



GOALS AND OBJECTIVES OF PAINTING SCIENCE

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Article history:	Abstract:
Received: 28 th February 2021 Accepted: 7 th March 2021 Published: 28 th March 2021	This article discusses the role of color science development of fine arts and the acquisition of theoretical knowledge in it. In particular, it is emphasized that the deep and deep mastery of each artist's direction in the field of fine arts forms the skills to apply the knowledge and responsibilities acquired in the field of graphic art in color painting.
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INTRADUCTION

The purpose of teaching the science of painting is to teach the student to feel the colors of real, social beings in nature, how bright, calm, bright, contrasting and unique harmony of color in it. It also requires formulation and improvement. The role and importance of teaching painting in the fine arts is incomparable, one of the most beautiful crafts widely applied to everyday life, which has socio-cultural, spiritual and educational significance for students. An important step in the first study of the science of painting is the depiction of geometric figures, still lifes consisting of fruits and vegetables, and later, portraits and the depiction of a female or male figure.

In fact, it is a very difficult issue, it requires great skill from the artist. Helps to enrich students' experiences and enrich their knowledge and skills through practical training, studies, and a broader and more comprehensive approach to life. According to the curriculum, still lifes will have more skill as a result of the work of the etudes. For the first staging, the focus is on finding the right and beautiful formatting solution using the knowledge and skills acquired in the field of drawing.

The student's drawing skills should be built on the basis of depicting the real being with an understanding of the real being, rather than simply mechanically copying the objects to be studied. To do this, the student must learn to distinguish the most important aspects of drawing from the very beginning.

MATERIALS AND METHODS

One of the main conditions for mastering the theory and techniques of drawing is regular practice of drawing, sketching in extracurricular activities, a careful approach to the objects and events surrounding a person, their study, frequent visits to exhibitions and museums of fine arts, fine arts. and collecting photographs and printed copies of works of applied art, postcards, regular reading of literature on fine arts and art criticism, copying from the works of classical artists.

Engaging in the visual arts gives a person aesthetic pleasure, enriches his spiritual world.

Painting is one of the most important types of all fine arts (graphics, applied arts, sculpture, design, etc.). It is an artistic reflection through colors in the comprehension, perception of the real being and phenomena that surround man. The purpose of education is inextricably linked with social life. Radical changes in social life, the rapid development of science, the modernization of education, new didactic opportunities, have radically changed human knowledge and thinking, no doubt the purpose of education. A radical change in the purpose of education is reflected in the content of education. All stages of the acquisition of academic knowledge in the fine arts, creative issues, the solution of which must be inextricably linked with the study and reflection of existing reality (thinking) and their creation in the form of artistic images. Painting is done using various paints (watercolor, watercolor (watercolor), glue paints, gouache, tempera and other paints).

One of them is watercolor (watercolor), it is easily soluble in water. Due to its composition, it consists of various pure substances, so the colors are clear when the images are processed from nature.

The main feature of watercolor is not only its solubility in water, but also the fact that it is a unifying, binding substance of the constituent substances (pigment and coloring extracts). Because it dissolves in water, it spreads on the surface using water and binds the paint to the surface. As such a binder is added to it modern plant glue - gum, honey, sugar, potoka, decorine, starch, alcohol, glycerin and the like.

When watercolor is melted, it becomes so clear that even when painting, when one color is rubbed over another, the color of the previous paint is noticeable, or a new color is formed as a result of the combination of the two colors. Watercolors allow you to perform still lifes made of flowers, fruits and household items with a slight change in the style of depiction.

RESULTS AND DISCUSSION

There are different ways to work with watercolors. The choice of which method depends on the nature of the work to be performed and the purpose for which it is set. For example: the method of quick painting with watercolor paint on damp paper, in a short period of time, in a fast-working play or etude, in sketches, the style of "allaprima" is attractive in watercolor.

The colors are taken a little brighter and in harmony with each other, describing the main qualities, color and condition of the defined subject. In the process of learning the techniques of working with watercolors, in addition to the lessons, regular work on sketches, works, sketches and compositions on various topics gives good results.

The power of the work of painting, as in any art, lies in the depth and perfection of the essence of form. If the artist's creative thinking is his mental strength, the technique of painting serves as a necessary technical tool for him and forms the practical basis of his artistic achievements. For an artist, the technique is such a set of purposeful methods and ways of making a perfect work of art that without it the artist cannot create an image. Just as an artist without technique is in a state of crisis, technique gives him wings. Color occurs according to certain objective laws of light and visual perception. According to these laws, colorful images of objects appear in our minds. Education about color and its laws is the theoretical basis of painting technique, the common basis of all its methods. Regardless of the artist's reference to any pictorial material, whether it is watercolor or temperament, the laws of color, which have the characteristics of their painting technique, remain unchanged.

In practice, conditional laws of image are often adopted to facilitate the visual task at the beginning of teaching. Here, for example, a simple mode of illumination is obtained with a single source of light, one angle of direct light fall is set continuously. These laws are sufficiently expedient for students to work in a room when they are mastering the basic visual techniques of drawing for a constructive drawing, during the initial study of still life forms and human figure shapes. But when the practice of a student working in photography begins to deviate from the normal lighting conditions of artificial lighting of the room and the artist who draws falls into the complex conditions of natural lighting, when creative work begins, when there is a need to depict a person or a building with different lighting. His lack of knowledge of the laws of color in nature puts him in a difficult position and forces him to follow the conditionality that has become a study, or to spend a lot of time, creative energy, and seek an independent solution to the problem. At this time, natural light must be explained and revealed to him at the same time in all its simplicity and complexity. This shows the possibility of a clear depiction of light in each artist's work, that is, directly from nature or through imagination. The work of giving an object a color image begins with the study of the light environment in which the object is located, its brightness and the level of illumination. Based on this information, three categories of light source and three levels are set accordingly.

CONCLUSION

The first category usually includes the largest source of light in the painting, which determines the color of the main, much stronger lighting, the color of the rays and other brightly lit areas. The second category includes sources that determine the overall color of the semi-tones and shadows. The third includes sources that determine the tone of various local reflexes. A certain logical sequence of technical execution is adopted according to the set characteristic edges of the color and the given level of illumination: from hungry to dark. Such a sequence is determined, first of all, by the fact that in watercolor it is always necessary to start work from white paper. The whiteness of the paper is the highest light that can be used for it. All subsequent layers reduce the whiteness of the paper. In illuminated areas, the paper is sometimes left untouched. Second, such a sequence is defined by the fact that it is more expedient to carry out the work on the level of light, starting with light paints and finishing with the darkest colors, when giving coloring.

Color (air) perspective refers to changes in the colors of things and events in an entity as they move away or closer to the observer. Some experts also call them weather perspectives. This is because the air layer is mainly affected by the change in color in perspective. Dust, rain, fog, and snow can also cause the colors to change from a distance. Depending on the light source, the colors of the grass, the leaves of the trees, the ground, and the houses may vary. While these things are airy and bluish during early spring tones, during the day they show all the available shades of color. On a sunny bright winter day, the snow is pink, and in the shade it appears airy or bluish.

The color of an object changes under the influence of the color of the things that surround them. This phenomenon is called color reflex (reflex light). We perceive the color of objects in relation to the colors of the surrounding objects. If the background where the object is located changes, the color of that object also appears to change. A yellow object looks yellower on a blue background than a yellow or red background, a green object looks brighter and greener on a red background than a yellow or blue background. A cold-colored object next to a warm-colored object will have a colder appearance. The blue color looks warm, side by side with the green. If the color of the object is cold, its shade seems warm or vice versa.

The whole system of teaching painting should help the student to develop artistic and symbolic thinking, to become an independent artist. The science of painting, based on the laws of color science, realistically represents and reflects the being. The art of painting is to reflect the being in this plane in completely natural, beautiful colors. To do this, the artist must carefully master the aerial perspective, scale, volume through the image. It is necessary to skillfully use color, color and drawing in the work of painting, linking them together.

It is important to reflect the shape, size, position of the item only through paints without drawing. The importance of color is irrelevant if the drawing is not shown in accordance with the laws of perspective in landscape

work. In realistic fine art, drawing is given an important role, and mastery of drawing is a basic condition in the process of realistic painting. First the drawing is processed, then the color is given. The painter may not prepare the drawing in advance. But in the work of the great artist we see that a clearly beautiful drawing is closely connected with the painting and creates a vivid image.

In the course of the lesson it is desirable for the student to have a pre-sketched perspective, the concept of color schematics and proportions of the constructive form of objects. When we analyze the work of some students, they try to depict the drawing in color (paint) without fully mastering it, as a result of which we see that concepts such as color, tone, air perspective are not realized. In the first stage of teaching and learning in the fine arts, great attention is paid to the thorough, serious preparation of the service. Only then will the process of painting lead to better results. Fine art is a very wide field of activity for every creative person. Thorough mastery of painting plays an important role in all art forms. Therefore, the knowledge of academic photography is useful in all visual activities, ensures success. People have long aspired to work with painting and use it in their spiritual life. For this reason, certain rules of painting have been developed and improved over the centuries.

The ability to accurately and expressively describe the tasks of the training exercise requires a thorough study of the rules and regulations of the academic system, both theoretically and practically. They also depend in many ways on the quality of performance. In addition, the tools used in drawing should be of good quality, meet the demand.

The most important requirement for working in painting is to reflect the object of the drawing in a comprehensive way. This requires the correct placement of the image on the surface of the paper, the correct determination of proportions, the exact distance between objects and perspectives. There must be sufficient knowledge, experience and skill in order for the work to go as intended.

It is well known that experience and skill are acquired through hard work, perseverance, and aspiration, if acquired through learning, study, and reading. Because it is safe to say that the quality of life is the most important thing in drawing.

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