

HISTORY OF DEVELOPMENT AND FORMATION OF PLASTIC ANATOMY

Madaminjon Ergashev
Teacher of Kokan State Pedagogical Institute

ANNOTATION

This article provides information about the history of the development and formation of plastic anatomy.

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The human body is capable of performing various movements: walking or running, jumping, performing any simple or complex work. During all these movements, changes in the external shape occur: either the shape changes the entire pose or the shape of some parts of the body will change. The image of a person is one of the main tasks of an artist. A person should be depicted not only in a state of rest, but also during various movements, and this is very difficult, because the shape is constantly changing. If so, then how to draw a person in motion? And besides, experience shows that the most careful mechanical drawing does not give the image a real plastic connection - the image turns out to be sluggish, handmade. You can take pictures of the figures in action, and then copy these photos but this method also does not give good results. It seems that another way of approaching the model is required to be recognized, and this other way is to study the structure of the body and the mechanism of its movement. It is necessary to study what forms a living organism (human, animal) is made of, what determines the regularity of its movements and inactivity. Learning not only from the outside, visually, but also from the inside - the study of the skeleton, the joints of bones, the laws of muscles, bone and muscle connections, etc., that is, the study of plastic anatomy.

In the training of future artist-pedagogues, the science of plastic anatomy is important, along with the sciences of pencil drawing and painting compositions. Visual art, especially plastic anatomy, is of great importance for young people to become aesthetically competent pedagogues, so that students can see and remember, creative imagination, aesthetic feeling, and the sections related to the plastic anatomy of the human and animal world. It is important for deepening and developing creative abilities. Along with plastic anatomy, the art of painting and graphics is closely related. Because no matter what type of visual art the artist creates, in the realistic depiction of the human figure, the structure of human bones and muscles should be able to imagine their appearance in static and dynamic conditions.

The main tasks of the plastic anatomy course are as follows.

- Artistic thinking, creative ability, seeing and remembering, forming spatial imagination;
- To develop an aesthetic attitude towards works of art, love for beauty;
- Formation of the ability to make objects of existence using clay and various other materials;
- Introducing students to the basics of human, bird and animal plastic anatomy;
- To study the theoretical and methodical bases, content and essence of plastic anatomy teaching methodology.

It is important for the future artist and pedagogue to know the history of plastic anatomy. This will ensure the perfection of theoretical and practical skills, as well as the development of his general knowledge of visual arts. Provides an opportunity to enrich the terminological knowledge of the field. Students learn to draw the skeleton of the human body, joints of bones, joints, spine, chest, pelvis, legs and arms. In plastic anatomy classes students are also famous for performing practical tasks. They get acquainted with the work of sculptors and artists. Including: Michelangelo, Bianarotti, Leonardo Da Vinci, Raphael Santi. The science of plastic anatomy is studied organically with the sciences of pencil drawing, painting, composition, and

sculpture. human anatomy and physiology is part of the disciplines of aesthetics, psychology, and physical education, and teaches the theoretical and practical importance of these disciplines. The structure, shape, location of muscles and their appearance during movement are of great importance in the science of plastic anatomy is important.

A separate study without deep analysis of the interrelationship of various anatomical elements (bones with each other, with the muscles that cover them) does not give anything to understand how the form arises and changes. the student (as is often the case) knows the anatomical "alphabet", but will not be able to "read" and "write". it is necessary to study this relationship in volume, start studying the skeleton from individual bones, imagine visually, in volume, how these bones lie between the muscles around them; gradually expanding this concept, they are functionally connected to each other and have a certain common loadlifting, for example, in the limbs, draw a group of bones in the trunk, and gradually move to a three-dimensional image of the entire skeleton from all sides and angles. this knowledge of the skeleton must always be accompanied by a visual study of the life model in relief of the generalized muscle arrays, which are unknown, and to observe how the arrays covering the skeleton form the plastic connecting elements of the whole figure.

In the future, if you move on to the study of muscles, use the same cognitive method, moving from individual muscle groups with bones to the limbs and trunk, and based on the skeleton and already studied muscles, complete the entire figure with a visual volumetric image .separately This whole process of generalizing connections into a coherent whole is the study of anatomical construction.

Plastic anatomy studies the organs that form the external forms of the body: skeleton, joints, muscles; facial details, basic movements and proportions, balance and center of gravity, as well as figure drawing techniques on anatomical bases, i.e. skeleton and total muscle mass based on building a figure and developing details based on the analysis and use of anatomical details.

When studying this technique and to understand its formation and transformation on an anatomical basis, many doctors and even artists are used to considering plastic anatomy, plastic anatomy and normal anatomy (the doctrine of the skeleton, joints, muscles) between departments there is a significant difference. ...The word anatomy is derived from Greek. "anatomist" means "to cut", meaning the art of dissection. In fact, to study the structure of muscles, bones, joints, etc., it is necessary to dissect the body in order to understand the individual parts of its mechanism. in ancient times, apparently, this was not done, and anatomy was not studied, only external observations and the study of proportions were limited. thus, during excavations, images covered with a stone lattice were found. Such grids were previously used on the parts of the walls where figures were depicted. Apparently, later they learned and used the entire complex of plastic anatomy. Scientists and artists began studying anatomy on human corpses. Leonardo da Vinci did a lot of work in this field. he studied not only human anatomy, but also animals; he made more than 700 anatomical drawings, and he drew pictures of every part of the body from every angle, trying to convey the size as best as possible. the first person who began to actively study anatomy in corpses was the Italian painter and sculptor Antonio Polaiolo. At about the same time, Andrei Vorrotsier, also Leonardo da Vinci's Italian teacher, was doing the same. studied and knew anatomy perfectly, which is especially noticeable in his works of Michelangelo Buonarroti. Before starting to paint in his paintings, Raphael created the first anatomical sketches of the figures of the compositions.

Titian also studied anatomy - his anatomical drawings have survived. he and his student Johannes Stefan Calcar described the first true and systematic description of human anatomy, called "The Structure of the Human Body", created and published by the famous Italian anatomist Andrea Vesalius (1514-1564)

In the future, plastic anatomy will take a worthy place in a number of subjects studied together with painting and drawing. In 1648, the Academy of Painting and Sculpture, founded in Paris, established the Department

of Anatomy along with others - as this subject is important for artists was calculated. In 1725, drawing classes were opened at the Academy of Sciences in Russia, where plastic anatomy was studied as a compulsory subject.

Later, at the St. Petersburg Academy of Arts, founded in 1747, plastic anatomy was also studied as one of the compulsory and main subjects. For some time in art classes and at the Academy of Arts, students used translated, very imperfect manuals. The artist A.P. Loseiko, who later taught at the Academy of Arts, is the creator of the Russian school of realistic drawing based on the principle of volumetric drawing using anatomy, perspective and proportions, compiled and published the first Russian manual on plastic anatomy. Later, plastic anatomy is a subject that is constantly studied in art schools, and its knowledge is necessary for an artist to correctly depict a person and the animal world around him.

One of the studies of A.P. Losenko, the creator of the first Russian manual on plastic anatomy, is anatomically published and analyzed in this book as an example.

Before proceeding to the precise study of plastic anatomy, it is necessary to say a few general words about the subject being studied, the methods of its description, the methods of study and the methods of sketches that always accompany the study process.

The human body is symmetrical, that is, the left side is like a mirror image of the right side, so most of the musculoskeletal system is paired. The bones and muscles described in the following description are assumed to be paired. If the depicted bone or muscle is not paired, this is specially marked. It is customary to depict the anatomy of a person in a standing position, with his arms down by his sides and palms facing forward. This is implied in the position of the body and what is given in the definitions: below, above, down, up, outside, inside, etc. Moreover, to clarify the description, they use the planes drawn from the body corresponding to the three planes of rectangular coordinates. There are three main planes of the body - vertical, transverse and sagittal, intersecting at right angles in space. The sagittal plane is vertical to the front! back; frontal - vertical - from right to left, transverse - horizontal, parallel to the support plane. For example, in the descriptions they use the following definitions: both shoulder joints lie in the same frontal plane; pubic junction and coccyx lie in the same sagittal plane; when drawing attention, the knee joints lie in the same transverse plane.

Experience shows that this acquisition of anatomical material is the most effective, the information is firmly remembered, and besides, anatomically, it is always with you and can provide the necessary information even during the examination. 'reference will appear. but it must be remembered that this self-orientation must be transferred to the body of the sitter, and thus constantly engaged practically and intellectually. In addition, you can work with your own image in the mirror.

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