as a result of which the constructive construction of the form and color relationships were mastered, and then it was moved to the description with colors. The works of mature artists are remarkable for the skillful composition of the work, the topicality of the subject, and the harmony of warm and cold colors. Most of the famous painters are, first of all, accomplished pencil artists. Among these are K.P. Bryullov, I.I. Shishkin, V. Ye. Makovsky, V.D. Polenov, I. Ye. Repin, M.A. Vrubel, V.A. Serov, K.A. Korovin, A. Abdullaev, O'. Tansikboev, Z. Inoghomov, M. Nabiev, R. Ahmedov, B. Jalolov, A.

Mirzaev, A. Ikromjonov, I. Khaidarov, etc. The existence of a fine plastic form, proportionality of proportions, volume, and spatial qualities occupy an important place in the painting. It is only appropriate if the painter can fully reflect these aspects of nature. If these aspects are not present, the image is evaluated as careless, sloppy work. In the painting, the colors should be inextricably linked with the pencil drawing. That is, in order to start the work in color, it is necessary to mark the necessary places of nature with a pencil, forget the conditional lines of the form, and depict the size of the form with the help of colors.

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