The Originality and Aesthetic Significance of the Art of Painting and Decorative Arts

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Annotation
This scientific article examines the characteristics of artistic decorating's content, as well as the critical significance and importance of artistic decoration and painting in the formation and education of aesthetic taste.

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Sculpture, painting, and building are all related with folk applied art painting. Folk art's primary goal is to aesthetically enhance the environment. Sophisticated elements not only beautify, but also improve, polish, and develop the aesthetic substance of the surroundings. The value of painting rises when it is mixed with other creative forms such as architecture, painting, and sculpture. The representation of ideological and moral conceptions of man's, society's, and time's characteristic feelings in works of art is the most important requirement for the truthfulness or efficacy of art. If this principle is not followed, the solution of creative goals and forms will be artificial, and the play will lack an emotional image. The realism of the image is not the essential requirement for a successful painting performance. Decorative arts have a lot of requirements. The characteristics of the materials and, in many cases, the processes (carving, fabrics, etc.) utilized to represent the form must be well described. The materials, the beauty of the specific polish in them, are very significant in the art of decoration in general, and in some circumstances play a leading role. This is a characteristic of decorative work forms that results from the generalization and abstraction of the work's substance. They're frequently indescribable. The beauty of this material, however, does not necessitate "painting" it to fill in holes in the content of beautiful works of art. Brightness, color, texture, size, weight, and durability are the most aesthetically pleasant features of the materials used in painting. The degree of accuracy of the produced shapes, the proportions of the entire volume and other factors reflect this. Its goal is to pique students' interest in the art form and bring the secrets of applied ornamental art closer to them. The elements of applied art
employed in the school’s decoration should be inextricably linked to other types of visual art (painting, sculpture, graphics and architecture can be decisive if they are not harmonized in the artistic design of the interior). The application of decorative and applied art components in décor is a complex procedure, and applying decorative and applied art elements randomly does not produce the intended result. Painting, woodcarving, and plaster carving are examples of practical decorative arts that are commonly used in the artistic embellishment of structures. This is understandable, given that similar decorative and applied arts have long been valued and employed in the ornamentation of numerous structures. Examples include the Registan Ensemble in Samarkand, the Gori Amir Mausoleum, the Kalon Minaret in Bukhara, the Ismail Somoni Mausoleum, the Islamkhoja Tower in Khiva, the Kokaldosh Madrasa in Tashkent, the Khudoyorkhan Orda in Kokand, the Oksaroy in Shakhrisabz, and others. The above-mentioned types of applied art are still widely used in the artistic decoration of administrative, residential and other buildings.

Painting does not have an independent role to play. It should only serve as a factor that enriches and enhances the artistic quality of the artwork. The art of painting, which is used in art decoration, also has an educational value. The elements involved are a stylized form of the bounties of nature (cotton, leaves, flowers, buds, pomegranates, almonds, pears, apples, tulips, buds, etc.). In studying the composition of patterns, they follow the creative work of folk masters and copy them. It also introduces the patterns and types used to decorate the interiors and exteriors of various museums, houses and administrative buildings.

It is necessary to travel to nature to create new copies of pattern elements, to memorize them, and to deal directly with the methods of styling based on theoretical and practical knowledge and skills. It is also a good idea to use color or black-and-white photographs based on a special sequence of symbolism and processing.

When creating an initial composition of a simple pattern, we first look carefully at the surface of the object or surface, its specific dimensions and choose the shape of the pattern “imaginary”. Of course, these pattern elements are pieces of pattern that we have observed or mastered in the past. By doing this, we can create as many great patterns as we have in our working experience, imagination and memory resources through our thinking. A simple pattern composition can be arbitrarily created as follows: the shape-making plan - the mold frame is drawn in a 4/1 ratio. Frame lines can be single, double, or multiple additional lines. The tray-shaped figurine is connected by fabric and gauze elements. The next step is to find a single or double band rope maker. The shape of the rope can be altar or heart. The movement of the lines is smooth during the exercise. When designing and drawing a composition, it is important to take into account the proportions of colors and elements that are distributed throughout the shape and ground. To do this, first draw a draft copy of the pattern composition. Based on this sketch (by making subtractive changes if necessary), each element is then processed separately, a copy of which is duplicated to the desired location and the complete pattern is created.

Patterned compositions are usually composed of single and double-stranded branches. To create another pattern composition, we select the pattern elements in the form of an altar. We will place the existing altar element in the form of a road, rectangle and circle. This form of the altar serves as the creator (the main form) in the composition.

A simple pattern composition can be arbitrarily created as follows: the shape-making plan - the mold frame is drawn in a 4/1 ratio. Frame lines can be single, double, or multiple additional lines. The tray-shaped figurine is connected by fabric and gauze elements. The next step is to find a single or double band rope maker. The shape of the rope can be altar or heart. When doing the exercises, special
attention is paid to the smooth movement of the lines, the smooth, unbroken drawing of the lines. A single-lane rope is connected to a lock element.

It is now planned to place flowers, twigs, leaves and other elements in the gaps of the surface. The bar is drawn by moving the shapes. The drawing of the twigs in the composition ensures that the flowers and other decorative elements are connected with each other. The content of the composition finds a complete solution by placing the elements of the rod, flower and leaf in the pattern, i.e connecting. The existing composition of patterns can be called "Tray Islimi" because of the specific nature of the tray-shaped patterns.

Indeed, human creativity is an important factor in its all-round development, and it is impossible to imagine it without aesthetic perfection. Human life is surrounded by bodies and objects. Colorful objects and bodies give beauty and elegance to the being, and motivate man to look at it through these laws.

The science of painting plays a special role in educating the younger generation according to world standards. Style lessons are very important for teaching youth art, which is very important for developing their general outlook. It aims to develop skills in painting, colouring and decorating simple patterns.

References