

Stylization in Decorative Painting (Method)

Luiza Albastova

Founder of Art School, Art Critic Oil Painter

Received 02-05-2022	Abstract: Figurative language of decorative painting. Decorative painting found its display in the work of artists of all eras and areas of fine art. Artists such as Kandinsky, Gauguin, Seaton, Picasso, Matthias not only used the foundations of painting based on associations, feelings and thoughts,, they acted as innovative in the field of decorative painting. Today, mastery of decorative painting techniques becomes necessary for many specialties related to artistic creativity. The path of development of decorative painting dates back many millennia. At different periods of the development of fine art and painting, various characteristics of decorativeness were applied, changing the nature of the pictorial image. A deep revolution in the field of specific means of pictorial language occurred in the visual arts of the Renaissance as a result of the discovery of the laws of perspective, the study of human anatomy, the action of the laws of lighting, etc. A coup in the understanding of painting came with the appearance of Impressionism. Focusing on the coloristic interpretation of nature, doing experiments with color based on its optical properties, laying out each shade into different color brands, the impressionists achieved truthfulness and subtlety in conveying the effects of lighting, the state of nature in the plain air.	Keywords: Oil Painting, Portrait, Stylization, Academic Art
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INTRODUCTION

The largest representatives of impressionism: E. Manet, O. Renoir, E. Degas, C. Monet, A. Sisley and others made a huge contribution to the development of decorativeness as a special expressive pictorial language of painting. The decorativeness of French easel painting of the late XIX - early XX centuries was reflected in the works of A. Matisse, A. Deren. Masters of Fauvism followed the path of identifying decorative-expressionistic possibilities of color and texture, using active combinations of basic flowers and juicy textured strokes. Fauvists, protesting against the artistic traditions of the 19th century, created coloristic contrasts of intense spots and sharp compositional rhythms, often referring to the "primitive," as well as medieval and Oriental art. A. Matisse has repeatedly said that his work was greatly influenced by the art of the East. The works of A. Matisse, one of the leaders of Fauvism, they are distinguished by an exquisite elegance of a pure color scheme, musicality of linear rhythms and complete compositional concordance of all components. "The historical development of color in painting usually consisted of enriching the artist's palette with intermediate mixed tones. Contrary to this general pattern, Matisse limits the number of paints; some of his paintings are in just three or four paints; because of this palette restriction, each individual color achieves a force of impact that all post-Renaissance European painting did not... The poise and architecture of pure paints give Matisse great pleasure to the eye in the paintings." His struggle with old teaching methods took the artist so far that he "began to explore individually

each constructive element: pattern, color, values, composition. He sought to understand the mystery of how these elements can be synthesized without weakening expressive force of one component in the presence of others. He tried to combine individual composite elements of the picture into such an integer in which the characteristic possibilities inherent in each element separately would be fully revealed. In other words, he sought cleanliness of the applied means." At the turn of the XIX - early XX centuries, paintings began to be created in Russian art, differing in more conventional interpretation of nature, more decorativeness, which was required by the associative and creative nature of their content. Decorativeness in the interpretation of color and compositional construction is distinguished by the works of Vrubel *et al.* (n.d.). The Art Nouveau style was directly related to decorative painting, bearing in its core the main distinctive feature of the work, made in the Art Nouveau style resembled elegant in appearance, jewelry, whatever type of fine art they belong to. Smooth, fluid lines, eccentric compositions, the use of plant forms in compositions - all this was inherent in the work of Art Nouveau artists. One of the brightest representatives of Western European art of Art Nouveau was Mukha & Klimt (n.d.). In Russian art, the features of Art Nouveau were intertwined with national trends, Russian folk art.

The Soviet period in the work of domestic masters of painting was the richest in search of identity, author's handwriting, a certain style of war orientation. Separate facets of decorativeness as a method of artistic thinking were inherent in the works of artists A. A. Deineka, M. S. Saryan, A.

V. Kuprin, I. I. Mashkov, B. M. Kustodiev. Decorative still lifes of I. Mashkov were created by the influence of Cubists and Fauvists. Like Mashkov, B. Kustodiev uses combinations of pure open colors: yellow, red, blue, green to assert decorativeness. Very decorative, festive works in color were created by M. Saryan who was under the influence of A. Matisse and P. Gogen. "It is necessary overcome a school, gray and obsessive, and find your own technique without using someone else's. I began to look for durable and simple forms and paints to convey picturesque beings of reality. My goal is to achieve the greatest expressiveness, in particular to get rid of compromise halftones, by simple means, avoiding any heap," the master claimed. In the creative method of M. Saryan reflected some principles of medieval Armenian miniature and monumental painting, a generalized silhouette drawing. A. Kuprin in his work was close to the Cubists: nature was depicted so that its geometric basis was clear. Objects were carried out in a simplified and schematic manner. Contours and volumes are extremely concise. The artist violates the shapes of the object, compresses, uses large planes, the plans are layered on top of each other, only a hint of depth. The desire to generalize is characteristic of the painting of A. Kuprin and in the color scheme of the painting, its general color harmony is established in advance, subjugating everything. Decorative, expressed in the deliberate flatness of the composition, clean, sometimes somewhat exaggerated colors, a sharp simplification of the contour, simplicity of forms - qualities that work for the author's style in synthesis. Modern art, together with the possibility of applying new painting materials and technologies gives new life to the possibilities of decorative painting.

Methodical Basics of Learning Stylization in Decorative Painting

Decorative painting translates impressions of the surrounding reality into works that have their own figurative-associative language, develops an aesthetic vision of nature, a sense of color and plasticity of lines. The combination of methods of work in decorative painting from nature, by representation and imagination, develops imagination, contributes to the formation of the ability to use the entire arsenal of visual and expressive means, activates creative principles. The role of stylization as an artistic method has recently grown markedly, as the need for people to create a stylistically integral, aesthetically significant environment has increased. With the development of various design areas, it became

necessary to teach stylization elements, develop specific methods and programs for mastering the principles of decorative painting as the basis of the future profession. The specifics of teaching decorative painting presuppose the development of methods and techniques of expressiveness and conditionally stylized image in painting or stylization. The purpose of stylization-artistic expression is the basis of the characteristic, the main property, the very essence of the real object. When depicting objects, the selected qualities can be historically developed or specified according to the condition. The artist himself finds objects for a conditionally stylized image in the surrounding reality. The objects of stylization include elements of the plant and animal world, the person himself, objects of human habitat. All depicted objects, like all pictorial means (line, spot, texture, color, etc.), should work for the approval of one compositional principle, one dominant idea. The image can be decorative due to stylization of the shape of objects (simplification of the shape), stylization of color (in particular, the use of active color contrasts or opposite nuances), stylization of volume, for example, the introduction of a decorative contour or the use of minimal modeling of the volume-principle of chiaroscuro two or three components, etc.

There are a number of techniques, the use of which enhances the impression of decorativeness in the picturesque composition:

- overleaping-partial coincidence or superimposition of one form on another;
- division of the plane into parts, image crushing;
- saturation with ornaments;
- maintaining a permanent module and fixing it with color (reception of P. Filonov).

In the case of overleaping, when the image space belongs to more than one object, one object overlaps the other and both, at the same time they are shown in full: the far plane shines through the foreground and vice versa;

You can add decorative enhancement by breaking the entire image into small pieces.

It can be a module of some piece created by artificial division, lines or a brushstroke module (like the impressionists). This technique can imitate a stained glass window or mosaic, it also creates the effect of elegant solemnity, refinement. A kind of irregular pattern of small elements arises, as if a rapport grid is formed from the

repeating areas of individual sections-pieces. However, when using this reception, the images of objects cease to be clearly readable, it combines with the background. If this effect is undesirable, it is possible to use a contrast contour. You can also enter a contour when the colors of the image do not harmonize well enough with each other. With the contour, you can enhance the color-tone contrast, increase the intensity of faded colors, or reduce the color saturation of objects that are too bright in color.

The effect of decorativeness can be achieved by introducing an ornamental motive, however, first it is necessary to determine the location of the ornamental motive along the entire picture plane or in limited areas of work.

Stylization can follow the path of extreme simplification and bringing to subject characters by complicating the shape and actively filling the image with decorative elements, if this is consonant with the basic idea of building a composition.

For competent organization of decorative pictorial composition, you need to get acquainted with the existing principles and methods of stylization:

- to more clearly convey the essence of the depicted object, all unnecessary secondary and insignificant is mentally removed, the most characteristic and most striking features are revealed, which, as a rule are subjected to exaggeration (distortion, deformation) to enhance expressiveness -t. e. master the technique of artistic transformation;
- for mastering stylization techniques in painting, it is necessary to master the features of stylization of individual elements: natural objects (plants, representatives of the animal world), humans, objects and objects from the surrounding human world;
- decorative stylization has many features used in specific genres: still life, portrait, landscape.

In the process of learning the possibilities of stylization in pictorial compositions, it is necessary to first use the specific nature of the production. A significant role is played by the organization of the in-kind production, its nature, the presence of interesting objects that can play the role of a reason or motive for stylization, picturesque interpretation. In short, the production should arouse genuine interest among students.

- You should start working on a decorative picturesque setting with careful analysis, search for an interesting angle, point of view, search for unexpected effects that can lead to a compositional idea.
- The next stage is the development of various search sketches - "handwriting."
- The main goal is to succinctly express the future idea of composition.
- After determining the main compositional idea, a number of sketches are made for a plastic, silhouette solution.

You need to use a variety of image styling techniques:

- any object can be stylized to the required sharpness;
- it is possible to change the ratio of proportions both in parts of one object and between objects of production;
- perspectives, angles, turns of objects and objects of the production should "work" for its expressiveness;
- you can mentally move objects into compositions, transform the nature of the production, introducing or removing the necessary elements, while maintaining the basic idea, essence and recognition of the production;
- any stylized pictorial composition should be sharp, expressive, and not sluggish, it should have a pronounced composite center or dominant;
- the color scheme can be determined almost in full accordance with the nature, it is possible to add or remove some color combinations, apply color nuance or contrast depending on the set goal.

In the work on the forescription, the issue of the totality of creative problems is solved: the choice of the method of creative interpretation, the selection and analysis of image elements, the emphasis of individual qualities of full-scale productions.

Work on a preparatory drawing, the purpose of which is to determine the proportions of image elements necessary for composition, characteristic shapes and silhouettes, achieve plastic unity of composition.

The choice of painting techniques and techniques of work with a certain painting material, a specific color interpretation of the elements of the decorative image, which should

lead the image to a specific harmonious coloristic system.

Generalization and emphasis of decorative pictorial composition at the final stage of work, which boils down to focusing on the compositional center, on the main structural-plastic connections of the image.

It should be noted that creative work in the field of decorative painting always has specific author characteristics.

In addition, every creative person: artist, stylist, designer has every right to have his own methodological finds, techniques, principles in the field of pictorial stylization.

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