



TECHNOLOGY OF STILL WORKING IN FINE ARTS LESSONS

Choriyeva Asila Xabibullo qizi
student of Termez State Pedagogical Institute

Annotation: *This article discusses the technology of still life work in watercolor paint in fine arts classes.*

Keywords: *coach, sleeper, sleeper, light-shadow, watercolor, painting, still life, painting, objects.*

INTRODUCTION

During the years of independence, special attention was paid to improving the quality of education of young people in the field of fine and applied arts based on modern requirements, including the creation of a system for training students of fine arts based on international qualification requirements. The necessity of improving the pedagogical mechanisms for the formation of professional competencies among students on the basis of modernization, the formation of an innovative educational environment based on competencies, and the widespread introduction of interactive teaching methods and technologies into practice is substantiated.



As a result of large-scale reforms carried out in the field of education, a national system for training future students of fine arts was created on the basis of advanced foreign experience. At the same time, there is a need to accelerate approaches to the formation of professional competencies in improving the quality of training students of fine arts.

Fine arts, especially the art of pen drawing, painting and composition, are of particular importance in educating young people in artistic perfection, in the spirit of loyalty to the Motherland and national art. This, in turn, requires the deepening and substantiation of special subjects conducted in general education schools, and sets high tasks for young teachers and scientists. To this end, a number of documents of the government of our republic are focused on the development of our country on the basis of international



standards. In particular, in the upbringing of young people, great importance is attached to the widespread use of wonderful samples of national art created by our culture, talents and ancestors who have become famous throughout the world.

DISCUSSION AND RESULTS

The science of fine arts is considered the basis of all special subjects taught in general education schools, and provides a direct link between them. Without acquiring sufficient knowledge and skills in the visual arts, a student cannot combine sculpture, folk art and other disciplines at a high level. Still life work with watercolors is one of the favorite activities of schoolchildren. To perform preliminary exercises in watercolor, the composition should contain from three to five objects, with different color and tonal relationships, and objects that are not too complex in shape. Unless you have achieved positive results with diligent work on simple melodies, it is impossible to try to play the complex melodies of nature. It is advisable to regularly perform mashkars with watercolors and gradually complicate them. Before any long-term task, it is important to make preliminary short-term sketches. The color drawings made in this way help to find the correct composition of the described nature on large-sized fabric or paper, and in the process of work they are a model in accurately conveying the first impressions of nature and accurately displaying the features of its color relationships.

For a practical demonstration of the process of working with a still life in color with watercolors, let's take a somewhat complicated composition of fruits, vegetables and household items. The burnt earthenware vessel has a smooth, glossy surface and a distinct (light) luster. Everything is arranged on the table, the gray wall background of the orca yorokin and the fabric on the side. In the fruits, personal, descending and penumbra are clearly visible. Faience ware has cerebral and cold reflexes. A pencil drawing of such a structured still life is not difficult, but it is a little more difficult to depict it in color, because in order to accurately depict the color of the fruit, it is necessary to strictly observe the color ratio. It is necessary to maintain a balance in color relations from the first coat of paint. Watercolor paints tend to turn a little yellow when dry, so they too can be seen in terms of color. In the process of drawing with watercolors, you should try not to paint over the bright parts of things and objects. As the skill increases, the necessary colors can be obtained quickly, if more layers of paint are applied to the surface of the paper, the color of objects will fade. As long as the colors are taken immediately and applied to the right place, it becomes easier to find the colors next to it.

CONCLUSION

Skill and competence in watercolor will be enhanced through constant assignments, hard work in different methods and styles. Yorokin's writing technique allows you to clearly show the materiality of the subject and make areas of deep shadow transparent. If both styles are used effectively in the workflow, then it will work well with all the shadows and reflections in the Yorkie style, and with the highlights and penumbras in the dry style. Yorokin style work should outperform dry work. Lighted areas of things have a harsh appearance. Shadows and color contrasts in the shadows and in the distance are weak, the forms do not have a clear look. The description of objects of appearance should be



generalized. It is in this place that it is good to laugh at the method of working with moisture. Before use, coconut is cleaned with clean water oh with a soft cloth or a large brush. After two or three minutes, after the paper absorbs water, you can start working with watercolors. Large strokes spread over the surface of wet paper and mix with each other, resulting in soft and delicate strokes. In general, excellence comes from constant learning, research, and diligent practice. The most important thing in painting is the clarity of forms, simplicity and depth of content.

REFERENCES:

1. Сакулина.Н.П. РИСУНОК, АППЛИКАЦИЯ, РАБОТА С ГЛИНОЙ В ДЕЦКОМ САДУ.М.:ПРОСВЕЩЕНИЕ,1993.
2. Джалилова.Д.Х ОСНОВНЫЕ ТЕНДЕНЦИИ РАЗВИТИЯ СОВРЕМЕННОЙ ЯПОНСКОЙ ШКОЛЫ. АВТОРЕФЕРАТ ДИС.2004.
3. Рахматова, И. И. (2016). Место и значение игры в процессе художественного воспитания. *Ученый XXI века*, 23.
4. Radjabova, G. M. The educational value of oral folk art for preschoolers. *European research*, (1), 75.
5. Rajabova, M. G., Makkaeva, R. S. A., & Mahluff, A. (2021). Strategic framework for sustainable enterprise development. In *Sustainable Development of Modern Digital Economy: Perspectives from Russian Experiences* (pp. 35-43). Cham: Springer International Publishing.
6. Rajabova, M. (2021). O'ZBEKISTONDA INVESTITSION FAOLLIKNI OSHIRISH YO'LLARI VA SAMARADORLIGINI BAHOLASH. *ЦЕНТР НАУЧНЫХ ПУБЛИКАЦИЙ (buxdu.uz)*, 7(7).
7. Rajabova, M. (2021). MAMLAKATIMIZDA MEHNAT RESURSLARI VA MEHNAT SALOHİYATI KO 'RSATKICHLARINI BAHOLASH SAMARADORLIGI. *ЦЕНТР НАУЧНЫХ ПУБЛИКАЦИЙ (buxdu.uz)*, 7(7).
8. Rajabova, G. (2021, September). МАКТАБГАЧА ТА'ЛИМ МУАССАСАСИ ВА BOSHLANG'ICH TA'LIM ORASIDAGI UZVIYLIK: DOI: 10.53885/edinres. 2021.58. 96.028 Rajabova Gulbahor Mamatraimova, TerDU Pedagogika instituti. In *Научно-практическая конференция* (pp. 65-66).
9. Раджабова, Г. М., Турсунова, Ю. С., & Бозорова, Х. М. (2018). ОРГАНИЗАЦИЯ ХУДОЖЕСТВЕННО-КОНСТРУКТОРСКОЙ ДЕЯТЕЛЬНОСТИ НА УРОКАХ ТРУДОВОГО ОБУЧЕНИЯ. *Интернаука*, (42-1), 52-53.
10. Diyorakhon, N., & Gulbakhor, R. (2017). Viability of *Dunaliella salina* in the state of anhydrobiosis. *European journal of biomedical and life sciences*, (1), 4-5.
11. Mikhaylov, V. S., Bukaeva, A. A., Romyantseva, V. A., Kotlukova, N. P., Radjabova, G. M., Balashova, M. S., ... & Zaklyazminskaya, E. V. Molecular genetic testing of the TTN gene in children with dilated cardiomyopathy.



12. Dzemeshkevich, S. L., Motreva, A. P., Kalmykova, O. V., Nechepurenko, A. A., Korzh, D. A., Tarasov, D. G., ... & Zaklyazminskaya, E. V. Sudden cardiac death prevention in a patient with diffuse generalized hypertrophic cardiomyopathy, associated with two mutations in MYH7 and MyBPC3 genes.

13. Inomjonovna, R. I., & Erkinovna, E. N. (2023). SOCIAL PEDAGOGICAL FACTORS FOR PREVENTING AGGRESSIVE SITUATIONS CHILDREN IN PRESCHOOL EDUCATION. *Journal of new century innovations*, 12(2), 29-34.

14. Inomjonovna, R. I., & Erkinovna, E. N. (2023). SOCIAL PEDAGOGICAL FACTORS FOR PREVENTING AGGRESSIVE SITUATIONS CHILDREN IN PRESCHOOL EDUCATION. *Journal of new century innovations*, 12(2), 29-34.

15. Inomjonovna, R. I. (2023). DEVELOPMENT OF CREATIVE COMPETENCE OF EDUCATORS IN PRESCHOOL EDUCATIONAL INSTITUTIONS. *Journal of new century innovations*, 22(1), 125-129.

16. Рахматова, И. И. (2016). МЕСТО И ЗНАЧЕНИЕ ИГРЫ В ПРОЦЕССЕ ХУДОЖЕСТВЕННОГО ВОСПИТАНИЯ. *Учёный XXI века*, (7 (20)), 23-25.

17. Inomjonovna, R. I. (2023). STEAM EDUCATION IS ONE OF THE MAIN TRENDS IN THE WORLD. *Journal of new century innovations*, 21(2), 27-32.

18. Inomjonovna, R. I., & Xolmirzayevna, X. N. (2023). TYPES, METHODS AND METHODS OF TEACHING VISUAL ACTIVITY KNOWLEDGE AND APPLICATION. *ОБРАЗОВАНИЕ НАУКА И ИННОВАЦИОННЫЕ ИДЕИ В МИРЕ*, 14(3), 92-97.

19. Inomjonovna, R. I. (2023). PSYCHOLOGICAL CHARACTERISTICS OF PICTURE ACTIVITY IN EDUCATIONAL PERSONALITY. *Journal of new century innovations*, 22(1), 113-118.

20. Inomjonovna, R. I. (2023). HUMAN CAPABILITIES-SOCIAL DEVELOPMENT IS A PRODUCT. *Journal of new century innovations*, 22(1), 119-124.

21. Sultonova, U. N. (2019). Formation of Basic Competences for Students by Solving Problems in Physics. *European Journal of Research and Reflection in Educational Sciences Vol*, 7(11).

22. Sultanova, O. N., Qodirova, N. T., & Jiyanova, S. I. (2021). Solving Problems in Physics in the Training of Technical Engineers and Connecting Its Efficiency to a Competent Approach. *CONVERTER*, 2021(7), 903-910.

23. Sultonova PhD, U. N. (2021). THE IMPORTANCE OF EDUCATIONAL TECHNOLOGY IN TEACHING PHYSICS BASED ON A COMPETENCY-BASED APPROACH IN HIGHER EDUCATION. *Central Asian Journal of Education*, 6(1), 1-8.