

SIMPLIFIED METHODS AND STEPS OF STILL LIFE WORK IN FINE ARTS CLASSES OF HIGHER EDUCATION COUNTRIES

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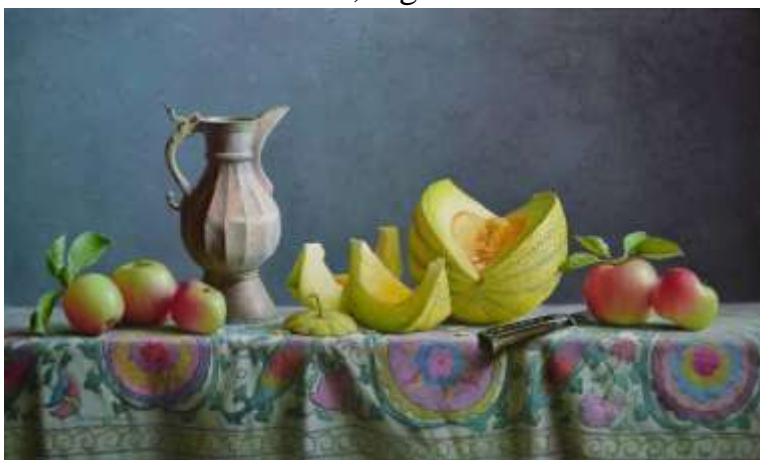
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Annotation: In this article, still life in the lessons of fine arts simplified methods and stages of operation are highlighted. Also, the topic of still life plays an important role in the teaching of fine Arts, because through still life you are also creative through different types of this genre, scientifically based that both solve educational tasks.

Keywords: Fine arts, still life work, still life, art teaching, pedagogical technologies, methods of fine arts

Introduction

Educational institutions aimed at training qualified specialists, scientific and pedagogical personnel for various branches of higher educational institutions, national economy, science and culture. In addition to providing higher education to future specialists, scientific work in the theoretical and practical direction is also carried out, professors and teachers of higher and secondary specialized schools, specialists from the fields of production and culture of the corresponding direction are trained. Higher educational institutions include Universities, Network (Technical, Medical, cultural, art, economics, etc.) institutes, higher military or technical educational institutions, educational academies, higher schools.



RESULT ANALYSIS Still life (French, nature morte-inanimate nature) is a genre of Fine Arts. The real household that surrounds a person is located and what compositionally constitutes a holistic group is described also, a work of art created in this genre is also called still life. Mainly, workmanship (painting and

graphics), partial sculpture (mainly relief) is processed. In still life " inanimate objects " (For example, household items, weapons, etc.) except for, objects of a living nature



(a flower in a fish vase on a table, etc.) are also depicted, which are separated from nature and transformed into an item, objects. To complement the main theme, Sometimes people, animals, birds can also be included in the still life. The homogeneity of small things, separated from the domestic basis, is manifested in Still Life in relation to other genres. Natymort elements in the fine arts of Uzbekistan in the art of ancient times (For example, in Afrosib murals-fruits in a vase), in miniature art (Items depicted in



Mas, Kamoliddin Behzod's portrait of Shaybanikhan — inkdon, whip) is found in. The actual formation and development of still life dates back to the 30-50s of the 20th century. In the same period, early examples of Natymort appeared in the work of artists: L.Nasriddinov ("Breaded Natymort."), Sh. KHasanova ("Natyumort made with Chinese porcelain ") and other; M. Kurzin, V. Rojdestvenskiy, V. Ufimsev, N. Kashina, 3. Kovalevskaya, O. Tatevosyan, S. Abdullayev, V. Fadeyev, Y. Yelizarov and created another Natyumort. In the years 60s and 80s L. Salimjonova, Y. Taldikin, R. Choriyev, V. Burmakin, Y. Melnikovs natyumort occupies a wide place in his work. Artists R. Akhmedov, A. Ikrom-jonov, M. Nuriddinov and other effective creativity in natyumort, They ensured the progress of natyumort. When drawing Natyumort, special attention is paid to the location of the item you are drawing. Natyumort is not considered a mistake when drawing a human figure is also depicted. Natyumort is drawn using two or more items. Large items in size are drawn with the back, small items in size are located in front. It is necessary to have the items touching each other. All what we see around has some form. For example, tree, mountain, leaves, everything that is built by human hands has its own permanent shape. In geometry, as they are flat and volumetric, the figure is defined and illustrated by shape, lines, shadow - lights. Things made by nature and man – forms (square, right angle, triangle, pentagon, polygon, circle, oval) two (height and width) in size, the volume is prominent. Volumetric bodies (cube, parallelepiped, prism, pyramid, cylinder, cone, sphere) in addition to height and width, it also has a height of. While painting, including, when drawing objects in existence, it is necessary to analyze their geometric shape. The appearance or differentiation of what is being drawn into a geometric shape will help the student better determine the



structure of objects and draw. Each complex shape consists of pieces. Their union can be called the structure of the subject. Talking about a clear systematicity in teaching and a tight grip on the sequence path, the artist comments: “If you want to learn the



form of things, first of all, start plowing from its individual parts, so as not to move on to the latter until you have mastered them in practice and memory, until you have mastered them in practice and memory. In the process of painting by nature, on adherence to a clear system and methodological sequence in the performance of the teaching artist-educator task P.P. Chistyakov wrote that: “ The artist does not think, Looks and draws by itself. The object being drawn is not what you think it is, but as it is in nature, should be drawn like this. In this process, only intuition, talent is lacking, it is necessary to think. The work requires a certain procedure, not the middle or the end of it, maybe you should start from the beginning. First look at

this, thinking and reasoning are required. After all, they say, measure seven, one cut... God gives talent, and the laws are in nature... ” Indeed, in the process of drawing, the drawing will have to perform a number of complex tasks through a pencil tool. Composition of the descriptive Natura to describe the volumetric form on the paper plane, it is necessary to work on the shape, it is necessary to express the state around it through light-shade. Generalization, it is necessary to solve such tasks as the separation of typical parties. It should be remembered that the above factors ensure the artistic effectiveness of the work. So, when drawing a certain sequence is not saved, the solution to these tasks becomes much more complicated for the artist.



Conclusion

An important stage in the educational work is to be able to show in what form the folds are, and not remain the study of the fabric picture. Large folds can form various fractures when the fabric is thrown over the furniture appliance with one end, hanging, or attached to something. It is better to choose a sill, without decoration of the previous fabric. This allows for a much more general acceptance of the form of the folds. It is recommended to perform the first RAW images in contrast evening light. On a simple loose fabric, the shape forms clear folds. In the later stages of the work process, it is recommended to



describe the picture of clothes, complicating the tasks. For example, a shirt placed on a chair, decorative fabric, etc. It is even possible to express the nature of the folds in a short-term picture, to feel the shape, as well as distinguish between special features. The skills generated by such exercises will benefit when working on the plot as well as compositional tasks of a decorative nature. Ancient artists attached great importance to the image of the connection between the fabric and the space in which it is located when painting a fabric.

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