



STAGES OF COMPOSITION AND WORK OF A THEMATIC STILL LIFE COMPOSITION

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Annotation:

The article briefly covers topical still life. We can see that a still life structure, or a structure of Still Life works drawn on a specific theme, is structured based on specific objects and that it is reflected in the plans of a subject.

Keywords: profession, trade, labor, thinker, scientist, gain, sustenance, dependent, need, material, heritage.

Introduction:

It is necessary to take into account the appropriate, appropriate role and mutual proportionality of what is described in the Still Life and to carry out the imaging process in stages. Each still life has its own compositional solution, and students describe a look that is pleasing to them by employing their knowledge, skills and competencies. Students can use watercolor, gouache, acrylic, tempera, and oil paint in the imaging process. However, students need to learn the stages of finding and completing a still life composition using watercolor paint in the process of mastering the first lessons.

For for or plastic dish, or hard white paper can be used as a palette for watercolor paint. The palette makes it possible to prepare the colors that are being formed for the composition by seeing in advance what tones it will be. Some watercolor paints also contain white paint. But when painting in watercolor, it is better to use not white paint, but the whiteness of paper. No matter how elegant, bright, watercolor paint loses its 10-20% brightness after drying. Realistic representation from nature involves the qualification of truthful representation of the shapes and colors of objects or objects around us. The truthful representation of nature is the construction of objects on the basis of constructive and perspectival laws, their spatial location, materiality, expression of volume and proportions, bringing pencil paper or ethyud to a holistic whole, determining the characteristic features and exquisite beauty of the objects and objects being depicted. Turli natura ob'yektlari yoki narsalarning asosiy umumlashtirilgan dog'lar orasidagi ranglar munosabatini aniqlashni o'rganib olishi





kerak. A holistic view of the object of nature and the ability to identify a large basic color stain is an important professional skill... while it must have been formed in the initial painting education. Only then can you move on to long-term work... thorough processing of volumetric forms of objects in landscape objects or still life. When working on the basis of steps, it is required to clarify the form with the linear constructive construction of the image of bodies in a still life, the correct execution of light-shadow relations. It is necessary that the colors are super rough, the color becomes very light, while at the same time making the painting too dark, leaving the paper dirty, waterfall and avoiding rough color spots. With the integrated operation of large-large surfaces, not small fragments in the image, step by step over the entire surface of the paper, it is required to achieve a qualitative technical execution of the painting. The essence of the correct execution of light shadows and reflexes of objects in a still life composition is considered to be the timely execution of the volumetric construction of The Shape of objects, and not the hurried, waterfall painting of the image.

Stages of training: long-term painting sessions are performed at certain stages. While the issue of working in Stages 5-6 at the beginning of the last century in Still Life Work was promoted, by the end of the century training with 4 stages took the main place. By now, the basic principle of the stages of operation of any painting has been determined. It starts by working General holistic views, then switches to working small pieces, and at the completion stage, the task is completed by carrying out the work of generalizing all of them. We will cite the stages of Still Life Work below.

Stage I-correct placement of a Still Life composition on paper. At this stage, a graphic image of the overall appearance of the still life composition is found. The constructive structure of the items is solved with the help of graphite pencils, the task of reflection in contour lines. In doing so, by its nature, the lines perform a function that directs the eye's gaze from one point on the entire surface to the second point, or the focus on the perspective depth. The lines can be a light texture (a change of tone), a dark line (a contrast) on a hungry background. It should be remembered that the stripes have some kind of color (even if it is black), in which forms are also expressed. Lines and colors are the same thickness, in tone, while the shape will only have a two-dimensional appearance. The lines that represent the shape indicate the silhouette of the thing. The fact that the thing is represented by lines of different sizes and textures on the edge, as well as of different colors, helps to make the image interesting." At this stage, it is required to correctly find the structural structure, fragments of objects in a still life, determine their proportions, show their harmony with each other. Also, attention is paid to what position the Still Life stands on the plane of the item on which



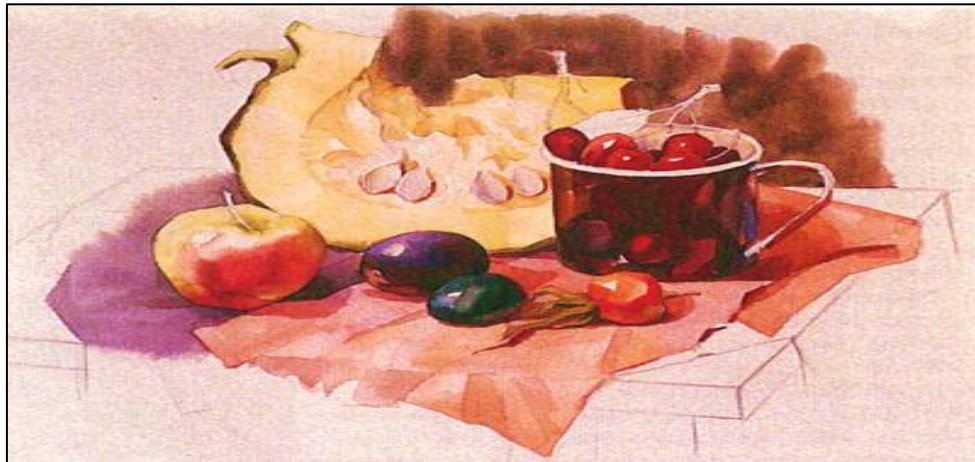


this still life is located. Experiments show that while some students describe a still life as standing in a suspended position in the air, others reflect bodies in a still life as if they were piercing the plane of the object and not falling. The light – shadow proportions in it, if necessary, it is necessary to imagine this stage in itself how to carry out the task of materiality, integrity.

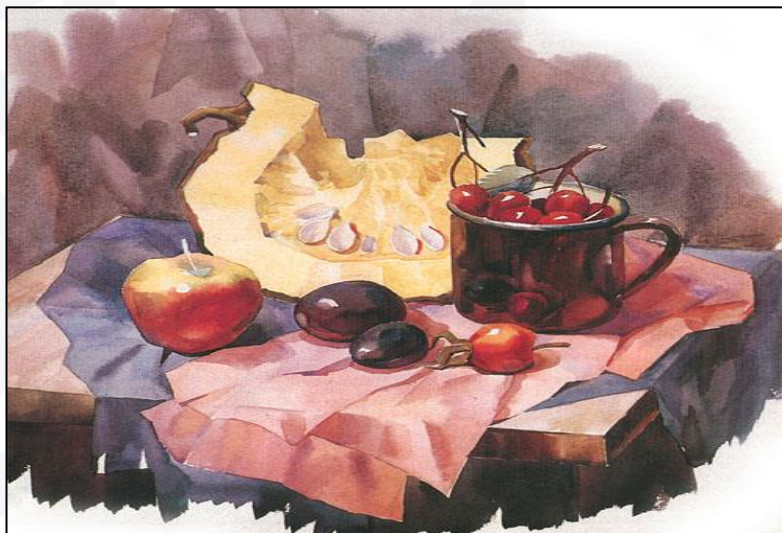
Stage II-determination of the local colors of the main shape and background. In connection with the transition to working with color at this stage, it is necessary to first erase the excess lines that were used when finding the construction of items using a graphite pencil. In long-term training, the style of “Lessing” is used, since the goal is to correctly find a realistic image of things, colors. It is a style that is gradually crossed from hungry to blunt. The local color of the bodies in the still life, the plane of the item, the fabric in the background is given in a light tone, and small pieces are not transferred to work. The most transparent part of the body, which is standing in the Aldi plan and is close to the light, is not colored. The invoice of the paper is used to reflect the lightest place. Real shadows and falling shadows on the bodies are also found in a light tone. It is not recommended to take dark places in their power at once. In the Lessing style, the most light, clear tone is passed Oxy to dark tones by rubbing the paints over them. Thus color tones, light-shade correlation properties can be preserved.

It is usually recommended to work the first still lifes made using watercolor paints in restrained colors. And the purpose of working a still life consisting of limited colors is to avoid excessive quietness, variegation, peat different colors of fabrics and bodies, bloom, which distracts students. It will be necessary to use a fabric of the same tone as possible if it is placed under objects, and a fabric of a similar tone in the background. Thus, excessive colorfulness is avoided, the student's main focus is on light-shadow proportions on the bodies, integrity, harmony.





Stage III-from general to private, crossing into pieces, tallying. In the second stage, the task of finding the general state is carried out by giving the local color of all bodies in a light tone, while in the third stage it is transferred from general to private. Each piece of all bodies in a still life is fully detailed in terms of the plane of the object, the fabric turns, the light-shadows, the laws of perspective. Where linear perspective is found in the first stage, the issue of spatial perspective is resolved at this stage. Spatial perspective is said to mean that objects appear transformed (shrunk) under the influence of space (space). Spatial perspective changes the object at what time the day is depicted, the seasons of the year, as well as the influence of atmospheric pressure. Most students have the misconception that these rules are primarily needed when the landscape works. It is necessary to remember that in all types of painting, spaciousness is of great importance, including in Still Life. The brightest part of the objects in the image, half-shadow, real shadow and falling shadows, reflexes, materiality are also fully found.





Stage IV-the stage of generalization and rounding of work: At this stage, it is required to achieve their integrity based on the correct finding of the specific character, shape and materiality of all bodies participating in the still life composition. In this regard, it is worth mentioning the master artist-educators the following points: “I want to remind you that all bodies should be painted with color, comparing their lightness, colorfulness and saturation at the same time. So it is necessary to try not to observe things alone, but rather to see the set as a whole. It is not difficult to compare the differences in the color of the two adjacent things. If there is a still life made up of ten things in front of us, it is necessary to make a holistic comparison of the color of each thing in isolation, as well as all together. That is, just like in an orchestra . Some students do not work as much as they need by over-processing one body in the still life as it is detailing in the third stage, and ignoring the other. As a result, certain items in the background appear as if they are in the background as a result of going out in front of them, or those in the pre-plan as a result of insufficient processing. And as a result of this, the phasiveness, integrity in the composition disappears. At the end of the training, it will also be unprofitable for students to independently throne the mistakes and shortcomings that they have allowed in exchange for comparing them, juxtaposing the images they worked on with the still life. In case of detection of defects, it is necessary to continue the work again and try to eliminate them.





The skills of conducting the stages of painting on the basis of strict logic are gradually occupied by students as a result of prolonged work. When performing a still life consisting of household items, the task is carried out to show the volumetric construction of the shape with colors, their spatial and scale interdependence. The student learns to apply the theoretical knowledge received in the process of practical work on the laws of linear perspective, spatial perspective, light-shadow, color-tone, mutual harmony, confrontation in a still life composition.

Conclusion

Still life is drawn using two or more items. The size should be at the back of the large parts, touching each other of the items that are drawn with the size Small Parts located in front. Still life drawing can be drawn in several cases. Still life work in memory. That is, in this case, the necessary natures are selected and carefully observed after which the composition of the Natura is drawn after placing some masonic closure on it.

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