

FUNDAMENTAL BASES OF FINE ART TERMS

Mamadjonova Shahlo

Namangan State University Faculty of Pedagogy

Department of Fine and Applied Arts

A student of the 3rd stage of painting (with easel).

+998934058873 mamadjonovashahlo30@gmail.com

Abstract

Fine art has its own characteristics and its own linguistic nature. Scientific studies devoted to the generalization of theoretical and methodological concepts of art in order to create a unified system of terminology are very relevant today. In this article, he thinks about the fundamental principles and stylistic features of the terms related to visual arts.

Key words

Decorative and practical art, Leonardo da Vinci, Albrecht Dürer, architecture, design, art theorists.

The development of humanitarian knowledge in the 20th century is characterized by opposite trends: processes of differentiation and integration. In particular, the methods of studying art and the attitude towards special terminology have undergone corresponding changes. On the one hand, new terms and nuanced formulas with a pure meaning, and on the other hand, generalizing theoretical models were proposed. However, the result of the development of both areas is increased multilingualism and the exchange of art theorists, historians and practitioners, as well as specialists in various fields of fine, decorative and applied arts, architecture, design and traditional artists. there was a mutual misunderstanding.

Fine art appeared in very ancient times, as a result of the development of the labor process, during the labor process, human thinking matured, the sense of beauty increased, the concepts of beauty, convenience and usefulness in reality expanded. With the creation of a class society, great changes took place in social development. Mental work began to separate from physical work, which became important in the development of science and art. Famous masters and artists appeared in this period. Visual art has become a powerful ideological weapon that promotes the ideology of the ruling class, showing its own characteristics and classism. But despite this, the talented creators who grew up among the masses created works that express the dreams of the masses of the working people, their concepts of beauty, nobility and humanity.

In the 1960s and 1970s, a special cult of "research" and special terminology was created, which was understandable only to initiates. It was considered bad form to speak and write in simple and understandable language on complex scientific topics. This was followed by an enthusiasm for systematic scientific research in interdisciplinary fields. Despite the obvious advantages of the systematic methodology, it played the role of a Trojan horse: new, inorganic and unaccepted

terminology was thrown into the traditional fields of knowledge. As a result, until today in scientific publications and in authoritative monographs (less than in previous decades) the following phrase can be found: "Unfortunately, there is no generally accepted system of terminology in this field."

The main part. In the past, over the centuries, architectural terminology, some types of visual arts, artistic crafts and traditional folk crafts were formed and developed almost independently. Special approaches to uncovering the content of fundamental concepts have been developed. As a result, the same terms were explained differently in different areas of professional activity. The experience of collective compilation of terminological dictionaries also did not give the expected results, because editors and compilers are forced to share their content among specialists, which only increases inconsistency. The deepening of specialized knowledge has reached such a level that it has become difficult to find a generalist who is able to take responsibility for the generalization of formulas and enter into conflict with the art-historical "guild". The times of universally thinking encyclopedist artists like Leonardo da Vinci or Albrecht Dürer have already passed, their methods seem impossible, so the antinomy of general and particular in terminological formulas seems insoluble.

There are no scientific studies devoted to the generalization of theoretical and methodological concepts of art in order to create a single system of terminology. Therefore, the author, in search of sources, first of all turns to the artistic tradition.

The foundations of architectural terminology are found in the treatise "Ten Books on Architecture" written in 18-16 years by the ancient Roman architect Vitruvius. BC e. Vitruvius based his theory on the ancient correspondence principle developed by the Dionysian brotherhood of architects, according to legend. This principle implies that the building should resemble the shape of the human body, which corresponds to the structure of the universe and is divided into three parts: legs, torso, head; respectively in architecture: plinth, column and entablature. Each part, in turn, is divided into three, and so on. According to Vitruvius, the concept of composition includes order (arrangement of elements), decoration (decoration), proportion (proportions), economy, and eurythmy or balance. These ideas were elaborated in 1556 by the Venetian prelate, theologian and mathematician Daniele Barbaro, who published Commentaries on Vitruvius' Ten Books on Architecture. Vitruvius gave the world famous triad as the basic law of "good architecture": "Strength, utility, beauty" (Latin: Firmitas, Utilitas, Venustas). As history has shown, the "Vitruvius triad" can be interpreted in a broader sense.

The ancient Roman writer and orator Marcus Tullius Cicero (106-43) formulated the basic elements of the concept of beauty, which he believed consisted of elegance (elegant), regularity of features (pulchritudo), pleasure (venustas) and ornamentation (ornamentum).

It is for this reason that many art historians consider the main categories of the creative process: They avoid the use of "composition", "formation", "tectonics", "structure", "style" and prefer to study individual works as a "single reality". Systematization is considered unnecessary, and the use of stylistic definitions is considered "labeling", in turn limited to the most general, abstract definitions of aesthetics as a philosophical science. Exceptions to this rule are very rare.

However, the main reason for the polysemanticism of art-historical terminology has an objective nature, since it is determined by the metaphysical nature of aesthetic and artistic activity. For example, the basic definition of composition includes both objective and subjective aspects. Composition or artistic-figurative integrity is not a system (even if there are many "degrees of freedom"), but mainly an intuitive "process that regulates the development of an idea" [1].

Understanding composition in applied art, architecture and design planning is a complex combination of artistic, aesthetic and technical (constructive) factors of formation, spiritual and utilitarian functions, as well as the use of different materials, different methods, heuristic methods and information from different disciplines. to synthesize, to satisfy a need.

The second reason that complicates interdisciplinary encyclopedic research is the descriptive nature of definitions. In art history, aesthetics, and cultural studies, unlike concrete disciplines where fundamental concepts can be expressed using numerical symbols or formulas, the primary means of defining concepts is the word, which is inherently ambiguous. In this regard, English offers unique opportunities - the youngest of European languages, it has historically absorbed many lexemes from Greek, Latin, Romance, Germanic and Oriental dialects. The formulas of English and Uzbek languages are rich in shades of meaning, and this makes it unnecessary to refer to anglicisms or Germanisms that create the appearance of objective terminology. However, the internationalization of scientific languages, natural for the last century, is always associated with the reasonable introduction of changed terms.

LIST OF REFERENCES:

1. Abdurasilov S.N. Tolipov "Methodology of teaching visual arts (practical training)" Tashkent-2007 year
2. Abdirasilov S. Boymetov B, Tolipov N. Fine art. T.: Cholpon, 2006.
3. Boymetov B, Abdurasulov S. Chizmatasvir. T.: G. Ghulam - press creative house. 2004.
4. Golovin B. N. Introduction to linguistics. - M.: Higher School, 1977. 312 p.
5. Gorelov V.I. Lexicology of the Chinese language. - M.: Education, 1984. 216 p.