SPECIFIC CHARACTERISTICS OF THE STAGES OF OIL STILL LIFE PAINTING

Namangan State University
Department of Fine Arts and Design Lecturer
Abdumuminov Muhammad Sodiq
abdumuminov.2024@mail.ru

Abstract: *Every nation and ethnic group has contributed, to some extent, to the flourishing of world art. The arts of different peoples and nations, as well as distinct historical eras, evolve through mutual integration, giving rise to unique and innovative artistic paradigms. Consequently, new movements, directions, and styles are continuously forming within the realm of art, reflecting the changing dynamics of global culture.*

Keywords: *Oil painting, still life, composition, painting technology, layering, materiality, color palette, texture, copying, lay-in (Kopanovka), composition, rhythm, landscape, plein air, perspective, object, color palette, contrast, symmetry, asymmetry, monumental.*

Introduction: The development of every country and society is inextricably linked to the degree of scientific and educational progress achieved within it. The attention directed toward knowledge and its pursuit fundamentally determines the future trajectory of a state.

It must be emphasized that throughout history, relationships forged in ignorance have consistently devolved into conflicts, thereby undermining societal progress. Spaces where enlightened individuals reside and operate are considered luminous, whereas the domains of the uneducated remain in darkness. Those lacking enlightenment often view the learned with envy,

attempting to gain prestige or personal benefit by sowing discord and fostering animosity among them.

Following the proclamation of the **"Action Strategy for the Five Priority Areas of Development of the Republic of Uzbekistan for 2017–2021"** by President Shavkat Mirziyoyev, significant attention has been directed toward systemic advancements across all sectors. This includes the modernization of state and social construction, ensuring the rule of law, and further reforming the judicial system. Key focus areas also encompass the development and liberalization of the economy, the advancement of the social sphere, and the maintenance of security, interethnic harmony, and religious tolerance. Furthermore, the strategy emphasizes the pursuit of a deeply considered, mutually beneficial, and pragmatic foreign policy.[1]

The development of the social sphere directly envisions the advancement of education, culture, science, literature, art, and sports, alongside the optimization of state policy regarding youth. To this end, the state has established all the necessary conditions and infrastructure.

The development and implementation of the national program for personnel training in our country hold immense significance in the educational process. Indeed, elevating the quality and standards of national personnel training serves as a fundamental factor in both preparing highly qualified educators and raising the quality of education provided to the younger generation. Furthermore, when discussing the fine arts of the Independence period, it is essential to reflect on the past and recent history of our national art, offering objective observations based on historical sources.

The core essence and content of the fine arts are fundamentally shaped by ideas. Through artistic concepts, the artist influences the human consciousness and psyche, fostering proactive positive behavior, aesthetic

[1] Sh.M.Mirziyoev. 2017–2021 yillarda O‘zbekiston Respublikasini rivojlantirishning harakatlar strategi. T.; “G‘ofur G‘ulom” nashriyoti. 2017

taste, and spiritual enrichment. Consequently, a profound desire emerges within each individual to labor in the spirit of patriotism and loyalty to the ideals of independence, thereby enhancing the country's cultural, artistic, and aesthetic potential. From this perspective, the impact of fine arts is so profound that it enables individuals to internalize progressive ideologies, realize that personal freedom is inextricably linked to national liberty, and confront malevolent ideologies. Most importantly, it facilitates the formation of an independent worldview and free thinking, ultimately establishing national identity, pride, and honor.

Main Part: Numerous works created in the still life genre of fine arts can be found throughout our country. These works play a pivotal role in shaping the artistic-aesthetic taste and overall spirituality of individuals by influencing their emotions and psyche. To this day, the still life genre maintains its profound relevance.

This scientific article aims to elucidate the process of conducting still life painting sessions—a vital component of painting classes—and to highlight its specific characteristics through a concrete instructional example. In specialized art schools, still life painting lessons are categorized into several types based on their content, and teaching these courses often presents certain complexities. Therefore, the correct methodical organization of these sessions is of paramount importance.

In specialized art schools, defining the core content of the painting discipline, utilizing new pedagogical technologies, and ensuring that the structure of educational materials aligns with the students' proficiency levels enhances activity in the scientific learning process and increases pedagogical efficiency. Furthermore, the creation of themed still lifes in oil within these specialized schools—specifically through the scientific analysis of methods used by great masters of the genre—remains a critical issue. This necessitates

the development and effective implementation of innovative educational approaches. This article is dedicated to addressing this significant challenge.

The primary objective of this scientific article is to delineate the sequential stages of executing a still life using oil painting technology, integrated with practical creative work. To achieve this aim, the following tasks have been established:

- To investigate the role of the still life genre in the overall evolution of the fine arts;
- To conduct a scientific and theoretical study of the works of prominent European, Russian, and Uzbek still life painters;
- To examine the developmental history and unique characteristics of the still life genre;
- To master the technical methodologies of still life painting and apply them in practice;
- To research the specific properties of color in ensuring compositional integrity within a still life.

Painting is an ancient art form whose origins trace back to rock carvings and cave depictions. Artists of the Antiquity period achieved remarkable expressiveness in their works, a result of meticulous attention to nature and significant innovations in painting technology. During the Middle Ages, the emergence of diverse genres enriched the history of painting. In subsequent centuries, the creative endeavors of artists working across various movements and directions gave rise to numerous new styles, ranging from Realism to Abstractionism.

The creative output of humans living during the Lower Paleolithic period reflected their perceptions of the animal kingdom and the natural world. These depictions primarily featured hunting scenes. Beyond mere paintings, graphic and bas-relief rock carvings have also been preserved on stone surfaces. To this day, these prehistoric rock paintings continue to astonish us with their technical

perfection, the precise rendering of animal anatomy, movement, and fur texture, as well as their overall figurative impact. Such depictions serve as a primary medium for transmitting our spiritual and intellectual culture from one generation to the next.

In the periods of Antiquity, artists endeavored to depict the world exactly as they perceived it. This pursuit led to the emergence of the principles of chiaroscuro (light and shadow), elements of perspective, and the development of volumetric-spatial painting. Greek artists meticulously studied the structure of the human body, its proportions, and the plasticity of movement. Consequently, they achieved highly realistic portrayals of humans on frescoes and Greek vases. New possibilities for depicting reality emerged within the fine arts; residential dwellings, mausoleums, temples, and other structures were adorned with paintings. These works formed a unified artistic composition alongside architecture and sculpture.

By the Renaissance, the human figure emerged as the central protagonist of painting. During this era, artists began to create authentically realistic canvases. The depiction of Madonnas was regarded as the highest ideal of perfection. Painting techniques underwent continuous refinement, and artists became increasingly interested in diverse thematic subjects. This evolution eventually led to the formal establishment of distinct artistic genres by the 17th century.

Fine arts emerged in ancient times as a direct result of the evolution of the labor process. Through labor, human cognition matured, the sense of aesthetics intensified, and the conceptual understanding of beauty, utility, and convenience expanded. With the advent of class-based societies, significant shifts occurred in social development; intellectual labor began to separate from physical labor. This transition played a crucial role in the advancement of science and art, marking the emergence of professional art and artists. During this era, fine arts manifested distinct characteristics, often serving as a powerful

ideological tool to propagate the interests of the ruling class. Nevertheless, talented creators emerging from the common people produced works that expressed the aspirations of the laboring masses—reflecting their ideals of beauty, nobility, and humanity. The daily life, customs, triumphs, and struggles of the people found expression in these works. Across every era, such art has depicted the splendors of life, fostering noble qualities in individuals and calling them toward equality, freedom, and a brighter future.

Indeed, the cultural values created by humanity are not merely material riches; they are mirrors reflecting human intellect and profound reflections on life. Studying the history of world art—understanding its laws of development, familiarizing oneself with rare monuments, and learning from the experiences and emotions of past generations—means understanding the formation of ideological-aesthetic perspectives. This undoubtedly enriches one's life experience and encourages a broader, more comprehensive approach to reality. The primary forms of fine arts include painting, architecture, graphics, and sculpture.

Painting is one of the primary forms of fine arts and occupies a preeminent position within the field. It encompasses artistic works created by applying pigments to a solid, flat surface. The term "painting" implies a vivid depiction of life—representing reality in a complete and convincing manner.

As a vital branch of the fine arts, painting is executed on specialized canvases or walls. Color plays a fundamental role in revealing the intended purpose and content expressed in these works. Painting is based on the laws of the chromatic structure of authentic forms. Artists define this discipline as follows: "Painting is the inextricable 100 percent correlation between drawing and color.". [2]

Indeed, mastering drawing is considered essential before creating works of painting. An artist who has honed their skills through numerous exercises

[2] Abdirasilov S. Dastgohli rangtasvir. Oliy o'quv yurtlari uchun o'quv qo'llanma. T., 2008 y.

and sketches may eventually transition to working directly with paints without the initial use of a pencil. Throughout the creative process, the artist senses the direct correlation between painting and drawing. Factors such as the spatial arrangement of objects, the precision of proportions, the correct application of colors, and the achievement of compositional integrity depend significantly on the artist's foundational skills.

As Titian once remarked: *"It is not the colors that make a form beautiful and refined, but a precisely executed drawing."* Even in his advanced years, he continued to create numerous sketches using charcoal or chalk. Similarly, V.E. Makovsky frequently emphasized: *"Painting that is not grounded in drawing is not art, but merely a collection of colored spots."* In Ashbe's school of artist-pedagogues in Munich, even graduates of art academies would undergo training, where the instruction focused extensively on drawing—specifically, the constructive structure of form and **grisaille**, which reflects the relationship between tone, light, and shadow.

The works created by master artists are noteworthy for their masterfully conceived compositions, the relevance of their themes, and the striking harmony between warm and cool colors. Most renowned masters of painting were, first and foremost, exceptional masters of drawing.

This distinguished group includes K.P. Bryullov, I.I. Shishkin, V.E. Makovsky, V.D. Polenov, I.E. Repin, M.A. Vrubel, V.A. Serov, K.A. Korovin, A. Abdullayev, O. Tansiqboyev, Z. Inog'omov, M. Nabiyev, R. Ahmedov, B. Jalolov, A. Mirzayev, A. Ikromjonov, and I. Haydarov.

In painting, the presence of subtle plastic forms, the proportionality of dimensions, as well as volume and spatial qualities, occupy a significant place. It is essential for a painter to fully reflect these aspects of nature; otherwise, the depiction is regarded as a low-quality work executed with excessive negligence.

Furthermore, executing a study from nature in various colors is a responsible task, as color and tonal relationships in painting are grounded in a unified whole. Failing to correctly understand the role of tone in depicting the volume of a form leads to various artistic inconsistencies.

As K.F. Yuon remarked: *"In painting, a full representation of reality can only be achieved through prolonged observation of the strength of pigments and subtle nuances—comparing all the components within the canvas, their light intensity, and their mutual relationships."*

In landscape studies—for instance, when depicting the sky and water—the image is primarily achieved through the lightness, darkness, and saturation of colors. In other genres, such as portraiture and still life, the precise relationship between tonal value and color intensity determines the construction of authentic tonal structures.

Understanding the properties of colors is fundamental in painting. The problem of how colors are formed and distributed in nature has long attracted the attention of both scientists and artists. Renowned scholars such as Isaac Newton, M.V. Lomonosov, and Hermann von Helmholtz investigated the essence of color on a scientific basis. M.V. Lomonosov was the first in science to identify the primary colors. Through various experiments, Isaac Newton proved that white light is composed of multiple colors (the spectrum).

While Newton studied colors from the perspective of physics, the German poet and art theorist J.W. von Goethe was more interested in the psychological effect of colors on the human organism. In his work *"Theory of Colours,"* he categorized colors into warm and cool groups. He noted that warm colors evoke a sense of cheerfulness and vitality, while cool colors tend to induce feelings of melancholy or serenity.

In the 19th century, the German physicist and physiologist Hermann von Helmholtz introduced a significant innovation to color theory. Based on years of experimentation, he demonstrated the necessity of categorizing chromatic

colors according to three fundamental attributes: hue (color tone), value (lightness/darkness), and saturation.

Japanese scholars have also maintained a consistently serious approach to the study of color. Even today, the Tokyo Color Research Institute—the only one of its kind in the world—conducts comprehensive research into color as a natural phenomenon that influences the human soul. The attribute that serves as the basis for naming colors—identifying one as red, another as blue, a third as violet, and so on—is referred to as the color hue (tone). However, if a small amount of gray is added to a chromatic color, its vibrancy diminishes and it becomes duller. This state indicates a low saturation of the color, signaling a reduction in pure pigment within its composition. Thus, the saturation of a color should be understood as its degree of purity or vividness relative to gray.

Conclusion: Based on the aforementioned analysis, it is evident that chromatic colors are distinguished from one another by three fundamental properties: color hue (the color itself), value (lightness or darkness), and saturation.

A careful observation of the visible spectrum reveals a subtle similarity between the colors at its opposite ends—red and violet. When these two colors are blended, they produce intermediary crimson and purple hues. By placing these resulting hues between red and violet and joining the ends of the spectrum, a continuous loop is formed. In the field of color science (chromatics), this structural representation is known as the Color Wheel.

The color wheel displays various shades ranging from red, reddish-orange, and yellow to yellowish-green, cyan, azure, blue, violet-blue, and crimson. While the potential variations of hues within the wheel are vast, the human eye is capable of distinguishing approximately 150 distinct tones.

The arrangement of colors follows a specific sequence. If the color wheel is divided into two equal halves, the first half contains red, orange, and yellowish-green (pistachio) tones, while the second half consists of green-

azure, turquoise, sky blue, and violet. The former are categorized as warm colors, and the latter as cool colors. This nomenclature arises from associations: reds and yellows evoke fire and molten iron, whereas blues and greens recall ice and water. However, this distinction is relative; a warm color may appear cool when placed next to an even warmer tone, and vice versa.

Chemistry plays a vital role in discovering pigments and determining their chemical recipes by synthesizing various substances. Historically, pigments were often named after the locations where they were mined or discovered.

For instance, Naples Yellow, a yellowish-tan pigment, is prepared from volcanic materials found in the mountains near Naples, Italy. Khalilovka Ochre, a golden-hued pigment, is sourced from the village of Khalilovka in the Orenburg region of the Urals. Indian Yellow, a deep orange-yellow, was traditionally prepared from the leaves of palm trees (or specific biological processes) in the Bengal state of India. Furthermore, certain vibrant red pigments are derived from small organisms, such as scale insects living on oak trees or cochineal insects native to North America.[3]

REFERENCES

1. Amanullaev, A. (2022). SPECIFIC FACTORS OF COMPREHENSIVE STUDY AND ANALYSIS OF THE HISTORY AND CULTURE OF THE UZBEK PEOPLE. *ASIA PACIFIC JOURNAL OF MARKETING & MANAGEMENT REVIEW ISSN: 2319-2836 Impact Factor: 7.603*, *11*(02), 1-4.

2. Amanullaev, A. A. (2022). CURRENT ISSUES IN THE TRAINING OF FUTURE TEACHERS OF FINE ARTS. *ASIA PACIFIC JOURNAL OF MARKETING & MANAGEMENT REVIEW ISSN: 2319-2836 Impact Factor: 7.603*, *11*(03), 1-3.

[3] A.A. Amanullayev. Rangtasvir. O'quv qo'llanma. Namangan 2005.

3. Абдимуминова, Д. А., & Амануллаев, А. А. (2018). Использование традиций этики" устоз-шогирд"(мастер и ученик) на занятиях прикладного искусства. *NovaInfo. Ru*, *2*(85), 203-206.

4. Abdumo‘minovich, A. A. (2023). QADIMDA USTALARNING SHOGIRD TAYYORLASHDA O’ZIGA XOS MILLIY ANANAVIY ASOSLARI. *Journal of Universal Science Research*, *1*(5), 1440-1447.

5. ABDUMO‘MINOVICH, A. A. (2023). BO’LG’USI TASVIRIY SAN’AT O’QITUVCHILARINI TAYYORLASHDA HOZIRGI DAVR DOLZARB MASALALARI. *Journal of Universal Science Research*, *1*(5), 1423-1429.

6. Sodiq, AM (2022). TASVIRIY SAN’AT ASARLARIDA KOPOZİTsiyaNING BADDIY QIMMATINI TAHLIL VA TASHRIB BERA VA O’QUVCHILARNING BADDIY Idrok HAQIDAGI BILIMLARINI OSHIRISH. *XALQARO JURNALI IJTIMOIY FAN VA INTERDISPLINAR RESEARCH ISSN: 2277-3630 Ta'sir faktori: 7.429* , *11* (03), 149-151.

7. Sodiq, A. M. (2023). BOLAJAK TASVIRIY SANAT OQITUVCHILARIDA BADIIY-IJODIY MAHORATLARINI RIVOJLANTIRISHDA MANZARA JANRIDAN FOYDALANISH USULLARI. *Journal of Universal Science Research*, *1*(5), 1430-1439.

8. Muhammad, A. (2022). PECULIARITIES OF THE SCIENTIFIC STUDY OF THE RELATIONSHIP BETWEEN COMPOSITION AND COLOR IN THE GENRE OF LANDSCAPE. *ASIA PACIFIC JOURNAL OF MARKETING & MANAGEMENT REVIEW ISSN: 2319-2836 Impact Factor: 7.603*, *11*(02), 5-8.

9. Abdumo, M. A. O. G. L. (2022). Ochiq havoda insonlarni turli xolatlaridan tasvirlar bajarish texnologiyalari. *Science and Education*, *3*(9), 474-480.

10. Abdumo'Minova, D. A. Q. (2022). Talabalarga tasviriy san'atdan mashg'ulotlarni tashkil etishda qalamtasvirning nazariy qonunlardan foydalanish. *Science and Education*, *3*(9), 467-473.

11. Sadiq, A. M. (2024). Studying The Stages Of The Historical Development Of The Landscape Genre And Its Importance In The Development Of The Artistic And Creative Skills Of Future Visual Arts Teachers. *International Journal Of Research In Commerce, It, Engineering And Social Sciences Issn: 2349-7793 Impact Factor: 6.876*, *18*(01), 28-32.

12. Dildora, A. (2022). TRAINING OF PROFESSIONALS WITH POSITIVE HUMAN QUALITIES IN THE LESSONS OF FINE AND APPLIED ARTS IN THE EDUCATION OF THE MODERN SPIRIT. *INTERNATIONAL JOURNAL OF SOCIAL SCIENCE & INTERDISCIPLINARY RESEARCH ISSN: 2277-3630 Impact factor: 7.429*, *11*(03), 152-154.

13. Dildora, A. (2022). THE EMERGENCE OF SOME MODERN PROBLEMS IN THE FIELD OF ARCHITECTURE IN THE MODERN CONSTRUCTION OF ANCIENT CITIES RICH IN HISTORICAL MONUMENTS AND RELICS. *ASIA PACIFIC JOURNAL OF MARKETING & MANAGEMENT REVIEW ISSN: 2319-2836 Impact Factor: 7.603*, *11*(02), 9-11.

14. Қизи, А. Д. А. (2023). РАЗРАБОТКА ТЕХНОЛОГИЙ ПРАКТИЧЕСКОГО ОБУЧЕНИЯ УЧАЩИХСЯ ИЗОБРАЗИТЕЛЬНОМУ ИСКУССТВУ. *Innovation: The journal of Social Sciences and Researches*, *1*(4), 201-203.

15. Абдумуминов, М. А. Ў. (2022). РАЗВИТИЕ ТВОРЧЕСКИХ СПОСОБНОСТЕЙ СТУДЕНТОВ ПУТЕМ ИЗУЧЕНИЯ ПРОИЗВЕДЕНИЙ СОВРЕМЕННЫХ УЗБЕКСКИХ ХУДОЖНИКОВ-ЖИВОПИСЦЕВ. *Innovation: The journal of Social Sciences and Researches*, *1*(2).

16. Sadiq, A. M. (2024). STUDYING THE STAGES OF THE HISTORICAL DEVELOPMENT OF THE LANDSCAPE GENRE AND ITS IMPORTANCE IN THE DEVELOPMENT OF THE ARTISTIC AND CREATIVE SKILLS OF FUTURE VISUAL ARTS TEACHERS. *INTERNATIONAL JOURNAL OF RESEARCH IN COMMERCE, IT, ENGINEERING AND SOCIAL SCIENCES ISSN: 2349-7793 Impact Factor: 6.876*, *18*(01), 28-32.

17. Abdinabi, A. (2024). THE COMPOSITIONAL STRUCTURE OF THE WORKS OF ARTISTS WHO CREATED STILL LIFE IN PAINTING IS THEIR SCIENTIFIC ANALYSIS. *INTERNATIONAL JOURNAL OF RESEARCH IN COMMERCE, IT, ENGINEERING AND SOCIAL SCIENCES ISSN: 2349-7793 Impact Factor: 6.876*, *18*(01), 17-21.

18. Кизи, А. Д. А. (2023). РАЗРАБОТКА ТЕХНОЛОГИЙ ПРАКТИЧЕСКОГО ОБУЧЕНИЯ УЧАЩИХСЯ ИЗОБРАЗИТЕЛЬНОМУ ИСКУССТВУ. *Innovation: The journal of Social Sciences and Researches*, *1*(4), 201-203.

19. Dildora, A. (2024). TEACHING COMPOSITION TO STUDENTS IN FINE ART EDUCATIONAL INSTITUTIONS AND DEVELOPING ARTISTIC AND CREATIVE THINKING AS A PEDAGOGICAL PROBLEM. *INTERNATIONAL JOURNAL OF RESEARCH IN COMMERCE, IT, ENGINEERING AND SOCIAL SCIENCES ISSN: 2349-7793 Impact Factor: 6.876*, *18*(01), 22-27.

20. Abdinabi, A. (2024). THE COMPOSITIONAL STRUCTURE OF THE WORKS OF ARTISTS WHO CREATED STILL LIFE IN PAINTING IS THEIR SCIENTIFIC ANALYSIS. *INTERNATIONAL JOURNAL OF RESEARCH IN COMMERCE, IT, ENGINEERING AND SOCIAL SCIENCES ISSN: 2349-7793 Impact Factor: 6.876*, *18*(01), 17-21.

21. Abdinabi, A., & Rayhona, T. (2024). SPECIFIC CHARACTERISTICS OF THE FOUNDATIONS OF ARTISTIC

CREATIVITY IN THE TYPES AND GENRES OF FINE ART. *Web of Teachers: Inderscience Research*, *2*(3), 219-228.

22. Sadiq, A. M. (2024). STUDYING THE STAGES OF THE HISTORICAL DEVELOPMENT OF THE LANDSCAPE GENRE AND ITS IMPORTANCE IN THE DEVELOPMENT OF THE ARTISTIC AND CREATIVE SKILLS OF FUTURE VISUAL ARTS TEACHERS. *INTERNATIONAL JOURNAL OF RESEARCH IN COMMERCE, IT, ENGINEERING AND SOCIAL SCIENCES ISSN: 2349-7793 Impact Factor: 6.876*, *18*(01), 28-32.

23. Amanullayev, A. (2026, April). SPECIFIC METHODS AND FORMS OF COMPOSITION IN VISUAL ARTS. In *UNIVERSAL INSIGHTS CONFERENCE ON SCIENCE AND SOCIETY* (Vol. 5, No. 1, pp. 129-143).