

FORM AND CONTENT IN PAINTING

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Abstract. *Painting is a complex and time-consuming art form. In order for a future artist to master the art of painting, it is very important for him to understand the true nature of painting, as well as the theory of painting based on the opinions and experience of great painters. This article analyzes the theory of the form and content of the painting on the example of the creative skills of the most famous artists of the world.*

Key words: *painting, art, analyzes, theory, form, master, nature, creative, content, schools.*

ФОРМА И СОДЕРЖАНИЕ В ЖИВОПИСИ

Аннотация. *Живопись – сложный и трудоемкий вид искусства. Чтобы будущему художнику овладеть искусством живописи, ему очень важно понять истинную природу живописи, а также теорию живописи, основанную на мнениях и опыте великих живописцев. В данной статье анализируется теория формы и содержания живописи на примере творческого мастерства самых известных художников мира.*

Ключевые слова: *живопись, искусство, анализ, теория, форма, мастер, природа, творчество, содержание, школы.*

Improving the effectiveness of educational, scientific, spiritual and educational work is one of the tasks of modern education. The importance of art education in the spiritual and physical maturity of youth, creating the future, is incomparable. The basis of all special subjects taught in art schools is directly related to the science of painting. Because in the process of creating a picture, a student in practice acquires such knowledge as perspective, proportions, color science, physiology of vision, human psychology, and this skill helps to create a truthful image.

In recent years, several textbooks and brochures have been published in Uzbek on educational programs of higher educational institutions and professional colleges. [1,2,3]. They set out the main goals and objectives of painting, special rules and regulations in the process of drawing from nature, valuable information such as color, the science of color, color shades, techniques for working with different colors and recommendations necessary for young artists who have learned secrets. paintings are widely described. In the textbooks X . Egamova and O. Muinova explain in detail the terminology used in the process of visual arts classes. At the same time, the artist needs to take general painting lessons related to the essence of form and content in painting, tone and color relations, ways of determining chiaroscuro and color relations, features of the eye's ability to see. In particular, scientific treatises and textbooks covering such issues as tone and color relations, their properties of proportionality to nature, the general state of tone and color, their reflection in painting, and mutual comparison are considered a requirement of today.

Painting is a complex and time-consuming art form. To acquire it, you need to study continuously, draw every day and work continuously. It is important not only to practice and explore yourself, but also to assimilate the theory of the art of painting by the example of the opinions and experience of great painters. These processes accelerate the level of improvement of students' drawing skills..

The first failures of artists studying painting now begin with their approach to the direct depiction of nature. They believe that the expressiveness of the colors of the palette corresponds to the original colors of nature, and persistently try to copy the colors in nature. Many of them have been working this way for a long time, but they are not achieving anything. Their work is a sign of incompetence: the plots of still lifes lack materiality, and naturalistic sketches cannot convey the most important factor of the landscape genre — the state of nature. As a result of many years of work in this way, some artists come to the conclusion that failures in creativity are the result of a lack of talent for painting, and stop their practice.

All these failures are explained primarily by the fact that young artists misunderstand the concept of realistic truthfulness of the image, the ability to accurately express impressions, as well as numerous tips from artists that "the closer you are to nature, the more expressive the picture" will be. They do not know the impossibility of describing objects in nature, their color is exactly what it is, and there is no need for it. After all, the foundations of knowledge of realistic painting are based on the laws of the ratio of color and tone.

The process of working with nature must be carried out in harmony with the study of the best examples of works of art. For a young artist, it is not only spiritual food that develops his mind and aesthetic taste, but also at the same time a way to achieve basic professional skills. Therefore, the article focuses on the works and ideas of mature artists who have contributed to the development of world painting.

Aesthetic expressiveness and emotional expressiveness in painting, as in other forms of art, are based on the perfection of form, the power of artistic expressiveness and emotional expressiveness. The essence of the art of painting is the image of reality reflected in artistic images. Nature and life around us fascinate, and the sun's rays give our eyes an infinite variety of colors. If you create on the basis of real life, you can reach the highest heights of realistic art.

The artist does not copy real existence in the process of depicting life. The main goal of artistic creativity is to penetrate deeply into life, understand the essence of social phenomena and generalize them through analysis. The emotional and aesthetic persuasiveness of the painting depends on how clearly the artist has found the important, expressive and charming sides of the depicted event. As the artist enters deeply and intensely into life, the level of aesthetic impact of his works increases. The true sum of life events is considered to be the essence and content of a realistic picture.

The art of painting is a reflection of the objective world not only in its content, but also in expressive forms. In painting, images of forms and events perceived by the human eye can be used. A person understands and evaluates the world primarily through the forms that he sees. The real properties and relationships of familiar forms make him think. Factors such as distinctness, originality and interrelation of forms already familiar to consciousness and emotions require special competence. From the first years of life, a person begins to collect ideas and impressions with the help of vision. Later they affect thoughts and feelings. If the viewer can find in the fabric a certain state of nature familiar to him, felt by him before, he will quickly perceive this image. There is an opportunity to reveal the inner wealth and spiritual world of a person in real forms that can be felt by seeing. It is possible to reveal the aesthetic richness of various objects and life events only in forms, volumes

Drawing and painting developed as a result of love for the plastic and colorful image of the universe perceived by the human eye. The result of observing the skill of painters for many centuries shows that the main essence of painting is an attempt to express existence. The great ancient Greek philosopher Aristotle, who studied the essence of fine art, emphasized an important stage in mastering the art of "imitation" of natural forms. Renaissance thinker Leonardo da Vinci considered painting "the legitimate daughter of nature." As for his drawing skills, Chardin said the following: "I keep applying the paint until it looks like the original." In order to master the art of painting, Rodin called for "copying" from nature. The discovery of perspective and a deep study of anatomy stimulated the development of painting in the Renaissance. Attention to the laws of light and shadow gave the Baroque art a unique poetic mood. The search for a palette rich in sunlight became characteristic of the work of Russian artists of the XI century. Thus, the knowledge and skills of realistic painting have developed over the centuries.

Naturally, fine art did not set itself the goal of creating a simple image taken from the appearance of nature. Since its inception, painting has not been a passive art form mechanically reflecting the external characteristics of events or objects. The artist is always trying to understand the meaning and essence of the phenomenon he saw. He figuratively interprets the essence of events in his mind. He highlights some of their features, preserves some, reflects his worldview in his work. The creative process involves such human qualities as idea, worldview, emotions, imagination, taste, talent and skill; the artist observes the plot, looking for an expressive compositional solution in his work. This connection arises in the artist not only in the process of working on genre compositions, but also when creating works such as landscapes, portraits or still lifes.

The ability to accurately describe the external features of objects is not only a drawing skill, but also the first step to mastering realistic art. Negligence in mastering the skills of realistic painting leads to gross mistakes and incompetence, as well as to imitation of primitive art and primitive forms.

Today, some artists who consider themselves "modern" are trying to achieve a certain result by abusing the realism of the image, imitating the examples of modernist art in the West, instead of mastering the realistic skill of painting with a strong will. As a result, instead of a complex and saturated color scheme, a flat silhouette of figures and an image of artificial colors are formed. Instead of expressing the subtle characteristics of color and tone (hue), indicating the spatial-dimensional and material expressiveness of painting, and delving into life, they limit their work to a superficial image, a kind of color.

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According to the physiology of vision, it is known that color itself can affect a person. For example, red causes passionate emotions, and green has the property of calming. Similarly, dyes placed in various combinations can cause physiological effects. However, all this has nothing to do with the aesthetic effect of the painting on a person. In the art of painting, colors consisting of a combination of cold blue and warm colors can have an aesthetic effect only if they depict a spring sky or a certain person. The expressive possibilities of color increase in interaction with the material qualities of the depicted body.

For this reason, visual art cannot be the art of lines and colors. Knowledge of painting is not limited to mastering the skill of simple decorative color ratios. The creation of materiality, texture, size and space of bodies or aggregates in a two-dimensional plane with the help of paints constitutes the knowledge of painting. It is this qualification that gives the artist the opportunity to engage in creativity, interpret a big idea, emotions and express the beautiful and colorful world of objects and events created by nature.

Here it is appropriate to quote the opinion of the great artist B. V. Johanson: "... if an art critic, commenting on the problems of realism, has become its absolute content - if he does not recognize the basic essence that the art of realism reflects the vital reality of the world in truthful images, then his defense of realism. I don't believe he does that. In painting, realism knows no other way to express the essence of the image, bypassing the external similarity. Although I know in advance that this opinion of mine may be related to naturalism or superficial concepts, nevertheless I focus on the importance of the external truthfulness of images created in the art of realism" [4. p.52]. The opinions of leading Russian artists about realism logically confirm this opinion.

I. E. Repin, a skilled master of realistic painting, strictly demanded from his students a serious and conscientious approach to the depiction of nature. "Studying nature means enriching our knowledge about nature, memorizing it. Can the artist add something of his own here? Then everyone is his own judge, this is science, this is a pattern..." [5].

V. A. Serov passed the school of realistic depiction of nature, mastering the art of painting. He demanded the same from his students. His academic drawings reflect the high skill of conveying the forms of nature and its characteristic aspects.

P. P. Chistyakov always emphasized that the ability to depict objects from nature is the most necessary skill for a future artist. He repeated the opinion that "nature on canvases should be expressed as elegantly as possible, closer to nature" [6. p.309].

"Some people think that the artist loses his freedom in the exact expression of the image," Chistyakov writes in his draft, "I absolutely agree with this opinion. However, in order to be a skillful owner of your work, you must observe strict accuracy and truthfulness in describing nature, without showing wisdom in the process of studying nature. As a result, the artist achieves freedom in creativity" [7. p. 284-285].

All the leading painters warned future artists against the ability to "creatively" transform nature.

"There is nothing more dangerous than changing your nature," writes A. G. Venetsianov, "the one who starts changing his nature early will never achieve high artistic skill" [8. p. 31].

Thus, the artistic skill that every artist should master is that the objects depicted by him, their expression should be able to produce an original impression. In other words, the art of painting consists in depicting objects of nature in space, in natural light, giving proportions, volume, color, texture of materiality, revealing their specific features and character. The reviews presented in this article are an excuse to avoid typical mistakes that should not be taken as necessary recommendations in the process of independent work. However, every artist achieves creative competence through hard work, observation and understanding of the colorful phenomena of life. That is why, first of all, it is necessary to form in a young artist the ability to carefully look at nature and its specific phenomena with a sharp "creative eye". After all, along with the truthfulness and sincerity of his paintings, it is necessary to embody artistic qualities.

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