



THE BASICS OF STUDYING THE HISTORICAL DEVELOPMENT STAGES OF THE STILL LIFE GENRE IN THE DEVELOPMENT OF THE PROFESSIONAL COMPETENCE OF THE FUTURE FINE ARTS TEACHER

Mukhtarjon A. Umataliev

Phd Student Namangan State University, Uzbekistan

ABOUT ARTICLE

Key words: Fine art, still life, painting, composition, artistic creation, compositional integrity, rhythm, color.

Received: 20.01.2023

Accepted: 25.01.2023

Published: 30.01.2023

Abstract: The article provides information on the development of the still life genre, its theoretical foundations, the role of the European art schools in the formation of the composition of the artistic work, and the stages of its historical development in the training of qualified pedagogues in fine arts. It also shows how to teach future pedagogic artists the rules of creating a still life.

INTRODUCTION

The expressive possibilities of still life as a genre are extremely wide. This is directly related to the history of its birth and development. Looking through the pages of Mozi, we can be sure that still life is a fine art genre that has passed the test of centuries and has been improved. Its roots go back to Ancient Egypt [38]. Egyptians had a tradition of decorating tomb interiors with still lifes, because they believed that the bodies and other objects in the painting would become reality and be necessary for the deceased's life in the afterlife.

Ancient Greek "still lifes" were also highly recognized for their high skillful depiction of household items. Such images were also found in the houses of the ancient Roman nobility, and they were distinguished by being more luxurious. Nobles loved to decorate rooms with paintings and mosaics depicting food and flowers. Because, in their eyes, these pictures represented the hospitality of the owner of the house, the holidays associated with the seasons and the beauty of life.

As the main focus of artists in the Middle Ages was on religious themes, the genre of still life lost its original essence. In most cases, still life became a component of compositions depicting biblical events. Artists who were serious about adapting still life to religious purposes also actively used it to decorate manuscripts on this subject.

THE MAIN FINDINGS AND RESULTS

From the 16th and 17th centuries, still life began to take shape as a separate and independent genre in Flanders and the Netherlands [39]. Since then, it has been developing as a powerful, elegant,

perfect direction with unlimited possibilities, capable of expressing the diversity of the objects of the material world. Of course, there are reasons and factors for this rapid development.

First, in the 16th century, a social movement was born in Western and Central Europe known as the "Reformation Era [40]". Under his influence, religious reforms were carried out in the Netherlands. Two major currents of Christianity - Catholicism and a third major trend - Protestantism entered the scene as a competitor to Orthodoxy. Protestantism, which broke away from Catholicism and denied the mediation of priests between God and man, also rejected icons and church art. Art began to move away from the Church system and become secular. It can also be seen that the ranks of the customers of these artists were enriched with wealthy townspeople, tavern owners, and farmers. Of course, religious themes retained their influence over time; this is especially evident in the objects depicted in the early still lifes of that period and the symbolic meanings hidden behind them.

Secondly, the Dutch East India Company, which was founded in 1602 and united the largest merchants of the country, had a great and positive influence on the development of the still life genre. The company's trading ships, which were established for the purpose of direct cooperation with Eastern countries without intermediaries, brought fruits and flowers that were unknown until then to Holland. Oriental spices, Chinese porcelain, silk and other exotic goods appeared on the market stalls. From fruits and household items with such a wonderful shape, artists created still lifes of various forms and skillfully depicted them. In addition, the Netherlands established its colonies in the Cape of Good Hope, Indonesia, Surinam, Antilles, and various regions of the Asian continent. They made the country financially rich.



In the still lifes, sweets, rare fruits unknown to the local population, silver and porcelain dishes, mother-of-pearl images are given more priority than the usual, living things. Symbolism has given way to materiality.

Dutch still life is distinguished by the fact that the genre is divided into smaller components - genres, and there are many painters who created only one sub-genre throughout their lives. One of the most famous types of Dutch still life is "breakfast" and its birthplace is the city of Haarlem. The painter Peter Klaas, who gained fame with his still lifes, lived in this city. In his works, you can see tables decorated with dishes and dishes. But the artist was relatively strict with the choice of subjects and was often limited to a wine glass, a tin plate, a bun, a salted herring or a ham, a lemon or a bunch of grapes.

Another subgenre - floral still life - is also fascinating. Its major representatives Jan Davids de Heem, Justus van Heysum and his son Jan van Heysum's works fascinate with their elegance, beauty, each flower is described with incomparable skill.

By the 17th century, the main features of the still-life genre were formed. Famous artists such as Dutch Rembrandt, Spanish Surbaran, and Pereda have created rich works in this direction. The works dedicated to the world of objects served to reveal the nature and essence of the artist's vision of the

event by expressing the artist's relationship to the body in the image. Depicting creative objects, their color, shape, size with the help of colors, it was possible to express that the functional and aesthetic value of common objects used in everyday life is closely related to human life [19]. Nevertheless, it has become customary to consider still life as a secondary genre of fine art. People who were unanimous in this opinion did not believe that it was possible to express great social ideas through this genre.

One of the greatest representatives of the European Enlightenment period, the French painter Jean Baptiste Simeon Chardin (1699-1779), made a great contribution to the development of the still life genre. It is worth noting that he was adept at combining radically different traditions to create completely new works. In his works, Chardin tried to represent the ordinary daily life of people by depicting a small number of objects used in everyday life. Although the composition of his paintings is simple, they shine with majesty, inspiration and musicality. Manet, Matisse, Cézanne, Braque, Soutine, Morandi, etc, highly valued Chardin and his still lifes.

The main tasks of the genre, which were formed for the European school in the 17th century, retained their importance until the middle of the 19th century. From this period, a new page was opened in the development of still life. Significant changes were observed in the nature of the genre, for many artists still life emerged as a field of new creative experiments. Interestingly, still life, which is considered one of the most conservative genres of fine art, gave great opportunities to brush masters. They dared to try their unexpected creative ideas, sometimes difficult to explain with logic, without leaving the boundaries of the genre. In particular, representatives of impressionism, which was formed in France in the second half of the 19th century and the beginning of the 20th century and later spread to the whole world, had a strong influence on the fate of still life.



They loved to express reality based on the first, momentary impressions, they sought to depict the existence in motion, more naturally. These efforts of the Impressionists were immediately reflected in still life: pure, harmonious colors taken directly from nature appeared, the naturalness of the composition and the acquisition of vital simplicity became an important feature.

Impressionism further expanded the boundaries of creative possibilities of artists. At the same time, the advent of impressionist still life put an end to the figurative (allegorical) and mythological content of the works. Painters began to feel more free in this genre than before, by the end of the 19th century, still life got rid of the status of a secondary genre and became a unique creative laboratory of visual arts.

French artist Paul Cézanne (1839-1906) created the “formula of charm” based on the combination of color and form, which proved that still life is not a secondary genre of art. Fauvism (French for “savage”, but the above-mentioned artists used this definition) ironically called Fauvism by critics for the works of artists such as Henri Matisse (1869-1954), André Derain (1880-1954), Albert Marquet (1875-1947) did not recognize) representatives followed a completely different path. They abandoned the expression of volume, as a result of which the paintings became a system of flat colors. The distortion of the volume was accompanied by a clear deformation of the picture.

Representatives of Cubism (J. Braque, P. Picasso, H. Gris, etc.) tried to create new ways of expressing space and form using the artistic and analytical possibilities of still life. Still life attracted other artists and inspired them to experiment with color, space, and form.

In Russia, still life as an independent genre of fine art began to take shape only at the beginning of the 18th century. His concept was built primarily on the basis of truthful and accurate depiction of things and nature's blessings. The influence of the Dutch schools of creativity can be felt in the first Russian still lifes that have come down to us, reflecting the passion for knowledge of that time.

The most popular and popular type of still life is works with images that are pleasing to the eye. They are also called “deceiving still life” or trompe-l'œil (derived from the French phrase trompe-l'œil, which means “deceiving eye”, “deceiving appearance”). In these eye-catching works, which date back to Ancient Greece, the artist uses paint to depict, say, a shelf with objects on its shelves. A person who looks at it is deceived by the fact that the image is not two-dimensional, but three-dimensional, and seems to see real objects. Explained more simply, among modern technologies, the direction of computer graphics that creates 3D (three-dimensional) images is essentially close to this method.

1. Flower still life. A type of painting formed in the Dutch school of painting in the middle of the 17th century. This direction has the ability to influence the psyche of people through the image of attractive flowers. They give aesthetic pleasure, awaken the imagination, give joy, create a world of beauty in human consciousness. Just as the art that reflects the universal harmony of the universe has healing power, flower still lifes can take a person out of depression, give him joy and pleasure, and eliminate his illnesses. Flowers are often depicted side by side with fruits, and together they tell the story of the elegance of nature. The signs of grandeur and luxury included in the image enrich the composition with artistic content.

REFERENCES

1. Baymetov Botir Boltaboevich Formation of the skills of portraying the future teacher of fine arts in pencil drawing ACADEMICIA: An International Multidisciplinary Research Journal Year: 2020, Volume: 10, Issue:5 Firstpage: (1122)
2. Botir Boltabaevich Baymetov, Muratov Khusan Kholmuratovich, Self Turkish Journal of Physiotherapy and Rehabilitation; 32(3) ISSN 2651-4451 | e-ISSN 2651-446X www.turkjphysiotherrehabil.org 30493 Sketches as a Tool in the Professional Training of a Future Artist-Teacher. Vol. 63. No. 2, (2020) @ www. solidstatetechnology. us
3. Б. Байметов. История развития изобразительного искусства Узбекистана. Наука, образование и культура, Москва, 2016. стр. 19–23.
4. Baimetov Botir Boltabayevich, Sharipjonov Muhiddin. Development of students» descriptive competencies in pencil drawing practice. Issue 08, 2020 issn 2689–100x the usa journals, usa www. usajournalshub. com/inde x.php/tajssei... mso, ISSN 2689–100X The USA Journals, 261–267.

5. Baymetov, B. B., & Sharipjonov, M. S. O. (2020). Development Of Students' Descriptive Competencies In Pencil Drawing Practice. <http://www.usajournalshub.com/index.php/tajssei>. The American Journal of Social Science and Education Innovations, 2(08), 261-267.
6. Boltabayevich, B. B., & Shodieva, B. O. (2020). Individual Approach To The Formation Of Artistic And Creative Talents Of Students In Art Schools. <http://www.usajournalshub.com/index.php/tajssei>. The American Journal of Social Science and Education Innovations, 2(08), 637-642.
7. Baymetov, B. B., & Sharipjonov, M. S. O. (2020). Development Of Students' Descriptive Competencies In Pencil Drawing Practice. The American Journal of Social Science and Education Innovations, 2(08), 261-267.
8. Boltabayevich, B. B., & Shodieva, B. O. (2020). Individual Approach To The Formation Of Artistic And Creative Talents Of Students In Art Schools. The American Journal of Social Science and Education Innovations, 2(08), 637-642.
9. Boltabayevich, B. B., & Pardaboy, K. (2020). Scientific and theoretical aspects of the formation of compositional abilities of students in painting Turkish Journal of Physiotherapy and Rehabilitation; 32(3) ISSN 2651-4451 | e-ISSN 2651-446X www.turkjphysiotherrehabil.org 30494 classes. European Journal of Research and Reflection in Educational Sciences Vol, 8(3).
10. Байметов Ботир Болтабаевич. Актуальные вопросы подготовки педагогических кадров республике Узбекистан. Международный научный журнал «ВЕСТНИК НАУКИ» 2020/10. Том 1. 10 (31). Страницы 5-9.
11. Байметов Ботир Болтабаевич. Тасвирий санъатдан бўлажак рассом-ўқитувчиларни касбий тайёрлашда композиция фанининг назарияси ва методикаси. Science and education journal. 2020/4. Стр. 461-467
12. Байметов, Б. Б. (2020). Педагогика олий таълим муассасаларида талабаларга композиция фанини ўқитишнинг назарияси ва амалиёти. Science and Education, 1(7).
13. Байметов, Б. Б., & Талипов, Н. Х. (2016). Методическая последовательность ведения работы над живописным портретом в педагогическом ВУЗе. Научная дискуссия: вопросы педагогики и психологии, (4-1), 46-50.
14. Baymetov, B. B. (2020). Development Of The Ability To See And Represent The Form Remotely In The Process Of Teaching Students To Portray A Creature In Higher Pedagogical Education. The American Journal of Applied sciences, 2(10), 154-159.
15. Botir Boltabayevich Baymetov. Development Of The Ability To See And Represent The Form Remotely In The Process Of Teaching Students To Portray A Creature In Higher Pedagogical Education. 2020/10 Журнал. The USA Journals. Том 2. Страницы- 154-159
16. Botir Boltabayevich Baymetov. Technologies Of Moving Images Of People From Different Views In Fine Arts Lessons. The American Journal of Social Science and Education Innovations. The American Journal of Social Science and Education Innovations (ISSN – 2689-100x) Published: January 31, 2021. Стр. 463-468 Turkish Journal of Physiotherapy and Rehabilitation; 32(3) ISSN 2651-4451 | e-ISSN 2651-446X www.turkjphysiotherrehabil.org 30495
17. B.B Baymetov. Inson qomatining turli ko'rinish va holatlaridan qisqa muddatli tasvirlaridan bajarish myetodikasi. "Science and Education" Scientific Journal January 2021 / Volume 2 Issue. 357-365

18. Botir Boltabaevich Baymetov. oliy pyedagogik ta'limda bo'lajak tasviriy san'at o'qituvchilarining ijodiy qobiliyatlarini shakllantirishning ba'zi masalalari. academic research in educational sciences volume 2 | issue 1 | 2021. 277-283 бетлар.
19. BB Baymetov, XX Muratov. Tasviriy san'atdan amaliy mashg'ulotlarida talabalarning tasvirlash mahoratlarini takomillashtirish texnologiyalari. Science and Education, 2021. 349-354.
20. Мукаддам Тожикузи кизи Хамрокулова, Рашид Неъматович Зульфиев, Ботир Болтабаевич Байметов. Теория и практика преподавания академического рисунка в подготовке будущего художника педагога. Science and education scientific journal. 2020/12. Том 1. Номер 9. стр 364-372.
21. Botir Boltabaevich Baymetov. Art Of Modern Uzbekistan: The History Of Its Development During The Years Of Independence. The American Journal of Social Science and Education Innovations. 2020/10. 125-132.
22. BB Boltaboevich. Methods of portraiture in the process of making sketches and drawings of the human face in higher pedagogical education. International Journal of Psychosocial Rehabilitation, 2020. Том 24. Номер Страницы 6408-6415.
23. Botir Boltabayevich Baymetov. Technologies Of Moving Images Of People From Different Views In Fine Arts Lessons. The American Journal of Social Science and Education Innovations. 2021/1. The American Journal of Social Science and Education Innovations (ISSN – 2689-100x) Published: January 31, 2021. том 3. номер 1. Страницы 463-468.
24. BB Baymetov. Inson qomatining turli ko'rinish va holatlaridan qisqa muddatli tasvirlardan bajarish myetodikasi "Science and Education" Scientific. January 2021. Volume 2 Issue 1. 357-365. Turkish Journal of Physiotherapy and Rehabilitation; 32(3) ISSN 2651-4451 e-ISSN 2651-446X www.turkjphysiotherrehabil.org 30496
25. BB Baymetov, XX Muratov. Tasviriy san'atdan amaliy mashg'ulotlarida talabalarning tasvirlash mahoratlarini takomillashtirish texnologiyalari. Science and Education, 2021. 349-356.
26. Botir Boltabaevich Baymetov Xusan Xolmuratovich Muratov. Methods Of Teaching Students To Do Sketches In Independent Learning. 2020/12. The American Journal of Social Science and Education Innovations. 2. Номер 12. Страницы 8-13
27. Ulfat Shuxratovich Ismatov Botir Boltabaevich Baymetov. Pedagogika oliy ta'lim muassasalarida talabalarini bosh namunasini tasvirlashga o'rgatish orqali tyexnik mahoratlarini takomillashtirish. 2020/11. "Science and Education" Scientific Journal November 2020 / Volume 1 Issue 8 Страницы 476-484
28. Laylo Mirsoatova Botir Boltabayevich Baymetov. Oliy pyedagogik ta'limda inson qomatini tasvirlashning nazariyasi va myetodikasi. 2020/11 "Science and Education" Scientific Journal November 2020 / Volume 1 Issue 8. Страницы 467-475
29. Botir Boltabaevich Baymetov, Ulfat Shuhratovich Ismatov. Development of competencies of future fine art teachers in description of nature in graphic materials. 2020. ACADEMICIA: An International Multidisciplinary Research Journal. том 10. Номер 11. Страницы 864-871.
30. Botir Boltabaevich Baymetov. Creativity Of The Outstanding Artist-Miniaturist Kamaledin Behzad (1455-1536). International scientific and current research conferences "science and innovation in the xxi century: crucial issues, discoveries and achievements" Doi - 03 2021/2/19. Pages: 67-71. Hungary, Europe.
31. Shoxidahon Odiljonovna Botirova Boltabaevich Baymetov. Theoretical foundations of coloring in the organization of fine arts classes. 2021/4. ACADEMICIA: An International Multidisciplinary

- Research Journal <https://saarj.com>.Том 11,номер 4,Страницы 775-782. Turkish Journal of Physiotherapy and Rehabilitation; 32(3) ISSN 2651-4451 | e-ISSN 2651-446X www.turkjphysiotherrehabil.org 30497
- 32.** Bobur Abdugani Ogli Nabiyev Botir Boltabayevich Baimetov. Technologies for Improving the Composition of Students in the System of Higher Pedagogical Education 2021/4. The American Journal of Social Science and Education Innovations.Номер 03. Страницы 64-70
- 33.** Pardaboy Khudoyberdiev Baimetov Botir Boltabayevich Use The Theoretical Foundations Of Color Science In Teaching Students To Work With Educational Productions From Painting. 2021/3. The American Journal of Social Science and Education Innovations. Номер 03.Страницы 330-337.
- 34.** Muxiddin Sharipjonov Botir Baymetov. Oliy pedagogik ta'limda talabalarga inson qiyofasini amaliy tasvirlash jarayonida ijodiy kompyutyensiyalarini rivojlantirish. 2021. ACADEMIC RESEARCH IN EDUCATIONAL SCIENCES. Том 2.Номер 3.1066-1070.
- 35.** Iqboloy Ibrahimova Botir Boltabaevich Baymetov. Technologies for using fine arts in developing students' artistic imagination. 2021/4. Asian Journal of Multidimensional. Research (AJMR) <https://www.tarj.in>.Том 10.4. 544-551.
- 36.** Botir Boltabayevich Baymetov. Theory and Practice of Teaching Composition to Future Fine Arts Teachers in Pedagogical Higher Education Institutions Turkish Journal of Physiotherapy and Rehabilitation; 32(3) ISSN 2651-4451 | e-ISSN 2651-446X. www.turkjphysiotherrehabil.org. Pages: 30482-30497
- 37.** Байметов Ботир Болтабаевич.ТАСВИРИЙ САНЪАТ ДАРСЛАРИДА ҲАРАКАТДАГИ ИНСОНЛАРНИ ҲОМАКИ ТАРЗДА ТАСВИРЛАШ ТЕХНОЛОГИЯЛАРИ. 2022/7. Multidisciplinary Scientific Journal. Том 1, номер 4. Стр.136-139.
- 38.** BB Boltaboevich, K Ogiloy. MASTER OF HISTORICAL PORTRAIT GENRE. 2008. A TEACHER WHO CREATED A SCHOOL IN THE FIELD OF FINE ARTS PEOPLE'S ARTIST OF UZBEKISTAN PROFESSOR MALIK NABIEV (1906-2008)
- 39.** Пунин А.Л. Искусство Древнего Египта. Раннее царство. Древнее царство. - СПб., 2008. - 464 с.
- 40.** Власов В. Г. Натюрморт // Новый энцикло
- 41.** Chadwick O. The early Reformation on the con-tinent. Oxf.; N. Y., 2001