

Use of Chinese National Painting in the Lessons of the Fine Art in School

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Abstract – This article discusses the fine arts of East Asian countries - China, on the technique of national painting as the main type of Chinese painting and on the concepts and rules for accepting hieroglyph drawing in the fine arts lessons of the 6th grade of a comprehensive school. In order to help school teachers on this topic, a valuable and instructive material about creating a traditional image of bamboo is offered.

Keywords – Chinese National Painting, Calligraphy, Hieroglyph, Styles “Se And”, “Gong Bi”, Scroll Paintings, Rice Paper, Traditional Image - Bamboo, Orchid, Chrysanthemum And Plum Branch, Paint Brush, Watercolor Brush.

Some topics are based on the State Education Standard and Curriculum of Secondary Education in Uzbekistan, for example, in the 6th grade, "The Dialogue of East Asian Countries - China and Japan," the composition work of national artists. The following teaching materials in this direction are illustrative and thematic materials illustrating the secrets of Chinese traditional painting technology as a methodological aid for a practitioner of fine arts.

The main aim of the course is to teach the method of working with the most important type of Chinese national painting; mastering Chinese graphic writing rules and skills; instill love and respect for other people's art values. At the same time, the following tasks will be implemented: to introduce Chinese culture; to give an understanding of the evolution of the hieroglyph; Introduction to traditional painting technology.

The basis of the Chinese script is Han's hieroglyphics. From time immemorial, painting and calligraphy have been very close together. Both artists and calligraphers use the

same objects and tools (brushes, soft bamboo paper and Chinese dream), and the same style of writing.

There is much in common between Chinese painting and calligraphy. Each of them is an incredible calligraphy artist. The basis for all of this is the line. Chinese painters have created wonderful artwork using simple lines. The artist's feelings created images with solid, sometimes fluid, ordinary, and instantaneous lines. Such skills cannot be distinguished from painting techniques, which have been refined over the centuries. Those who do not understand the connection between calligraphy and painting do not understand the artistic effects of the image painted on soft fibers and do not understand the beauty of traditional Chinese painting.

In China, dream vehicles are considered to be a particularly valuable piece of art. The dream is very important for Chinese painting, regardless of the way it is used - "colorful brush" or sei - "color scheme", which is based on the dream image. In the ancient painting process, the great masters painted the outline of the image personally

with the dream, handing it over to the readers. There are only works made with dreams and water.

For thousands of years, Chinese painting has developed its compact method of artistic expression. In Chinese painting, the plant symbolizes four seasons of the year, and the moon or candles represent a deep night.

Chinese art is the kind of art in which the author and the viewer cannot "join" together. This is because the work engages a lot of thoughts and feelings in the viewer. The bamboo depicted is not a simple plant but a symbol of human character. In Chinese literature, bamboo is considered to be a person whose image is honest and noble. This means that the artist in his work is using a bamboo to glorify a true person with high moral qualities. Unless it expresses the vitality and stability of the plant and the rustling of its leaves in the invisible wind, the viewer will not see the symbol of a noble person striving for higher purposes. Therefore, the secret to working with dreams is not simple. Each dream grease you place on a roll of paper should be flawless, since it cannot be removed or repaired.

There are certain genres of traditional Chinese national painting: the landscape consists of "mountains and waters", "flowers and birds", portraits and animalistic genres. For example, in the eighteenth century, renowned artist Zheng Bantsyao was only painting bamboo, orchids, and stones.

As mentioned above, Chinese painting includes both gunbi and sei. "Gunbi" style is a delicate and flawless graphic style, which means to paint carefully and process small details; the works of this style also include the hair of the desert beard.

"Sei" is a free style that implements images on a wide brush. The main purpose of artists working in this style is not to express the similarity of the exterior of the object, but to reflect its true meaning. These two methods have been widely used in China since ancient times and have been complementary.

In Chinese painting there is a different kind of work - sickle paper - works. They are wrapped in sticks and stored in a special box. Typically, the works are depicted on traditional Chinese paper with original paints and dreams (up to the present day, as a rule, paints are personally made from plants and minerals, and can now be purchased in specialized stores) and can be stored for thousands of years. The oldest well preserved ancient scrolls are now available in Chinese museums.

Japanese art is adapted to Chinese painting techniques. Their image reflects the Japanese aesthetic - the principle of simplicity and elegance. This route originated from the Chinese dream and was brought to Japan from the Buddhist monks (dervish) from Japan. The Japanese have embraced this art with its embellishments (short and precision), with a number of military emblems.

The artwork or image can be watched by art masters for hours, and then reflects their perception with the exact pattern in pairs. These paintings are vital and meaningful - a monochromatic work that inspires the artist to paint and illustrate the state of the art in making it as expressive as possible.

In China, there are four traditional images that should be perfectly mastered in imaging technology - bamboo, orchid, chrysanthemum and plum branch - which will help to further their image work. Each of them is made up of several greases, many of which are illustrated using these processing technologies. Therefore, the description of the image of bamboo is explained in detail below. They are made on plain watercolor paper, not just on rice paper.

All practical equipment is positioned to the right. Before you get started, keep your mind free and focus your mind on what you are portraying, perhaps putting quiet music on the player to avoid distractions. Your drawing hand moves freely; there should be no bends when sitting down, such as the position of the legs being crossed.

The technique of painting is very different. Therefore, do not neglect to master it - acquire new skills.

The brush you are painting should be in the upright position and the middle should be above the top - the maximal movement of the forearm, and the upper arm of the hand also allows for extensive workouts.

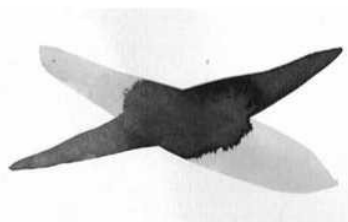
The brush also has its own peculiarities - the fingers merge slightly, the index and middle fingers are in front of the brush, the older one resembles the brush with the fingernail behind the brush. (Figure 1)

Secrets to the succession of images.

1. When performing dark or light grease, one covers over the other - first drop the dark grease, then the light - then the dream does not come off. (Figure 2)



Picture 1



Incorrect. Picture 3



That's right. Picture 2

The first greasy grease is taken. Behind it is a black ocher with a dark grease on it. (Figure 3)

2. Fill the first grease The next hungry grease only softened the margin of light. It has not lost its shape.

3. Do not apply twice as much grease as possible, this is noticeable - the line will look scary with a rigid rigidity.

4. You should try to do all the joints of a bamboo, flower and so on in one dream to ensure a holistic perception of the image. Otherwise, there is a problem - the bamboo grove looks like a ball of bamboo pieces of different colors.

5. Describe the dark and light grease at the intersection - put a dark ointment first, then a light grease, so that the dream does not come off.

6. The best thing is to concentrate and work quickly and clearly.

7. With a free hand, it should move freely and sit upright so that it can create gentle, reliable grease.

8. If you have a Chinese dream, you can paint the background after the foreground images.

9. A compact, well-balanced approach to portraying an image is as good as any grease and effort, but the grease should reflect the shape, the material, the light.

10. Lines must be dynamic and controversial - it is a reflection of work.

11. Reject symmetry - this is not natural.

12. Not just a simple repetition of "Teaching a Handbook" is achieved by trying to better describe each grease applied to the previous one.

The artist demonstrates his skills in how he interprets the plot composition. The works of Chinese artists are rich in meaningful symbols. Even when painting flowers, Chinese artists tell us the meaning of life. The meaning of the

flowering plum is a symbol of renewal and trust, as the plant blossoms out of winter and blooms again in the spring.

Orchidya is a symbol of beauty, humility and tenderness.

We will consider creating independent works of Chinese style.

Bamboo. It is one of four plants (orchids, flowering plums and chrysanthemums) that Chinese artists have always portrayed. They are, in turn, symbolic of four qualities (power, beauty, reputation, and longevity) that Chinese people value and value.

The empty bamboo hollow strap combines humility and the heart and mind freed from the ideals of Buddhism.

Monochrome is said to be a light gray color. The work done in only one color is called monochrome.

The monochrome dream color uses seven colors of a dark dream (from dark to white). An example of this is the image of bamboo. This technique was created by Buddhist darling Zhun Jen.

To illustrate the base of the bamboo hollow strap, hold the brush vertically and press the blade on the paper and move it from top to bottom. Each part of the band must be straight, and the same width, and the spacing of the knots should be constant. It is necessary to hold the brush slightly upward on the paper to form the nodes.

We will look at the basic methods of the image being created. Each of the visual elements must be absorbed.

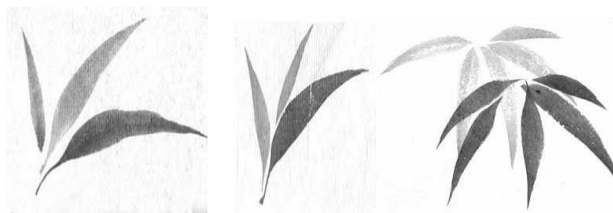
Bamboo consists of three parts grease - leaf, band and leaf horn.

When drawing leaves, it is best to draw a line with a watery brush, first touch the paper, then press it slowly and then slowly. The brush is held in a light, upright position.

We collect and illustrate the leaves. To prevent the fading of the dream, we start with the darkest leaves. The

original texture of the old leaves - which are more horizontal and branched - are not as smooth and organized as the

young leaves. The brush should be much dryer than usual when describing it.



When painting a brush strip, it is drawn at an angle of about 45 degrees. The brush does not stand upright in any of these grease. The brush moves from the bottom up.



The band joints are drawn at the speed of the hand until the next attachment. The brush strokes are slightly pressed on the paper. In this way the desired thickness and tone of the band are formed.



The picture shows a pair of bamboo strips drawn on one brush. The first paragraph of each pair is the image of the speed movement.



Coarse brush
(Chinese black)



Mixed
(Chinese brown) Brush



Soft brush (Chinese white)



Flexible brush
(watercolor)



Where possible, the branches and leaves of the composition should be portrayed equally, as it is necessary to look at where to leave space, where to add more leaves, and to draw branches.

Apart from bamboo, practical applications can be drawn with many "sophisticated" bamboo scratches. For example, the bird is described as a "bamboo leaf," and its beak and foot are described as "bamboo horns". The wings of the dragonfly are described as "bamboo leaves", and the body - "bamboo horn".

This means that our students should learn how other foreign artists work as well. It is well known that every artist has his or her own creative way, style, color, ideas and ideas. Therefore, one of the most important tasks for centuries, in particular, is the study and transmission of Chinese national works of art to the next generation, with their unique aspects, styles, unique masterpieces of artists who created them..

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