



STILL LIFE GENRE CHARACTERISTICS AND EDUCATION PLACE IN THE PROCESS

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Abstract

In the article future art and craft artist picture drawing such as professional in the cycle of preparation main issues seeing will be released. Study and of the demonstration process as the main content the place of still life and special to the role focusing on and this one of learning tasks ensure variability, teaching increase efficiency, his structure and content education level allow customization will give. graduation qualification increase In the article practical to students to teach in the process "still life painting" in the department of work main stages seeing will be released also still life picture on work study and creative that understood ie. natural to the environment aesthetic relationship issues solution to do Still life decorative picture using in describing graph activity issues academic to the picture than deeper understood and in the drawing conventions transfer duties own into takes this and professional orientation of students to solve creative problems due to will bring.

Keywords: decorative picture, still life, graph image, decorative perception _

INTRODUCTION

Still life painting is the future decorative-practical art artists preparation for drawing in the system a special place holds because that's it step by step picture the beginning of drawing skills and skills, graphical representation and expressive possibilities will be absorbed. materials is studied students' perception reach and of thinking special professional method is formed, their understanding of pictorial activity gradually slowly expands. Education directions content and descriptive to tasks special approach demanding educational areas art in the process of teaching teaching subjects unique features issues by many artist-pedagogues engaged in In particular, KA scientists like Kravchenko, SG Kuznetsova, BE Ospanov, A.M Savinov and others still life to learning itself characteristics descriptive of students principles of literacy, stylization technique appropriation and decorative graphic image important in creating stage they counted.





Still life professional skill and acquisition of skills for was important too much features. Student perception reach in the process in still life content separate shows and to himself typical reflects the direct perception of still life properties, objects between external connections distinguishes secret relationship to perceive then whole of still life image Create for impressions synthesis passes. Image of future still life, image idea of still life in front of the reader standing graph tasks solution to do for necessary has been specific features reflection with depends. Graph task of the mind referral and organize doer activity, associative of goals Subduing action, meaningful which provides a sequence activity as understood [1]. So by doing drawing in the process students graph demonstration of materials and expressive capabilities, drawing techniques absorb and this one own in turn enriches the artist's thinking process. From various graphic materials use still life in the image graph issues of solving technical and creative opportunities encourages and expands. of education initial stages, academic drawing principles learning still life in the process sheet in the plane image to build principles mastering, composite, constructive to draw scientific learning theories is the main model for applying laws. linear and aerial perspectives, shadow theory, as well as graphic materials drawing technique and technology learning

MATERIALS AND METHODS

Teaching tasks in the first and second years of drawing involve working on various topics in order of gradual increase in difficulty. When drawing plaster models of geometric bodies in training sessions, students learn the scientific foundations of drawing - linear and aerial perspective, shadows they study and study the theory, composition, expressive possibilities of pictorial means and graphic materials, distribution of chiaroscuro on round and faceted surfaces. to interpret the size. Mastering the methods of representing geometric bodies serves as a solid foundation for the further study of more complex objects of the real world.

To help students to see the harmony and plasticity of plant and geometric forms, to apply the theory of perspective and shadows in practice when depicting plaster decorations; recreating tonal nuances of planes and mastering graphic skills. This is followed by tasks that already contain different solutions and require students to be more creative. For example, curtain patterns help to understand the patterns of fold formation depending on the structure and elasticity of the fabric, to develop the image of the formation of the pictorial form of folds, to feel the dynamic directions. their surface, turning the surface into the depth of the pattern and creating the impression





of surface curvature. The various textures and other physical qualities of the depicted surface are struck by the students in the form, each different density and direction blow with delivered. Initial stage still life picture on work study and because it is understood as creative First, it's natural to the environment aesthetic relationship issues solution is done, secondly, the graph activity issues deeper understood and tasks own into takes _ in the drawing conventions transfer, this while students professional direction because of creative problems solution to do take will come

RESULTS

High in courses still life drawing, decorative picture to draw learning in the process to students of the image composite organize flat tonal (silhouette _ solution) and constructive of the image patterns with, the image stylistic interpretation to do problems with get to know enable gives _ form (fig on performance). And if academic don't draw main task linear prospect and from tonal modeling used without described objects in the plain reliable transmission if, decorative of the picture main principle maximum to expressiveness is to achieve [2].

Decorative and practical education to students drawing to teach process for they are for academic and decorative of the picture aesthetic qualities to understand important _ An example for, academic in the drawing line more natural soft to the blow have and drawn to the environment easily suitable comes, especially hatch when done. Decorative in the drawing line more more precisely, balanced to the character have is a coincidence element an exception did without, har how in the segment own essence affirmative sure and conscious respectively from the beginning until the end is drawn. Decorative to expressiveness different different of methods use through attainable: strike, clear line, point, different different decor types; to form graph processing to give and his plastic features to determine Decorative in the picture long and previous plans from each other academic drawing Demand who does level active They are not separated between distance decreases. of objects decorative in the pattern form also using chiaroscuro again works, but less level work developed.

Academic to the drawing special soft, retreating, darkened contours decorative in drawing different to the character has: both light and dark of form parts much active and that's it because of they are decorative to look have will be Composition accent one to the object or objects to the group placement can, them graph methods or in order from comparison used without separate show possible or you to them subservient leader without objects composition the only one ensemble as build possible [3].





Still life image such as of the task to himself feature to the student of learning initial stages possibility gives.

Realization of a decorative image in a still life is the interaction of a graphic image with the possible compositional solutions of the design (visual center, expressiveness of the rhythm of the silhouettes of spots, plastic integrity, harmony) through specific drawing skills, form and to know the structural, constructive, plastic features of space construction.

Transforming three-dimensional shapes to understand stylization processes plays an important role. Revisiting the student's three-dimensional shapes. The problem of exit is very complicated and still life decorator in the class of practical artists constitutes the content of drawing education. In fact, the professional education of students begins with the depiction of three-dimensional forms that make up a still life. Representation of a three-dimensional object in a natural drawing involves the artist's imagination removing it from the environment of the object by placing it on the two-dimensional plane of the sheet. Space in such an image becomes a conditional category, and objects are interconnected according to the laws of rhythmic organization, and not according to the laws of light-air perspective, as in academic painting. Changing the shape should be done by revealing and enhancing the natural features of the object in order to highlight its characteristics, and the use of lines and decors should be aimed at increasing the expressiveness of still life objects.

The contour line in the image of still life objects can be of any thickness, but it should be gradually strengthened, because if it is too wide, it will look rough and clearly fall out of the sheet format. As a rule, several types of line thicknesses are used in one drawing. If spot adjustment is made, more attention should be paid to the tonal relationship between the pictorial elements and the background, and then the linear decor will play a lesser role. When performing a graphic version, various graphic tools such as lines, lines, dots and the types of decorative surface treatment created with them are of great importance. The meaning of such a drawing is to find its original way and way of representation, where the objects change in the mind of the artist, which is reflected on the sheet using a number of graphic techniques, where, despite the stylization, the objects must be known and understood.

Carefully consider the shape of objects, identify a single decorative and plastic movement to avoid stylistic differences. The main thing at this stage is to study the stylistic features of the reflection of the surrounding reality in its colorful manifestations.

Training future arts and crafts artist according to decorative painting

All images used in practice can be grouped into three groups: analytical





images, figurative-emotional and decorative plaques.

The main purpose of analytical images is to carefully study the natural environment, is the analysis of individual elements of nature. Such drawings are distinguished by accurate modeling of forms and attention to detail.

Analytical images in the study of decorative painting began in academic painting is a logical continuation of the cognitive process. Remember the proportions of objects in these drawings is obtained, the possibilities of connection between image and artistic material are mastered. Visual emotional images are aimed at revealing the image in the perception of the artist, their performance is a deeply creative process.

DISCUSSION

The study of Form, which is the primary function of analytical imagery, fades into the background, giving way to emotion. If analytical drawings are made in the first year, then figurative-emotional drawings require significant special knowledge in the field of means of expression.

Pictorial-emotional images both from nature and from previously made sketches is done. Composition is of great importance in figuratively emotional images will be, that is. the size and format of the plane and the original composition and style solution. The successful execution of figurative-emotional image is the artist's memory depends on how freely he mastered the image of the forms in his participation. of the elements For realistic aspect ratio deformation to work, you must be able to keep the image in your mind as a whole. A preliminary sketch can help with this. Corresponding to the initial fixation of the still life image in the plane of the sheet When working on a foresketch, the artist uses a conditional graphic language, light and due to coloring reveals the compositional relationship of flat-tonal spots of various forms, tone intensity. according to the laws of mutual balance, rhythm, centering of objects.

Foresight work is for the future arts and crafts artist helps to develop necessary professional skills:

- overall generalized vision and flat-tonal.
- generalized image;
- collection of aesthetic-emotional impressions for image purposes;
- production elements of dynamic structural communication and movement disclosure, their expressiveness;
- presentation and production of different ideas, new visual impressions to transform into artistic combinations, knowledge independently in new situations ability to apply;
- awareness of pictorial movements, performing speculative imagery





effective use of expressive means and drawing materials to increase;
- development of graphic skills.

Ornamental-plastic images of still life are developed entirely from nature, or partially from nature, memory and imagination. From this point of view, the artistic generalization of the natural form can go beyond the limits of recognition of the real object or remain within these limits. The work of imagining and envisioning, in general, is also related to observed nature, but has a slightly different setting.

CONCLUSION

In short, decorative-plastic images of still life allow the student to perceive still-life objects as possible objects for use in the creation of decorative-practical art products in the next creative process. Its harmony provides an interesting perception of the natural environment, helps to develop observation, aesthetic assessment of reality and the need for graphic activity. The system of tasks for decorative still life painting includes dividing the educational material into parts, learning and mastering it step by step: a preparatory system of short-term exercises aimed at solving specific problems and increasing student activity; long-term scientific assignments; independent work; drawing from memory, describing and imagining. Each type of tasks requires a large amount of learning data, planning learning goals, tasks that determine the result of the image [4]. The variety of possibilities of visual tools and materials can be mastered only in the process of systematic educational and creative graphic activity, their properties are processed, individualized and mastered, that is, they become skills. For a novice artist, discovering new techniques, searching and finding expressive possibilities of drawing tools and materials is a creative activity. Thus, one of the decisive moments in the process of teaching painting to students of the "Decorative-practical art" discipline is the still-life image, which allows the most effective development of students' decorative perception, as well as the necessary practical drawing skills [5].

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