

CREATIVE TECHNOLOGIES FOR TEACHING HIGHER EDUCATION STUDENTS TO WORK ON STILL LIFE COMPOSITION

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Abstract

This scholarly article evaluates the process of teaching higher education students majoring in fine arts to execute still life compositions on the basis of innovative, creative pedagogical approaches. Still life is approached not merely as a technical exercise, but as a multi-layered creative process that shapes students' visual thinking, spatial perception, powers of observation, culture of working with colour, and ability to make artistic decisions. The article highlights the theoretical and practical foundations of modern creative technologies such as constructive visual analysis, multisensory learning, experimental composition, graphic thinking maps, digital simulation, artistic laboratories, multi-stage reflection, and compositional energy analysis. The study shows that still life classes conducted on the basis of creative technologies significantly develop students' essential competences such as independent thinking, understanding of the relationships between form and space, the ability to find complex compositional solutions, and a conscious grasp of the artistic functions of colour and light.

Keywords

still life, creative pedagogy, visual arts education, visual analysis, compositional energy, experimental approach, spatial perception, colour synthesis, art laboratory, reflective pedagogy.

INTRODUCTION

Education in the 21st century is characterized by the emergence of new methods aimed at revealing the creative dimensions of human consciousness. In the field of fine arts, in particular, it is becoming increasingly necessary to harmonize still life exercises, which serve as a basis for composition, with modern technologies. This is because still life is not merely a set of ordinary objects, but a powerful tool for shaping visual culture, enhancing spatial thinking, and correctly distributing artistic energy.

In traditional methods, still life is often interpreted mainly as a "drawing process", whereas from today's pedagogical standpoint, still life is regarded as:

- a laboratory of visual analysis,
- a model of artistic research,
- a construction of thought,
- a psychological school of color and form,
- an intellectual field of the compositional process.

Art methodologists such as S. Abdirasilov, M. Maxmudov, B. Baymetov have emphasized the need for new methods in education and have supported the introduction of creative approaches into the process of teaching composition. For this reason, in the present article still life is evaluated on the basis of an essentially new, scholarly and creative interpretation.

Theoretical foundations of studying still life composition in a creative interpretation

The psychological function of still life

Still life is closely connected with human perception and thinking. Through objects, the student consciously masters processes such as:

- constructing form,
- sensing the warm-cool qualities of color,
- perceiving light and shadow,
- distributing mass,
- feeling the compositional impulse.

In this sense, still life is a subject that teaches one how to see.

The artistic energetics of composition

According to a creative approach, in constructing a still life the following aspects of an object are determined:

- its visual center of force,
- its energetic direction,
- its rhythmic repetitions,
- its static-dynamic proportions.

This is a contemporary interpretation of Abdirasilov's constructive approach.

Semantic relations between objects

Still life is not only a relationship of forms, but also a complex of meanings. An object's

- history,
- material properties,
- cultural connotations,
- functional weight

influence the student's artistic decisions.

Thus, creative composition is not merely drawing – it is thinking.

A new pedagogical model of teaching still life in higher education Multisensory approach (vision + touch + hearing)

Before beginning to draw, the student:

- touches the object with their hands,
- compares its weight,
- senses the texture of its surface,
- identifies its “sound” (ceramic, glass, metal each sound differently).

This process activates “seeing”.

“Graphic Map of Thinking” method (new)

In this approach, the student draws as a graphic scheme:

- the compositional axis,
- zones of tension,
- rhythmic sections,
- the balance of color temperature.

This is not a drawing, but a line of thought.

Constructing experimental compositions

Instead of the traditional “tomato – mug – drapery” setup, students are given creative tasks:

- “Build a still life based on mood”,
- “Find the essence of a real object in geometric abstraction”,
- “One object in three types of lighting – three different characters.”

These exercises enhance creative inventiveness.

Constructive-analytic approach

This is a new, expanded interpretation based on Abdirasilov’s methodology.

The student analyzes:

- the constructive core of form,
- static and dynamic vectors,
- center of gravity,
- points of proportional tension.

This helps them build the composition consciously.

System of practical exercises based on creative technologies

“Art Laboratory” method (original)

Students are given tasks as “laboratory experiments”:

- the psychological impact of color,
- the transformation of drapery under light,
- the phenomenon of “vanishing” volume of an object,
- the effect of reflected color (reflexes).

This allows still life to be perceived at the level of a scientific experiment.

“Many sketches – one solution” approach

The student produces 10–15 quick sketches and then selects the strongest one. This is a creative method used by professional artists.

“From monochrome to polychrome” technique

On the first day, the student works only in grayscale. Then, step by step, they are given tasks on:

- warm colors,
- cool colors,
- neutral colors,
- mixed color schemes.

This develops a conscious perception of color.

Teaching still life through digital technologies (extended)

3D modeling and AR technology

The student:

- rotates the object in virtual space,
- changes the light source,
- shifts the “viewpoint”.

This dramatically enhances spatial perception.

Digital light simulation

In Photoshop, Blender, or Procreate, the following are demonstrated:

- the intensity of light,
- the direction of light,
- the length of shadow,
- the emergence of reflexes.

This visualizes processes the student cannot fully observe with the naked eye.

An inventive model of reflective assessment

“Diary of Artistic Self-Awareness”

After each class, the student records:

- their mistakes,
- solutions,
- explorations,
- technical observations.

“Anatomy of Composition” method

The student subjects a finished drawing to a process of “analytic dissection”:

- the image is divided into parts,
- the center, peripheries, axes, points are reconstructed.

This increases creative critical thinking.

CONCLUSION

Teaching still life on the basis of creative technologies in higher education is a powerful system that broadens students' thinking, strengthens their professional competencies, deepens their perception of color and form, and perfects compositional thinking. Still life is no longer simply drawing – it is becoming a technology for visualizing thought.

Students taught through creative methods develop the following qualities:

- visual accuracy,
- attentiveness and observation,
- analytical thinking,
- culture of color,
- ability to make artistic decisions,
- creative independence,
- sensitivity to compositional energetics.

Thus, teaching still life composition on the basis of creative technologies is one of the most effective strategies of contemporary art education.

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