

## THE PROBLEM OF WORKING ON A STILL LIFE COMPOSITION MADE OF DIFFERENT COLORED OBJECTS ON A CONTRASTING BACKGROUND

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### Abstract:

This article talks about the rules of creating a composition from different colored objects in painting, which is the main specialty of higher educational institutions specializing in fine arts, and the specific aspects of its work on a contrast background are analyzed.

**Keywords:** still life, frontal, volumetric, deep-spatial composition, laws of composition, rules, styles, tools, contrasting objects, chromatic colors, warm and cold colored objects, solid background, linear and aerial perspective, harmony, integrity, spatiality.

### Introduction

In order to eliminate mistakes and shortcomings made by students in the process of creating a still life composition, it is advisable to familiarize students with the rules of composition first. Because a student who does not have sufficient knowledge of the rules of composition does not have a good understanding of how to compose it and what to pay attention to.

The term "composition" is derived from the Latin language and means structure, union, connection. The compositional structure of a painting serves to convey the artist's artistic idea to the viewer clearly, easily and quickly.

Through composition, the artist increases the impact of the content of the work through a certain order of lines, shapes, colors and many other such means. It connects its elements and places them in place, creates three-dimensionality, spatial breadth on a two-dimensional surface. Any work of fine art must have a certain compositional solution. Because composition is considered the most important task that should be solved first in the creation of a work of art.

There are three main types of composition in visual arts. They include:

1. Frontal composition. Here, the image is processed on a flat surface. They can be magnificent paintings, relief sculptures, descriptive patterns on the front part - facade, exterior of buildings.
2. Volumetric composition. Such compositions are three-dimensional images that can be viewed from all sides. They are mainly seen in round sculptures, practical art objects, models of architectural buildings.
3. Deep-phase composition. Such compositions are more visible in the interior of residential and public buildings, especially in the interior of houses, foyers of public buildings, and theater stages. Rangtasvir composition occupies a special place in visual arts. The reason for this is that most of the tasks of visual art consist of enriching the spiritual world of the audience. Among other things, the development of artistic taste, thinking and memory in students, broadening of the worldview, development of the ability to feel fine art forms the basis of painting composition.

It is very important for artists and visual arts teachers to master the principles of composition in Rangtasvir works. Usually, the work of most students is not only sketchy and aerial perspective,



color, but also a little empty in composition. This is explained by the fact that the thinking, memory and imagination of students are not at the required level and are not developed. At the same time, it is also caused by the fact that the students do not know the theoretical foundations of composition, styles and tools. Most students do not have a good understanding of the laws, rules, styles and tools of composition.

The laws of composition include, first of all, the law of integrity, integrity and interdependence of details, the law of compatibility of details in the composition with the idea of the work of art, the law of balance, the presence of novelty in the image, the law of contrast, the law of vitality.

The rules of composition mean rhythm, center of composition, symmetrical or asymmetrical arrangement of details, internal movement in the composition, stability, planning, parallelism, etc.

The compositional styles mean the majestic representation of the image, the spatial representation, the vertical, horizontal, and diagonal depiction of details.

Compositional tools mean drawing based on the rules of line, black and white, warm and cool colors, color spots, linear and aerial perspective.

When thinking about the rules of composition in the process of still life work, it should be emphasized that according to the law of interdependence of the details of the work of art, all the items in the still life composition must be depicted in relation to each other for a convincing interpretation of its content based on the idea of the work. Otherwise, integrity will be lost in the composition of still life and will not have a positive effect on the viewer.

In order to solve the problem of working with a still life composition made of objects of the same color, different shapes and sizes, on a contrasting background, special attention should be paid to the law of contrasts of the composition.

The law of contrasts in composition is among the laws of special importance. This law means that all the objects participating in the composition of the still life differ from each other in terms of color, color, shape, and size. In particular, they should contrast each other with light and dark, warm and cold, heavy and light colors and large and small sizes. Only then the objects in the still-life composition stand out clearly and expressively against each other's background.

When working on a still-life composition consisting of objects and fruits on a contrasting background, it is recommended to first work on the image of objects and fruits on a cold background.

In this still life composition, a still life composition of chromatically colored yellow pears and matching yellow, bright red, crimson apples and small red cherry seeds are depicted on a cold background. Fabrics on the surface of the product consist of white and light colors, and the light and shade in them are also sharply different. Various shades of achromatic color were used to create the wall surface that served as the background.





Still life of objects and fruits on a contrast background.

Complicating the next task a little, it is recommended to create a still-life composition on a bright background consisting of warm colors of cold-colored items.

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