



PHILOSOPHICAL ARTISTIC SOLUTION OF PAINTING IN VISUAL ARTS

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Annotation: This article discusses color in visual arts is a philosophical artistic solution of the image, the philosophical underpinnings of painting, delving into how artists use this expressive form to engage with concepts such as reality, identity, and the nature of beauty.

Key words: visual arts, painting, monumental painting, architecture, mosaic.

Introduction:

Color is the main means of expression and image in visual arts. The artist reflects the specific characteristics of existing existence through color. In the development of world art, various methods and systems of reflecting the colors of existence have been formed, but at the basis of all of them lies the method of mixing colors with each other and creating a new color. This type of fine art is an art that mainly uses paints to work on fabric, walls, and planes and surfaces. If the content, character and all other features of the image are expressed through paints, it is called painting art.

Literature analysis and methodology:

The world of visual arts serves as a canvas for the intersection of philosophy and creativity, giving birth to profound reflections on existence, perception, and the human experience. Within this realm, painting stands as a powerful medium through which artists articulate philosophical inquiries and convey intricate ideas.

In the philosophical tapestry of painting, artists often grapple with the elusive nature of reality and perception. Through brushstrokes and color palettes, they challenge the viewer to question the authenticity of their own perceptions. The surrealist works of Salvador Dalí, for instance, transport audiences into dreamlike landscapes that blur the lines between the real and the imagined. These canvases become portals to alternative realities, prompting contemplation on the fluidity of truth and the subjective nature of experience.

Painting becomes a vessel for the exploration of identity, both personal and collective. Artists like Frida Kahlo use self-portraiture to delve into the complexities of individual existence, infusing their works with emotional intensity and introspection. Through the brush, artists communicate their unique perspectives, fostering a dialogue on the diverse facets of identity. The canvas thus becomes a mirror reflecting the multifaceted nature of the self and the human condition.

The concept of beauty takes center stage in philosophical discussions within the realm of painting. Artists engage with aesthetics to challenge conventional notions of beauty, provoking viewers to question and expand their understanding of visual allure. The abstract expressionism of artists like Jackson Pollock, for instance, divorces art from representational constraints, emphasizing the beauty inherent in chaos and spontaneity. Through such

innovations, painters redefine the parameters of aesthetic appreciation, encouraging a broader and more inclusive appreciation of beauty.

Results:

In this type of visual art, the artist describes his inner experiences through colors, skillfully shows the infinity of space, the color and materiality of things in it. For example, red and black colors represent tragedy, while light blue and green colors can depict calm and peaceful situations.

The art of painting is attractive and interesting, and requires a certain preparation from the student not only in mastering it, but also in being able to perceive it. Painting works are further divided into monumental, easel and decorative types according to their function and method of development. Monumental paintings are closely related to architecture, and these types of works have an independent meaning, and they depict important events from the life of society. Such works are usually intended to be viewed from a distance and depict figures as generalized as possible.

Painting, with its static form, becomes a philosophical time capsule, freezing moments in time and preserving them for contemplation. Time becomes both a subject and a medium, with artists using their work to grapple with the transience of existence. The vanitas still lifes of the Baroque era, for instance, juxtapose symbols of life and death to convey the ephemeral nature of worldly pursuits. Through this exploration of time, painting serves as a visual meditation on the fleeting quality of human existence.

The idea in the painting is not in abstract combinations of lines, shapes or paints, but if the behavior of the hero, their position, body and hand movements are correctly interpreted in the work, the image will come alive and become a meaningful artistic image. The invention of the plot, every event, is the necessary foundation of the work. The plot determines the number, location, appearance, etc. of the persons involved.

Discussion:

Colors are also taken somewhat conditional, however, it should give a true picture of existence. Monumental painting has a certain decoration function in architecture, so it is sometimes called monumental-decorative painting. Monumental painting works are divided into several types depending on the method of execution. These are: fresco, mosaic and panel. A fresco is usually applied directly to the plaster on the wall.

Mosaic is made of colored stone, glass, stained glass, and mysterious ceramic pieces. Decorative painting is related to architecture and applied arts and serves as the main decoration. Decorative painting includes painting, theater, film sets, and partly monumental painting. Easel painting is one of the leading types of art in modern fine art. Usually, it is worked on fabrics stretched on a special frame. Such works are called easel works because they are made on a special device called an easel.

Easel painting, unlike monumental and decorative painting, has an independent value, it is not connected to any other art. Easel painting appeared somewhat late, and its development process dates back to the Renaissance. Nowadays, it is one of the most common types of visual arts.

Conclusion:

In the synthesis of philosophy and artistic expression, painting emerges as a profound medium for exploring the depths of the human experience. From challenging perceptions of reality to delving into the intricacies of identity, artists use the canvas as a philosophical

playground. Through their work, they invite viewers to engage in a dialogue that transcends the visual, prompting contemplation on the profound questions that shape our understanding of life, beauty, and existence. In this harmonious interplay of philosophy and artistry, painting becomes a timeless testament to the enduring pursuit of understanding the complexities of the human condition.

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