



Technologies Of Moving Images Of People From Different Views In Fine Arts Lessons

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ABSTRACT

The article focuses on the application of movement in realistic art, which is one of the key aspects that students should pay attention to in the process of teaching them to describe people. Also, mastering the technique of depiction through the use of theoretical laws of fine arts in the development of creative abilities of students in the learning process, students can apply fine arts techniques in the process of forming the ability to see and depict the human image spatially, focusing on issues of knowledge and practical skills.

KEYWORDS

Fine art, the image of a man in motion, drawing, nature, artistic imagination and creativity, the dynamic and static states of human.

INTRODUCTION

At the faculties of pedagogical universities, which train future teachers of fine arts, classes on the image of the human face in motion will be held in 3,4 courses. It is known that the most difficult process of depicting a human image in

fine arts is to draw his states in different moving situations. Even when a person pretends, he can not always “freeze” in a constant situation. No matter how hard you try, you won't succeed. The reason for this is

that he cannot control his original appearance of his natural state, because he cannot observe it from the outside. Therefore, if the image maker takes a different position, it is immediately obvious to the artist that the illustrator controls the differences and similarities that occur between the image he is drawing and the model. It warns the image-maker when necessary, urging him to correct his condition by saying, “Pull the body back a little, put the weight on the left of the leg, your hand has changed”, and so on. And this is definitely necessary, otherwise the artist will not be able to “put the image in its place well”. Working on the image of people in different situations, situations and “views” can be done from different images. That is, they can be naked, dressed, old, young, female, male.

LITERATURE REVIEW

It is possible to process moving, short-term and long-term images of people in different situations. To do this, they use painters representing different professions as the “heroes” of the pencil drawings, which are performed as exercises. For example, for the first session, a small bench is placed on a higher chair in the workshop (a simple large box or table can be placed).

As an example, a master carpenter is offered, and he does only part of the work (in turn) very slowly without changing his sitting position. However, in the process of its work, the same work is repeated in the same way (for example, sawing the board lengthwise, sawing the end of the board with an ax, sawing the board, drilling a hole, cleaning with a chisel, nailing, etc.). Similar training sessions are held to work on the sketches. The student finds an interesting situation to express the image in

this movement in the most characteristic way and begins to draw it on quick boards. This exercise can last 2 hours. The paper size is 0.25 sheets. These sketches can be completed to varying degrees, and they can even be left in the form of “schematic” drawings that embody the results of the observation. The second exercise is a bit more complicated and is also designed to solve the above task. It is that the model in the image is the movement of only a certain part of a work.

For example:

- 1) Women washing carpets in the open;
- 2) One is helping from other;
- 3) The third and fourth take a break and watch the women on the move.

Another example: The girl wearing a light silk dress is growing up in the window. Due to the large size of the window, it will be in different situations during operation: sometimes standing on the floor, sometimes climbing on the window sill or standing on the stairs, turning in all directions, she takes the rag in her hand from one hand to the other, bends down to soak the rag in the water in the tub, and so on. The most characteristic of the above situations are selected and a series of drawings are developed step by step. It is best to keep the face against the light. Because in this case, his figure is visible in the “silhouette”, it is convenient to depict the whole. The whole image can be done with charcoal sticks, as well as in “sauce”, “sangina” and black watercolor. It is also possible to process each image of the feather in the dream. Images can be finished differently. But they still need to feel the same rhythm of movement. That is why they are a

training task. Such training tasks are performed on 0.25 sheets of paper for 2 hours.



One of the most difficult tasks is to learn how to quickly change the position of the painter, that is, to study the shape of the person in the clothes while walking or walking.

It should be borne in mind that the object of every movement, including man, is perceived not at a single point in our vision, but at several points in one direction. It is this phenomenon that awakens the observer. In general, some



details of the shape can be seen in the relatively slow motion. Fast, and especially fast-moving, some of the shapes of the shape seem to blend into one, The observer is left with a general impression of the movement,

with all the details entering the whole mass and not being noticed much.



THE MAIN FINDINGS AND RESULTS

In order to reflect the image of a person walking or running in a static sketch and to show it clearly, you need to report to yourself in the process of observation and study, From what particular state of form does we have to imagine that it is concentrated in our vision? If we take into account that not only the width of the gait, but also the limbs move in the same direction, then the appearance (silhouette and contour) of the whole observation is constantly changing. The point is that the task of drawing a movement is not simply to “copy” the running or walking nature by remembering the “scheme” of the above situations, but by carefully observing and learning the nature of the movement, it is the ability to choose one of its totals, the most expressive, of all the states of motion, and to represent that state in a sketch, that is, in a “static” (stable) image.

Therefore, in the early stages of the work process, when observing the shape of a person walking or running, and expressing the appearance of a sketch on a piece of paper, it is necessary to take into account the following:

- The tiny-secondary parts of nature merge into the whole mass of the moving form, making it almost invisible.

Therefore, given that the sketch does not play an important role in showing the rhythm of movement, it is necessary to draw on paper only the features that are important in showing the shape, without much emphasis;

- Proper use of graphic means of expression, such as line and barcode (short line), the feeling of movement in a static sketch, its reliable output;
- Excessive number of graphic lines (images) leads to a weakening of the state of motion in the image, and in some cases to its complete disappearance. Therefore, it is necessary to pay special attention to the use of graphic tools.

CONCLUSION

To show a specific (unique) movement in a static image, you can use the example of a small image of the artist mark. Despite its limited use of graphical tools, it has been resolved with confidence. The paper brush has been touched only 12 times. In the drawing, many things are consciously dropped (the head is not marked, the person has nothing to do with the animal, and only the back line is left from the shape (human body)). Nevertheless, there is something in the picture that makes you feel the pressure of human movement. This picture is reassuring, and at the same time it is a sketch that says that it is neither a document of reality nor a picture, but a

reflection of the effect (in some cases almost stenographic) generated by the artist's perception. We can cite many examples of the above example. In the sketches and drawings created by ancient master artists in the process of creative work, we can observe the evidence of our ideas, learn from them.

Images from different views and situations can be done independently to repeat the content of the previous lesson.

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