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## THEORETICAL FOUNDATIONS OF TEACHING STUDENTS TO WORK IN PAINTING

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**Abstract.** Fine art appeared in very ancient times, as a result of the development of the labor process, in the process of labor, human thought matured, the sense of beauty strengthened, and the concepts of comfort and utility expanded in the process of recognizing beauty. However, with the advent of class society, great changes took place in social progress, as mental labor separated from physical labor and began to play an important role in the development of Science and art. During this period, professional artists appeared. On the other hand, art has become a powerful ideological weapon that promotes the ideology of the ruling class, reflects its identity, classicism. But, nevertheless, talented creators from the middle of the crowd created works that expressed the aspirations of the hardworking masses, their understanding of beauty and selfishness, the desire for lofty and humane.

The marriage, customs and habits of people, successes and defeats were reflected in their works. Such art, which existed in different eras, described the beauty of life, brought up high qualities in people and encouraged them to strive for a bright future in the Brotherhood of equality and liberation.

In the strategy of action for the further development of the Republic of Uzbekistan, the priority task is "further improvement of the continuing education system, continuation of the policy of training highly qualified personnel in accordance with the needs of quality education."

**Key words:** art, didactics, theory, creative work, painting, genre.

### Introduction

On the basis of a competence-based approach, it is important to improve the technologies for the development of artistic perception among future teachers of fine arts, as well as to provide pedagogical conditions and didactic opportunities for students to master creative levels of innovative activity. It becomes necessary to develop the possibilities of artistic creativity of students, to improve educational systems based on universal and special competencies, to develop the creative competence of students based on modern didactic tools, as well as to effectively use the possibilities of a competence-based approach.

Today, in the professional training of teaching staff, wide attention is paid to improving the content of special disciplines, developing national educational programs of a new generation and educational literature in the field of art education based on a competence-based approach, and using currently available [1, 44].

Foreign and domestic scientists A.D.Aleksin, N.N.Rostovtsev, A.A.Unkovsky, V.S.Kuzin, S.F.Abdullaev, B.Azimov, A.A.Amanullaev, B.B.Baymetov, discussed the issues of professional training of future teachers of fine arts, improving academic disciplines in the formation of their professional competencies. J. A. Darmenov, N.H.Tolipov, R.Z.Khairov, R.R.Khasanov and other scientists conducted research work. It is known that future teachers of fine arts are required to study the theory of colorology especially carefully in painting classes. Thus, they master the theoretical foundations of realistic painting and at the same time learn to depict realism as a result of practical exercises [2, 104].

The problem of how colors are formed and distributed in nature has long been in the focus of attention of scientists and artists. Famous scientists Newton, Lomonosov, Helmholtz investigated the essence of flowers from a scientific point of view. In the 19th century, the German naturalist scientist G.L.Helmholtz made an important innovation in the theory of colorology. Based on many years of experiments, chromatic has shown that it is necessary to classify colors based on three main features

- color tone, light saturation and color gamut. When two spectra overlap, the colors combine to form a complex color. The red color, combined with airy and purple, forms pink, dark red, purple shades of a beautiful shade. The colors of the spectrum that, when added, give white are called complementary or complementary colors. Because the color is optional until it is formed. These colors include yellow, airy, red, blue, green and purple [3,198].

#### **The method of examination**

Therefore, colors that give a white or almost gray hue as a result of optical mixing of two colors are complementary. For example, dark red and green, blue and lilac, red, yellow, orange, green and purple are complementary colors. In order for the image to have complete similarity between the image and the state, there must also be similarity in their color ratios. In the visual arts, work with watercolor paints occupies a significant place. One of the most delicate types of watercolor painting. Since time immemorial, watercolor has intrigued many artists with its elegance and brightness of colors. Watercolor is a Latin word meaning "paints that are used with water and diluted." The composition of the watercolor includes cherry glue, glycerin and, to a lesser extent, honey as a coloring agent and astringent. Since they are all easily soluble in water, they are used by adding water to the paint and diluting it.

First-year students who master the technique of drawing learn to work in watercolor technique during the initial period of classes under the guidance of a teacher. Coloristics requires mastering the scientific basics of drawing, in-depth knowledge of the properties of various materials used in painting, and ways to use them effectively. Therefore, the program provides for obtaining theoretical knowledge along with practical exercises, and during the creative exam, in addition to reviewing practical tasks, an oral survey. The purpose of studying the theory and methodology of fine art is to complete the tasks perfectly. In addition to training, students must complete several tasks at home on their own.

The requirements for the execution of a still life with a pencil are to describe the three-dimensional shape of objects, while when describing with paints, this is expressed through what materials the mat is made of, volumetric, light, textural and color means. With a pencil, we could only show that things and

All the colors in nature that our eyes can see can be roughly divided into two: achromatic and chromatic tint.

The colors from white to dark black are achromatic colors (white, gray, dark, black, dark black), and the rest of the chromatic (red, yellow, blue, etc.) come in different colors.

Chromatic colors, in turn, are conditionally divided again into two, hot and cold colors. Warm colors include red, yellow, lilac, reminiscent of the color of fire, sun, heated objects. Blue, azure, purple, resembling the color of ICE, airy, watercolor, belong to cold colors. Green and purple can be both warm and cold colors. Because green was formed from a mixture of yellow and blue, and purple was formed from a mixture of red and blue. It can be seen that these colors were formed from a mixture of warm and cold tones. When the amount of warm color in the mixed strain is higher compared to the amount of cold color, the resulting color can move into the range of warm color, and if the amount of cold color is higher, then into the range of cold colors. Similarly, purple refers to warmer colors when red is more common, and blue refers to colder colors when it is more common. So, when working on a still life painting, it is important to identify.

A much more difficult task is to correctly convey the naturalness of the colors in the image. This can be achieved through hard work, fine taste and excellent observation [4, 104].

#### **The results of the study**

It is very important to describe a still life in one color in order to learn to understand the degree of lightness of objects in a still life, to understand the unity of everything in it. Working out the drawing in this way will greatly facilitate the transition to creating a colorful image of complex still lifes in the future. The method of writing with monochrome paints is called grisaille. Drawing in the grisaille technique is a preparatory stage for the transition to a method of working in an environment of different colors, in which the ways of using mustaches and the features of watercolor paints provide an opportunity for work that is intertwined. After you learn how to describe several still lifes in this

style, you can proceed to work on the Rangt asvir still life with all color variations. Gouache paints are inconspicuous, light, and not harsh compared to watercolor. Gouache paints also contain substances (pigment and binder), as well as watercolor paints. Because when cooking each of the colors, a different amount of white will be added

Gouache paints easily dissolve in water, lie smoothly on the surface and are mainly used in decorative and applied arts, as they do not let light through. It is difficult to work with gouache, since the paints turn white when drying, so the artist needs the ability to visualize the varnish in the paints from the very beginning. When working with gouache, it is preferable to work with ready-made complex paints, which will also be tested with the addition of paints in advance: before applying the ash badge, the main colors are determined, which determine the basis of the color scheme of the work. Ready-made complex paints can be used to create transitions between two colors. The necessary ready-made paints can be productively used to create monumental drawings, posters and various decorative works.

Demonstrating subtle transitions of tones with gouache paints (for example, when describing the human body) in etud requires high qualifications to create a form. When performing a short-term study (for example, a still life, landscape, portrait) and sketches for various compositions, the work is performed on a dry layer in a pasty and thin-layer coating unit, it is appropriate to create a color spot in accordance with the author's idea and depict it in the style of "Grease"[3, 198].

When working on painting, it would not be a mistake to say that the study of its laws, methods and technology is one of the important tasks. Naturally, this includes knowledge of colors. All the colors in nature that our eyes can see can be roughly divided into two: achromatic and chromatic chromatic shades. The colors from white to dark black are divided into achromatic (white, gray, dark, black, dark black, dark black), while the rest are divided into chromatic (red, yellow, blue and.

It can be seen that these colors were formed from a mixture of warm and cold tones. When mixing, the amount of warm color is greater than the amount of cold, the resulting color can go into the range of warm color, and if the amount of cold color is higher, then into the range of cold colors. Similarly, purple is bright if there is more red, and blue is among the cooler colors if there is more. So, when working on painting in training, it is important to clearly show the proportions of light and shadow of objects in the installation, as well as color proportions.

It is believed that painting is an image made on a flat surface using various colors and materials. She is characterized mainly by working with paints - oil paints, watercolors, gouache, tempera - as well as with artistic materials such as colored pencils, charcoal, pastels, sauce, sanguine. Painting works are performed on flat surfaces such as paper, fabric, cardboard, wall, mirror, wood. The basis

The following types of painting are distinguished:

1. Machine painting.
2. Monumental painting.
3. Miniature painting.
4. Decorative painting.
5. Theatrical and decorative painting.

Machine painting is understood as the art of artists working with a special tool-a machine (easel). The term "Monumental painting" is monumental (mahogany), which means large-scale painting, and is often used to apply tempera paints to the interior and exterior walls of buildings. Frescoes are mainly applied to the walls of the building, and panels are applied to fabrics. And stained glass windows are used when applying paints to windows, doors, and stained glass grilles of buildings. Stained glass looks the same both inside and outside the house [6, 316].

Miniature painting refers to works of art that are unobtrusive, very small, and elegant. Miniature painting developed in the Middle Ages in connection with the design of books. It included chapters in books, the final design, a gilded harp, and illustrations. This type of painting has become very famous in the East, including in Movaraunnahr. Currently, it is used as an independent art form not only in the design of books, but also in the design of jewelry boxes such as pumpkins. It is also being prepared as an independent work of art on a small scale [7, 67-74].

It is believed that the naturalness of colors is a much more difficult task to create a rounded

image. This can be achieved through serious work, fine taste and excellent observation. It is very important to describe a still life in one color, especially in order to learn how to distinguish the degrees of lightness of objects in a still life, to understand the unity of colors in it. Working out the drawing in this way will greatly facilitate the transition to creating a colorful image of complex still lifes in the future. The method of writing in one color is called "grisaille". Painting in the grisaille technique is a preparatory stage for the transition to a method of working in an environment of different colors, providing an opportunity to study the ways of using mustaches and the properties of watercolor paints. After you learn how to describe several still lifes in this technique, it will be much easier for you to create still lifes even with all color variations.

In watermark painting, as in watercolor, before starting a long process of work, it is necessary to make a small sketch of this material. The purpose of this is to determine the composition of the scenery and the ratio of colors. Sketch - in addition to sketching, pencil work is done before working with paint. Unlike the preparatory pencil, which is designed to work with watercolor paints, only the most important and basic figures are depicted on the fabric, leaving small secondary objects unloaded. Nevertheless, the compositional arrangement, proportions, perspective and constructive construction of objects, the spatial arrangement of objects should be clear [8,218].

Don't rush to work with the paint. First of all, carefully observe the placement of nature, compare until you realize the color differences in lightness, color saturation of things, that is, in these three characteristics. At the same time, it is necessary to understand the three-dimensional shape, its color scheme and

When the pencil is finished, it can be used to apply a thin layer of paint to the fabric. During the initial staining, you can determine the basic tone and color ratio and paint over large areas of fabric using less white paint.

In the process of work, it is always necessary to think in interrelationships, take into account how objects differ from each other (there are as many as three of them) in color, comprehensively perceive the set and compare halides, shades and reflexes of color ratios and luminosities.

If there is something darker in the still life that serves as a tuning fork (for example, a dark ceramic jug), it is better to start working with this. Then you need to identify the much brighter objects next to it and their relationship to the background. After the main dark parts of the still life are painted in bright colors, they move on to semicolons and reflexes [9, 35-37].

It is impossible to depict any object for a long time in painting. If you continue working in this genre, then a set of separately described objects is formed. Therefore, often from one object to another, to the background, to the left plane, etc.k.it it is necessary to switch to S. Seeing that there is not enough light from the object in the image, students try to illuminate it, while in reality they have to intertwine places next to it and everyone around it [10, 42].

The next stage of the work continues with the identification of holistic color relationships in the forms of things. It is worth noting that in the process of coloring, objects are not described separately, but at the same time, with constant comparison, mixing of warm and cold, complex mutual effects appear, and their half-mass, shadows, reflexes and brightness are clearly eliminated. It is wrong to place the easel close to yourself, as this leads to a separate perception of things and the inability to perceive the image as a whole. Therefore, it is recommended to move away from the easel more often [11,145-148].

### **Conclusion**

Still lifes are often created by placing them in rooms. But sometimes it comes to describing how they are located in nature. Currently, it is important to analyze and understand the color properties of a still life before starting work. Because the light falling from the window on the still life placed inside the room gives things cold shades when illuminated. Shadows falling from objects, on the contrary, seem warm, warming. What is painted outdoors, from the outside, is a reflection of this, the shade of which may seem cold, and the light warm. Careful observation and then visualization of such cases affect the quality of work. It is known that the ability to see and perceive colors is formed gradually through exercises. In this case, it is important to know exactly the names of watercolor paints and apply them in their place.

There are no ready-made paints that accurately determine the color of objects in nature. But a mature artist is able to reflect anything, taking into account their characteristics, perceiving the interaction of colors and states of appearance. To describe still lifes with various paints (watercolor, gouache, watermelons), it is recommended to perform many exercises in order to pass the above-mentioned experiments, to know well the features of the technology of paints, to master the techniques of their use. In the visual arts, watercolor painting occupies a significant place. The reason for this is the leading role of watercolor in the study of fine arts at school. Therefore, when teaching this subject, it is necessary that the teacher himself, who teaches it, knows this area perfectly.

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## СТУДЕНТТЕРДІ КЕСКІНДЕМЕДЕ ЖҰМЫС ІСТЕУГЕ ҮЙРЕТУДІҢ ТЕОРИЯЛЫҚ НЕГІЗДЕРІ

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**Аңдатпа.** Бейнелеу өнері өте ежелгі уақытта пайда болды, еңбек процесінің дамуы нәтижесінде, еңбек процесінде адам ойы жетіліп, сұлулық сезімі күшейіп, сұлулықты тану процесінде жайлылық пен пайдалылық ұғымдары кеңейді. Алайда, таптық қоғамның пайда болуымен әлеуметтік прогресте үлкен өзгерістер болды, өйткені ақыл-ой еңбегі физикалық еңбектен бөлініп, ғылым мен өнердің дамуында маңызды рөл атқара бастады. Осы кезеңде кәсіби суретшілер пайда болды. Екінші жағынан, өнер билеуші таптың идеологиясын насихаттайтын, өзінің жеке басын, классицизмін көрсететін қуатты идеологиялық қаруға айналды. Бірақ, соған қарамастан, көпшіліктің ортасынан шыққан талантты жасаушылар еңбекқор бұқараның ұмтылысын, олардың сұлулық пен өзімшілдік туралы түсінігін, биік және адамгершілікке деген ұмтылысын білдіретін туындылар жасады.

Адамдардың некесі, әдет-ғұрыптары мен әдеттері, жетістіктері мен жеңілістері олардың шығармаларында көрініс тапты. Әр дәуірде болған мұндай өнер өмірдің сұлулығын сипаттап, адамдарда жоғары қасиеттерді тәрбиелеп, оларды теңдік пен азаттық Бауырластығында жарқын болашаққа ұмтылуға шақырды.

Өзбекстан Республикасын одан әрі дамыту жөніндегі іс-қимыл стратегиясында «үздіксіз білім беру жүйесін одан әрі жетілдіру, сапалы білім беру қажеттіліктеріне сәйкес жоғары білікті кадрларды даярлау саясатын жалғастыру» басым міндет болып табылады.

**Түйін сөздер:** өнер, дидактика, теория, шығармашылық жұмыс, кескіндеме, жанр.

## ТЕОРЕТИЧЕСКИЕ ОСНОВЫ ОБУЧЕНИЯ СТУДЕНТОВ ЖИВОПИСИ

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**Аннотация.** В статье говорится, что изобразительное искусство появилось в очень древние времена, в результате развития трудового процесса, в процессе труда созревало человеческое мышление, усиливалось чувство прекрасного, а в процессе познания прекрасного расширились понятия комфорта и полезности.

Однако с возникновением классового общества произошли серьезные изменения в социальном прогрессе, поскольку умственный труд начал отделяться от физического, что стало играть важную роль в развитии науки и искусства. В этот период появились профессиональные художники. Искусство, с другой стороны, стало мощным идеологическим оружием, пропагандирующим идеологию правящего класса, демонстрирующим его собственную идентичность, классицизм. Но, тем не менее, талантливые творцы, вышедшие из среды публики, создали произведения, которые выражают чаяния трудящихся масс, их понимание красоты и эгоизма, стремление к возвышенности и человечности.

Брак людей, нравы и привычки, достижения и поражения были воплощены в их произведениях. Такое искусство, существовавшее в каждую эпоху, описывало красоты жизни и воспитывало в людях высокие качества, призывая их стремиться к светлому будущему в Братстве равенства и освобождения.

В стратегии действий по дальнейшему развитию Республики Узбекистан приоритетной задачей является «дальнейшее совершенствование системы непрерывного образования, продолжение политики подготовки высококвалифицированных кадров в соответствии с потребностями качественного образования».

**Ключевые слова:** искусство, дидактика, теория, творческая работа, живопись, жанр.