

THE DIFFERENCE OF CREATIVE AND EDUCATIONAL TEACHING OF STILL LIFE IN PAINTING, PROBLEMS IN THE EDUCATION OF YOUNG EDUCATORS

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Abstract. *In the fine arts of Uzbekistan, the well-known artists, the national tradition, values, culture traditions in modern painting have been reflected in the image and color characteristic of figurative times in the sense of aesthetic and spiritual educational excellence.*

Keywords: *color (air) perspective, presence, winter, portrait, "human image" still life, natura, fruits and vegetables, household items, art and sports equipment, landscape, fine arts, nature, city, industrial enterprises appearance, image, composition, artwork, literature, music, fine arts, applied art "composition, construction" abstractionism-abstract" "vague" avant - garde - "front-exhibition", poster, art, color contrast (contrasting colors), colorology, color spectrum, plener, applied art triptych, exposition, deep spatial composition, cold colors, art critic.*

The emergence of numerous renowned artists in the visual arts of Uzbekistan is undeniable. When we refer to literary exhibitions, it is understood as the presentation of works or projects of visual, applied, and decorative arts. They are held in museums, galleries, art palaces, and creative centers. Exhibitions can be organized by one or several authors or by various genres or types of visual arts. They can be held temporarily or permanently, in a fixed location or in a mobile format. Literary exhibitions have international, regional, and national varieties. They also include the exhibition conditions of individual artists.

For example, for many years, Leonardo da Vinci's artwork "Mona Lisa" has been exhibited in various mobile exhibitions. The teaching methodology in higher education, pedagogical faculties, and art education focuses on the importance of exhibition-based teaching for the development of young artists. Drawing lessons for children often remain limited to basic drawing techniques without addressing the content and expressing ideas, which is currently considered insufficient and problematic.

An artwork is developed over the years through sketching and preliminary drawings. The term "esquisse" originates from the French language and translates as "rough sketch" or "preliminary drawing." A color sketch represents a small-scale example of the artist's intended work. It depicts the composition, content, colors, and essential details of the image.

In the long run, creating artistic works through sketching has become recognized in the art world. As an example, A. Ivanov spent a lifetime searching for the perfect image to depict his idea. His masterpiece, "The Appearance of Christ Before the People," became famous worldwide. Through the concept of the artwork, you can witness the artist's unique interpretation of human contemplation, beyond the typical compositional ideas found in other works of art. The artwork reflects the realism movement that emerged in the mid-19th century in France. A. Ivanov portrayed the image as he truly saw it in life, not as a photograph but as a higher form of artistic and meaningful expression. The term "plein air" is used to describe the practice of creating sketches and color studies outdoors. Many artists use sketches, preliminary drawings, and color studies to

inform their final compositions, capturing the various postures and movements of human figures with skillful use of color in their compositions.

The purpose of creating sketches, preliminary drawings, and color studies in the artwork is to develop a clear understanding of the shapes and colors of natural and other objects in open-air settings. In the process of depicting the artwork, the contrast of colors (color contrast) plays a significant role. Color contrast refers to the contrasting arrangement of colors used in the color scheme of the artwork. Currently, there is a lack of interest among specialized professionals in highlighting the distinction between theoretical and practical aspects in the artwork.

Colors can be categorized into warm and cool, light and dark, transparent and opaque, bright and dull. They are considered contrasting colors. When two contrasting colors are placed side by side, one appears brighter while the other appears duller. This phenomenon is referred to as color contrast or contrast. Understanding this concept becomes evident when students engage in theoretical and practical exercises. In the process of depicting the artwork, the artist should have knowledge of the principles of color and its relationships to accurately portray the color harmony.

Color theory, as a field, explores the impact of colors on human emotions, feelings, and their influence in life and art. Color theory is also involved in the fields of art, medicine, and addressing color-related issues. In the visual arts, color theory assists in creating visual images using colors and enhances their expressive qualities.

The term "spectrum" is derived from the Latin word "spectra," which means "perception." The spectrum also has other optical types. In the optical spectrum, when sunlight passes through a prism, it is dispersed into various colors such as red, yellow, orange, green, and others. This phenomenon is referred to as the "color spectrum." The color spectrum can also be observed in a rainbow, which occurs in nature after rainfall.

Young and experienced artists often depict cool colors in their artworks, such as shades of blue, gray, violet, and lavender, which evoke a cool sensation through the appearance of their color tones. They learn to portray the interplay of warm colors in their artworks. The term "etude" originates from the French language, meaning "practice." An etude is the initial preparatory stage for an artist to create a future artwork. It is used in almost all genres of visual art. Multiple etudes can be created for a single image.

In the process of creating artwork, how does a young artist begin? It starts from simple still life compositions and gradually progresses to more complex human figures, following the principles of step-by-step composition. This process can be challenging and requires practice. Can one become instantly famous? It is highly unlikely, with only a 1% chance or even less. Visual art is a form of art that represents existing and non-existing objects, things, and events through visual representation.

Pedagogical artists learn about different art genres and styles through observation of nature. Each genre is explored through practical exercises. The practical application of acquired knowledge by young pedagogical artists is influenced by the challenges of the present day.

Visual art encompasses disciplines such as drawing, painting, and composition, which are considered the foundations of teaching young artists from a theoretical and practical standpoint. Still life and portrait images have a significant place in the history of art, whether in ancient or contemporary contexts.

Still life, derived from the French term "nature-morte," translates to "lifeless nature." It involves the depiction of flowers, fruits, birds, household objects, or certain tools. Still life

artworks have a long-standing tradition and their emergence is closely linked to the development and progress of realistic style in visual art. Examples of still life can be found in ancient Egyptian frescoes and Hellenistic mosaics. Particularly in 17th-century Chinese art, still life emerged as an independent genre and continued to evolve.

In the 10th and 11th centuries, Chinese artists such as Chjan Syan and Soy Bo created delicate examples of still life artworks. Until the 17th century, still life did not emerge as an independent genre in European art. However, elements of still life were present in the thematic and domestic subjects depicted by artists.

From the 17th century onwards, still life artworks found their place in realistic representation, capturing the essence of "silent nature." They also drew attention to the beauty of ordinary objects and plant life.

The artwork "Fruit Basket" by the Italian painter M. Caravaggio in the 17th century sparked interest in the still life genre. In the field of still life, J.B.S. Chardin (18th century) created famous works depicting human labor and artistic attributes. By the 19th century, still life experienced some transformation. Although still life had appeared in Russian art in the 18th century, it did not receive much attention. However, in the early 20th century, Russian artists embraced the genre. K.A. Korovin, M.E. Grabar, A.Ya. Golovyan, and others created still life artworks in the spirit of democracy and impressionism. Still life gained recognition and developed within the realm of realism. P.P. Konchalovsky, I.I. Malikov, A.I. Gerasimov, M.S. Saryan, and many others depicted lush fruits, flowers, and other subjects in a masterful manner.

In Uzbekistan, several accomplished artists have emerged in the genre of still life, such as V. Ufimtsev, M. Kurzin, Z. Kavalevskaya, Yu. Elizarov, Kashina, R. Axmedov, Yu. Toldikin.

Still life represents inanimate nature, but it captures the essence of vibrant life. For the composition of a still life, it is important to arrange suitable and harmonious objects that naturally relate to each other.

Elements such as shape, volume, material, texture, color, and lightness/darkness (tone) should differ from one another, meeting the aesthetic requirements of a still life. In terms of education, the composition of a still life should fulfill aesthetic demands while also meeting didactic requirements.

The arrangement of a still life is carefully thought out and planned over a long period of time. Even though not all objects may be included in the painting, attention must be paid to the shape and color of the depicted items, with the main object often placed off-center on the opposite side of the color and lightness spectrum. Prominent artists like Cézanne, Chardin, and the Impressionists have extensively used this technique.

In the genre of still life, Uzbekistani artists such as V. Ufimtsev, S. Kolibanov, Yu. Elizarov, and R. Axmedov have skillfully depicted the beauty of nature in their artworks, reflecting the national spirit.

One of the important aspects of educational still life is the spatial arrangement of the depicted objects. The largest object is placed in the background, surfaces are placed earlier, and one object slightly overlaps the main object, creating a sense of depth.

In order to establish a conceptual connection between the objects in a still life, an additional object of smaller size and contrasting shape is introduced. Objects such as cloth, ribbon, paper, vase, brush, and shells, known as "keys," direct the viewer's attention to the central composition.

To depict the spatial state of a still life more accurately, a small but vibrant object is placed in the foreground.

As mentioned above, the arrangement of a still life is a serious and responsible task. A well-arranged still life does not contain unnecessary random objects but forms a meaningful and visually pleasing group that catches the eye when viewed from different angles, emphasizing the composition's focal point.

The difference between educational still life and creative still life is that the latter becomes more connected to life and expresses multiple meanings. Let's take G. Abdurakhmonov's "Still Life with Samovar" as an example. In this painting, the subject matter is organized in a compositional structure. The large samovar placed on the table, surrounded by melons, watermelons, bread, and apples, along with their placement and artistic expression in terms of their individual details, creates a unique atmosphere for the viewer. Through the portrayal of nature's gifts, the painting reflects the hospitality and generosity of the Uzbek people.

A. Ikromjonov's national still life paintings are depicted with realism and meticulousness. J. Umarbekov's "Sunlit" still life, with its harmonious combination of the samovar and pomegranates in sweet and dark red tones, reflects the Uzbek national motifs in a modern cubist style, enhancing the aesthetic pleasure and cultural significance for the viewer. A. Nur is one of the most renowned artists of the 20th century. In his "Rishton Still Life," he portrays national motifs in modern abstract compositions, utilizing unique symbolic elements and capturing the harmony of colors. His artworks evoke a profound emotional and philosophical impact, perhaps seeking to convey the intrinsic beauty of contemporary reality through the realm of internal emotions and lyrical philosophical meanings.

In the years 2019-2020, under the topic of the challenges faced in the creative production and teaching of still life, specifically in pencil and color drawing, R.K. Djalilova presented a personal exhibition titled "Enlightenment from Art," showcasing 50 original artworks. The artist conducted masterclasses and aimed to teach young artists the art of depicting still life. The exhibition received positive feedback and attention.

The genre of national still life in Uzbekistan embodies both the principles of realism and modern artistic directions, blending philosophical and aesthetic ideas with vibrant national colors, creating a distinct and unique expression.

Still life occupies a prominent place in the practical art of the people, where natural elements such as flowers, fruits, vegetables, and national motifs are depicted. "Blessings of Autumn," "Still Life with Samovar," and other still life paintings depicting the beautiful and diverse treasures of Uzbekistan, such as "Banquet," "National Embroidery Patterns," "Artist's Workshop," "Pomegranates and Carnations," "Pomegranates and Apples," "Still Life with Samovar," "Delicate Tulips," "Still Life in the Interior," "Watermelon Still Life," and "Pear Still Life," showcase the richness of Uzbekistan's vibrant natural offerings, teaching viewers to appreciate the beauty that enriches human life and inspiring them with a unique spirit.

The colors, including delicate shades of red, blue, green, yellow, and pure white, in still life paintings are comparative symbolic signs that reflect the philosophy of vibrant and varied existence, such as blooming, ripening, and the pursuit of beauty, presenting the purpose inherent in them. Still life captures the beauty of nature through symbolic elements. "Tulips," "Poppies," "Gardens," "International Women's Day," "National Decorations," "Chamomile," "Bouquets and Fruits," and "Elegant Flowers" depict the symbolic-metaphorical meanings of renewal, vitality,

beauty, delicacy, heartfelt emotions, and the interconnectedness of nature. "The Heart of a Woman" symbolically represents the delicate heart of Uzbek women through the artistic elements of flowers, embroidery patterns, the sun, and national motifs, and the hairstyles. The abstract direction of the still life genre encompasses philosophical and aesthetic ideas, drawing inspiration from the world's beautiful qualities and applying them practically through various composition techniques.

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