

## Methodology of Teaching Students to Work with A “Still - Life Composition” Made of Fruits of Various Colors on a Backdrop of Bright Fabric

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### ABSTRACT

In this article, in teaching young people to fine art, creation in the genre of still life, which is one of the main genres of fine art, using its basic rules, developing their artistic imagination by teaching them to work on the composition of still life based on the theme and according to nature, using the technologies of displaying the works of art of artists and methodists in education, focused on issues

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The lifeless nature surrounds us from all sides. The motionless nature lives its peaceful life until man addresses it.

Since time immemorial, people have created things that they use in their daily life, but they don't pay attention to them. Only the sharp gaze of the artist reveals their hidden secret, he enters into a wordless conversation with them. A still life can show the aesthetic value of objects that have become a study in ordinary life. With their paintings, the Dutch still-life artists showed the whole world that even simple objects have their essence and great beauty. The sense of hidden life and the dynamics of life reveal the essence and philosophy of painting objects.

One of the main tasks of painting and art is to awaken a sense of beauty in a person, to make him think and feel. It is also teaching a person to look at the world around him, the world of objects with new eyes.

Humanity has been striving for beauty since time immemorial, and beauty leads people to be well-rounded and intelligent. It is impossible to express in words how far-reaching the role of visual arts is in this place. Fine art is the understanding of the universe, both creation and transformation of existence according to the law of beauty. According to the importance of knowledge, art is a textbook of life. Fine art works enrich the spiritual world of students. Forms artistic taste. That is why visual art is one of the most important tools for artistic and moral education of young people, formation of their scientific outlook and raising the level of culture. The importance of still life painting is very important in guiding students to creativity and educating them in the spirit of refined beauty.

Visual literacy is the knowledge and skills acquired as a result of studying the basics of visual arts. It envisages the ability to jointly apply the laws and rules of figurative and expressive language in practice.

Lessons in drawing from a picture to a still life allow students to think figuratively and develop their creative imagination, to form the skills of seeing beauty and news in life, to summarize events and events, and to describe inner feelings in artistic images.

Still life work plays an important role in improving the artistic creativity of the student. Still-life work especially provides wide opportunities for studying perspective, color science, and light-shadows, which form the scientific basis of fine art.

Starting from a still life consisting of a simple geometric surface, proceeding to complicate practical tasks with methodological consistency, creating still lifes consisting of a number of objects of different shapes, structures and materials and creating their true image is a reliable and proven way to learn the secrets of painting.

Still life often depicts various things necessary for life, tools, vegetables and fruits, flowers, birds and small animals, that is, the domestic life of a person is reflected in still life art.

Still life often has a deep philosophical meaning. Examples of still lifes have been known for a long time, they can be found in the wall paintings of ancient Egypt and mosaics of ancient Greece. In Chinese art, it is observed that it has developed as an independent genre. In Europe, still life was formed as an independent genre by the end of the 14th century. It became widespread in the fine arts of France in the 18th century. Such pictures were called "Still Life", "Life of Objects", "Life Color Image".

While still life is an independent genre, it helps to reveal the content of the works in thematic pictures, and serves as a tool that complements it. Oftentimes, simple objects come into play, making the content of the image as easy to read as a page in a book, helping to know when and where the story is happening.

In order to describe the main idea of the still life on the plane of the picture, that is, to achieve a complete similarity between the nature and the image, it is necessary to know the theories of composition, perspective, light-shadow and color theory, which are the means of expression of fine art, and to be able to apply them in practice. Knowledge and skills are formed during the description of individual objects. But still life tasks are more complicated. Interrelating not one thing, but several things, consists in depicting the parts as a coherent whole.

The compositional specificity of still life is its naturalness. Therefore, it is necessary to make a still life, install it, pay attention to integrity and try to complete it in time.

For this, it is useful to analyze many classical examples and find answers to the questions why this or that work affects and brings pleasure to a person. Another advantage of a still life over a landscape or interior is that it can be depicted repeatedly from different points of view without moving it for several days.

The difference between a still life and the nature around us is that it is deliberately created by a person for the purpose of creation or study, he builds it with his thinking.

When talking about still life (literal meaning - lifeless nature), they usually mean the image of vegetables and fruits, flowers, flowers, and household items.

But despite the fact that lifeless nature is depicted in the still life, we can feel the breath of living life in the fabric. In order for a still life composition to be meaningful and effective, suitable and appropriate objects of a single subject should be placed in a natural connection. The placed still life should arouse interest and passion for painting in the person and must meet the requirements of the composition. The objects included in the still life should be different from each other in terms of shape, size, material, surface (texture), color and lightness (hue) that meet the requirements of aesthetic appeal.

For example, a box of matches placed next to a large bucket is not noticed, because there is no organic connection between them. How the selected objects are placed relative to each other in the plane of the subject affects the interesting result of the still life.

Sharden, Surbaran, Kalf, Snyder K. Korovin, I. Mashkov, P. In the works of Konchalovsky and other still-life painters, we see real life, nature enlivened on fabric.

In Chardin's "onion portrait", the elongated shape of the green onion on the table may have made the composition of the picture long and interesting.

Searching for objects that contradict him in form, Chardin chose spherical apples, oval eggs, and household items, copper, paper, ceramic, and glass vessels.

The artist deliberately compared the nature, colors and diversity of things in choosing objects that differ in shape, size, and material. At first glance, this still life looks very, very simple in terms of content. After the artist has got rid of some of the necessary things in life, and after choosing from the things similar to each other in content, it is necessary to organize such a whole group of them that it arouses interest in the person, attracts his attention, and certainly creates a desire to create his image.

The objects Chardin chose to create the still life were a copper pot, an earthenware pot, a green stained glass bowl, green onion heads, two apples, and two eggs. These are all kitchen utensils, with different shapes, textures, surfaces and colors.

These are the result of the great talent of the owner of the huge brush, his ability to see the incomparable wealth of nature and his correct perception.

The composition of an educational still life should meet the aesthetic requirements on the one hand, and the didactic requirements of education on the other hand.

A still life arrangement is organized carefully and long, with time and thought. It is necessary to pay attention to the fact that the shapes and colors of the objects are different, even if there are not many things included in it.

The juxtaposition of a vessel with a smooth, shiny surface, with an unglazed surface, and a pointed object with a round one, provides an opportunity to compare and study them closely.

One of the main requirements of a still life is that it should be distinct in terms of size, color and tone, and be able to place it close to the center of the picture plane.

It serves as a preface when revealing the content of the picture, and exaggerates the center of the composition. Often, artists deliberately move the main subject slightly from the geometric center, and in order to maintain balance, they take an object of contrasting color and lightness on the opposite side.

Famous still life painters from Uzbekistan V. Ufimtsev, S. Kolibanov, Yu. Elizarov, R. Akhmedov and others used this method efficiently. In their works, they glorified the incomparable wealth of nature in the national spirit (Rajabova, N. D., & Mambetullaeva, S. M., 2020).

One of the important aspects of educational still life is the spatial arrangement of the objects being depicted. Among the items included in the composition, the larger ones are placed behind, the smaller ones are placed in front, one behind the other and slightly covering the main item. In order to connect the objects in the still life with each other, an elongated object is introduced into it.

A knife, spoon, paper roll, brush, etc. placed from the base of the picture frame to the center of the composition is a “key” that helps open the content of the picture and directs the viewer's gaze to the center of the composition. In order to more clearly describe the spatial situation of the still life, a small but bright object is placed on it in the foreground. How the still life is positioned relative to the horizon line is also of a great significance.

It is known that a still-life placed below eye level is fully visible on the object plane, the basics of things, their mutual arrangement are clearly visible and it is convenient to depict. In order to fully reveal the shape and spatial arrangement of things, light rays should fall from the forehead from the front or from the side. If the power of natural light is not enough, artificial lighting is placed on the side of the still life. Then the contrast of light and shade in the foreground is sharp, their volume is bulging, and their surfaces are clearly visible. In the second plan, the conflict is less noticeable. As the intensity of the rays decreases, the contrast in the objects of the third plane becomes even softer, their borders seem to be summarized by the dark areas of the background. But if the still life is depicted in paints, it is better to place it near the window under natural daylight and light from the side.

When the task is to determine the original (local) colors of objects in a still life, it is placed next to the wall opposite the window. In this case, the light falls on the still life from the front, there are not so many shadows and reflections, and the color of the objects is clearly visible.

At first, it is better that the canvases chosen for the background should be solid, smooth and dull, because the bright-colored canvases are clear to the eye, thrown away, and destroy the still-life itself. It should also be taken into account that dark objects appear on a leaking background, and on a dark background, on the contrary, white objects are clearly visible. Small and large folds can be placed in accordance with the character

of the gauze (chit, syrup, silk, bahmal, movut) placed on the background and on the object table. When the gauze is attached to a single point on the wall, it hangs down freely and creates a naturally shaped fold. The conclusion from the above is that putting a still life postcard is a serious and responsible job. A well-composed still life is free of random objects, it stands out as a meaningful group when viewed from the front or side, and is an important genre in teaching young people about visual arts.

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