Rivne State Humanities University

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EXPLANATORY NOTE

to the qualification work for the Master's degree

The relevance of naive art in the 21st century. (on the example of the decorative composition "Children's stories")

Performed by: a student of higher education

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INTRODUCTION

The importance of researching the topic "Relevance of naive art in the XXI century" is that naive art, despite its simplicity and lack of academic training, continues to occupy an important place in modern culture.

In the 21st century, when artistic practices are becoming more complex and conceptual, naive art attracts attention with its sincerity, immediacy and emotional richness. It allows you to look at the world in a new way, reminding you of the value of children's spontaneity, simple joys and deep personal experiences.

The creation of a decorative composition "Children's stories" allows us to reveal a modern approach to naive art, analyzing its techniques, symbolism and influence on the viewer. It is also important to understand how naïve art adapts to the challenges of modernity, remaining relevant among a wide audience. This study helps to reveal the trends in the development of this style, its social and cultural significance, and shows why naive art continues to be of interest to artists and viewers today.

The purpose of research on the topic "The relevance of naive art in the XXI century" is to analyze the modern meaning and influence of naive art on the cultural space of the XXI century, to investigate its features and reasons for its popularity among viewers and artists, as well as to understand how this style adapts to modern trends

We sought to create the composition "Children's stories" using the stylistic features of naive art, studying its themes, color schemes, techniques and materials. The object of research on the topic "Relevance of naive art in the 21st century" is naive art as an artistic phenomenon and its influence on the modern cultural space of the 21st century.

The subject is peculiarities, stylistic features, techniques and socio-cultural relevance of naive art in the 21st century.

Tasks of the research:

1.   To analyze the historical development of naive art and to identify the key stages of its formation and influence on cultural processes.

2.   To study the characteristic features of naive art , its stylistic and technical techniques, as well as the subject that distinguishes it from other artistic directions.

3.   To investigate the reasons for the preservation of the relevance of naive art in the XXI century , its reflection in modern art practices and its role in the cultural environment.

4.   Assess the emotional impact of naïve art on contemporary audiences and identify which aesthetic and symbolic elements attract viewers' attention.

5.   To study the stylistic features of naive art, techniques and color schemes.

6.   Create a decorative pictorial composition "Children's stories" .

These tasks will make it possible to comprehensively consider the relevance of naive art in the modern world and understand its place in the cultural space of the XXI century.

The concept of the decorative composition "Children's stories" in the style of naive art is based on the transfer of sincere, simple and direct emotions associated with childhood. This composition focuses on the use of bright colors, simplified shapes and symbols that reflect the world through the eyes of a child. The main idea is to return to childhood memories, feelings of joy, purity and carelessness, which we usually lose in adult life.

The main methods of researching the topic "Relevance of naïve art in the XXI century (on the example of the decorative composition "Children's stories")" became the analysis of literary sources and art studies , the study of images and symbols in works of naïve art. Identification of plots, themes, images and their symbolic meaning, analysis of the emotional and semantic content of the composition to understand its deep conceptual content, comparative analysis helped to determine which trends remain relevant and which have been transformed. Visual and aesthetic analysis contributed to the identification of

artistic techniques, stylistic features, compositional construction and the use of colors in decorative composition, the study of aesthetic features of naive art and their impact on the viewer's perception. Art-critical analysis contributed to the critical understanding of the decorative composition "Children's stories" from the point of view of modern naive art and the development of own interpretations of the meaning and symbolism of the composition in the context of the modern artistic space.

These methods made it possible to comprehensively investigate the topic, analyzing both historical and contemporary aspects of naive art and its place in the culture of the XXI century on the example of a specific composition.

1 SCIENTIFIC JUSTIFICATION OF THE SELECTION OF THE RESEARCH TOPIC

1.1. The emergence and development of naive art

Naive art emerged as an independent artistic direction at the end of the 19th century, when art critics began to attract the attention of amateur artists who did not have an academic education, but created their works intuitively, guided by their own vision of the world. Naive art became an expression of an original vision of reality, not limited by academic rules and traditions.

The main stages of the development of naive art are considered to be the 19th century as its beginning or origin, the 20th century as its development and popularity, the end of the 20th-21st centuries as its modern stage.

Naive art is formed as an opposition to academic art. The works of peasants, artisans, and simply non-professional artists attract attention due to their sincerity and simplicity.

In France, by the end of the 19th century, the term "naïve art" appears, which is first used in relation to the works of such artists as Henri Rousseau (Henri Rousseau). Rousseau, who is often credited with founding naïve art, was known for his fantastical, fairy-tale jungle scenes created without professional artistic training.

In the first half of the 20th century, naive art gained recognition among the avant-garde and modernists. It influenced the development of such trends as Cubism and Surrealism. At this time, notable naïve artists appeared : Niko Pirosmani (Georgia), Ivan Generalych (Yugoslavia), Kamil Bombois (France), which receive international recognition. After the Second World War in the 20th century, numerous naïve artists appeared in various countries, and naïve art became more popular in galleries and exhibitions [2] .

In the history of European art, interest in non-professional practices arose during the period of Romanticism, when artists began to look for new forms of expression, feeling the crisis of classical academicism in the middle of the 19th century. One of the founders of this movement was Gustave Courbet , who

popularized the aesthetics of street signs and the creativity of self-taught artists, opening new horizons for modern art. This fascination not only contributed to the formation of modernism, but was also influenced by folk art, Japanese graphics and African art, which were available to European artists in antique shops and private collections of colonial objects. However, despite the greatness and uniqueness of these cultures, Europeans often looked down on them, calling their art "primitive", which shows a misunderstanding of the context of the origin and use of African masks, clothing and figurines. This inconsistent approach not only devalued the talents of their authors, but also called into question the equality of cultural practices, which continues to influence artistic debates today.

The term "primitive" in the French- and English-language literature of the 20th century was associated with the ethnographic practices of representatives of "exotic" countries and nationalities , and for a long time existed alongside another common definition from France of the late 19th and early 20th centuries - " naive ". In 1870, Arthur Rimbaud wrote the famous poem "In the Green Cabaret", where he used the word " naive " in the sense of "clumsy, plain," referring to the simple scenes on the tapestries in the tavern where he was staying. Due to the great popularity of Rimbaud among Parisian bohemians, this expression became widely used. In the early 1890s, this concept became a key characteristic and conscious mask of the famous self-taught French artist Henri Rousseau [6] . Working as a tax collector in Paris, Rousseau began seriously painting after forty years and quickly gained recognition in artistic circles. He was nicknamed "The Publican" for a semi-joking nickname. Rousseau's works were striking with their unexpected expressiveness and temperament. Eminent art critics and decadent artists never ceased to be amazed at how on the canvases of an "ordinary" metropolitan bureaucrat with an unremarkable life, majestic fairy-tale jungles came to life, exotic wild animals roamed, and an atmosphere of ancient magic and miracles prevailed. The idea of naive art was formed under the influence of impressions from Rousseau — it was a complex of romanticized ideas about the work of self-taught artists who, thanks to their pure and unencumbered by academic knowledge,

brought to art the "holy simplicity" of falling in love with it and the ancient energy of the subconscious [5].

Interest in naïve art grew in the early 20th century, partly due to the popularity of the works of Sigmund Freud and psychoanalysis. The history of modernism had its own "Rousseau's Publican" — Georgian self-taught artist and idol of futurists Niko Pirosmani . This unusual personality was considered a person "not from this world": he claimed that he could see saints, lived in great poverty and on a simple canvas painted custom-made signs with paints of his own making, as well as various scenes from the life of Tiflis residents . The influence of Ukrainian folk art on avant-garde artists, in particular on the work of Oleksandra Ekster and her students, is an important topic in the history of Ukrainian art. In the mid-1950s, active interaction between avant-garde authors and folk art groups, which were created to revive the traditions of embroidery and carpet making, opened new horizons for Ukrainian design. These artiles, located in the villages of Skoptsi and Verbivka , actively collaborated with famous artists such as Kazimir Malevich and Yevgenia Prybylska , who created sketches for execution by folk craftsmen. The commercial experiment enabled the successful sale of utility items, such as Suprematist scarves, pillows, and carpets, in the markets of Eastern European cities, including Poltava, Kyiv, Paris, and Berlin. Thus, this cooperation not only revived traditions, but also opened new ways for the integration of modern art and folk creativity [9] .

At the end of the 20th - 21st centuries, naive art received the status of an important part of the modern cultural space. It is becoming popular among a wide audience due to its accessibility, emotional richness and simplicity. The appearance of numerous exhibitions and festivals of naive art around the world emphasizes its relevance and modern influence on culture.

In order to better understand the topic and prepare for creative work on sketches, we analyzed the main features of naive art and tried to highlight them.

The first is the use of simplified forms. Lack of academic accuracy in conveying proportions and perspective. Figures of people and animals are often stylized, reminiscent of children's drawings, which adds uniqueness to the works.

Secondly, the use of rich and pure colors that evoke an emotional response. The palette of naive art is usually optimistic and bright.

The lack of an academic perspective is also a special artistic technique of naive art. Space is rendered without taking into account realistic perspective, which creates the effect of flatness and two-dimensionality .

Works of naive art often convey sincere emotions and feelings, without complex concepts or hidden meanings . They reflect a simple and direct view of the world. Often the works have a decorative character, with a large number of details, ornaments and bright accents.

Fantasy and symbolism. In naive art there are elements of fairy tales and fantasy, where the real world is intertwined with the fictional.

Henri Rousseau (1844–1910) is considered to be the first representative of naive art. French artist known for his fantastic jungles and exotic landscapes. His works became a symbol of naive art and attracted the attention of avant-garde artists.

Niko Pirosmani (1862–1918) was a Georgian artist who created images of people, animals and rural life. His works were simple, but at the same time emotionally rich and symbolic.

Ivan Generalich (1914–1992) is a Yugoslav artist, considered one of the founders of the Croatian school of naive art. He created scenes of rural life using bright colors and rich details.

Camille Bombois (1883–1970) is a French artist known for his rural landscapes and everyday life scenes. His works often contain decorative elements and details.

Maria Prymachenko (1909–1997) is a Ukrainian artist who gained recognition for her fantastic and decorative images of animals and plants reminiscent of folk tales and legends.

Naive art remains a unique phenomenon in the modern art space due to its simplicity, emotional richness and ability to move the viewer. Its popularity in the 21st century indicates that it continues to occupy an important place in culture and does not lose its relevance [13] .

Hence, naive art emerged as an artistic movement created by non-professional artists who sought to express themselves without regard to academic standards. The development of this style took place gradually: from drawings on household objects to elaborate paintings, which are characterized by brightness and immediacy. At the beginning of the 20th century, naive art gained recognition among critics and art historians, which opened the way for artists who worked outside the boundaries of traditional schools. Thanks to its authenticity and emotional expressiveness, naive art continues to develop, finding a response in modern culture and taking on new forms in a global context.

Naive art emerged as a form of original artistic expression characterized by simplicity, immediacy and sincerity. It preserves the childlike immediacy of perception, avoids academic standards and does not require professional art education.

The emergence of naive art is connected with the development of folk art and self-taught creativity, as well as with changes in society, which led to an increase in interest in "independent" art outside the academic framework. Often the representatives of this direction became ordinary people who expressed their vision of the world. Naive art is characterized by simplified forms, bright colors and a lack of perspective. It has a decorative character, focusing on symbols and details. Artists of the naive style use convention, which gives their works a unique charm.

Naive art, which was previously perceived as dilettantish, eventually gained recognition as a separate direction in world art. Its importance increased thanks to artists such as Henri Rousseau, who helped popularize the style in professional art circles. Naive art became an inspiration for many modernists and postmodernists, influencing the development of modern art. His aesthetics, based on emotionality

and an intuitive approach, attract artists who seek to move away from rigid canons and discover new ways of artistic expression.

In general, naïve art is an important cultural phenomenon that reflects the human desire for self-expression outside the confines of academic art. Its development shows the value of a sincere and intuitive approach in art, which continues to influence artists and viewers, prompting a rethinking of traditional ideas about aesthetics and craftsmanship.

1.2 The main stylistic features of naive art

Naive art is a special direction in art, which is characterized by a unique aesthetic and approach to creativity. Its creators are usually self-taught, who do not have a formal art education, but create expressive and original works. The works of naive artists are usually characterized by simple and clear images that often convey immediate emotions. The absence of complex composition and detailed perspective creates the effect of childlike sincerity and spontaneity. Artists often use bright, saturated colors, sometimes without nuances and gradations of shadows. This makes their works visually attractive and easily recognizable. The use of pure colors adds energy and liveliness to the picture.

Naive art is characterized by simplification of form, violation of proportions and lack of anatomical precision. People, animals and objects are depicted schematically, often with exaggeration or deformations, which emphasizes the symbolic nature of the work. The works often lack linear perspective or present it in a very simplified form. Artists can ignore the rules of perspective, which gives works a two-dimensional look and creates the effect of "flatness" of the composition. Despite the general simplicity, naive artists often pay great attention to details that seem insignificant at first glance. These can be small elements of clothing, plants, animals or textures, which makes the composition detailed, but at the same time simple [19] .

Naive art often ignores the classical laws of composition, which creates the effect of "naivety" or "unprofessionalism". Symmetry or the central location of the main objects is often observed, which gives the works a decorative character.

Many works of naive artists have an idealized character. They often turn to the topics of family life, nature, peasant life, giving them special importance and romanticization. Artists usually create an idealized picture of the world, free of social or political problems.

Naive artists can turn to various themes: from religious and mythological motifs to depictions of everyday life, nature, holidays and traditions. Often the

works reflect folk traditions and cultural features of the region where the author comes from.

Symbols and conventional images are often present in naive art. Artists use simple symbols to convey complex ideas or emotions. For example, the sun can symbolize life, the heart - love, and flowers - beauty and harmony. Artists usually have no formal art education, which allows them to avoid academic canons and create unique works. This freedom allows them to experiment with shapes, colors and composition, without limiting themselves to certain rules. The works of artists have a special "manual" character. Brush marks, unevenness or even random mistakes are visible, which gives the works additional charm and makes them personal.

One of the most important features of naive art is its authenticity. Artists create works not for commercial success, but for their own satisfaction or expression of their ideas, which makes their works sincere and emotionally rich.

Naive art occupies a special place in the history of art, as it allows us to better understand the inner world of its creators and the cultural characteristics of a certain region or time. This style is often perceived as more pure and sincere, as it is not burdened by rules or commercial requirements [22] .

Naive artists often turn to subjects that reflect their perception of the world, personal experiences or cultural traditions. Main topics include everyday life and everyday life. Scenes from everyday life - farming, family gatherings, festive events and household chores. These stories reflect the simplicity of life and the romance of rural life.

Nature and landscapes are also frequent subjects that inspire artists of the primitive genre. Artists often depict nature - blooming meadows, trees, rivers, animals and birds. Their landscapes are usually idealized, often depicted with great attention to detail and without complex perspective.

Religious and spiritual motifs, icons, sanctuaries, religious scenes and symbols are also present in Naïve art, especially in regions where religion has a

significant influence on the culture. They can be presented simply, but with great emotional power.

Mythology and legends, stories from folk tales, myths and folklore, which are passed down from generation to generation, are an important part of naive art.

Often, the works of naive artists romanticize and idealize rural life, emphasizing its harmony with nature and family traditions.

Naive art is known for its special approach to color, which often reflects the artist's emotions. Naive artists often use pure, bright colors without complex blending or shading. Red, yellow, blue, green and other rich colors dominate. Contrasts between colors are used to create a visual effect. Bright colors can be adjacent to each other, creating lively and cheerful compositions.

Some works of naive artists use a limited palette with a few primary colors, which gives them additional expressiveness. In naive art that reflects nature, natural colors are often used: green, brown, yellow, blue, which emphasize the connection of the artist with the environment.

Artists of naive art use a variety of techniques that do not always meet academic standards, but allow them to create expressive works . A flat image and lack of perspective are characteristic features of their works.

Many naive artists do not use linear perspective, which makes the works flat and two-dimensional. Objects can be depicted on the same plane without visible distance. Artists often circle figures and objects with clear contours, which makes their works graphic and easily recognizable . Naive art often uses repetitive motifs that create rhythm and visual harmony. These can be floral ornaments, geometric figures or stylized figures.

Manual technique and attention to detail is also one of the characteristic features. Artists can pay great attention to detail, creating small elements even in simple forms. The technique often resembles an illustration or a children's drawing. But with the simplicity of the forms, deep symbolism and conventional images are always felt. The use of symbols and conventional signs to convey

meanings and emotions is the content of many works. Images can be somewhat simplified or stylized, but have a deep meaning.

Naive artists use a variety of materials, often improvised or traditional, that give their works a special character. Watercolor, gouache, acrylic are popular materials due to their availability and brightness of colors. Some artists use ordinary paints for household needs. Some are professional. Despite the technical complexity, some naive artists work with oil paints, which allow creating rich colors and textures. Paper, cardboard or canvas are often used as a basis. In some cases, artists use fabric, wooden panels or even boards. In different regions, artists may use traditional materials: cloth, wood, metal, clay, or other natural materials that are available in their environment. Many naive artists use textile materials, creating collages or fabric applications, which adds volume and tactility to the works . Wood, stone or other natural materials are used to create decorative elements, figurines or sculptures.

Naive art attracts attention for its sincerity and emotionality, as well as for the fact that it is unique for each artist, who invests personal experiences and feelings of the world in his works.

So, naive art is characterized by a special style, which is manifested in the use of bright, pure colors, simplified forms and the absence of a perspective that should look realistic. Artists of naïve art often work intuitively, without having an academic education, which adds uniqueness and childlike sincerity to their works. Also characteristic is increased detailing and symmetry, which gives the compositions a special, decorative look. Naive art seeks to reflect not so much reality as the world in its bright and idealized form, conveying the author's emotions without being limited by technical rules or academic canons.

1.3 Evolution of naive art in the XXI century

In the 21st century, naive art continues to develop and acquire new forms, actively interacting with modern trends and technologies. Thanks to globalization and access to the Internet, naïve artists have the opportunity to present their work to a wider audience, exchange ideas and be inspired by the work of other artists from around the world. This stimulates the emergence of new stylistic features and themes in naive art, while preserving its characteristic simplicity and emotional expressiveness.

In addition to traditional painting, naive art finds new forms in the digital environment: in graphic design, illustrations and even in animation. Artists increasingly turn to topical social and cultural topics that reflect the modern reality and challenges of the 21st century. Such an evolution allows naive art to remain relevant, enriching it with new aspects and allowing viewers to reinterpret this genre in the context of contemporary culture.

In the 21st century, naive art attracts the attention of researchers from various disciplines, including art historians, cultural scientists and sociologists, who study it in the context of modern trends, authenticity and cultural heritage. Among the scientists who are actively engaged in the study of naive art, it is worth noting Roger Carucci . The French art critic and curator of a number of exhibitions, a specialist in naive art and primitivism, explores the social and aesthetic aspects of this style in a contemporary context. Carucci organizes exhibitions and publishes articles devoted to various aspects of naive art [22].

Sarah Lomax is an American art critic and teacher, researching outsider and naive art, focusing on the socio-cultural aspects of this direction, in particular on the role of amateur art in modern culture [25].

Ukrainian researcher Maria Bobrova devoted her scientific works to folk and naive art in Ukraine. Bobrova studies the connection between naive art and national traditions and examines its modern transformations and actualization in the conditions of globalization.

John McGregor is a British cultural researcher known for his research in the field of outsider art, which is often referred to as naive. McGregor analyzes naïve art as a cultural phenomenon, emphasizing its ability to convey alternative points of view on contemporary social and environmental challenges [28].

Nina Yampo is a Polish art critic who specializes in the study of European naive art. Yampo actively publishes research in which he considers naive art as an expression of the folk worldview and a tool for preserving cultural identity.

These researchers make important contributions to the study of naive art by analyzing its role in contemporary art, its influence on cultural processes, and its significance for future generations. Their works help to understand how naïve art maintains its uniqueness while at the same time being integrated into the context of global cultural heritage.

In the 21st century, naive art adapted to modern trends, integrating new techniques and themes. Thanks to digital technologies, artists began to experiment with digital graphics, illustration and even animation, while maintaining the simplicity and vividness characteristic of naïve art. Social networks, especially Instagram and Pinterest , have also helped to popularize the work of the naïve artists among a global audience, which has expanded the circle of admirers of the style and allowed artists to find new clients and support.

Among the representatives of naive art of the 21st century, there are several names that have gained wide popularity. Among them is Yurii Novikov, a Ukrainian artist known for his bright works with naive aesthetics. His works have a folk style, they contain archetypes, traditional subjects and images, which he combines with modern themes.

Peruvian artist Eduardo Loyolo explores social and environmental themes in his works. Loyolo skilfully combines folk style with naive aesthetics, telling about the culture and nature of his country.

Although most of Prymachenko's works were created in the 20th century, her work gained new popularity and recognition in the 21st century. Thanks to digital

platforms and museum projects, her works have become known to a wide audience around the world.

Carolina Largentail is a famous French artist who works with the themes of everyday life and nature, using bright colors and simple forms. Her work is focused on the beauty of everyday life, which reflects the influence of naive art [31] .

Thanks to modern trends, naive art becomes more flexible and universal, without losing its individuality. This helps him maintain his authenticity, while at the same time pushing the boundaries and gaining new followers in the contemporary art world.

Naive art in the 21st century finds its place in modern galleries, art projects and exhibitions, increasingly attracting the attention of both the professional community and the general audience. The growing interest in naïve art reflects a change in emphasis in modern culture: authenticity, sincerity and individuality become especially valuable against the background of technological development and globalization.

Many contemporary galleries include naive art in their exhibitions alongside the works of professional artists, emphasizing its importance as an important cultural heritage and form of self-expression. For example, major exhibition spaces such as the Pompidou Center in Paris and the Museum of Naive Art in Zagreb regularly organize exhibitions and retrospectives dedicated to Naive art.

Naive art is often part of festivals and art projects dedicated to outsider art and folk art . For example, the Naïve International Art Festival Art The Fest brings together naïve artists from all over the world, allowing them to show their work and share their experiences. Also similar festivals like Outsider Art Fair in New York, provide a platform for artists to communicate with audiences and collectors. With the development of the Internet and social networks, new opportunities appear for the demonstration of works. Platforms like Saatchi Art , Artmajeur and even Instagram allow naive artists to showcase their work and sell it to a global audience [13].

Naive art is often combined with works in other styles, creating interesting collaborations . Such joint projects at exhibitions and art festivals contribute to a new perception of naive art and its integration into the modern cultural field.

Therefore, naive art occupies an important place in the modern artistic environment, contributing to the preservation of cultural traditions and at the same time opening up new opportunities for artists seeking to convey their individuality.

Naive art in the XXI century has undergone significant changes, adapting to modern trends and new technologies. Going global through digital platforms has given naïve artists the opportunity to expand their audiences and experiment with new forms such as digital graphics and animation. Modern themes, social and environmental issues have become part of the creativity of naive artists, which allows this genre to remain relevant and integrated into the context of modern art. The evolution of naïve art testifies to its viability and ability to adapt while maintaining its authenticity and emotional depth.

2 COMPOSITION AND DESIGN PART

2.1. Creative sketching for a decorative composition

Creative sketching of a decorative composition is the process of creating a preliminary artistic image that helps the artist develop an idea, determine the main elements and general style of the future decorative work. Sketching consists in finding compositional solutions, experimenting with shapes, color scheme, textures and stylistic accents that will be used in the finished composition.

The main purpose of creative sketching of a decorative composition is to explore visual possibilities and ideas that will reflect the concept and aesthetics. Often a sketch is created in order to show the future decorative composition to the customer or as a plan for the artist himself, where he fixes the key elements, the order and the general appearance of the work.

The key aspects of the creative sketching of a decorative composition are the formation of an idea and a concept: the definition of the central idea that the composition will convey, and the visual images that will reveal the idea. A sketch helps you see how to place elements in space to achieve balance, symmetry or asymmetry, rhythm and harmony. At the first stages, the sketch can be graphic, the color scheme is developed later. But for our idea, color is a decisive tool, so we experimented with colors that should add a certain mood and emotionality to the composition. Stylistics of naive art also requires a high level of detail, which will emphasize the desired artistic effect.

Thus, creative sketching is the initial stage of developing a decorative composition, which provides an opportunity to evaluate and refine ideas before proceeding to the final execution of the work.

The idea and concept of a decorative composition are the fundamental elements that determine the idea and artistic direction of the work, serving as the basis for the development of the composition. The idea is the main thought embedded in the composition, what the author wants to convey to the viewer. It

can be symbolic, associative, emotional or based on a specific plot, philosophical concept or aesthetic principle.

The concept includes a general idea of how to realize this idea in a figurative form, using artistic means, techniques, shapes, colors and compositional solutions. It determines the style and approach to work, taking into account such elements as the plot or theme - the main content of the composition, which subordinates its elements to a common meaning. The choice of artistic means to create the appropriate mood and semantic load (forms, lines, textures, materials, etc.) is also very important for emphasizing the stylistics of the work. The embodiment of certain symbols or stylization techniques that add a special character and recognition to the work , the selection of the color palette - emphasizes the emotional tone and contributes to the unity of the composition.

Thus, the idea and concept of a decorative composition determine not only its content, but also the way of conveying this content through aesthetic and compositional means that create a coherent, harmonious and artistically meaningful work.

The composition "Children's stories" is inspired by children's memories, adventures and the world of fantasy. We tried to create the first sketches and depict through color scenes the life of children in a naive style. A composition in the style of naive art should have simple forms, bright colors and expressive stylization, which would give the work sincerity, immediacy and emotional saturation. In the composition of the first sketch, we depicted several scenes where children play in the yard, feed the birds, ride bicycles, launch paper boats on the water or simply enjoy nature. Each scene symbolizes joy from the simplest life moments. The main characters are children in bright clothes and their friends - animals, birds, or fictional characters, for example, small fairy-tale creatures that accompany children in their fantasies.

The second sketch is built from simple geometric shapes: circles, squares, triangles, bright colored spots. The basis of the composition is symmetrical or rhythmic repetition of elements, which creates balance, although some scenes can

be made asymmetrical for additional dynamics. Each part of the composition flows logically into the next, but each scene has its own mood and details that make it special. Such geometrising of figures seemed to us not too logical for a naive style, so we continued our creative search further.

In the work, we returned to the image of children's figures. The naive style is characterized by schematic and somewhat simplified images of characters and objects, which emphasizes the genuineness of a child's perception of the world. Details such as flowers, butterflies, sun rays and clouds are painted with great love, depicting nature as part of a magical world. The lines in the sketch are thick and clear, and the faces of the characters are decorated with benevolent smiles and large, surprised eyes that enhance the impression of naivety. We chose bright, saturated and contrasting colors: yellow, blue, red, green and pink shades prevail. The choice of colors reflects the sincerity of children's emotions, emphasizing the simplicity of perception of the world inherent in children. The general atmosphere of the composition "Children's stories" radiates joy, light and innocence, encouraging the viewer to plunge into the world of children's dreams and fantasies.

In the future, we created variants of the decorative composition "Children's stories" in the style of naive art, which included different approaches to plots, stylization, colors and materials. The first was the idea of creating a plot miniature in a single composition. We divided the composition into several scenes, each of which illustrates a separate moment of children's life - games in the yard, summer adventures. Each scene is stylized as a separate miniature world, united around a central background (for example, a tree or a house). Scenes can be performed with a slight simplification of forms, similar to a children's drawing. We created sketches where each scene has its own color, but all together form a harmonious palette with bright, cheerful shades.

The next idea for sketching was the creation of a long, horizontal composition, which shows various activities of children in a single space - from the corner of the yard to the playground or forest clearing, a so-called panoramic fragment of life. In the panorama, we depicted children's entertainment - games

with animals, trips, sports competitions, festivals. Stylization is made with an emphasis on children's immediacy and is made with clear contour lines. Bright colors - green, yellow, red - create a feeling of a sunny day and fun.

The third idea was the creation of a circular composition - "Kaleidoscope of children's stories". We built a composition in the form of a circle, where children are engaged in various activities around the central image of the sun. Figures of children and animals are arranged in circular symmetry, creating a sense of movement. We used primitive forms, emphasizing the faces and movements of the characters. Warm, joyful colors (yellow, pink, blue) were chosen for the color scheme, which create a harmonious composition and strengthen the feeling of unity and cyclical life.

The idea of using textile materials - fabric, threads, appliqué - to depict the fairytale world of childhood was also considered. The appliqué made of fabric of different colors and textures for the image of characters, nature, houses seemed interesting to us. You could also add embroidery or decorative stitches to highlight individual details, use soft, pastel colors that create coziness. But we abandoned this idea, because the samples did not turn out neat.

The next idea in the creative search was a composition in the form of a children's fairytale map. We wanted to depict the world of childhood as a map-labyrinth with symbolic locations - a house, a forest, a lake, a garden, a school. We drew all the elements in a simplified, schematic way, using conventional symbols and children's stylization. Children are depicted in different parts of the map - in the garden, on the sports ground, in the classroom. The color scheme was chosen light, unsaturated colors with accents for key locations.

Each of these options conveyed the joyful, warm mood of childhood in the style of naive art, using simple forms and expressive colors to create a harmonious, lively decorative composition.

2.2 Artistic techniques of graphic design

A graphic project is a visual version of the presentation of the concept of a decorative composition, which is created for the preliminary development of the idea and the subsequent execution of the final work. It includes the compositional arrangement of elements, stylistic and color solutions, as well as the general structure of the work. The graphic project is the stage at which the artist explores and tests ideas, analyzes details and determines the main features of the future composition. The first step for us was choosing the main idea and theme of the composition. For example, if it is a decorative composition on the theme of "Children's stories", it was necessary to determine which plot or mood will be conveyed, which images or elements will be the main ones.

Usually the artist explores similar themes or styles in literature, art, photography. It helps to find inspiration, collect visual material and determine the mood, colors and style that will best suit the realization of the idea.

Before starting work on a graphic project, a series of preliminary sketches is made. Sketches are quick sketches that help define the overall composition, main objects, their position and proportions. It also allows you to explore different options for the compositional placement of elements. When developing a compositional structure, possible compositional solutions are analyzed. It is determined which elements will be primary, which secondary, and how they will interact with each other to create a harmonious look. Preliminary color schemes are chosen that most correspond to the selected theme and mood of the composition. You can create several variants of color solutions to find the most successful one.

We determined the artistic techniques used to convey the character of the composition. First, this is the naive style , and secondly, stylization, detailing, textured or textural solutions, as well as special image techniques (shadows and contours).

After the approval of the sketches and preliminary compositional decisions, the artist proceeds to create a more detailed graphic project , containing exact

proportions, compositional decisions and a color scheme, which will be used in the final decorative composition.

Thus, the graphic project is a completed preparatory stage that provides a clear idea of the final appearance of the composition and is the basis for its implementation.

When creating a graphic project for a decorative composition on the theme "Children's stories", we used various artistic techniques to convey the atmosphere of childhood, fabulousness and vivid emotions. The main artistic technique was the stylization and simplification of forms, the use of stylized characters with slightly enlarged heads, large eyes and bright details. The use of flat images with clear outlines, as in children's books, adds naivety and lightness to the composition.

For children's themes, bright, juicy colors are characteristic - red, yellow, blue, green, orange. They are associated with joy and carefreeness. Therefore, we chose a bright color scheme, without mixing complex colors. We also focused on contrasting color accents to emphasize certain elements of the composition — for example, colored clothes, toys, fantastic objects.

The main compositional techniques were fragmented scenes, which we developed for the purpose of "framing" children's stories. Each fragment depicts a scene with different characters or events, as illustrations for different parts of the tale. The use of a circular or central composition emphasizes the unity of the scenes and adds a sense of fairy-tale completion. Light light and the absence of sharp shadows create a feeling of lightness, similar to children's drawings. We stopped at a fragment with the image of decorative cats, favorite characters of children's stories, fairy tales, cartoons . We added stylized flowers, trees or fantastic plants to the composition, which create a feeling of fantasy nature.

The use of these artistic techniques made it possible to create an interesting, expressive composition that will convey the joyful and fantastic atmosphere of children's stories, reminding of the naivety and magical world of childhood.

Therefore, artistic techniques are an important tool for realizing the idea in a graphic project of a decorative composition. They help the author convey the

concept and character of the composition, emphasize its stylistic features. The use of different types of lines (straight, wavy, broken), geometric and organic forms creates expressive contours and structure of the composition. This adds dynamics to the work or, on the contrary, a calm rhythm, depending on the idea.

The choice of color scheme and its distribution in the composition significantly affects the emotional perception of the project . The game with color accents, gradations of tone, contrasts of light and shadow allows you to create the atmosphere and mood of the work.

The use of texture as an artistic technique in a graphic project gives the image materiality and multi-layeredness. Fills and other graphic methods add depth and expressiveness to compositions. Compliance with the principles of symmetry, asymmetry, rhythm and accents is an important aspect of compositional construction. This helps to preserve the harmony and balance of the composition, providing a holistic and aesthetically complete perception.

Therefore, artistic techniques in the graphic project of a decorative pictorial composition play an important role in the formation of an ideological and aesthetic idea, creating an expressive and integral image. The correct choice of techniques helps the artist convey the unique style and character of the work, ensuring its influence and appeal to the viewer.

3. TECHNOLOGICAL PART
3.1 Tools and materials

A variety of tools and materials are used to make a decorative painting composition, depending on the style, technique and features of the design. The main list can be divided into materials for preparing the base, for applying the image and for finishing.

The most common basis for painting is a canvas. It can be stretched on a stretcher or in the form of cardboard with a canvas texture. It is used for both acrylic and oil paints. It is well suited for acrylic and tempera paints, as it provides a stable surface. There is also c special paper for painting (watercolor, acrylic or oil painting) is suitable for less formal works and requires preliminary preparation to avoid deformation. Acrylic or gypsum soil is used to prepare the base. It helps to create an even, strong surface and provides better paint adhesion.

To work on the decorative composition "Children's stories", we chose oil paints , which are suitable for bright, saturated decorative compositions, but require more time to dry, unlike acrylic paints. They can be applied both in thin layers and thick pasty strokes.

We used brushes of various shapes and sizes (flat, round, fan), more often they were brushes made of bristles or synthetics. We used a wooden palette and palette knife to mix the colors. We also used the palette knife to apply thick layers of paint or create texture, especially in decorative compositions where textural elements are important. Solvents are used for oil painting.

At the final stage, in order to protect the surface and enhance the colors, we added a varnish finish.

This set of materials and tools allows the artist to implement a wide variety of ideas in decorative painting, adapting the technique to the design of the composition.

Therefore, the quality and types of materials have a significant impact on the final result of the decorative composition. The selection of the base, paints, means

for surface preparation and finishing are important stages that ensure the durability and attractiveness of the work.

Performing decorative painting requires the use of various tools, including brushes of different thicknesses, spatulas, spatulas, sponges, etc. Each tool allows you to create different textures and visual effects, adding depth and expressiveness to your compositions.

Materials have different technical properties, such as the degree of transparency, drying speed, elasticity, etc. Knowledge of these properties helps the artist choose the optimal materials to achieve the desired effects and preserve the color and shape of the composition for a long time. During work, it is important to take into account the environmental friendliness and safety of the selected materials, since some paints and solvents can be toxic. The use of safe materials contributes to the protection of the artist's health and the environment.

Modern technologies and materials, such as acrylic paints, synthetic brushes, texture pastes, make it possible to realize complex decorative effects. Innovative approaches expand opportunities for creativity and experimentation in decorative painting.

In general, the correct selection of tools and materials is an important factor for achieving a high-quality, durable and aesthetically attractive result in a decorative composition.

3.2 Technological stages of work on a decorative composition

Work on a decorative painting composition includes several successive technological stages, each of which helps to gradually realize the idea, from an idea to a finished work. The whole process begins with the preparation and justification of the idea. The artist determines the main theme of the composition, its emotional and stylistic direction. The second stage is the search for inspiration and the collection of visual material. At this stage, the artist analyzes works in the chosen style, studies color solutions and textures that may be suitable for his composition. At the stage of development of sketches and compositional planning, several sketches are made to explore compositional solutions. These can be quick sketches or detailed elaborations of key elements. The choice of the final composition determines the final arrangement of the main elements, taking into account balance, symmetry and rhythm.

The preparation of the base of the canvas depends on the features of the composition. An initial drawing and markup is created on the canvas for transferring the sketch to the base . The main elements of the composition are transferred using a pencil or charcoal. The drawing should be light so that it can be adjusted.

At the first stage, contours of key elements are added, which gives a clear structure for further application of paint. When performing underpainting, the first application of the main colors of the composition, without detailing, is shown in the icon. At this stage, the artist lays down the basic color planes to create a basic structure of color and light. Then the first layer of highlights is applied, which helps to set the volume and depth of the composition. At the next stage, detailing and processing of textures takes place. Detailing of elements is the processing of small details of the composition, such as contours, textures, individual decorative elements. For this, thin brushes and a palette knife are used. Depending on the technique, translucent or dense layers of paint can be applied to enhance color or create effects.

In the case of static processing of details , defects are corrected, the boundaries of elements are clarified . Color accents and important details that emphasize the main elements of the composition are added. The finished work is left for complete drying of the paint. To protect the composition from external influences and to enhance the colors, a finishing varnish (glossy or matte) is applied. At the final stage, a final review of the work is carried out to make sure that all elements of the composition are harmoniously combined and performed according to the plan. For the presentation of the work, the artist prepares it for exhibition, choosing an appropriate frame or design that will emphasize the composition and stylistic idea of the work.

These technological stages allow you to gradually but methodically approach the creation of a decorative painting composition that meets both the artistic design and the technical requirements of painting.

So, the technological stages of creating a decorative composition have a clear sequence, which is aimed at achieving a holistic and aesthetically attractive result. Each stage — from the selection of materials to the final processing — is necessary to obtain a high-quality work.

Preparation is one of the most important stages in the work on a decorative composition. It includes the selection of materials, thinking about the concept and color scheme. This lays the foundation for further work and determines the nature of the final result.

Work on the composition requires the study and application of various technological methods, techniques and methods. The choice of appropriate techniques depends on the author's intention and helps convey the idea in a unique and expressive way. It is important to maintain a balance between the aesthetic appeal and the functionality of the composition. Each stage should be aimed at ensuring the integrity and durability of the work, which adds value to it in both decorative and practical aspects.

Each stage requires control and possible corrections, as work on the composition may require adaptation in the process of execution. This allows you to avoid mistakes and achieve the desired result.

In general, the technological stages of creating a decorative composition reflect a complex and sequential process that encompasses creative and technical aspects of the work.

3.3 Economic calculations for consumables

Economic calculations of consumables for the creation of a decorative decorative composition is the process of determining and calculating all costs associated with the use of materials and resources necessary for the creation of an artistic work. These calculations help to estimate the cost of work, plan the budget, and also find ways to optimize costs.

Compiling a list of materials was the main stage of economic calculations . This is a list of all the materials that are needed to perform the work. This includes paints, canvas, brushes, varnish, as well as auxiliary tools such as solvents or a palette. The amount of each material that will be needed to complete the composition is determined. It depends on the size of the work, performance technique and artistic features of the composition. We took into account current prices for materials and tools. The quantity of each material is multiplied by its price to get the total cost. After that, all costs are added up, forming a total amount.

In addition to the basic materials, additional costs such as delivery, i.e. transport costs, are also taken into account.

We created a medium-sized composition and compiled a table of costs:

Material	Number	Price per unit	Total cost
Canvas	1 pc.	400 hryvnias	400 hryvnias
Oils	8 tubes	100 hryvnias	800 hryvnias
Brushes	4 pcs.	UAH 50	200 hryvnias
Varnish	1 balloon	100 hryvnias	100 hryvnias
Transportation costs	-	-	2000 hryvnias
Total amount			**3500 hryvnias**

CONCLUSIONS

Naive art, as a form of creativity that expresses immediate emotions, is not burdened by academic canons, and is a source of sincere and frank artistic expression. In the 21st century, when globalization, simplification and standardization prevail, naive art provides an opportunity to see the individual and unique worldview of the artist. The composition "Children's stories" emphasizes this through images that refer to childhood memories and fantasies, while maintaining simplicity and authenticity.

Naive art is closely related to folk traditions and folklore, reflecting simple but profound themes. In today's world, where many traditions and cultural codes are disappearing, the works of naive artists serve as a bridge between generations, helping to preserve cultural heritage and pass it on to new generations. "Children's stories" through simple symbols and motifs appeal to children's memory, creating a sense of continuity and connection with the roots, a return to the inner child and self-discovery . The 21st century is characterized by a high level of stress, a complex reality and an accelerated pace of life. Naive art, which often appeals to childhood and the most sincere memories, helps a modern person to stop, calm down and find a connection with simple joys. "Children's stories" precisely illustrate such moments, helping the viewer to turn to his own inner world, to find harmony in it.

Naive art has become an important trend in the modern art world, attracting the attention of collectors and viewers with its simplicity and sincerity. In the 21st century, it plays the role of an "antidote" to high-tech art, which is sometimes too conceptual and distant from the viewer. The decorative composition "Children's stories", which combines sincere emotions and the aesthetics of children's perception, evokes nostalgia and sympathy, finding a response in the hearts of modern people.

Naive art is able to convey deep social and emotional messages through simple images. In the 21st century, it often becomes a means of drawing attention

to issues important to society, for example, childhood issues, protection of family values, preservation of cultural heritage. "Children's stories" can serve as an example of such messages, reminding viewers of the importance of preserving simple joys and humanity in the modern world.

Thus, naive art in the 21st century, on the example of the decorative composition "Children's stories", retains its relevance due to its simplicity, authenticity, ability to have an emotional impact and a call to return to the origins, which is especially important in modern society.

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APPLICATIONS

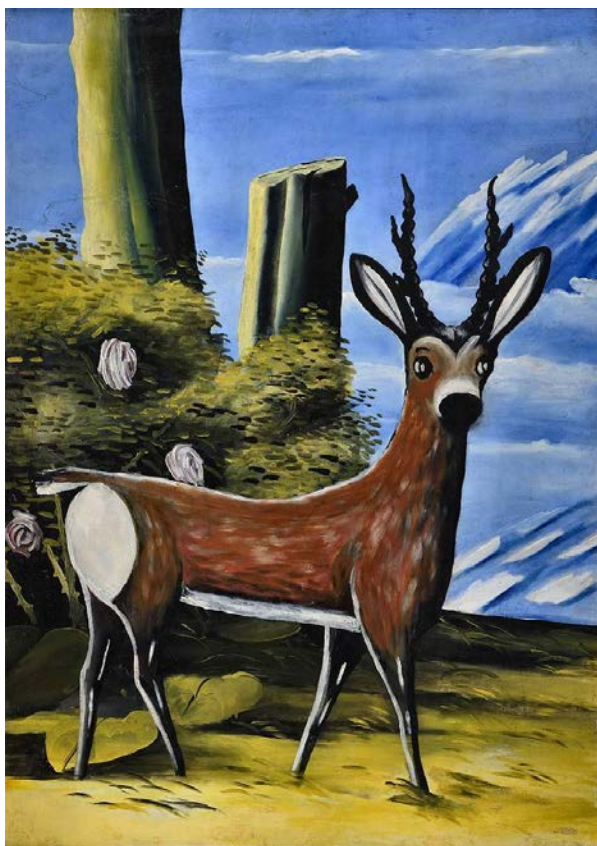Henri Rousseau. Lion's table, ca. 1907

Henri Rousseau. Mandrill in the jungle, 1909

Nico Pirosmani (1862–1918). Still life, 1900

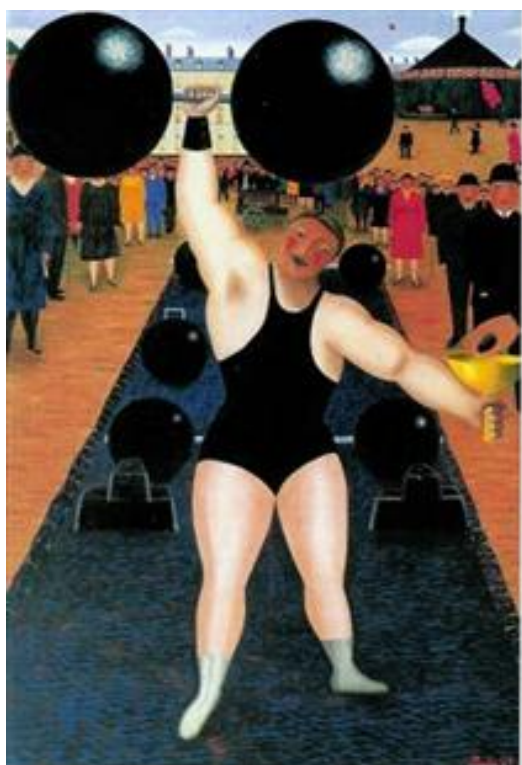Niko Pirosmani "Fisherman", 1900s "Actress Margarita", 1909

Niko Pirosmani "A roe deer on the background of a landscape", 1915, State Art Museum of Georgia, Tbilisi

Le Repos Dec Gens du Cirque (Circus picnic) Camille Bombois

Jeune Fille (Young girl), Camille Bombois

The Athlete Kamil Bombois

Decorative composition "Children's stories"