

Importance of decorative painting in fine art lessons in general secondary schools

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Abstract. The theoretical and practical situation of the content of problems in teaching the method of using decorative painting elements in "Fine Art" classes in secondary schools was studied and analyzed.

Key words: school, visual, art, lesson, decorative, painting, methodology, teaching, theoretical, practical.

Decorativeness is, first of all, the generalization of color and the figurative transfer of the idea and meaning of the work through a certain construction of color, the feeling of the beauty and harmony of this color, the power of the color sound, its intensity and purity.

The term "decorativeness" is often found, but often this concept is interpreted very vaguely, only intuitively, vaguely understood. The specific meaning of the term has not yet been defined.

I. M. Gluzman describes decorativeness, decorativeness is "a system of form creation in plastic arts, which helps to more actively integrate the work into the environment and increase its emotional impact on the viewer. The measure of decorativeness is the overall structure of the work, its composition, rhythmic level of organization. Decorativeness, which is related to the pictorial-narrative, constructive-tectonic basis of the work, at the same time changes this basis according to the laws of decorative order, as a result of which the features of the Convention are more or less brought to the artistic image and the work as a whole begins to be perceived as part of something more general. Decorativeness is an important advantage of works included in any ensemble. Individual elements of an artistic form (silhouette, color construction, etc.) can also have decorativeness.

The definition of decorativeness is also given by A.I. Ikonnikov: "Decorativeness is the organization of a form of increasing the emotional expressiveness of a spatial work of art" [1]. He also believes that decorative means do not have their own

semantic, cognitive information, but in the unity of the artistic image they create a certain emotional background.

V. V. Vanslov considers the issue of decorativeness in his works. According to V. V. Vanslov, "decorativeness is one of the tendencies along with monumentality in the creation of a metaphor, an artistic image. The decorativeness of a painting is created by the decorativeness of forms, their manners, exaggeration of natural color for expressive purposes" [3].

V. V. Vanslov believes that the decorative quality of works of decorative art does not simply exist outside of its quality. The situation is different, he says, in easel art, where decorativeness is not an indispensable condition or the main means of creating an artistic image. According to V. V. Vanslov, the definition of decorativeness should be as follows: "Decorativeness is characteristic of decorative works of art (in particular, folk decorative works), but can be used as a subordinate and additional tool. a system of building an artistic form based on a decorative order (incredible use of rhythm and colors). other forms of plastic art" [2].

T. F. Narimanbekov wrote about what we can say about the decorativeness of painting, sculpture, architecture: "surprisingly, today many people consider decorativeness to be external, secondary and optional to the idea of work. And even sometimes they this term is remembered almost in a negative sense, especially when it comes to easel paintings. This kind of position is one-sided. It severely limits the possibilities of decorative interpretation of the form, its direct perception by the viewer." He cites as examples the decorativeness of Matisse, Deine, and even an ancient icon. But every time it is clarified, decorativeness is a unique view of the world, a unique way of translating and transforming reality in art. This can be an increase in the decorative sonority of the color, as well as the decorativeness of the line, silhouette, color plane. In his opinion, it is unfair to limit the conversation about decorativeness to the specific sphere of arts and crafts. "For me, decorativeness in painting," writes T. F. Narimanbekov, is an opportunity to strengthen the festive emotional voice of the painting, convey to the viewer a brighter, direct poetic structure, attitude to life.

N. O. Yavorskaya wrote about the means of achieving a decorative effect. He notes that in fact all the specific, formal means of painting or drawing can participate in the creation of decorativeness, but often one medium dominates. For example, one artist has rhythm, another has linear composition, and a third has color. Rhythm, emphasizes N.O. Yavorskaya is an organizing moment in the composition and

determines the poetry and decorativeness of the work. He noted that decorativeness always plays a large semantic role, since the artist does not proceed from a distant scheme, but from what he sees in nature.

O.Y. Kokik mentioned decorative tools in his work. Such decorative means were called: the colorful pattern of spots, the ability to see the "decorative" features of nature and derive from it originally unique decorative qualities. He sees the essence of decorativeness "in the alignment of the composition in which contours play a major role, in the rhythm of flowing lines, in the woven matte texture of a beautiful surface, always in decorative color."

Decorativeness is interpreted as a method of artistic-figurative thinking, the peculiarity of which is the creation of a special compositional model. This method serves to determine the internal consistency of the work, as well as the proportion and order of all its details and forms, it is used not only in decorative-practical art, but also in all spatial-temporal arts.

Arts and crafts directly affect a person due to their emotional power, L.A. Burovkina writes about this in her works. "In the secondary school, students get acquainted with the basics of art and craft in the classes of decorative painting. It is based on the decorative processing (stylization) of the shapes and colors of the objects of the flora and fauna, and the shape and color of the objects depicted from nature. generalization". Thus, art and craft images are created based on the transformation and artistic processing of materials from the surrounding world.

The language of the artistic form of arts and crafts is characterized by stylistic generalization, defining the characteristic features of the shape and aesthetic qualities of the object in the image, which are conveyed by stylization and introduction of patterned elements that further enrich the image. Art and craft images are closely related to the practical purpose of objects, which allows to give the artistic form of the object metaphorical elements.

We see that the concept of decorativeness is interpreted in different ways, but based on the analyzed literature that gives different perspectives on the concept of decorativeness, we can say that decorativeness synthesizes artistic features, enhances artistic expressive qualities and the artistic-figurative solution of works. Decorativeness is determined by the compositional-plastic and colorful system and acts as a form of expressing beauty, and is also characterized by qualities that contribute to the resolution of a more expressive artistic image, such as poetry, metaphor, and monumentality.

Fine art researchers distinguish the following decorative tools: flatness of the image, stylization of forms, appeal to the ease of construction of basic lines and spots, increase of brightness, sonority of colors, decorative findings of new color combinations, exaggeration of natural color for expressive purposes, rhythmic distribution of lines and spots, etc. These theoretical rules help us to determine the criteria for evaluating the visual activity of young students and to develop a methodology for teaching them visual arts.

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