

**THE COMPOSITIONAL STRUCTURE OF THE WORKS OF ARTISTS WHO CREATED
STILL LIFE IN PAINTING IS THEIR SCIENTIFIC ANALYSIS.**

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Abstract: Painting is a specialized subject like drawing, and it is one of the important subjects in the work of artists, including future painters and pedagogues. It should not be copied, but should be built on the basis of understanding the real existence, and for this, students should have acquired the most important aspects of still life drawing in the image from the first stage, and scientific interpretation and analysis will be given.

Key words: Composition, color, contrast, rhythm, symmetry, asymmetry, perspective, still life.

Introduction: In recent years, systematic measures aimed at further development of visual arts, creation of a new history of new Uzbekistan, active integration in the training of qualified personnel, innovative development of the culture and art sphere in the Republic of Uzbekistan, among other areas. In order to implement, restore our national heritage in these areas, and increase the efficiency of educational processes in the field of fine and applied arts in our country, there is a need to enrich the methodical support of all educational institutions of art education with new literature. Today, our state gives priority to the development of culture and art in our country, the establishment of modern culture and art institutions based on world-class best practices, the strengthening of their material and technical base, and the comprehensive support of creative intellectuals. It is planned to raise the cultural level of the population, especially the youth, to make them enjoy the best examples of national and universal culture, to raise morally mature and well-rounded individuals on this basis, and to realize the abilities and potential of young talents. work is being carried out. As it was noted in the second stage of the National Personnel Training Program of the Republic of Uzbekistan, the creation of textbooks and methodical manuals for students is recognized as one of the main tasks of the social sphere. cannot be imagined without examples. The fact that Uzbek artists have been creating effectively and achieving new achievements in recent years, and many talented people are entering this field, is evidence of its development and prospects. In this master's thesis, educational institutions in the field of art serve to learn and teach watercolor techniques and technology in the field of painting for students. , among other things, is one of the important subjects for the future artist pedagogues. What is necessary for the formation and development of the student's drawing skills is not to copy things from nature in a mechanical way, but on the basis of describing the real existence with understanding should be built. For this, the student should have mastered the most important aspects of drawing at the first stage. Knowing the technology of working with watercolor paint is one of the most important aspects of fine art knowledge. One of the main conditions for mastering the theoretical foundations and practical techniques of painting is to regularly engage in painting and practice outside of school. painting, paying close attention to the existence and events surrounding a person, studying them, frequenting creative exhibitions and museums of visual arts, works of visual and practical art, copies of works of classical artists regular reading of literature related to copying, fine arts and art studies is required. The reason is that the more a student works on himself, the more his skill will increase.

Every creator sets immortal ideas as the main goal in his works, and tries to express them with artistic skill. he will have achieved the full fulfillment of his social duty. Therefore, in-depth study of

experiences in all aspects, generalization and formation of the necessary theoretical and educational-methodical base for training young artists on this basis, wide implementation of practical work on training specialists who meet today's requirements and solving these problems will undoubtedly allow to solve. Fine art is very important in human life. Humanity was created in such a way that the first signs of fine art appeared in its life. Modern fine art requires great knowledge and skill from the artist. It is clear from this. Currently, there are many directions of fine art. At the same time, we will give an understanding of the watercolor techniques and technologies of painting in modern fine art, as well as the rules of their correct use. Raising a mature and mature generation is one of the most important tasks of mankind. Today, the development of our national spirituality is in the hands of such young people. In the stages of development of fine art, Uzbek artists are creating effectively and achieving new achievements in the following years, many young talents are entering this field, contributing to the development of our art. it is necessary to cultivate a conscious, social approach to the artistic heritage of world realistic schools. The main types of work in mastering painting are drawing from a living person or nature, making long and short-term drawings. In terms of the sequence of topics given in this master's thesis, it will greatly help students to learn the secrets of still life technique step by step. the horse is also rising. The technique of still life goes back to the distant past. This is especially emphasized in ancient Egyptian and Chinese manuscript sources. It was studied by artists of the Egyptian and Chinese school of miniatures in the Middle Ages and has reached the present time. The Gothic and Renaissance periods produced some great watercolor geniuses. Among them are the watercolor masters brothers Limburg and Guberta Van Eyck, Frenchman Jean Fouquet, and German Albrecht Dürer. The great miniature artist Kamoliddin Behzod, the founder of the medieval Eastern school of miniatures, also created many miniature works in watercolor in his time. These works have reached our time. After the invention of paper in the 2nd century AD, the still-life technique began to develop in China. In the 12th-13th centuries, the still-life technique moved to Europe. At that time, the watercolor technique had no meaning. In those times, watercolor was used only among other directions of painting. In the history of English fine art, the watercolor works of Gertin Turner and Cotman rose to the level of national art of England. The second flourishing period of watercolor painting corresponds to the period of impressionism. The traditions of English watercolorists influenced Russian watercolor artists. Among them, he left a name in the history of Russian watercolor painting with his works in various genres. Pyotr Fyodorovich Sokolov was a Russian artist who lived and worked in 1791 - 1848. He created many works in watercolor. He mainly created portraits, hunting scenes and many other genres. Karl Bryullov (1799-1852) is another Russian artist who created in the genre of watercolor portraits, and his brother, the architect Alexander Bryullov, also created in watercolor painting. It consists of philosophical works devoted to the problems of artistic knowledge, aesthetic aspects of creative activity. the idea of personal creativity; rationalist philosophers who believe in the infinite power of human knowledge (R. Descartes, B. Spinoza, G. Leibniz, etc.); empirical philosophers (F. Bacon, D. Locke, D. Berkley, etc.), who accepted creativity as a successful but accidental combination of already existing elements. In German classical philosophy (I. Kant, G. Hegel, K. Marx, etc.), the dialectic of artistic-figurative knowledge in art was consistently revealed for the first time, and creativity was understood as a creative, object-changing activity. . Local philosophers (A. S. Arseniev, M. M. Bakhtin, N. A. Berdyaev, V. S. Bibler, M. V. Demin, I. A. Ilyin, M. S. Kagan, I. S. Kon, V. A. Lektorsky, V. V. Rozanov, V. S. Solovyov, E. G. Yudintik, etc.) attached great importance to categories. . For modern scientists (B. G. Lukyanov, N. P. Pishchulin, Yu. A. Ogorodnikov, V. A. Razumnyy, V. A. Tsapok, etc.), creative activity in art is a spiritual activity that includes high aesthetic and moral principles.S. I. Arkhangelsky, Yu. Psychological studies of K. Babansky, E. P. Belozertsev, V. V. Volkov, B. T.

Likhachev, N. P. Sakulina, A. I. Shcherbakov and others. Psychological aspects of human creative activity are considered in the works of P. P. Blonsky, E. I. Ignatiev. , RS Nemov, OI Nikiforova, VP Polonsky, Ya A. Ponomareva, P. V. Simonova, D. N. Uznadze and others. The problems of creative development of the individual in the art of pedagogy are well-known scientists (V. I. Andreev, D. B. Bogoyavlensky, S. Z. Goncharov, E. S. Zharikov, A. B. Zolotov, O. V. Krylova, I. Ya Lerner, I. N. Semenov, V. S. Shubinsky) are studied. etc.). In the basis of the research strategy, works on various pedagogical problems are of fundamental importance: the general theory of activity (L. S. Vygotsky, A. N. Leontiev, S. L. Rubinshtein, etc.); the unity of consciousness, personality and activity (B. G. Ananiev, A. V. Brushlinsky, A. N. Leontiev, etc.); osvoeniya deyatelnosti (P. Ya. Galperin, V. V. Davydov, N. F. Talyzina and others) and razvitiya lichnosti v protsse deyatelnosti (K. A. Albukhanova-Slavskaya, L. P. Bueva, E. I. Rogov and others). The psychological works of Russian scientists dealing with the problems of creativity and perception (V. P. Zinchenko, V. I. Kiriyenko, B. S. Meilak, Ya. A. Ponomarev, B. M. Teplov, P. M. Yakobson, etc.) provide great theoretical and is of practical importance. others). The rules of the science of pedagogy on the renewal of higher pedagogical education, the teacher's innovative culture are important for our methodological research, because the problem raised is also related to the tasks of training pedagogical personnel. Fundamental methodological research of various aspects of visual activity (V. P. Zinchenko, E. I. Ignatiev, V. S. Kuzin, T. S. Komarova, S. P. Lomov, V. K. Lebedko, L. G. Medvedev, N. N. Rostovtsev, N. P. Khvorostov, E. V. Shorokhov, T. Ya. Shpikalova and others).

The scientific research of the above authors creates a general theoretical basis for determining the artistic and figurative aspects of visual art, but does not solve the specific pedagogical problems of teaching students the genre of still life, which requires specific pedagogical research. The research methodology is objective reality. is based on a systematic approach that includes considering phenomena as a dynamically developing system. To establish objective indicators of cognitive processes in students, the following are used: psychological studies of the processes of perception and reflection of objective reality (R Arnheim, N. N. Volkov, A. K. Voronsky, L. S. Vygotsky, L. V. Zankov, S. L. Rubinstein and others); results of psychological and psychophysiological studies of thinking mechanisms (B. G. Ananiev, Yu. S. Golitsina, V. S. Merlin, etc.); study of the conditions for the development of figurative, abstract and logical thinking, spatial imagination and imagination in pictorial activity (E. I. Ignatiev, V. S. Kuzin, B. F. Lomov, S. L. Rubinshtein, B. M. Teplov, P. M. Yakobson, etc.). Psychological laws of the development of cognitive processes in art J. Reviewed by Bruner, W. Wund, B. F. Lomov, A. R. Luria, I. Koff, D. Foley, and others; foreign (K. Izard, V. Friesen, P. Ekman, etc.) and domestic psychologists (A. A. Bodalev, Yu.) study the characteristics of the perception of a person, his facial features, distinguishing their expressions and basic emotional manifestations. V. Granskaya, V. N. Panferov, V. A. Labunskaya, P. S. Gurevich, E. V. Egorova-Gantman, V. M. Shepel and DR-) Publications are of particular interest in our research. N. N. Volkov devoted to the problems of color and composition in visual arts; L. G. Medvedev about the characteristics of the creative process, about the essence of the concept of "artistic image" in academic drawing, as well as about the harmony of feeling, color, and thought in painting; V. S. Kuzin on the psychology of artistic creativity; S. P. Lomov on the methodology of teaching painting; E. V. Shorokhova about many problems of composition. The formation and development of students' creative abilities in the academic drawing class was studied by N. S. Bogolyubov, V. M. Sokolinskiy, V. P. Zinchenko and other authors from different positions. of prominent practicing artists (Leonardo da Vinci, A. Durer, P. P. Rubens, J. Constable, J. Reynolds, S. E. Delacroix, W. Van Gogh, A. A. Deyneka, K. A. Korovin, I. N. Kramskoi, N. P. Krimov, M. V. Nesterov , N. E. Radlov, I. E. Repin, N. K. Roerich, VA Serov, AM Solovyov, PP Chistyakov and others), reflected in them. notes, letters,

memories of his students. For a long time in art-pedagogical practice, creative activity was related to the "subconscious" sphere and it was believed that creativity cannot be taught, because the creative process cannot be controlled. The authors of one point of view reduce the whole nature of creative activity to a spontaneous, intuitive moment, showing a mysterious irrational understanding of its essence. Such ideas are clearly expressed in the works of prominent researchers of the problems of artistic creation: aesthetics of B. Kroes, philosophy of A. Camus and A. Bergson, analytical psychology of Z. Freud and other authors, and it is often the case. still supported by practicing artists. For example, V. N. Yakovlev believes that the artist's creative style has no pedagogical value, and therefore all creative principles should be excluded from teaching. The school must be objective, where there is creativity, everything can not be an area of infinite, oscillating and pedagogical leadership. D. N. Kardovsky also distinguished educational and creative tasks, he most firmly declared that "painting as art cannot be an object of education." Other artists D. M. Bernstein, B. M. Nemensky, on the contrary, first of all bases the creative principle in the teaching of drawing and painting, and the academic school is a secondary factor of learning. Such a point of view, supported by, for example, B. M. Kedrov, A. N. Leontiev, A. S. Prangishvili, V. E. Rozhnov, P. V. Simonov, D. N. Uznadze, shows the possibility of developing creative abilities in the conditions of purposeful pedagogical guidance, which is scientifically possible. and methodical study of the creative process from different positions. The problem of teaching still life art in art faculties of higher educational institutions of pedagogy has been studied for many years primarily in the context of developing practical painting skills. and, accordingly, all the many aspects of the art of still life, the purposeful development of the theory and did not include it. The practice of the figurative component of the art of still life. In this study, the theory and practice of teaching still life is studied, because this department is the most complex and important for the further successful development of a creative person. many problems of the still life genre constantly attracted the attention of not only artists, but also aesthetic philosophers, art historians and art critics. G. Lessing, F. W. Schelling, J. W. Goethe, G. Hegel, N. G. Chernyshevsky and others have written very convincingly about the essence of still life art. - tried to give a critical interpretation. Thus, the history of its formation and development was studied in theoretical studies (E. M. Belyutin, A. N. Vostrikov, V. Wetzold, N. M. Moleva, etc.); analyzed the uniqueness of the portrait as a fine art genre, the problem of still life similarity (M. I. Andronikov, B. F. Vipper, N. I. Evreinov, etc.); still life images (A. G. Gabrichevskii, Yu. M. Kirtser, V. N. Stasevich, etc.). The practice of still life creation is presented in the manuals of G. V. Beda, S. P. Lomov, K. M. Maksimov, A. A. Unkovsky, A. P. Yasukhin and others.

Conclusion: the main stage of improving the qualifications of students of the faculties of art of pedagogical higher educational institutions, the issues related to their educational and creative, educational and professional activities are considered. A wide range of methods of influencing visual activity, drawing on the achievements of various fields of modern science - philosophy, psychology, pedagogy, art history - create real conditions for establishing an effective methodology of teaching students to work with still life.

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