

**CREATIVE TECHNOLOGIES OF TEACHING STUDENTS TO WORK ON STILL LIFE  
COMPOSITION**

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**Annotation:** This article discusses and provides extensive information on creative technologies and methods of teaching students of the fine arts department of higher educational institutions to work on still life composition, to accurately depict the original shape of objects on the surface of paper with high skill, to perfectly master visual skills and apply them in practice, to teach drawing based on nature, as well as memory and imagination.

**Keywords:** Fine arts, still life, composition, image, teacher, color, content, lesson, student, theoretical knowledge, practice, artist, memory, technology, creativity, sample, work.

**Аннотация:** В статье описаны творческие технологии и методы обучения студентов изобразительного искусства высших учебных заведений работать над композицией натюрморта, с высоким мастерством правильно изображать исходную форму предметов на поверхности бумаги, в совершенстве овладевать изобразительными навыками и отражает и предоставляет обширную информацию по обучению рисованию на основе практики, природы, а также памяти и воображения.

**Ключевые слова:** Изобразительное искусство, натюрморт, композиция, образ, педагог, цвет, содержание, обучение, ученик, теоретические знания, практика, художник, память, технология, творчество, образец, работа.

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## **INTRODUCTION**

Educating young people in all respects, making them well-rounded and mature is one of the most important goals set by our society. In addition to the fact that our young people currently have ample opportunities, all conditions are sufficient for them to receive quality education. As Uzbekistan moves towards building a democratic legal state, the first and most important task of our state is to develop well-rounded, free individuals and create all the conditions for this. It is also the most gratifying situation that our state supports and encourages young people and opens the door to great opportunities for them. Because each young generation is the foundation and founder of tomorrow. The attention paid to the field of art in particular today can be a vivid example of our idea. There are many types of art, and one of the most delicate and elegant types of art today is fine art. Fine arts, the first step in training young artists, is to perfectly master the ability to depict reality in realistic images. In order to accurately and skillfully depict the true form of objects on paper, it is necessary to master the skills of drawing and apply them in practice, to learn to draw based on nature, as well as memory and imagination. Of course, to complete such creative tasks, it is important for a person to have artistic abilities and to be able to work on himself continuously and thoroughly. The main task of fine arts is to form knowledge and skills in young people that arise as a result of studying the skills of drawing. The still life genre forms in students such skills as perceiving things independently, observing, comparing objects, distinguishing them by shape, color, and material properties. In addition, drawing classes teach young students to be attentive, think, and accurately analyze the shape of objects.

## **METHODOLOGY**

Teaching students to fine arts begins with teaching them to observe objects in space. The main reason for this is to be able to correctly depict objects. In realistic fine arts, the forms and objects surrounding a person are depicted as they exist in nature and as the human eye perceives them. That is, the Still Life genre, which depicts objects and objects in fine arts, is a clear example of our idea.

“Natyurmort” (nature-morte) is a French word meaning inanimate nature. Still life appeared in the Netherlands at the beginning of the 17th century and spread to different countries, becoming an independent genre in the visual arts in the 18th century. In addition to being an independent genre, still life also serves to reveal the content of the work in thematic paintings. Still life is often composed of household items, tools, fruits and vegetables. Still life art depicts the world of objects necessary for human everyday life. This requires the student to master some features of visual perception, to know the rules and methods of depicting a form on a paper surface in full volume, three-dimensionally, that is, in length, width, height. As in all types and genres of fine arts, the process of teaching pencil drawing involves the implementation of exercises in order from simple to complex. In this case, if the previous exercise is not sufficiently mastered by the student, it will be difficult to understand the subsequent, more complex tasks. To do this, the young artist must strictly adhere to the existing rules and regulations in fine arts. Most importantly, these rules are of great importance in educating young people in the field of fine arts. The first examples of still life art are found in paintings on the walls of ancient Egypt and in the mosaics of ancient Greece. In Chinese art, still life developed as an independent genre in the 10th-11th centuries. Zhao Chang Sui Bo, who worked at that time, created wonderful works. In Europe, still life art became widespread in Holland by the 17th century, and in France by the 18th century. We see rare examples of the art of painting in the still life works of Dutch artists Peter Klass, Jan Van Geysum and Frenchman Jean Baptiste Chardin. The still life works of Russian artists I. Repin, I. Khrusky, V. Serov, I. Mashkov and others are examples. Uzbek artists Yu. Yelizarov, R. Ahmedov, J. Umarbekov, A. Yunusov, S. Abdullayev, L. Salimjonova are working effectively in the still life genre. Still life, according to its content, starting from the very basics of depiction, gives students knowledge and skills in creating a simple still life composition from nature. The still life genre is an academic discipline with unlimited opportunities for the truthful depiction of existence, the development of students' creative abilities, and the education of aesthetic tastes and needs.

## **LITERATURE ANALYSIS**

In cases where the sequence of drawing is not observed, the artist's attention is not concentrated, the sense of striving for the goal weakens and he becomes passive, moving. Therefore, for flawless drawing, it is necessary to follow the basic methodological rules. For drawing from nature, the sequence of objects should be selected correctly (using the principle of transition from simple to complex), and should correspond to the educational goal. Also, drawing should start with simple shapes and bodies, in the order of transition from easy to difficult. In the process of depicting a three-dimensional object or group of objects on a plane, it is impossible to separate them into parts and draw them separately. This method is typical for an unskilled, young artist. If you work according to such a rule, the object in the image will consist of separate parts of different scales, and they will never be connected to each other. As a result, the image will not resemble nature.

Each object has its own volume. Its volume is determined by the presence of edges, height, length and width. If the volume of an object consists of right rectangles, then its volume also consists of a flat surface. Objects consisting of curved lines (sphere, cone, cylinder, etc.) are considered more

voluminous than those with flat surfaces. The above-mentioned shapes are made using contour lines. The importance of the contour line in representing the shape of an object is extremely great. The artist uses contour lines to visually express the structure, movement, proportions of the object, the material from which it is made, etc. If the shapes of the object consist of right rectangles (cube, pyramid, prism, etc.), its volumes are made using straight lines. If the volumes and contours of spherical shapes consist of curved lines, the volume is made using ellipses, circles, and semicircles.

Depicting an object in volume is done by knowing what shape it has and by shading it correctly. In edged objects, for example, when correctly depicting the volume of a cube, students often make mistakes. In the process of performing the volume of a cube using light shadows, they highlight its edges with a contour line to make it more vivid. This is completely wrong. In nature, edged objects are characterized by the lighter and fuller color of their surfaces. Only (in a cube or other edged objects) the edge in the shadow part is characteristically stronger in color than the surface in the light part. The volume of round-shaped objects is performed using ellipses and circles. In cases where the sequence of drawing is not observed, the artist's attention is not concentrated in one place, the sense of striving for the goal weakens and he goes into a passive, transfer state. Therefore, for error-free drawing, it is necessary to follow the basic methodological rules. For drawing from nature, the sequence of objects must be selected correctly (using the principle of transition from simple to complex), and must meet the educational goal. You should also start drawing with simple shapes and objects, moving from easy to difficult.

## **CONCLUSION**

In conclusion, it can be said that the knowledge and skills acquired during practical classes in fine arts are strengthened during the performance of homework. Because homework is a continuation of classes in the auditorium. Homework allows the artist to think independently and make personal decisions. The student forms his creative abilities during independent work. When checking homework, the teacher shows sample drawings. When drawing a three-dimensional image of an object, it is first necessary to study its construction and analyze the perspective structure of the picture. During drawing, it is important that the artist sees not a two-dimensional flat surface, but the width and be able to depict the location and size of objects on it based on the rules of perspective. In the process of work, we must remember our knowledge of objects and their appearance. As is known, it is impossible to see the size of an object from one side. Only by examining each part of the object from the outside can we know the true shape of the object. The result of the skill of imagining and understanding the spatial appearance of objects is the truthful depiction of the depicted object.

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