



STUDYING THE PLACE OF ANCIENT PAINTING IN THE HISTORY OF FINE ART AND THE ORIGIN OF FINE ART

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Abstract

In this article, the history of the origin of fine art and paintings of ancient times, what the materials used for painting are made of, and in what style they were used are widely covered.

Keywords: historical events, cave walls, wild animals, Altamira cave, reddish brown, iron oxide, sharp tools, Egypt, Aegean civilization, Greece, red-figure style.

INTRODUCTION

The history of painting is an endless chain that begins with the first paintings. Each style grows from the styles before it. Every great artist adds something to the achievements of previous artists and influences subsequent artists. We can enjoy painting for its beauty. Its lines, shapes, colors and composition (arrangement of parts) can delight our senses and stay in our memories. But when we learn about when, why, and how art was created, our enjoyment of it increases.

Many factors influenced the history of painting. Geography, religion, national characteristics, historical events, assimilation of new materials - all this helps to form the worldview of the artist. Throughout history, painting has reflected the changing world and our ideas about it. In turn, artists provided the best records of the development of civilization, sometimes revealing more than the written word.

Prehistoric painting. Cave dwellers were the earliest artists. On the walls of caves in southern France and Spain, colorful paintings of animals dating back to 30,000-10,000 BC have been found. Most of these drawings are very well preserved because the caves have been sealed for centuries. The first people drew the wild animals they saw around them. Very crude human figures in life positions have been found in Africa and eastern Spain. Cave artists filled cave walls with drawings in rich, vibrant colors. Some of the most beautiful paintings are found in the Altamira cave in Spain. One detail shows a wounded calf no longer able to stand - perhaps the victim of a hunter. It is painted in a reddish brown color and has a simple yet sophisticated black finish. The pigments used by cave artists are ocher (a light yellow to dark orange iron oxide) and manganese (a dark metal). They are crushed into a fine powder, mixed with a





lubricant (perhaps with fatty oil) and applied to the surface with some kind of brush. Sometimes the pigments took the form of crayon-like sticks. Oil mixed with powdered pigments made the paint liquid and the pigment particles stuck together. Cavemen made brushes from animal hair or plants, and sharp tools (for drawing and painting) from silicon. 30,000 years ago, people invented the basic tools and materials for painting. The method and materials were refined over the following centuries. But the discoveries of cave dwellers remain central to the picture.

HISTORICAL BACKGROUND

Egypt and Mesopotamia (3400-332 BC). One of the first civilizations appeared in Egypt. Much is known about their lives from the written records and art left behind by the Egyptians. They believed that the body must be preserved in order for the soul to live after death. The Great Pyramids were elaborate tombs for rich and powerful Egyptian rulers. Much Egyptian art was created for the pyramids and tombs of kings and other important people. In order to be absolutely sure of the existence of a soul, artists created images of a dead person in stone. They also reproduced scenes from human life in the murals of the burial chambers. The technique of Egyptian visual art has not changed over the centuries. In one technique, watercolor paints were applied to clay or limestone surfaces. In another process, outlines are carved into stone walls and painted with watercolors. A material called gum arabic may have been used to adhere the paint to the surface. Fortunately, the dry climate and sealed tombs made it difficult for some of these watercolor paintings to deteriorate from moisture. Many hunting scenes are well preserved on the walls of tombs in Thebes dating from 1450 BC. They show how hunters chase birds or fish. These plots can still be identified today because they are carefully painted.

MATERIALS AND METHODS

Was located in the valley between the Tigris and Euphrates rivers in the Middle East. In Mesopotamia, houses were mainly built of mud. As the mud softened from the rain, their buildings crumbled to dust, destroying any murals that might have been interesting. Decorated pottery (painted and baked) and colorful mosaics have survived to us. Although a mosaic cannot be considered a painting, they often have an effect on it. Aegean Civilization (3000-1100 BC) The third remarkable early culture was the Aegean Civilization. Aegeans lived on the islands off the coast of Greece and in Asia Minor at the same time as the ancient Egyptians and Mesopotamians. In 1900, archaeologists began excavating the palace of King Minos at Knossos in Crete. As a result of excavations, works of art painted in 1500 BC were found. in a style unusually





free and elegant for that time. No doubt the Cretans were a light-hearted, nature-loving people. Among their favorite subjects in art were sea life, animals, flowers, sports, and public processions. At Knossos and other Aegean palaces, paintings were painted on wet plaster walls with mineral, sand and earthy other paints. The paint soaked into the wet plaster and became a permanent part of the wall. These paintings were later called frescoes (from the Italian word "new" or "new"). Cretans liked bright yellow, red, blue and green colors.

Greek and Roman paintings (1100 BC - 400 BC). The ancient Greeks decorated the walls of temples and palaces with frescoes. Ancient literary sources and Roman copies of Greek art suggest that the Greeks painted small paintings and made mosaics. Few of the names of the Greek masters and their lives and works are known, although Greek paintings have survived the centuries and the effects of wars. The Greeks did not write much on tombs, so their work is not preserved. Painted vases are all that remains of Greek painting today. Pottery was a major industry in Greece, especially in Athens. Pots were in great demand and were exported as butter and honey and for domestic use. The earliest vase painting was made in geometric shapes and ornaments (1100-700 BC). Vases are also decorated with brown glazed human figures from light clay. By the 6th century, vase painters often painted black human figures on natural red clay. Details are carved into the clay with a sharp tool. This allowed the red color to appear deep in relief. The red-figure style eventually replaced black. That is, on the contrary: the numbers are red, and the background is black. The advantage of this technique was that the artist could use a brush to create the paths. The brush gives a softer line than the metal tool used on black curled vases. Roman wall paintings are found mainly in villas (villages) in Pompeii and Herculaneum. In AD 79, these two cities were completely buried by the eruption of Mount Vesuvius. Archaeologists who conducted excavations in the area found the best examples of ancient Roman life, Celtic and Saxon art from these cities in manuscripts of the VII-VIII centuries. Practiced since the late Roman period, book illustrations, illuminations, and miniature paintings spread throughout the Middle Ages. Illumination is the decoration of text, capitals and margins. The colors used were gold, silver and bright. A miniature is a small picture, often a portrait. The term was originally used to describe a decorative block around the initials of a manuscript. He tried to revive the classical art of the IX periods.

RESULTS

During his reign, miniature painters imitated classical art, but they also conveyed personal feelings through their works. Very few wall paintings survive from the





Middle Ages. Churches built in the Romanesque period (11th-13th centuries) had some wonderful frescoes, but most of them have been lost. In the churches of the Gothic period (XII-XVI centuries), there was not enough space for wall paintings. Book illustration was the main work of the Gothic artist. Among the best illustrated manuscripts were books of hours - calendars, prayers and psalm collections. An Italian manuscript page shows fine initials and delicate details of St. George slaying a dragon. The colors are as shiny and pearly as in stained glass, and the gold on the page shimmers. Delicate leafy and floral designs border the text. Artists probably used magnifying glasses to do such intricate, detailed work.

Italy: Cimabue and Giotto At the end of the 13th century, Italian painters were still working in the Byzantine style. Human figures are made flat and decorative. Faces are rarely expressed. The bodies were weightless and seemed to be floating rather than anchored to the ground. In Florence, the artist Cimabue (1240-1302) tried to modernize the ancient Byzantine methods. The angels on the throne of the Madonna are more active than usual in paintings of the period. Their gestures and faces show a little more human emotion. Cimabue added a new sense of monumentality or grandeur to his paintings. However, it continued to adhere to many Byzantine traditions, such as the golden background and patterned arrangement of objects and figures. Giotto (1267-1337) was the great Florentine artist who really broke the Byzantine tradition. His series of frescoes in the Arena Chapel at Padua far surpass Byzantine art. These scenes from the lives of Mary and Christ have real emotion, tension and naturalism. All the virtues of human warmth and sympathy are present. People don't seem real or heavenly at all. Giotto shaded the contours of the figures, casting deep shadows into the folds of clothing to give a sense of roundness and strength. For his small panels, Giotto used pure egg tempera, perfected by the Florentines in the 14th century. The clarity and vibrancy of its colors must have made a great impression on people accustomed to the dark colors of Byzantine panels. Tempera paintings give the impression of soft daylight falling on the scene. They have an almost flat appearance, unlike the sheen of oil paint. Egg tempera remained the main paint until it was almost completely replaced by oil in the 16th century. Italy: Cimabue and Giotto At the end of the 13th century, Italian painters were still working in the Byzantine style.

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Late Medieval Paintings North of the Alps In the early 15th century, Northern European painters worked in a style quite different from Italian painting. Northern artists achieved realism by adding countless details to their paintings. All the hair is beautifully contoured and every detail of the curtain or the floor is precisely placed. The invention of oil paints made detailing easier.

CONCLUSION

Flemish painter Jan van Eyck (1370-1414) made a great contribution to the development of oil painting. If tempera is used, the colors should be applied separately. They cannot shade each other well, because the paint dries quickly. With slow-drying oil, the artist can achieve more complex effects. His portraits from 1466-1530 were made in the Flemish oil technique. All details and even reflections are sharp and clear. The color is durable and has a hard, enamel-like surface. The primed wood panel is prepared in the same way Giotto prepared his panels for tempera. Van Eyck created the painting in layers of subtle colors called glazes. Tempera was probably used on original plants and for landmarks. Baroque painting

The 17th century is known as the Baroque period in art. In Italy, the artists Caravaggio (1571-1610) and Annibale Carracci (1560-1609) presented two opposing views. Caravaggio (real name Michelangelo Merisi) was always inspired by the realities of life. One of his main problems was to copy nature as accurately as possible without





glorifying it in any way. Carracci, on the other hand, followed the Renaissance ideal of beauty. He studied ancient sculpture and the works of Michelangelo, Raphael and Titian.

In conclusion, we should note that in order to paint a picture, the master does it in a certain situation, in a specific character. The work will not be complete, worthy of love and attention if only form and color are depicted in it. The artist is obliged to give things a soul, people - charisma, spark, but also mystery, nature - unique feelings and events - real experiences.

The great figure of the Renaissance, scientist and artist, said: "A painting is a poem that is seen, and a poem is a picture that is heard." And it is impossible not to agree with him. You will perceive true art in every way. We see, think about, hear and keep in our hearts works of art that we like. World masterpieces will remain in our memory for many years.

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