

## **Studies on The Improvement of Students' Pleinair Visual Arts**

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**Abstract.** When working outdoors, students face more difficult conditions than in the workshop - wind, cloudiness, the passage of time, changing the color tone of the objective world. Pleinair painting is also affected by the degree to which shapes vary with distance objects, their illumination depending on the angle of incidence and spectral coloring of light rays. At the same time, tonal and color contrasts caused by the reflection of sunlight from objects and transmission of reflections make up the color richness of the picture. The analysis of educational tasks in plein air painting reveals the need to develop taking into account these professional skills and abilities. In fine arts the psychological structure of each person allows to develop individual approaches to education that help to develop students' artistic thinking and realize their ideas in creative work.

**Key words:** *Pleinair painting, composition skills, aesthetic perception, color science classes, influence of light, color perception.*

### **Introduction**

In the Republic of Uzbekistan, it is appropriate to organize a summer open-air practice as an integral continuation of the students' educational process in the Higher Art and Painting Institutions, in which students strengthen their painting, drawing and composition skills and acquire new knowledge by performing educational tasks in the open air outside the walls, i.e. under the open sky. One of the important goals of working on the pleinair is for students to apply the knowledge they have learned in color science classes and it allows him to understand that this is also a process that contributes to the development of professional art. Plein air is based on the processes manifested in the aesthetic perception of reality and vitality, and is important in the formation of a well-rounded personality of the student. Students enriches the spiritual world. Students develop spatial awareness thinking, creative activity is encouraged. Young artists are faced with the task of learning to see the world creatively, imaginatively and holistically. In addition to conveying natural and architectural forms and spaces, the emotional expressiveness of the sketches, harmony and unity of colors are of particular importance. In this regard, painting in light colors in autumn is effective when the general color state of nature is especially colorful. It helps students develop the artistic and painterly side of the profession, developing the ability to translate thoughts and feelings into visible images. This is work the outdoors brings fresh ideas for future learning and creative compositions. The main purpose of outdoor painting is to generate new ideas. The teacher must cultivate the ability of students to form an artistic idea - an interesting motive, most fully expresses and reveals its beauty. When choosing a

motif, the student should have in mind what he wants to write, see nature is simple, careful and open - it will be necessary to implement directly. Try to understand your impression, then go from the main and general to the details, do the processes of observing nature through the internal state without inventing unnecessary things. It is necessary to know more about the essence of harmony in nature, because the sketch is a unique record of its situation, it consists in finding unexpected solutions. The plein-air drawing curriculum mainly includes the following tasks: students create short-term sketches of fast-changing nature, long-term sketches of urban and garden landscapes; drawing a still life in the garden with flowers or household items; sketches of a portrait and figure of a man sitting in the open air. Let's take a look at the tasks in the program and the tasks that students face when completing them. For example, "outdoor still life with flowers or household items." It is a learning exercise similar to the representation of the world of objects, which is performed by students during all courses and in a workshop setting. But when working in the open air, it becomes more complicated, because it is related to the study of the effect of light and air environment, sky reflections, greenery and surrounding objects on the color state of plant forms and objects. In plein air, the student gets an understanding of changes in the local color of objects under the influence of light and color. In order to facilitate the students' transition from painting in the studio to working outdoors, they will be given the task of painting a bouquet of flowers in the background if adverse weather conditions prevent them from going outdoors. The purpose of the task is to develop the skill of depicting staged objects in unity with the landscape. This exercise is especially necessary as a preparation for the transition stage, landscape painting. It is important that students identify both bouquets at the same time. It is good to get the color relationships of objects in different spatial plans as a window frame and landscape background should be the main, object in the work. Even if you are inside the room indoors, they continue to be part of nature. So, the artist depicts them and directly expresses his attitude to everything and he can paint what he sees. Students understand that they not only create objects or things, but should be accepted as "objects". As when working on a portrait of a sitter, it is necessary to convey the person's image with its own characteristics. In this the sign expresses your attitude towards a certain person and the picture. Students of still life often have the task of revealing the image of specific flowers in their relationship with the environment, filling the sketch with emotional content. In the performance of the still-life educational task in the open air, the product determines the semantic load, the concept of the plot, which reflects the idea of the composition. Still life with field branches in pure glider and rural household items, various vegetables and fruits can be included. Even if a still life does not depict a person, it should show his presence. By organizing the work of the study group on the landscape, the teacher helps students to see what is important for each of them in the object of the image, helps to understand how small details can be. Explains the techniques, develops the student's ability to ask and answer questions. Think about what is important if the portrait is taken outdoors. How to coordinate the landscape and background with the human figure is considered the most important. The main thing in the composition for still life is things surrounded by nature. Outdoor painting, like any visual activity, requires knowledge of composition and adherence to patterns. Therefore, the teacher recommends that students first make several sketches of different types views to find the most successful composition. In the sketches, the task is to determine the proportions of the objects, to determine the compositional center in the tone, and to establish its relationship with the environment. This is explained to the students the main compositional-artistic solution can be seen in the flower, and you can also focus on one flower petal. Conditions in natural air and light environments differ significantly from indoor work with light and color conditions. The color of the walls, ceiling and objects in the workshop is affected. Yes in diffused light, the color remains unchanged in halftones, it becomes lighter in the light and gently transitions into the shade. Color perception becomes more complicated outdoors direct sunlight, increasing the lightness of the

color, as if bleaching it. Perception of shape and color of objects in bright light varies significantly, so students perform best in cloudy weather, when even the subtlest color nuances are perceived more holistically. To learn how to paint the features of various trees, shrubs and grasses, it is necessary to make many sketches from life. In addition to the implementation of individual landscape objects, you should draw them with pencil and soft material, trying not to edit their complex shape in space. Students should be reminded to draw is the basic principle of painting. Working on careful drawing in landscape painting is not a desire for graphics. Scenic form spots are an example. In order to describe the structural features of specific trees, the student must feel their rhythm, bend and pattern of branches, convey the beauty of architectural structures. After transferring the composite solution found in the sketch to the canvas, the student should try not to repeat the individual features inherent in the model, but to follow the design. In painting it is the drawing that is the foundation and foundation of the pictorial image.

### **Conclusion**

In short, in the open air, students learn to retain in their memory the things that amaze them and enjoy the beauty of nature. During long work, it is better to come again at the same time and under the same weather conditions. In nature, exactly the same conditions are rarely repeated, so it is important students should be taught to keep the first impression and memories of the colorful world in memory. Students are tasked with conveying the characteristic image of a person, the beauty of the surrounding world, natural color and light. It is proposed to show the influence of the light-air environment, the reflection from the sky and the surrounding space, to find an artistic and figurative solution. Often some students are excited by beauty models on a landscape background, without any preliminary compositional studies, immediately rush to start working on the canvas. This is the wrong choice. The teacher must convince the need to find a life-like expressive solution in a small sketch, in which it will be easier for the student to determine the large color relationships, to create the first perception of the model, with which he will be compared throughout the world.

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