Western European Journal of Modern Experiments and Scientific Methods
Volume 3, Issue 12, December 2025
https://westerneuropeanstudies.com/index.php/1
ISSN (E): 2942-1896 Open Access| Peer Reviewed

SCIENTIFIC AND PEDAGOGICAL EXPRESSION OF THE COMPONENTS OF INDEPENDENT CREATIVE ACTIVITY IN THE TECHNOLOGY OF PAINTING

Toxirova Rayxona Toxirjon qizi
Namangan State Pedagogical Institute
Master's degree student in Fine Arts

Annotation: This article provides a detailed explanation of the content, components, and scientific-pedagogical foundations of independent creative activity in the process of painting technology. Independent creativity, as a central factor in painting education, plays an important pedagogical role in developing the student's observation skills, artistic perception, imagination, technical mastery, compositional thinking, the ability to define artistic problems, and reflective skills. The article analyzes the theoretical and practical aspects of independent creative processes and the specific characteristics of working with artistic means such as color, light–shadow, texture, and composition. In addition, the role of modern interactive methods, studio-based approaches, and plein-air practices in developing independent creative activity is discussed. The findings show that independent creativity is a highly significant pedagogical mechanism for developing a student's artistic thinking, aesthetic worldview, and integrative artistic competence in painting technology.
Keywords: independent creative activity, painting technology, artistic perception, observation, imagination, technical mastery, compositional thinking, reflection, artistic problem, color and light–shadow principles, painting technique, artistic competence, pedagogical approach.

Today, the process of teaching visual arts is not merely the formation of technical skills but is aimed at ensuring that the student can think creatively, make independent decisions, and integrate theoretical knowledge with practical skills when creating pictorial solutions. Therefore, in teaching painting, each component of independent creative activity must be organized on a deep scientific basis and accompanied by very subtle methodological approaches in the pedagogical process.

Painting technology, by its nature, is a complex artistic and technical process that requires the combined functioning of composition, color science, the laws of light and shadow, work with materials and techniques, observation, artistic thinking, and creative imagination. Within such a system, independent creativity not only enhances a student's technical mastery but also expands their artistic worldview and activates their thinking processes. For this reason, elaborating the components of independent creativity from scientific, psychological, and pedagogical perspectives significantly increases the effectiveness of painting education.

First of all, one of the most important elements of independent creative activity is observation and artistic perception. Observation plays a decisive role in all areas of visual art, especially in painting. This ability means not just seeing the object being depicted but analyzing its shape, volume, color tones, the fall of light, reflections, spatial distance, proportions, and compositional relationships. Scientific studies note that the development of observation is closely linked with perceptual physiology and the psychology of imagination. In pedagogical practice, this process is developed through special exercises—studies, quick observational sketches, and color or tonal sketches. In independent creative work, the student must

Western European Journal of Modern Experiments and Scientific Methods
Volume 3, Issue 12, December 2025
https://westerneuropeanstudies.com/index.php/1
ISSN (E): 2942-1896 Open Access| Peer Reviewed

independently analyze the object and identify the main features of the depiction—such as the primary light source, color balance, and compositional center. This process not only improves skill but also increases the speed of thinking and the sensitivity of the sensory organs.

The second important component is imagination and artistic thinking. In painting technology, artistic thinking is not just repeating the observed object but interpreting it from an artistic perspective, giving expressive form, and conveying emotional states through color. In independent creativity, the imaginative process works especially intensely: even without seeing the object, the student reconstructs in their mind its color tones, plastic qualities, and expressive variants that correspond to the nature of the paint. From a scientific-pedagogical standpoint, the process of imagination is the main psychological mechanism that activates the student's creative thinking. Artistic thinking is viewed as a model of informational processing in the pictorial process: the student analyzes the visual data, eliminates unnecessary elements, finds the compositional rhythm, and reconstructs the depiction according to their aesthetic perspective. For independent creativity, the flexibility of artistic thinking—i.e., the ability to solve creative problems using various artistic means—is especially important.

The third essential component of independent creativity is the ability to apply technical and technological skills independently. In painting, technique is not merely the method of applying paint. It includes the mixing of colors, building paint layers, working with texture, understanding the technical properties of materials, using brushes, palette knives, primer, varnish, as well as working with thick and diluted paint layers. Although the student acquires these skills in the classroom, independent creativity requires them to use these techniques freely and in accordance with their artistic intention. According to scientific principles, the acquisition of technical mastery is a gradual process consisting of analytical observation—"What am I seeing?", technical exploration—"How can this be expressed with painting techniques?", and finally the creative solution—"How do I create a coherent aesthetic expression?". During independent creativity, these stages help the student find their own individual style.

Another subtle element of independent creative activity is compositional thinking. In painting technology, composition is the central element determining the overall meaning and artistic impact of the work. Compositional thinking covers the placement of objects, their relationships, visual rhythm, color balance, light–shadow dynamics, the placement of the focal point, and the balance of secondary elements. In independent creativity, the student determines the compositional solution independently: how to arrange the objects, from which viewpoint to observe them, how to generalize, and what to highlight as the central idea. Scientific studies describe compositional thinking as a synthesis of creative intuition and logical analysis. Therefore, in teaching painting technology, it is essential not only to teach compositional rules but also to create conditions that allow the student to analyze compositional situations independently, compare compositional solutions in artworks, and justify their own choices.

One of the most important elements of independent creative activity is the ability to formulate a creative problem and solve it independently. This process is especially important in painting technology because the creative problem determines the entire structure of the pictorial process. For example, in depicting a landscape, the student may define the interaction of light and atmosphere, creating mood through color, or conveying spatial depth as the central problem. The main task of independent creativity is for the student to define the artistic problem precisely and find the appropriate technical solution. This activates high-level cognitive processes—analysis, synthesis, generalization, evaluation, and the ability to foresee outcomes.

Western European Journal of Modern Experiments and Scientific Methods
Volume 3, Issue 12, December 2025
https://westerneuropeanstudies.com/index.php/1
ISSN (E): 2942-1896 Open Access| Peer Reviewed

Another necessary component of independent creativity is reflection—evaluating one's own work. This psychological-pedagogical factor is often overlooked in art education, although it is extremely important. Through reflection, the student identifies the strengths and weaknesses of their work, determines the reasons, and outlines what should be improved in the next work. According to scientific principles, reflection is a mechanism that ensures the stable development of creative thinking and helps the student recognize themselves as an artistic personality. In painting technology, reflection is carried out by evaluating the effectiveness of painting technique, color selection, compositional solution, and the expression or lack of expression of the overall mood.

Therefore, independent creative activity in the technology of painting is a multifaceted scientific and pedagogical process that develops the student's artistic thinking, consolidates technical mastery, strengthens creative independence, and enriches personal aesthetic perspectives. Studying its components deeply and organizing its psychological and technological foundations correctly is a vital task of art education and plays a decisive role in the training of qualified artist-teachers today.

References:

1. Sattarov, F. I. (2024). Practical and theoretical recommendations on drawing landscape compositions. *Science and Education*, *5*(12), 238-241.
2. Islomovich, S. F. QALAMTASVIR MASHG „ULOTLARIDA TALABALARNI KOMPOZISIYA OID BILIM VA MALAKALARINI RIVOJLANTIRISH.
3. Sattarov, F., & Ashanova, G. (2025). TASVIRIY SAN'AT DARSLARIDA PEDAGOGIK RASM CHIZISHNING O'ZIGA XOS XUSUSIYATLARI. *Universal xalqaro ilmiy jurnal*, *2*(4.3), 145-149.
4. ogli Oktyabrov, M. A. (2025). THE EMOTIONAL EXPRESSION OF ARTISTS THROUGH COLORS AND THE PSYCHOLOGICAL EFFECT OF COLORS IN ARTWORKS. *European Review of Contemporary Arts and Humanities*, *1*(4), 30-34.
5. Adhamjon o'g'li, O. M. (2025). INNOVATSION YONDASHUV ASOSIDA BOLALARINI DEKORATIV RASM CHIZISHGA O 'RGATISHNING DIDAKTIK AHAMIYATI. *IMRAS*, *8*(6), 142-147.
6. Adhamjon o'g'li, O. M. (2025). NATYURMORT TUZISH VA UNI TASVIRLASH USULLARI. *INTELLECTUAL EDUCATION TECHNOLOGICAL SOLUTIONS AND INNOVATIVE DIGITAL TOOLS*, *3*(33), 75-80.
7. Adhamjon o'g'li, O. M. (2024). QAYSI BIRI YAXSHIROQ: NATURADANMI YOKI FOTOSURATDANMI?. *INNOVATIVE DEVELOPMENTS AND RESEARCH IN EDUCATION*, *3*(31), 222-225.
8. Raximov, H. (2025). O 'QUVCHILARGA MANZARA JANRINI O 'RGATISHDA INNOVATSION PEDAGOGIK TEXNOLOGIYALARNI O 'RNI. *Universal xalqaro ilmiy jurnal*, *2*(4.3), 214-218.
9. Раҳимов, Х. (2023, December). ТАСВИРИЙ САНЪАТ НАМУНАЛАРИ ОРҚАЛИ САНЪАТШУНОСЛИК СОҲАСИГА ТАЙЁРЛАШ. In *INTERNATIONAL SCIENTIFIC AND PRACTICAL CONFERENCE on the topic:"Priority areas for ensuring the continuity of fine art education: problems and solutions"* (Vol. 1, No. 01).

Western European Journal of Modern Experiments and Scientific Methods
Volume 3, Issue 12, December 2025
https://westerneuropeanstudies.com/index.php/1
ISSN (E): 2942-1896 Open Access| Peer Reviewed

10. Raximov, H., & Usmonkulova, R. (2025). O 'ZBEKISTONDA RANGTASVIR SAN'ATI RIVOJLANISHI. *Universal xalqaro ilmiy jurnal*, *2*(4.3), 238-242.
11. Umarjon o'g'li, H. R. (2021). Technologies for Improving Composition and Drawing Skills Based on the Rules of Composition. *Galaxy International Interdisciplinary Research Journal*, *9*(12), 765-767.
12. ogli Rakhimov, H. U. AJMR. *AJMR*.
13. Komoldinov, S. (2025). MANZARA CHIZISHNING NAZARIY ASOSLARI VA RASSOMLAR ASARLARI TAXLILI MANZARA CHIZISHNING NAZARIY ASOSLARI VA RASSOMLAR ASARLARI TAXLILI. *Universal xalqaro ilmiy jurnal*, *2*(4.3), 264-267.
14. Komoldinov, S. J. O. G. L., & Isaboyeva, M. I. Q. (2025). Manzara kompozitsiyasini rangtasvir texnologiyasi asosida yaratishning badiiy ifoda vositalari. *Science and Education*, *6*(11), 932-937.
15. Jomoldin o'g'li, K. S. SCIENCE, RESEARCH AND DEVELOPMENT.
16. Xasanboy o'g'li, B. A. TALABALARNI KASBIY-PEDAGOGIK QOBILYATLARINI RIVOJLANTIRISH METODIKASI. *Economy and Innovation ISSN*, 2545-0573.
17. Xasanboy O'g'li, B. A. O'quv jaryonida qalamchizgi va qoralamalarni bajarishda talabalarni kasbiy-pedagogik kompetensiyasini rivojlatnirish texnalogiyasi. *Scientific bulletin of namsu-научный вестник намгу-namdu ilmiy Axborotnomasi–2023-yil_7-son*.
18. Boltaboev, A. X. O. G. L. (2025). Technologies for the development of students' creative abilities in individual classes. *Science and Education*, *6*(11), 909-911.
19. Badriddinovich, O. B. (2024). TASVIRIY SAN'AT RIVOJIDA UYG'ONISH DAVRI AHAMIYATI. *SO 'NGI ILMIY TADQIQOTLAR NAZARIYASI*, *7*, 6-10.
20. Suyarov, N. T., & Erkaev, E. T. (2021). IMPLEMENTATION OF NATIONAL-REGIONAL COMPONENT IN THE EDUCATIONAL PROCESS IN THE REPUBLIC OF UZBEKISTAN. *CURRENT RESEARCH JOURNAL OF PEDAGOGICS*, *2*(08), 117-121.
21. Suyarov, N. T. (2021). Implementation of the national-regional component in the educational process. *Asian Journal of Research in Social Sciences and Humanities*, *11*(11), 511-514.
22. Suyarov, N. (2019). TIPS AND METHODS OF USING NATIONAL FOLKLORE IN APPLIED ART LESSONS. *Scientific Bulletin of Namangan State University*, *1*(3), 321-325.
23. Abdullayev, O. E. (2021). The impact of historical monuments on human spirituality. *Academicia: An International Multidisciplinary Research Journal*, *11*(8), 263-268.
24. Shokirjonovna, S. G., & Ergashevich, A. O. (2024). THE TECHNOLOGY OF CREATING A THEMATIC COMPOSITION: INTERPRETING COMPOSITIONAL ISSUES IN PAINTINGS. *Galaxy International Interdisciplinary Research Journal*, *12*(2), 12-14.

Western European Journal of Modern Experiments and Scientific Methods
Volume 3, Issue 12, December 2025
https://westerneuropeanstudies.com/index.php/1
ISSN (E): 2942-1896 Open Access| Peer Reviewed

25. Ibrokhimjonovna, K. I., & Ergashevich, A. O. (2024). EXPLORING THE SCIENTIFIC CHANGE OF COLOR RELATIONSHIPS IN THE LANDSCAPE GENRE. *Galaxy International Interdisciplinary Research Journal*, *12*(2), 18-21.
26. Abdullayev, O. E. (2021). Establishment and development of Uzbek theater. *Asian Journal of Multidimensional Research*, *10*(9), 434-440.
27. Nabiyev, B., & Usmonova, Y. (2025). NATYURMORT JANRINING RIVOJLANISH TARIXI VA BOSQICHLARINI O ‘RGANISHNING AHAMIYATI. *Universal xalqaro ilmiy jurnal*, *2*(4.3), 196-200.
28. O‘G‘Li, B. A. A., & Anvarova, X. I. Q. (2025). Ranglarning xususiyatlari va insonlarga ta’siri. *Science and Education*, *6*(6), 753-757.
29. O‘G‘Li, B. A. A. (2021). Talabalarda kompozisiya tuzish va tasvirlash mahoratlarini takomillashtirishda shakllarni masofada ko’rish texnologiyalarini rivojlantirish. *Science and Education*, *2*(9), 333-343.
30. Nabiyev, B. A. O. (2025). The importance of using interactive methods in developing the creative competence of primary school students. *Science and Education*, *6*(10), 461-465.
31. Abdullayev, O. K. (2025). TALABALARNING KOMPOZITSIYA TUZISH VA TASVIRLASH KO ‘NIKMALARINI RIVOJLANTIRISH USULLARI. *Universal xalqaro ilmiy jurnal*, *2*(4.3), 1-5.
32. Matkarimov, A. M. A. (2024). ANIQ FANLARDA MUSTAQIL TA'LIMNI TASHKIL ETISHDA CHIZMA GEOMETRIYA VA MUHANDISLIK GRAFIKASI FANINING O ‘RNI. *Universal xalqaro ilmiy jurnal*, *1*(12), 375-377.
33. Mirziyoyev, S. (2018). TASVIRIY SAN’AT MASHG’ULOTLARINING ZAMONAVIY TA’LIMI Abdullayev O’ktamjon Ergashevich NamDU TSMG kafedrasi mudiri, dotsent. *НАМАНГАН ДАВЛАТ УНИВЕРСИТЕТИ*, 9.
34. Oktabrov, M. A. O. G. L. (2025). Natyurmort kompozisiyasida yo ‘l qo ‘yiladigan xatolar va ularning oldini olish. Science and Education, 6(11), 955-960.