

## Akvaryel texnikasida yoshlarni natyurmort ishlashga o'rgatish masalalari

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**Annotatsiya:** Mazkur maqola akvarel rangtasvir texnikasi asosida natyurmort ishlash uslubi, uning tarixi, stilizatsiyasi va kompozitsiya tamoyillarini chuqur o'rganishga bag'ishlangan. Tasviriy san'atning ushbu janri o'zining ahamiyati va dolzarbligi bilan juda yuqori, chunki bugungi kunda mumtoz rangtasvir san'ati uzoq yillik uyg'onish davriga ega.

**Kalit so'zlar:** tasviriy san'at, natyurmort, tasviriy san'at texnikasi, rassom, badiiy asar, ijodiy jarayon

## Issues of teaching young people to still life work in watercolor technique

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**Abstract:** This article is devoted to the in-depth study of still life painting technique, its history, stylization and principles of composition on the basis of watercolor painting technique. This genre of fine art is very high in its importance and relevance, because today classical painting is experiencing a long renaissance.

**Keywords:** fine art, still life, fine art technique, artist, work of art, creative process

Bugungi kunda kelajak avlodga o'zining boy tajribasini o'rgatayotgan mohir musavvirlar va yetuk mutaxassislar universitetlar va badiiy maktablarda saboq berishmoqda. Turli avlod vakillari - ijodkorlarning bu hamkorligi ahamiyati nihoyatda qadrlil. Zero, haqiqiy rangtasvir - bu san'atning bir yo'nalishi bo'libgina qolmay, milliy boyligimiz va faxrimiz hamdir.

Tadqiqotimiz ob'ekti natyurmort, bevosita olganda, o'simliklar olami vakillari ishtirokida yaratilgan, yaratiladigan asarlar, ularning turlari va dunyoga kelishi tarixini o'z ichiga oladi. Tadqiqot predmeti - akvarel texnikasida ishlangan natyurmort.

Unda ishning maqsadi rangtasvir, natyurmort postanovkasi bo'yicha bilimlarni yanada chuqurlashtirish, mavzuning barcha jihatlarini, tarixi, o'ziga xos xususiyatlari va qo'llaniladigan texnik usullarni batafsil tahlil qilishdan iborat.

Tadqiqot oldiga qo'yilgan vazifalar:

1. Rangtasvir mavzusi bo'yicha materiallarni o'rganish va o'z bilimlarini chuqurlashtirish.
2. Natyurmort ustida ishlash texnologiyasini o'zlashtirish.
3. Natyurmort ustida ishlash jarayonini tashkil qilish va yuritish metodikasini ishlab chiqish.

Biz rangtasvir san'ati asoslari to'g'risida mukammal tasavvur hosil qilish uchun uning tarixi, asosiy kompozitsiya turlarini tahlil qilamiz, asar ustida ishlash texnikasi va texnologiyasini o'zlashtiramiz va yakuniy ijodiy ish taqdim etamiz.

Ko'p asrlik tarixi davomida ushbu janr bo'yicha nihoyatda ko'p ilmiy material va ishlanmalar yaratilgan bo'lib, ularning aksariyati bugunga kungacha yetib kelgan. Badiiy yo'nalishda faoliyat yuritgan turli mutaxassislarining ilmiy ishlarida natyurmort tasviriy san'at olamining yetuk va ahamiyatli janrlaridan biri sifatida e'tirof qilinadi. Rangtasvir san'atning eng mashhur va ommabop janrlari sirasiga kiradi. Biz rangtasvirni o'rganish, bu borada to'plangan tajribani kelgusi avlodlarga yetkazish orqali asriy an'analar va noyob merosni saqlab qolishga xizmat qilamiz.

Akvarel texnikasi xususida so'z borarkan, uning quyidagi asosiy turlarini sanab o'tish mumkin:

1. Lessirovka (sayqallash, pardozlash);
2. Quruq texnika
3. Nam (xo'l) texnika;
4. Ko'p qatlamli texnika.

Tajribasi oshib borgani sayin rassom materialni chuqur o'rganib, turli uslublarni uyg'unlashtirish orqali shaxsiy kombinatsiyasini yaratadi. Bu vaziyatda biz bir texnik usul zahirida turli ijod yo'llarining birlashishidan shakllanadigan muayyan turkum xususida fikr yurityapmiz.

Akvarel rangtasvir san'ati tarixiga nazar tashlasak, akvarel bo'yoqlari bilan ishlash texnikasi Xitoyda - eramizning II asrida qog'oz ixtiro qilingandan keyin rivojlanishni boshladi. XII-XIII asrlarda qog'oz Yevropa mamlakatlari, birinchi navbatda, Ispaniya va Italiyada ham keng tarqaldi. Qo'hna qit'ada rangtasvir asarlari nam suvoq ustida yaratilardi (freska) va o'xshash natijalar olish imkonini bergani uchun ham bu usul akvarel texnikasining Yevropadagi o'tmishdoshi hisoblanadi.

Akvarel bo'yoqlar bilan asarlar yaratish usuli boshqa rangtasvir texnikalardan keyin paydo bo'ldi. Anglash qiyin emaski, qog'oz ixtiro qilinishidan avval akvarel ham bo'lmagan, qog'oz emas xitoyliklar kashfiyoti. Chin yurti akvarellari esa nafaqat qog'oz, balki ipak yoki boshqa matolarda ham qo'llanilardi. Shuning uchun bunday

rasmlarni devorga ilishdan tashqari, rulon shaklida o'rash, maxsus g'loflarda saqlash mumkin edi; qolaversa, bo'yoqlar tusi ham o'zgarasdan qolardi. An'anaviy Xitoy akvareli janrlari tabiat, gullar va qushlar, portret, hayvonot olamiga bag'ishlangan.

Yevropaga akvarel rangtasvir yo'nalishi boshqa janrlarga qaraganda kechroq kirib keldi. Uyg'onish davrining buyuk rassomlaridan biri Albrext Dyurer akvarel san'atida yorqin iz qoldirdi va uning 1502 yilda yaratilgan asari eng go'zal namunalardan biri sifatida e'tirof qilinadi. Keyinchalik Antonis van Deyk, Klod Lorren va Jovanni Kastilone ham akvarel bo'yoqlari bilash ishlashga mehr qo'yishdi. Lekin XVIII-XIX asrlar bo'sag'asigacha yuqorida zikr etilgan shaxslar ijodi yagona arzigulik misol sifatida qoldi. 1829 yili fransiyalik rassom va san'atshunos Payo de Montaber o'zining "Rangtasvir to'g'risida mukammal traktat" asarida akvarel to'g'risida so'z yuritib, uni jiddiy e'tibor qaratishga arzimaydigan san'at sifatida ta'riflagan. Shu bilan birga, o'sha davrlarda zaif konturlar hamda mo'yqalam bilan ishqalash (rastushyovka) usulidan keng foydalanilgan. Ayniqsa, XVIII asrda ilmiy va harbiy ekspeditsiyalar ishtirokchilari arxeologik va geologik ob'ektlar, o'simliklar, hayvonlarni ifodalashda, me'moriy va topografik rejalarni tasvirlashda shu usulni qo'llashgan: avval Xitoy tushi, keyin karmin va sepiya qo'shilgan tush, so'ngra boshqa suv bo'yoqlar ishlatishgan. XVIII asr o'rtalarida suv bo'yoqlar bilan rasm chizish havaskorlar uchun ko'ngilochar mashg'ulotga aylandi. Ingliz ruhoniysi, rassomi va pedagogi Uilyam Gilpinning yozgi ta'til paytlarida Angliyaning chekka hududlariga qilgan safarlari asosida yaratilgan kundaliklarini o'zining qishloqlar go'zalligini madh etuvchi illyustratsiyalari bilan boyitgani aholi orasida rangtasvir san'atiga bo'lgan muhabbatni keskin oshirdi. Shunday qilib, ikki asr ostonasida avval Pol Sendbi, keyin Tomas Gyortin, avvalo Jozef Tyorner mehnatlari samarasi o'laroq, akvarel ingliz rangtasvir olamining eng muhim janrlaridan biri sifatida shuhrat qozondi.

Akvarel bilan ishlashda suvdan foydalanish kerak, chunki bo'yoq va suv aralashib, tiniq va yupqa qatlam hosil qiladi. Akvarel eramizning II asrida Xitoyda qog'oz kashf qilingandan keyin yaratilgan. Zamonaviy shaxsning eng muhim ma'naviy ehtiyojlaridan biri hisoblangan kitobda rassom, nashriyot va bosmaxona xodimlarining izchil hamkorligi hamda mehnati mevasi o'z aksini topgan.

Akvarel bilan ishlashda rassom ehtirosi va hissiyotlari, uning ijodiy mahorati, o'ziga xosligi, rangni his qilish qobiliyati, koloristik iste'dodi darajasi hamda xususiyatlari bor bo'yi bilan yuz ochadi. Aynan shuning uchun ham akvarel tarixi yo'nalishlar, ijodiy yo'llar rang-barangligi bilan ajralib turadi va musavvirlar go'yoki o'zlarining betakrorligi bilan o'zaro raqobat qilgandek tasavvur uyg'otadi. Akvarel bo'yoqlar bilan ishlash imkoniyatlari cheksizligini yaqqol namoyish etgan buyuk rassomlarning zafarli odimlaridan tashqari, mutaxassislar hamjamiyati, ba'zan havaskorlar tomonidan yaratilgan, avlodlar dunyoqarashini aks ettiradigan akvarel umumiy madaniyati ham muhim ahamiyatga ega.

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