

ITALIAN WORKS WITH OIL PAINTS

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Abstract: This article deals with oil painting. This technique, born many centuries ago, at first glance does not seem to require significant knowledge. However, this is not the case. On the basics of oil painting, on stretchers, soils, paint properties and on the Italian method of oil work. The article talks about the work of famous masters.

Keywords: purpose, similarity, creativity, art, genre, emotion.

Titian, Tintoretto, El Greco, Velazquez, Rubens, Van Dyck, Engr, Rokotov, Levitsky and many other painters you know built work on their nicknames in a similar way. This allows us to talk about their painting technology as a single method that was used for a very long time in the 16th to the end of the 19th century. Much prevented artists from continuing to use the Flemish method, so it did not last long in its pure form in Italy.

Already in the XVII century, the growing popularity of easel painting required a shorter deadline for the execution of orders by simplifying the writing technique. This method did not allow the artist to improvise while working, since the drawing and composition under the Flemish method cannot be changed. Second: in Italy, in a country with bright and diverse lighting, a new task arose to convey all the richness of lighting effects, which predetermined a special interpretation of color and a kind of transmission of light and shadow.

In addition, by this time they began to more widely apply a new basis for painting canvas. Compared to wood, it was lighter, cheaper and made it possible to increase the size of the work. But the Flemish method, which requires a perfectly smooth surface, is very difficult to write on canvas. A new method, named after its place of origin Italian, made it possible to solve all these problems. Despite the fact that the Italian method is the sum of the techniques characteristic of each artist individually (moreover, it was used by such different masters as Rubens and Titian), we can highlight a number of common features that combine these techniques into one system. The beginning of a new approach to painting dates back to the appearance of colored soils. White soil began to be covered with any transparent paint, and subsequently chalk and gypsum of white soil began to be replaced with various colorful pigments, most often neutral gray or red-brown. This innovation significantly accelerated the work, since it immediately gave either the darkest or middle tone of the picture, and also determined the overall color of the work. The drawing in the Italian method was applied to colored soil with coal or chalk, then the contour was outlined with some kind of paint, usually brown. Podmalevki began to lead depending on the color of the soil. We look at the most common options here.

Somewhat if the soil was taken medium gray, then all the shadows and dark colored draperies were prescribed with brown paint with it. Light whitewash. applied clean dried when they started painting, prescribing light in the colors of nature, and leaving the gray color of the soil in halftones. The picture was painted either in one go, and then the color was immediately taken in full force, or ended with loitering and semi-loitering in a slightly lighter preparation. When very dark soil was taken, its color was left in the shadows, and light and halftone were crushed with white with black paint, mixing them on a palette, and in the most illuminated places the paint layer was applied especially pasty. The result was a picture, at first all painted in one color, the so-called "grisaille" (from French. gris - gray). Such preparation after drying was sometimes scraped, leveling the surface, then the picture was finished with colored loesses. In the case of the use of soil of the active color of the ropes, paint was often used, which with the color of the soil gave a neutral tone. This was necessary to weaken in some places the too strong effect of the color of the soil on subsequent layers of paint.

At the same time, the principle of additional colors was used - for example, a grayish green tone was peeled on red soil. The Italian method involves two stages of work: the first - over the pattern and shape, and the most illuminated places were always prescribed in a denser layer, the second - over the color using transparent colorful layers. This principle is well illustrated by the words that are attributed to the artist Tintoretto. He said that of all the paints, he liked black and white the most, since the first gives strength to shadows, and the second relief to shapes, while the rest of the paints can always be bought at the Rialto market. The founder of the Italian method of painting can be considered Titian.

Depending on the tasks set, he used either neutral dark gray or red soil. He painted his paintings with grisaille very pasty, as he loved the picturesque texture. It is characteristic of a small number of paints used. Titian said: "Whoever wants to become a painter should not know more than three colors: white, black and red, and use them with knowledge." With the help of these three colors, he brought the painting of the human body to almost complete. He applied the missing golden-ocher tones with loesses. El Greco used a peculiar technique. He made the drawing on white soil with energetic hard lines. Then he applied a transparent layer of burnt umber.

Letting this preparation dry, he began to prescribe whitewashes of light and halftone, leaving an untouched brown background in the shadows. With this technique, he achieved a gray mother-of-pearl shade in halftones, which his works are famous for and which cannot be achieved by mixing colors on the palette. Further painting was carried out on a dried underarm. Light was prescribed widely and pasty, somewhat lighter than in the finished picture. The picture ended with transparent loesses that give depth to colors and shadows.

El Greco's painting technique made it possible to write quickly with a small consumption of paints, which made it possible to apply it in large works. From the point of view of technology, Rembrandt's manner is very interesting. It is an individual interpretation of the Italian method and has had a great influence on artists of other schools.

Rembrandt painted on dark gray soils. He prepared all the forms in the paintings with a very dark brown transparent paint. According to this brown preparation, without grisaille, he passionately wrote in one move or in some places took a more divided color to complete the work with lessings. Thanks to this technique, there is no blackness in it, but a lot of depth and air. It also does not have the cold shades characteristic of works performed on gray soil without a warm lining.

The traditions of Italian painting were also borrowed by Russian artists of the 18th - 19th centuries. A. Matveev, V. Borovikovsky wrote on gray, and K. Bryullov on dark brown soil on dark brown soils on dark, brown soils. An interesting technique was used in some of his sketches

by A. Ivanov. He performed them on thin cardboard of light brown color, covered with transparent oil soil made of natural umber with green earth.

The drawing was outlined with burnt sienna and wrote on a brownish-green preparation very liquid grisaille, using the color of the soil as the darkest tone. The work ended with lessations. It should be noted that along with such advantages as speed of execution and the ability to transmit more complex lighting effects, the Italian method has a number of disadvantages. The main one is not very good preservation of the work. What's the reason? The fact is that whitewash, with which, as a rule, undershooting is performed, lose their hiding power over time and become transparent.

As a result, the dark color of the soil begins to appear through them, the picture begins to "turn black," sometimes halftones disappear on it. Through the cracks of the paint layer, the color of the soil also becomes visible, which sharply affects the overall color of the picture. Each method has its advantages and disadvantages. The main thing is that it must correspond to the task set for the artist, and, of course, any method always requires consistent and thoughtful application.

Rubens did not paint the painting "The Marriage of Mary" in the literal sense, but he painted the famous painting "Ascension of the Virgin Mary" for the Antwerp Cathedral (1626), which depicts the ascension of the Virgin Mary to heaven, as well as a series of paintings for Maria Medici depicting her life and marriage with Henry IV (although one of these, "Maria Medici's Proxy Wedding," is unsigned but attributed to Rubens), which may have caused confusion. The Assumption of the Virgin Mary (1626): Rubens's masterpiece, where angels lift Mary to heaven, and the apostles gathered at her empty tomb. Cycle for Maria Medici: Rubens created a huge cycle of paintings for Maria Medici, Duchess and Queen of France, which depicts her birth, marriage to Henry IV (wedding by proxy) and other key events glorifying her reign. Thus, we are most likely talking about the "Ascension of the Virgin Mary" or about works for Maria Medici related to her marriage, and not about the "marriage of Mary" as such..



With the image of Mary Magdalene, it was commissioned by Titian in the mid-1560s. For this painting, the artist was posed by Julia Festina. When the painting was ready, it was shown to the Duke of Gonzaga, who liked it so much that he ordered a copy. After that, Titian made several more copies, changing the tilt of the head and the position of the woman's hands, as well as the landscape background of the picture.

According to legend, it was this picture that the dying Titian held in his hands. After his death in 1576, the painting was inherited by his son Pomponio Vecellio, who in 1581 sold it along with the house and other paintings of Cristoforo Barbarigo from Venice.



"Portrait of Pope Innocent X" is a famous painting by the Spanish artist Diego Velazquez.

Leteratura

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