



AN ARTISTIC SOLUTION TO A MULTI-FIGURE COMPOSITION IN THE ROSPIS TECHNIQUE OF MONUMENTAL PAINTING

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Magnificent painting chair

Painting on the subjects of pencil drawing

An ordinary teacher

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ABSTRACT

First of all, let's talk about the fact that monumental painting is the oldest form of fine art. In the early days of fine arts, the first examples of monumental painting were animals and hunting scenes depicting people on the ground, on rocks, and in graphic form. Such unique and magnificent artifacts can also be found in caves in the Pamir mountain ranges in our region. Over time, the monumental works have been polished, developed and continue to evolve.

INTRODUCTION

The period of cultural and intellectual development in Europe in the XIV-XVI centuries, the Renaissance, along with many other arts and cultures, reached its peak in the direction of monumental painting. By this time, murals in Western Europe and Italy had developed on the basis of "humanism" - the idea of humanity. Renaissance artists such as Da Vinci, Michelangelo, and Raphael Santi in their majestic and mural frescoes are a clear example of this.

Uzbekistan, our homeland in Central Asia, has a unique idea, style, color integrity and art from the time of independence to the present day, despite the fact that it has a monumental basis of painting from ancient times. The works of Chingiz Ahmarov, Bahodir Jalolov and Alisher Alikulov, who made a worthy contribution to this, adorn the modern buildings of our country. In the paintings of Master Bahodir Jalolov, we can see how skillfully the combination of work and building found an artistic image.

THE MAIN FINDINGS AND RESULTS

So how do we find an artistic solution to a multi-figure composition? We find the answer to this question in the works of the Masters. Geometric patterns are used to solve the artistic solution of any multi-figure composition, and the tradition has survived to the present day. An important factor is the geometric structure of the composition and its integral connection with the object. Linking a mural to an object is called a synthesis process.

The synthesis process is the first step in a professional approach to work. Then the proper placement of petno and warm cool colors of our wall composition, one of the main parts of the ih is done. All of the above work, as in any case, focuses on the main topic. You don't have to be limited to one or two sketches when preparing sketches. Because, as our teacher Vasily Nikolayevich Hapov said: "The first thought that comes to your mind comes to the minds of

others. The more options the more innovation.” It has also become easier to find an artistic solution to the multi-figure composition. As mentioned below, if the artistic solution is solved by geometric structure, that is, molding, the goal will be achieved earlier and more accurately. In order to enhance the artistry of the images depicted in the century, it is necessary to have high qualifications, the necessary knowledge and a very broad outlook.

The role of the art historian in the realm of art research is critical. It is the art historian who must set the foundation, into which the information gathered by individual researchers of a painting-technique research team is organized, for final interpretation. In the study of painting techniques, two tools used by art historians are very important: connoisseurship and archival research.

A basic goal of all representational artists-to present an illusion of volume-is accomplished in painting through the juxtaposition of dark and light values, and of highlights and shadows. This illusion is accomplished traditionally through one of four basic techniques. A brief analysis of these techniques will illustrate the possibilities of standardizing the visual examination of paintings and the usefulness of the visual markers that can be established as a result of this approach.

Art historians, conservation scientists, and artists use different means to study artists' techniques. Each of their approaches can contribute valuable information about the painting techniques of an individual artist, a school, or an art historical period or movement. But each approach leaves something unexplained, something missing from the whole picture that encompasses everything from the artist's brushwork to preference for certain materials and formulas.

To provide a real understanding of artists' techniques, it is necessary to establish a close collaboration between all the above-mentioned disciplines, not only to secure a more complete set of data but, more importantly, to stimulate interdisciplinary formulation of more holistic answers about artists' techniques.

A painting should not be studied by individual specialists from each discipline, but rather by representatives of all disciplines who view the painting together, share background information, and actively collaborate in formulating a working hypothesis, work strategy, and research goals. Successful research calls for broad international and multidisciplinary collaboration when art technique findings are used for authentication purposes.

Monumental painting - a type of painting related to architecture; the interior of the buildings, the ceilings, partly the images on the walls of the exterior of the building. The monumental painting reflects important events and events from the life of society, deep philosophical concepts. Since it is intended for viewing from a distance, it is used to depict images in a general way, using less small parts. Colors can also be taken somewhat conventionally.

The importance of education plays an important role in the development of aesthetic culture of students in painting lessons. The essence of the educational process for increasing aesthetic culture in painting lessons reflects the internal communication and relationships that are characteristic of this process and appear in certain patterns.

In painting classes, in the process of improving the aesthetic culture of students, moral skills and skills that benefit the society and correspond to the moral requirements of the individual are formed. In order to achieve this, the student's mind, outlook and will are

systematically influenced.

Invasive conservation interventions-including waxing, facing with glue for detachment, thinning of the original plaster support, consolidation, and cleaning-have compromised the results of the technical examination of these paintings. Nevertheless, certain conclusions can be drawn.

CONCLUSION

In short, with the development of modern architecture, the need for abstract works is growing, and the focus on realistic works is declining. As a result, the decorative art of monumental painting developed, and abstract works became popular instead of multi-figure compositions. At this time, we need to learn from teachers in the field of traditional education, learn the artistic solution in the composition and monumental painting techniques, such as rospis, mosaic, stained glass, sgraffito, and pass it on to the next generation. Devotion to science is a great deed.

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