



Selection of natures for practical painting lessons and organization of the working space.

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ABSTRACT

This article presents one of the genres of fine art, the genre of still life, theory, the creative process in the subject, reflections on the specific features of painting from nature, the choice of types and places of work for practical classes in painting from nature, information about the organization of the working space and a number of methodical recommendations

Keywords:

Still life, fine arts, student, teacher, image, artist, creativity, subject, form, imagination, color, size, school, proportion, painting.

The achievement of independence of the Republic of Uzbekistan opened a long way for the restoration of historical values, the spiritual heritage of our people, the traditions of folk pedagogy, and their development based on modern pedagogical technologies. In particular, the involvement of young students in the fine arts, which has centuries-old traditions, is of great educational importance. In this regard, our society has set new tasks for pedagogical science, especially the pedagogy of art, in the development of the younger generation in all aspects. After all, in harmony with other areas in the field of science and art, there is a period of cardinal changes. These changes require the younger generation not only to acquire theoretical knowledge but also to form and improve the skills to apply it in practice.

"Still life" (nature - morte) is a French word meaning lifeless nature. Still-life appeared in Holland at the beginning of the 17th century and spread to different countries in the 18th century, becoming an independent genre in the visual arts. In addition to being an independent genre, still-life reveals the work's content in

thematic paintings. Still-life often consists of household items, tools, fruits, and vegetables. Still-life art depicts a world of necessary objects in the daily life of mankind. Still-life painting is a creative process. This testifies to the taste, abilities, and culture of the artist's compositional thinking. Random items are not considered still life. The first examples of still-life art are in ancient Egyptian wall paintings and Greek mosaics. Still life as an independent genre in Chinese art developed in the 10th-11th centuries. Zhao Chang Sui Bo, who worked during this period, 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 color painting in the still- morts of the Dutch painters Pieter Klass, Jan Van Geisum, and the Frenchman Jean-Baptiste Chardin. Still-lifes by Russian Artists I. Repin, I. Khrusky, V. Serov, I. Mashkov, and others can serve as an example. Uzbek artists R. Akhmedov, Zh. Umarbekov, A. Yunusov, S. Abdullaev, L. Salimjonova work effectively in the still-life genre.

Drawing from life occupies one of the leading positions among school-age children, more precisely, in the lower grades. Any color painting is based on a sketch. Still-life teaches schoolchildren the elementary rules of painting. Drawing by nature involves drawing on the objects themselves, taking into account the youthful characteristics of children. Drawing from nature is carried out based on such methods as observation of nature, analysis of its structure, shape, color, size, and proportions, analysis of pictures, and comparison of pictures with nature. In order to draw them depending on the size of nature, large objects should be placed in 2, or 3 places in the class, and small objects should be placed one at a time on each desk. If we take a small sheet as an example, then it is not necessary to place it evenly everywhere, it can be placed in a form convenient for the child. Depending on the abilities of the student, it can be changed to objects of varying complexity. It is necessary to teach students to work step by step in a painting by nature. First of all, children are taught to correctly determine the size of the picture, and then correctly place it on paper. And then move on to work on the image of nature. In this process, we can use 2 methods:

1-Draw nature using auxiliary lines:

2- Draw nature, work through the parts, and then summarize the drawing.

Depending on nature, the axial line is used along with auxiliary lines in the painting process. The formation of drawing skills in the lower grades is more dependent on drawing from life. Primary school students are not given the task of working on complex pictures. Consideration should be given to the age and grade, as well as the ability of the students. Only then can the intended goal be achieved. If we take drawing from life as an example of a school, then in schools it begins with drawing from the subject itself. In schools, tree branches, flowers, leaves, and other tools are rarely used to draw from an object. In most cases, they are limited to the use of geometric shapes (sphere, cube, cone, pyramid), flags, and similar objects. In general, in the process of drawing things, they are limited to 1 or 2

things, which tires the children and the lesson process becomes ineffective. It is also worth saying about the tools chosen for drawing, that the more they are suitable for the task of the subject, the easier it is to create knowledge and skills. Some teachers do not pay enough attention to visualization in art classes. For example, instead of an object to be drawn in a drawing class, the teacher hangs a picture of this object on the blackboard and instructs the students to draw it. The saddest thing is that this is an actual problem of today. The reason for this is evidence of the negligence and irresponsibility of the teacher for the lesson or the lack of sufficient teaching materials in schools!

In painting lessons devoted to the seasons, instead of copies of works of fine art, students are shown images of natural scenes and are even asked to make a copy of this picture. Some teachers, who approach the lesson irresponsibly, draw a picture on the board, and the students copy it from the board. If there is no drawing object, then the question arises of how to organize the analysis of the drawing object. Such an organization of drawing lessons on the basis of the subject itself teaches students to passively perceive the image of objects. Since it is easier to draw from a picture than to draw a picture yourself, because what children need to draw is in a ready state, then in such lessons students do not have the opportunity to think. The teacher should teach students not only to acquire drawing skills at school, but also to be able to independently use them in later life. From this point of view, students are required to master the elementary basics of the image, to be able to aesthetically evaluate the object.

Depending on the object in the painting class, the following types of demonstration are distinguished:

- Tools for home and work;
- Items were taken from nature;
- Models;
- Pictures on paper ;

Students should choose interesting and understandable objects for drawing, suitable for children of different ages. Children use these items from an early age and have seen how they are applied. Among the objects selected for drawing, it is necessary to choose those functions, shapes, and color structures that must be clearly known. Only then will students focus on the function of this attribute of objects. Placing objects that perform the same function, but of different shapes, as well as objects of the same shape, but different functions, for drawing by children helps to consolidate the skills of comparing them, and finding similarities and differences between them. Drawing on the subject, students are brought to a general and approximate understanding of form, from imagination to proportions, the relationship of parts, to noticing various subtle features in things, because it is of great importance to see the specific features of objects. The correct analysis of any object leads students to the knowledge of the difference between beautiful and ugly objects, and to the ability to correctly evaluate their shape. In object drawing lessons, students should gain a new understanding of the specific characteristics of objects. That is, if up to now children have been indifferently looking at things drawn at home, or on the street, now they understand the specifics of these objects and fully study them in form and content. The easiest way to learn is to understand the rules of drawing, describe the subject as it appears, and find the similarities between the drawing and the object. Any plant, even a simple leaf of a tree, has its own specific structure, shape, parts, and color. It is

appropriate to draw a picture in stages. In this case, what is drawn depends on understanding and drawing its features, parts, and means of representation.

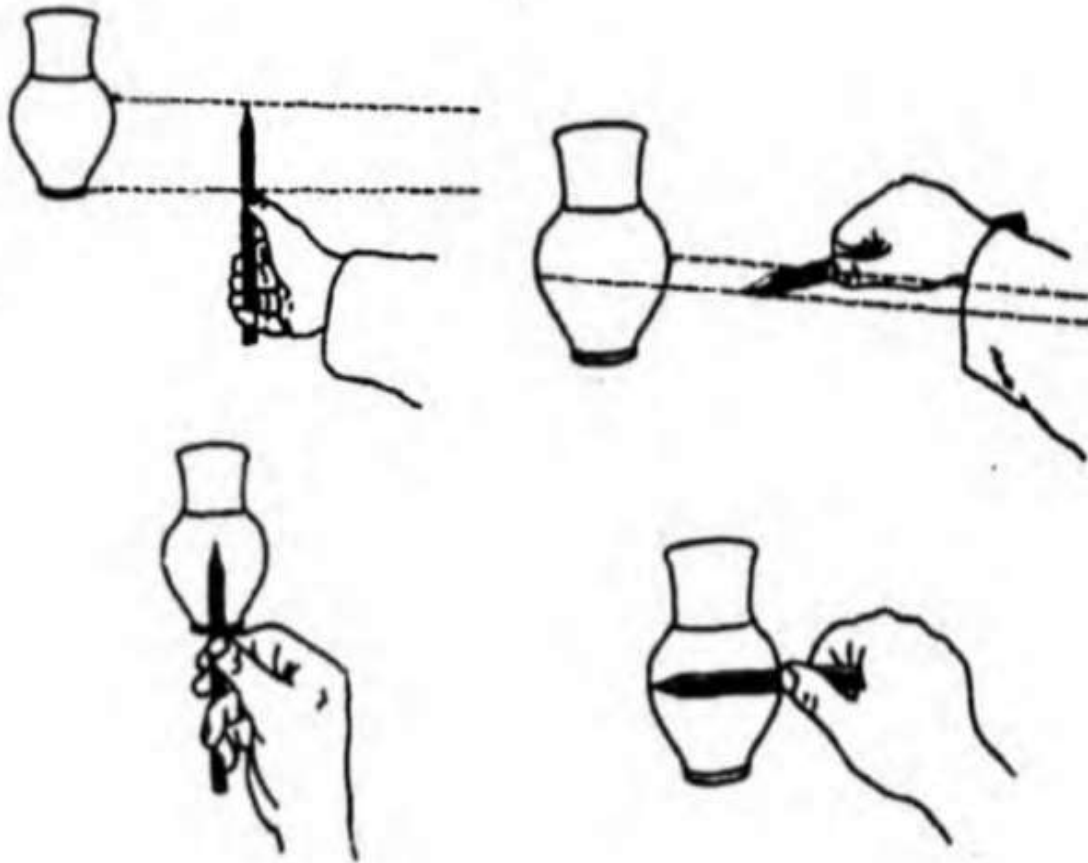
The choice of nature for drawing by nature is the most important task of the teacher. Therefore, it is necessary to pay special attention to this issue and comply with a number of criteria. They are the following:

- It is necessary to pay attention to things in terms of aesthetic aspects, shape, and color;
- Items placed for nature must correspond to the purpose of the lesson;
- It is assumed that the subjects chosen for nature should be structurally understandable and compatible with the perception of younger students, and light and shadow, flashes and reflexes should be clearly visible;
- Particular attention should also be paid to the fact that objects and materials placed as nature are not of the same color;
- Choosing the right ratio between nature and background, if nature is light in color, dark-colored materials should be chosen for the background, or vice versa, because this helps to clearly show objects in nature;
- Drawing up nature with students.
Depending on the nature of the painting is divided into 2 types.
- 1- painting by nature
- 2- modeling by nature.



Having compiled a still life correctly, you should pay great attention to the place of work. The light should fall on the surface of the paper, the room should be light, and all students should sit in the room in relation to the still life, and the still life should look the same for everyone. In this case, the teacher must make sure that everyone is sitting correctly. In the process of working on a still life, first of all, it is necessary to teach younger students to observe and analyze a still life from all sides. When analyzing a still life on the basis of questions and answers, it is appropriate to analyze in detail what it is made of, its location, structure, shape, color, and perspective reductions. In the process of analyzing a still life, the teacher draws the attention of students to the elegance of the shape of objects, the proportionality of parts, the harmony of form and color, the compatibility of content and function, and a number of similarities. As a result, the students' aesthetic attitude to still life is activated. At the same time, the difference in the structure, shape, color, and size of one object compared to another object, as well as the ratio of the shapes, sizes, colors, and structure of each of its parts

are studied by comparing with each other. It is necessary to consider and analyze the work of several artists on this topic. The teacher then explains how to draw nature. At this stage, the teacher recommends drawing a sketch of the picture, giving an idea of the compositionally correct placement of the still life on the surface of the paper. All items in a still life must be related to each other. To create a still life from household items, it is necessary to compare the strength of light and shadow on the surface of objects made of different materials. Only an artist who knows how to correctly determine the color relationships in the picture can correctly find the material of the object. Light falling on the surface of the glass, metal, coils, and reflective objects is characterized by a very fast transmission. A still life must be placed on paper of a certain size in such a way that the entire surface of the paper actively participates in the depiction of nature. First of all, we need to measure how to place nature on paper. That is, we can measure the length or width of the paper and arrange them in relation to the length or width of the paper.



The teacher observes the activity of students in the process of independent work and provides appropriate support. In this process, he should pay more attention to the student who is definitely behind. In the process of work, students of the whole class are shown examples of successfully completed drawings. If the lesson is designed for two hours, then in the first hour a pencil image of nature will be worked out, and in the next hour - a color image. It should also be noted that after the pencil image of the still life is ready before coloring it can be compared with a number of natures, and then moistened with clean water, and then painted. Toward the end of the lesson, the teacher looks at a series of students' work, selects the best pictures, and analyzes them with the students. In the process of analysis, along with achievements, shortcomings are also shown. However, one should not be overly critical when analyzing unsuccessful pictures.

Otherwise, the authors of this picture will be disappointed.

Drawing by nature is divided into 2 types.

- 1- painting by nature
- 2- modeling by nature.

At the same time, we need to pay great attention to the correct size of the depicted objects. It is important to be able to show the size, location, and level of incident light in the process of working on a perspective image of objects. Color relationships in nature must take into account the interaction of dark, medium, and bright colors, as well as their analysis. An artist can add naturalness to an image using light and shadow. In the process of working on a still life, clearly colored objects are selected that differ from each other in color and shape and differ sharply from each other.



Summing up, we can say that drawing from life allows students to get an idea of the size and location of objects and phenomena, and their typical features. As a result, visualization skills will be enhanced. In the first and second lessons on painting from life, teaching short-term relief drawings will teach the student to work faster. Sketches and drawings can be done at the beginning, middle, or end of the lesson, depending on the specific topic of the lesson. For a young artist, still-life drawing is of great scientific importance. Still-life drawing from nature helps to reveal the location of objects in a realistic picture to the fullest extent and to focus more on a perspective image, as well as to master the rules of a linear constructive drawing. Working on a still life helps to reveal new creative sides in students. In the process of a more solid mastery of the subject, all students should work on it, creating at-home nature from household items. As a result, the student, along with the development of a new topic, improves the skills of independent construction of nature with his own hands. When light falls on objects, the shape of the objects appears and an image of the objects is formed.

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