

**METHOD OF TEACHING STUDENTS TO PAINT A STILL LIFE COMPOSED OF
WHITE OBJECTS ON A WHITE BACKGROUND**

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Abstract: This article reveals the rules and conceptual essence of painting art for higher education students and art enthusiasts.

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In the initial stage of practical still life painting, it is necessary to begin with simpler compositions and then move on to painting a group of objects. To depict a collection of objects, it is essential to properly organize the still life composition. It is built on two main aspects:

- the organizational part of the arrangement (selecting the objects and placing them in a compositionally aesthetic way),
- determining the viewing point relative to the arrangement and depicting it on paper.

Figure 1. Still life in gouache composed of white objects on a white background.

During the lesson process, students are taught the method of painting objects, items, and subjects placed together and connected in color through drapery (fabric). Still life painting develops the artist's visual perception and mastery in properly setting the viewpoint ("sharpness of the eye"). Still life is considered the foundation of all artistic genres.

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That is why even experienced master artists draw still lifes from various genres—landscape, portrait, etc.—before creating serious artworks. Still life serves as a school of conceptual art, nurturing visual taste and an understanding of the characteristics of painting in aspiring artists. It teaches how to observe reality, select and organize objects aesthetically, and master the



secrets of composing still life with taste.

Through still life, one learns about the multifaceted nature of the real world. Alongside meeting the educational and aesthetic demands of the time, a still life reflects a contemporary person's view of the beauty of the world and the richness of their inner world. It also expresses a wide range of human emotions and feelings. A person's attitude toward the world around them is revealed through it. Still life vividly displays the plastic and coloristic (chromatic) aspects of painting.

Still life should not be a mechanical copy of lifeless objects placed on paper. There must be an active, authorial approach. In addition to the similarity to nature, the artist should elevate the composition to the level of an artistic idea, revealing its subtlety and meaning. Every object has its own "place of existence" and purpose in real life. If it is placed in an unusual context, it may disrupt the harmony with other objects. Therefore, when setting up a still life, each object should be placed in a way that it fits naturally among the group and complements the others, contributing to the overall artistic idea.



Figure 2. Still life in gouache composed of white objects on a white background.

Still life should not be a collection of crude, rough objects. Objects with a thematic storyline should be carefully selected, and their behavior in the pictorial composition (in terms of shape, color, and texture) should be clear and expressive. In educational methodical still lifes, the compositional rules applied in all still lifes may not be given at once; rather, they should be introduced gradually. For example, one still life might explore harmony between contrasting colors,

while ensuring that neighboring objects maintain a unified plastic and semantic integrity.

A still life doesn't need to contain expensive or aesthetically perfect objects. On the contrary, it is more appropriate if the items are everyday objects used by ordinary people—such as a samovar, teapot, a set of dishes, flowers, a stone mirror, inkwell, potatoes, dark bread, etc. The goal is to arrange and depict these simple objects in an attractive and resonant way.

Still life painting holds a foundational place in the study of visual arts, serving as a gateway through which students develop their observation skills, sense of composition, and understanding of light, form, and color. Among the various forms of still life, painting white objects on a white background presents a unique and challenging exercise that sharpens students' perception of tonal relationships, subtle reflections, and spatial depth. This method not only enhances technical proficiency but also cultivates artistic sensitivity and creative interpretation. By removing the distraction of color contrasts, the focus shifts entirely to form, volume, and the interplay of light and shadow. This paper outlines an effective methodology for teaching this genre of still life painting, with the goal of fostering both technical skill and artistic vision in students pursuing visual arts education.

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