

**THE PROCESS OF CREATING STILL LIFE COMPOSITIONS: DEVELOPING
AESTHETIC HARMONY AND VISUAL PERCEPTION THROUGH DRAWING AND
PAINTING**

Takhir Zamanovich Shaymuradov

Senior Lecturer, Department of Applied Arts and Design,

Gulistan State University

e-mail: shoymuradovtoxir@gmail.com

Abstract

This article analyzes the process of creating still life compositions. Using drawing and painting, the study examines the shape, size, arrangement, light-shadow relationships, and color of objects from the perspective of visual and aesthetic harmony. Based on the experiences of renowned artists, the principles of achieving compositional unity through the deliberate selection and harmonization of objects are demonstrated.

Keywords

still life, composition, painting, drawing, light-shadow, aesthetic harmony, visual perception.

Annotatsiya

Ushbu maqola tabiiy va badiiy holatlar tasvirini yaratishda still-life (tabiat manzarasi) kompozitsiyalarini ishlab chiqish jarayonini tahlil qiladi. Chizmachilik va bo'yoq ishlatish orqali tadqiqot obyektlarning shakli, o'lchami, joylashuvi, yorug'lik-soya munosabatlari va ranglarini vizual va estetik uyg'unlik nuqtai nazaridan o'rganadi. Mashhur rassomlarning tajribalaridan kelib chiqib, obyektlarni ongli tanlash va uyg'unlashtirish orqali kompozitsion birlikka erishish prinsiplari namoyish etiladi. Shuningdek, maqola kompozitsiyadagi muvozanat, markaziy fokus va vizual ritmni tashkil qilishning ahamiyatini ham ko'rsatadi.

Kalit so'zlar

still-life, kompozitsiya, rasm, chizmachilik, yorug'lik-soya, estetik uyg'unlik, vizual idrok.

Аннотация

В данной статье анализируется процесс создания натюрмортных композиций. С помощью рисования и живописи исследуются форма, размер, расположение, светотеневая модель и цвет объектов с точки зрения визуальной и эстетической гармонии. На основе опыта известных художников демонстрируются принципы достижения композиционного единства посредством осознанного выбора и гармонизации объектов. Статья также подчеркивает важность организации баланса, центрального фокуса и визуального ритма в композиции.

Ключевые слова

натюрморт, композиция, живопись, рисование, свет и тень, эстетическая гармония, визуальное восприятие.

INTRODUCTION

The high quality of a painting largely depends on the proficiency of the underlying drawing, which serves as the structural foundation for the entire artwork [1]. The painting process is not merely limited to the application of colors; it also requires a careful and methodical construction of objects on the surface, taking into account their spatial arrangement, proportions, and the nuanced interplay of light and shadow [2]. A precise drawing ensures that objects maintain their correct form, balance, and three-dimensionality, which directly affects the painting's overall realism and visual impact. Therefore, a thorough understanding of the drawing composition of a still life is essential before beginning the painting itself [3]. This understanding guarantees that objects will appear natural, harmonious, and plastically coherent when color is applied.

When depicting a still life, each object is observed from a specific viewpoint, and its natural appearance is shaped by subtle reflections, half-shadows, cast shadows, and highlights, all influenced by interconnected lighting conditions [4]. Adjusting the viewpoint alters the perceived arrangement, proportions, and lighting of objects, producing new visual effects and enabling the artist to construct a more dynamic and visually engaging composition [5]. The direction, intensity, and quality of light profoundly affect how shapes, textures, and forms are perceived, emphasizing certain features while softening others [6]. When light falls directly toward the observer, objects may appear silhouetted, creating dramatic contrasts and emphasizing the interplay between light and darkness.

Consequently, still life compositions should be deliberately arranged to maintain visual completeness, balance, and aesthetic coherence from multiple perspectives [7]. Achieving this requires not only technical mastery but also a refined artistic sensibility, creative imagination, and extensive practical experience [8]. Artists must preserve the naturalness of each detail, accurately render perspective, and maintain correct light-shadow relationships, as these elements are critical in determining the success of the subsequent painting stage. Ultimately, the careful integration of observational accuracy, compositional planning, and personal artistic expression forms the foundation for creating still life paintings that are both visually compelling and true to life.

METHODS

Creating a still life composition requires a complex, methodically structured process that integrates both technical precision and aesthetic judgment. First, the dimensions of the paper or canvas are carefully determined, as the scale directly influences the arrangement and spatial relationships of objects, ensuring visual harmony in the final composition [4]. Inexperienced artists often focus primarily on contour lines, neglecting the accurate representation of spatial depth, proportions, and the constructive structure of the objects [5]. Therefore, strictly adhering to a methodical, step-by-step sequence is essential to achieve a cohesive and balanced composition.

During the placement of objects on the surface, careful consideration is given to their size, shape, and proportions relative to one another. Objects should not be overcrowded, nor should they appear disproportionately small, as either scenario diminishes visual clarity and disrupts compositional integrity [7]. Typically, the central focus of the composition is placed on the main object, while secondary elements are subordinated to create visual rhythm, balance, and directional flow that guides the viewer's eye across the composition [8]. Preliminary sketches on smaller sheets or draft papers serve as an essential tool for verifying the overall arrangement,

proportions, and relative distances before committing to the final surface [9]. This preparatory stage allows the artist to evaluate spatial relationships, depth perception, and the visual impact of overlapping forms in a controlled setting [10].

In the drawing stage, precise measurements are critical. Vertical and horizontal lines, perspective angles, and the proportional relationships between objects are carefully established. For instance, the base of a cone may be compared to the top of a cube, while the bases of cylinders can be aligned along horizontal axes to ensure structural coherence [11]. Additionally, accurate spatial positioning combined with careful light-shadow modeling provides insights into each object's size, volume, and relationship to its surroundings, enabling a realistic and plastically convincing representation on the paper or canvas.

During the painting stage, the drawing serves as a structural guide: objects' dimensions, proportions, and key structural features are first confirmed to ensure accuracy. Subsequently, light, shadow, color, and surface texture are applied to define the form, material properties, and character of each object [1]. In oil painting, preparatory shading with charcoal or graphite is often employed to clarify forms and establish tonal values, ensuring that the final colors correspond accurately to the objects' intrinsic qualities and the effects of natural light [2]. Thus, painting is not merely the application of pigment; it is a systematic sequence of steps designed to translate a precise and methodically constructed drawing into a visually coherent, lifelike, and aesthetically compelling composition. The integration of preparatory drawing, careful spatial analysis, and controlled application of color ensures both the technical accuracy and artistic expressiveness of the final work.

RESULTS

The success of a still life composition depends directly on the shapes, materials, colors, sizes, and spatial arrangement of its constituent elements [1]. Each object's visual impact is enhanced through its harmonious relationship with surrounding objects, producing a balanced and cohesive composition that engages the viewer both aesthetically and emotionally [2]. Renowned artists, including Chardin, carefully select and arrange objects, consciously harmonizing their shapes, sizes, colors, and textures to achieve overall aesthetic unity and compositional integrity [12]. This deliberate approach ensures that the viewer's eye moves naturally through the composition, allowing both visual satisfaction and a sense of artistic coherence.

For example, in Chardin's *Still Life with Onions*, the elongated and rounded forms of onions, the copper pot, ceramic spoon, glass vessels, apples, and eggs generate a natural rhythm and visual balance that guides the viewer's attention across the scene [4]. Each object's unique material, surface texture, and color contrast enrich the composition, emphasizing the individuality of forms while maintaining harmony within the ensemble. Variation in color saturation, size, and tonal values also contributes to depth perception, creating the illusion of three-dimensional space on a two-dimensional plane [6]. The strategic alignment of elements, such as green glass vessels against the background, the reddish-ceramic jug in the foreground, and the warm yellow apples, produces layers of visual complexity that enhance both perspective and aesthetic engagement [7]. Moreover, the careful interplay between reflective surfaces, matte textures, and translucent materials adds subtlety and realism to the composition, highlighting the artist's skill in managing light, shadow, and surface qualities [8]. When all elements are thoughtfully interrelated, the viewer perceives a sense of visual completeness, experiencing both aesthetic pleasure and cognitive engagement. These findings suggest that the effectiveness of a still life composition is not merely a product of technical execution but also relies on the artist's

cultivated taste, creative thinking, and accumulated experience [9]. In other words, a successful still life arises from the integration of precise construction, harmonious arrangement, and perceptive manipulation of color, form, and material qualities, demonstrating that artistic mastery encompasses both technique and thoughtful composition.

DISCUSSION

A still life composition is a central element of the creative painting process, serving not only as a representation of objects but also as a medium for developing an artist's visual and cognitive skills. The use of symmetry and asymmetry, rhythm and balance, as well as the relationships between primary and secondary objects, plays a critical role in achieving compositional harmony [1]. When these elements are thoughtfully aligned, they create a visually cohesive, rhythmic, and aesthetically satisfying image that engages the viewer's attention and guides their eye across the composition [2]. Furthermore, natural lighting, shadow interplay, and color variety significantly enhance the composition's aesthetic impact, contributing to depth, volume, and a sense of realism [3]. By carefully managing color harmony, light-shadow contrast, and material properties, the artist reflects both personal taste and technical proficiency, resulting in a composition that is visually coherent and emotionally resonant.

In art education, the study of composition extends beyond mere technical execution; it involves a deep understanding of object shapes, light interaction, color relationships, surface texture, and spatial distances [5]. This methodical approach strengthens students' visual perception, spatial reasoning, creative problem-solving, and aesthetic sensitivity [6]. Through the practical exercise of creating a still life, students learn to observe, measure, and translate three-dimensional objects into a two-dimensional medium, effectively applying principles of perspective, proportion, and constructive geometry. Representing objects naturally while establishing visual relationships within the composition encourages students to make informed creative decisions, fostering a sophisticated sense of compositional culture [8]. Moreover, harmonizing objects with their background, determining the central focus, and guiding the viewer's attention through careful placement of elements ensures a natural and aesthetic balance within the still life [9]. For instance, variations in color intensity, the contrast between reflective and matte surfaces, and the deliberate positioning of elements in foreground and background can create depth, rhythm, and visual interest, enhancing the overall effectiveness of the composition. The integration of painting techniques with compositional principles transforms a still life into a work rich not only in technical and formal qualities but also in creative and aesthetic value.

Finally, the process of creating still lifes in an educational context cultivates critical artistic competencies, including observation, analytical thinking, and visual synthesis. It teaches students to combine technical skill with imaginative expression, encouraging experimentation with light, color, and spatial relationships. This holistic approach ensures that students not only reproduce objects accurately but also develop an individual artistic voice capable of conveying mood, atmosphere, and narrative through compositional design. Consequently, the study and practice of still life composition remain an essential foundation for developing both professional skill and aesthetic literacy in emerging artists.

CONCLUSION

Creating a still life requires a systematic and methodical approach that integrates scientific methodology, careful observation, and creative thinking [1]. Accurately determining objects' dimensions, shapes, positions, and light-shadow relationships is essential for achieving visual

coherence, spatial accuracy, and aesthetic harmony in a composition [2]. This structured process allows the artist to represent natural lighting, material textures, color variations, and spatial interrelationships with clarity and precision. Moreover, it cultivates attention to detail, discipline, and analytical skills, which are critical for both technical mastery and expressive creativity.

The experiences of renowned artists demonstrate that deliberate selection and harmonization of objects' shapes, sizes, materials, and colors ensures compositional unity, depth, and aesthetic coherence [12]. Thoughtful placement of elements within the foreground and background, establishing a central focus, and applying principles of visual rhythm contribute to a dynamic, balanced, and engaging composition. Such considerations not only enhance the naturalness of the depicted scene but also guide the viewer's eye, evoke mood, and communicate narrative or conceptual ideas effectively.

From an educational perspective, still life creation serves as an invaluable pedagogical tool. It develops students' observational skills, spatial reasoning, color perception, and compositional understanding while encouraging creative experimentation and problem-solving. Through repeated methodical practice, students learn to balance technical accuracy with expressive interpretation, fostering both artistic competence and aesthetic sensitivity. Consequently, still lifes produced through this combination of structured methodology and creative decision-making possess enduring aesthetic, pedagogical, and visual significance. They not only provide a foundation for technical skill development but also enrich the student's creative vision, critical thinking, and appreciation of formal and expressive qualities in visual art.

In conclusion, the process of constructing a still life is far more than an exercise in rendering objects it is a comprehensive artistic practice that strengthens technical proficiency, cultivates creative judgment, and nurtures an integrated understanding of visual, spatial, and aesthetic principles. This holistic approach ensures that artists and students alike can create compositions that are not only accurate and visually compelling but also intellectually and emotionally resonant, reinforcing the enduring value of still life in both art education and professional practice.

REFERENCES

1. Vasari G. (1996). *The Lives of the Most Excellent Painters, Sculptors, and Architects*. Dover Publications.
2. Yusupova Shoxista Alimjanovna. (2025, октябрь 21). *IJODIY QOBILIYATLARNI RIVOJLANTIRISHDA KOMPOZITSIYANING PEDAGOGIK AHAMIYATI*. <https://doi.org/10.5281/zenodo.17407745>.
3. Nusharov Bobir Bolbekovich. (2025, октябрь 23). *O'ZBEKISTON YOSHLARINI MILLIY MADANIYAT VA SAN'AT ORQALI TARBIIYALASH ISTIQBOLLARI*. <https://doi.org/10.5281/zenodo.17421764>.
4. Jumaboev N. P. *THE MORAL, AESTHETIC AND ECOLOGICAL VIEWS OF THE EASTERN INTELLECTUALS ABOUT EDUCATION ISSUES*.
5. Ibadullaeva, Zarifa, and Nabi Jumaboev. "UZBEK NATIONAL ART AND ITS SCHOOLS." *Журнал академических исследований нового Узбекистана* 2.2 (2025): 127-130.
6. Pardaboevich, Jumaboev N., et al. "The Main Tasks of Fine ARTS in the Educational Process." *International Journal on Orange Technologies*, vol. 3, no. 5, 2021, pp. 64-67.
7. Pardaboevich, Jumaboev Nabi. "DEVELOPMENT OF CREATIVE COMPETENCIES AS THE FOUNDATION OF PROFESSIONAL GROWTH FOR VISUAL ARTS TEACHERS. Zenodo." 2025,

8. Pardaboyevich, Jumaboyev Nabi. "TASVIRIY SAN'AT TA'LIMIDA ZAMONAVIY PEDAGOGIK TEXNOLOGIYALARNING QO'LLANILISHI VA ULARNING IJODIY SALOHİYATGA TA'SIRI." 2025,

9. Zamanovich S. T. THE ROLE OF FINE ARTS CLASSES IN DEVELOPING CREATIVE POTENTIAL IN CHILDREN //SHOKH LIBRARY. – 2025. – T. 1. – №. 13.

10. Xusnidin o'g'li, Xatamjonov Islombek, and Jumaboyev Nabi Pardaboyevich. "KOMPOZITSIYA FANIDA INNOVATSION PEDAGOGIK TEXNOLOGIYALARNI QO 'LLASHNING ILMİY-NAZARIY ASOSLARI." CONFERENCE OF INNOVATIVE HORIZONS IN SCIENCE & ENGINEERING. Vol. 1. No. 2. 2025.

11. Pardaboevich, Jumaboyev Nabi. "THE APPLICATION OF EASTERN PHILOSOPHICAL AESTHETIC CONCEPTS IN ARTISTIC EDUCATION AND THEIR INTERPRETATION IN PEDAGOGICAL RESEARCH." PEDAGOGIK ISLOHOTLAR VA ULARNING YECHIMLARI 14.01 (2025): 218-222.

12. Alikulovich B. A. Development of Professional Competence of the Pedagogue through Visual Means //American Journal of Public Diplomacy and International Studies (2993-2157). – 2023. – T. 1. – C. 438-442.

13. THE ROLE OF PHYSIOGNOMICS IN ENHANCING STUDENTS' SKILLS IN PORTRAIT DRAWING. (2025). International Journal of Artificial Intelligence, 5(06), 747-754. <https://www.academicpublishers.org/journals/index.php/ijai/article/view/5219>