

CHARACTERISTICS GENRE STILL LIFE

Abdukakhorova is the daughter of Muslima Mirzabakhrom.

Andijan State Pedagogical Institute, Faculty of Social Sciences and Humanities and Arts, Department of Fine Arts and Engineering Graphics, 2nd year student

Abstract: *This article examines the genre of still life in fine art and the history of its origin, the rules for drawing still life in color images, as well as artists who worked effectively in this genre.*

Keywords: *Still life, perspective, composition, color, color perspective, palette, color, sketch, shadow, penumbra, light shadow.*

Still life occupies the main place in the science of painting. The purpose of studying this subject is to deeply master the theory and practical skills of still life drawing for future fine arts teachers, and to develop positive abilities in them.

Based on the knowledge and skills acquired by the artist-teacher in still life painting, the role of painting is incomparable in his observations and research before creating an artistic image, especially sketches, in the creation of large-scale works of art based on them.

Still life - the French word "nature morte" - lifeless nature, a genre of fine art. Objects that are located in the real everyday environment surrounding a person are described, and their composition forms a whole group.

Still life depicts "inanimate objects", such as household items, various attributes, fruits and vegetables, flowers, costumes of birds and animals, and weapons. Sometimes people, animals and birds can be included in a still life to complement the main plot.

Objects depicted in a still life are aimed at displaying the character, interest of the owner or the rhythmic, dynamic and static states of the form, color, texture and structure of objects.

Still life was known in Ancient Egypt in wall frescoes, in Hellenistic mosaics, and in China as a fragment of bird and flower compositions. In Europe, the end of the 16th century. has had independent significance since the beginning of the 17th century, and its most developed period corresponds to the 17th century. The term "Still Life" began to be used in the 18th century. The Italian artist M. Caravaggio and his followers play an important role in the spread of still life. Their favorite subjects were flowers and fruits, seafood - fish, crabs. The genre of still life was highly developed by V. K. Heda from the

Netherlands, P. Klaas, F. Snyders from Flanders, J. Veit, F. Zurbaran from Spain, J. B. Chardin from France and others. P. Cezanne, A. Matisse, J. Braque and others paid more attention to still life. In the 20th century the realistic traditions of the still life genre were continued by D. Rivera, D. Squeiros in Mexico, and R. Guttuso in Italy. Still life appeared in Russia in the 18th century. In the first half of the 19th century, M. A. Vrubol, K. Korovin, I. E. Grabar and others tried to find the truth in the genre of still life, to find beauty in existence.

In the fine arts of Uzbekistan, elements of still life can be found in the art of antiquity, for example, in the wall paintings of Afrosiab - fruits in a vase, in miniature - objects such as an inkwell and a whip, depicted in the portrait of Kamoliddin Bekhzod "Shaiboniykhan". The real formation and development of still life occurred in the 30-50s of the 20th century. At the same time, the first examples of still life appeared in the works of artists: V. Ufimtsev, N. Kashina, Z. Kovalevskaya, O. Tatevosyan, S. Abdullaev, V. Fadeev, Y. Elizarov and others, effectively created in the genre of still life and its development secured.

Color can be perceived in different ways, and it is also possible to think and design using color. It is necessary to study the basics of color science, the difference between the concepts of "color" and "paint". The color needed for a painting is usually created by mixing colors on a palette. Then the artist transforms the paint in the plane of the picture, creating a complex of colors - coloring. The word "color" itself is one, but it defines many qualities of the painting process, so it is correct to consider color as the basis of this type of art.

A realistic image from nature is a true representation of the shapes and colors of the events or things around us - it is a construction of things based on the laws of construction and perspective, expressing their spatial arrangement, materiality, size and proportions, close to a pencil drawing. or to sketch in general, depicting objects and consisting in determining the characteristic features and exquisite beauty of things.

The literacy of a clear image can be mastered by performing educational still lifes in the initial stages of training. In fact, still life painting is a valuable visual medium in teaching basic literacy.

Still life is called the chamber music of painting. In it you can observe skillful application of paint, monotony of color and plasticity of form, and through them you can quickly and easily learn the basic laws of painting. That is, perspective is a constructive construction, an image of a form in shadow; light and color, the position and materiality of depicted things in spatial distance, unity and harmony in the description of color and color relationships. Academician of the Academy of Arts T. Koziev emphasized the importance of

still life in the educational process: "Still life is the kind of soil on which an art school should firmly establish itself."

Still life should be depicted indoors, outdoors, in the shade and in the sun, under natural and artificial lighting. This, in turn, creates a solid foundation for the effective implementation of educational and creative tasks.

At the initial stage of practical depiction of a still life, it is necessary to depict a group of objects and objects somewhat more simply, and then. It is important to correctly organize the composition of a still life in order to depict a group of things. It is built on the basis of two aspects: determining the organizational part of the natural composition (the ability to choose things and arrange them beautifully in a compositional manner), determining the point of view in relation to nature and describing the composition. on the surface of the paper. When creating an educational still life composition, the following rules should be observed.

When composing a still life, it is better to decorate the form with small patterns and avoid complex designs. Complex products may include corrugated glass. The extreme complexity in form and colorfulness in color of the still life composition makes it difficult to understand the nature of the color relationships in the composition.

It is better to place a still life below the horizon line, since the lower part of objects and objects (their base) should be clearly visible on the table. If the base of things is placed along one line, the horizontal plane of the table surface will not be visible, which will negatively affect the spatial resolution of the still life.

When creating a still life, it is necessary to take into account the height of objects, their location in the plane of the picture, color and shape. It is wrong for a group of things to gather in one direction. Large objects may be partially blocked by another object. The items in the set must be placed in such a way that each of them is clearly visible at first glance.

The colors of objects in a natural setting should be somewhat similar and close to each other.

The background (foundation) of educational materials is important. The strength of contrast in terms of different colors and light-dark has a significant impact on the perception of things. On a light background, the penumbra and shadow sides of things are clearly visible. Objects may reveal more of their light qualities against a dark background. A successful depiction of nature is helped by the fact that the background color is intermediate between light and dark objects, smooth in color and not visible to the eye. For example, for dark red objects, a neutral red background is selected; if the objects are a saturated light green color, it is better to have a less saturated dark green background. The

background of a still life with a base (horizontal plane of the table) should be as natural as possible. You can also use the arrangement of the room, the width of the interior space, the external walls of a wooden house or the width of a distant landscape as a background. In any case, it must be able to reflect the reality of life in nature.

In the process of depicting a still life, all objects in the collection, their relative position, and light and shadow relationships are subject to figurative appearance and perception. The composition of a still life should be composed in such a way as to achieve a complete overview of it from any point of view. The success of this work depends on the personal artistic taste and experience of the artist. Having chosen an interesting point of view in relation to nature, you need to decide on the size of a sheet of paper or fabric. It is necessary to be able to correctly identify and describe the composition of a still life expressed on a sheet of paper.

It is also impossible, when describing the composition of nature, to begin work with individual objects and then move on to others. It is important to avoid mistakes in the ratio, distance and spatial arrangement of a group of things on paper. To do this, it is very necessary to designate a set of objects with light lines, carefully carry out perspective - and always compare the sizes of individual objects and their parts.

In the process of working with color, it is necessary to clarify the nature of the forms. During the visualization process, it is important to follow a methodological sequence from the beginning to the end of the work.

In conclusion, it should be said that drawing a still life, like other genres, requires a certain skill from the artist. If it is drawn according to the rules, the work will definitely be of high quality and enjoyable for the viewer.

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