

THE ROLE AND PRACTICAL IMPORTANCE OF "PAINTING" IN THE DEVELOPMENT OF FINE ARTS

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Abstract: *This proverb provides reasonable information about the role and practical significance of painting in the development of fine art.*

Keywords: *fine art, painting, paints, works, perspective, optics, plastic Anatomy, National, traditional.*

Introduction. An important visual and expressive means of painting is color (color). Through color, the artist describes the existence or imaginary world in visible forms, can show the infinity of space, the colorfulness of things in it, the volume and texture of matter, the movement, changes in the human psyche, complex emotional reactions, reflections, reflections. The color of the painting depends on the property of the weapons, the color of the solvents used, on the means of visual expression and the method of processing (depending on whether the surface is smooth or unusual, the appearance of the work may have a different effect). The work is initially produced on a surface (most often paper and card board) on a pencil or charcoal in the style of an idea draft, which appears in the imagination and consciousness of the creator. Then, a suitable basis is chosen, which is processed according to the essence of the work to be done. After that, the picture is processed by defining the location. When coloring, it is possible to perform multilayer (lessirovka) or one-layer (alla prima), starting with a gradually diluted color, while laying the necessary color.[1]

“Painting” - a kind of Fine Art; an artistic work, which is created using colored materials, paints on a hard surface. Painting is an artistic depiction and interpretation of reality; an important means of influencing the thoughts and feelings of the viewer; has important social content and colorful ideological tasks. R. the content of the work is embodied in its theme and plot, the means of expression of the artist's painting of the plot (composition, racm, color, rhythm, etc.k.) will come true through. The basis of the works of painting (specially processed fabric, wood, paper, cardboard, glass, metal, etc.), color layer (watermark, gouache, tempera, watercolor, colored glass, colored stone, etc.), in some cases it will consist of a thin layer of varnish that is given over to store it.

The work of painting can be divided into a conditional two - flat and voluminous - spatial style: in the first style, the image is processed in holistic flat forms without a shadow of light, and in a voluminous spatial way the image is depicted in an environment-related frame with the help of a voluminous beam. Such works are rich in color, in which it is possible to feel all the shades of colors, to see both the returning color of the falling light, the tint of the returning light and the enrichment (reflex)with other colors. In the works of painting there is no strict boundary between these two styles, one of which will spoil the other. Painting works are divided into monumental (monumental art, monumental painting), decorative (decorative art, decorative art), workbench art, decor (theatrical and film decoration), miniature, etc., depending on the role, content, performing task, style and appearance of the work. The image divides into a number of genres, depending on the theme and direction of the content: animalism, historical genre, household genre, Batal genre, portrait, landscape, natyurmort and other painting appeared in ancient times in the last Paleolithic (408 thousand years BC).

Works of painting have been preserved in southern France (Fon de Gom, Lasko), northern Spain (Altamira), Central Asia and others; painting with earthen paints, karakoya, pistachio Kum, painting with a flat ghost quality (silhouette), in some it is felt that they tried to work with voluminous clay, complex compositions, abstract concepts began to appear in primitive paintings performed during the Mesolithic and Neolithic period. A system of images, rich in technical means, developed during the reign of Jerusalem, was formed. Monumental painting developed in the countries of the Ancient East (Egypt, India, Central Asia), South Eastern Europe (Greece, Italy), as well as the American continent (Central America). On the walls of the Shrine Chapel, palace and houses of wealthy nobles, works of various themes and directions were made.

Literature review. In the struggle against dry, life-long recent classicism and salon academism, a sensual, touching, light shade of proportions, devoted to the complex, tragic events of the period, sharply derived, saturated, colorful color, the style of romance developed (in France P.Jerika, E.Delakrua; In Germany - F.O.Runge, K.D.Frixix, O. In Russia A.Kiprenskiy, K.P.Bryullov and others), a realistic painting, based on the technique of working life in its own way, became even deeper in this period. Now the effort is made to make the image not only be truthful, but also to express the experiences and impressions, fantasies and thoughts that arise on the basis of life observation.

The creation of cardboard from the presence itself, light, air, width sought to describe the properties of color tint and exposure to each other in convincing colors (in England - J.Constable, In France - K.Koro, O. Domye, In Russia - A.G.Venetsianov and others). In Europe, in the era of the revolution and the National Liberation Movement, Democratic realism developed, people's lives, their struggles were shown, compositions reflecting national history and important events of the time, images of brave and progressive people of society were created. Social critical realism was developed in connection with the aesthetics of the Russian revolutionary democracy. Peredvijniks and creators close to them (V.Perov, I.Gramskay, I.Repin, V.Surikov and others) took an active role in this process. From the 19th century 70-ies, the palette of artists was enriched with Pure Spectrum colors; artists began to habituate racm performance in the open air. Impressionist artists in this regard (K.Mane, G.Pissara, A.Sisley and others) took a special place. They have achieved a unique way of organizing the surface of the painting, giving up the traditional smooth texture and the finished linear solution of shapes, updating the style of work, creating a masterpiece using free greases of pure spectrum colors.

Research Methodology. In ancient times, in addition to the religious content of the painting, which was in harmony with architecture and sculpture, the higher panacea was recommended, a light shade, a line and an air perspective were created, household and historical sketches, landscapes, portraits, naturmorts were created. In the 5th century BC, portraits of fayium about the painting of the workshop in wax painting (enkaustika)in Greece give an idea. In the Middle Ages, the art of monumental painting in the Eastern countries experienced its true flowering. In India (Ajanta), Central Asia (earthen, Varakhsha, Afrasiab, childhood) and others, the miniature art, characteristic of Fine Paints, elegant decorative rhythm, brightness of vital observations, has developed, in China, Japan, Korea, dreams on silk and paper, watercolor and gouache melt to high peaks in the field of racm processing. In the period of awakening, new aspects of the painting emerged, the realist art based on scientific foundations developed and took an important place in the development of World Art: the system of expression and its scientific basis were created.

Analysis and results. The perspective, optics, plastic Anatomy achievements were achieved, monumental painting rose to a high peak, ideological enrichment, the workbench entered social life on a wide scale. In the technique, the place of water paint began to be replaced by a watermark, the

interest in the technique of lessirovka, valyor increased, the technique of varnish-watermark became more complicated, multi-layer painting developed. Searches were also conducted on the issues of texture, increased attention was paid to the work with dark-colored greases (pastose style) on the basis of a smooth color coating on the basis of a white coating (grunt). In the 17-18-th centuries, national painting schools were formed in Europe (France, Italy, Spain, Flanders, the Netherlands, Great Britain, Russia, etc.), reflecting life in a truly revolutionary development, convincing interpretation of subtle changes in the spiritual world of Man and the problems of society took an important place. the genre of painting has expanded, the art of the bench with monumental painting has found wide variation, the stylistic trends have increased, the tonal painting has become more perfect.

Conclusion. Pastel, increased interest in watercolor. The influence of European art (especially bench painting) on the art of the peoples of the world, including the countries of the East, was significant. In the 19-th century, trying to solve topical issues related to the painting worldview, he occupied an important place in social life, the existing vices in social life were sharply criticized, during the 19-th century, works that promote long-standing, idealized images and heroes based on academism were praised, traditions of naturalism were formed.

This movement then began to be used in relation to sculpture, graphics, architecture, music, literature and other types of art. In the 19th century, the watermark painting took the leading place, which was due to its technique, the penetration into life of a wide range of New Paints produced in the industry during this period. 19-th century method of creating works of art with glue and watermark began to fall into crisis.

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