



PHILOSOPHICAL THEORY OF COLOR IN VISUAL ARTS

Bekmirov Sherzod Chorievich

Tashkent University of Architecture and Construction

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Annotation: This article aims to unravel the philosophical theories surrounding color in the visual arts, shedding light on the diverse perspectives that have shaped artistic practices throughout history, the monumental, decorative, miraculous, easel types of visual arts.

Key words: visual art, monumental painting, architecture, philosophical perspectives, interdisciplinary approach.

Introduction:

Painting is one of the most important types of fine art, and is used on special canvases and walls. Color plays an important role in revealing the purpose and content expressed in works of fine art. Painting works are divided into monumental, decorative, miraculous, easel types according to their character. Monumental paintings are related to architecture, they are used to decorate the walls and ceilings of houses. Since they are intended for large-scale viewing from a distance, these are processed in a rounded way, and colors are also obtained conditionally.

Literature analysis and methodology:

Any artist learns the heritage and experiences of past masters of painting, as well as the method of painting and composition, which has a deep impact on the viewer. In practice, there are necessary elements of composition. The law of integrity, the law of simile, the law of contrast, the content of the means and subordination to the idea are considered the main laws of composition.

Color is a fundamental aspect of the visual arts, playing a pivotal role in conveying emotions, creating atmospheres, and influencing perception. The philosophical exploration of color in the visual arts delves into the nature of color, its subjective qualities, and the ways in which artists employ it to communicate complex ideas.

Philosophers have long debated the nature of color and its subjectivity. The theory of color realism posits that colors exist independently of the observer, representing inherent properties of the objects themselves. On the other hand, color subjectivism suggests that color is a product of the mind and is dependent on individual perception. In the visual arts, this philosophical debate influences how artists approach the representation of color, whether seeking to capture an objective reality or express the subjective experience.

In the process of teaching a painting, it is necessary to choose a place where the whole composition is reflected in a good, attractive way. The same option allows you to choose a place that helps to solve specific educational problems. For example, it is better for those who have difficulty expressing color relationships to draw a portrait of a figure from a place where light and shadow create a strong contrast. On the contrary, those whose painting work is very

sharp and contrasty can be recommended to work on nature from the side where the light falls, where you can learn to express fine color scales.

Results:

Some philosophical perspectives on color delve into synesthesia, a phenomenon where stimulation of one sensory or cognitive pathway leads to involuntary experiences in another. Artists often explore synesthetic experiences by representing color in ways that evoke other senses, such as sound or taste. This interdisciplinary approach challenges traditional notions of how color should be perceived and invites viewers to engage with artworks on a multisensory level.

The philosophical exploration of color in the visual arts extends to the symbolic meanings attributed to different hues. Across cultures, colors often carry symbolic significance, conveying emotions, cultural values, or spiritual concepts. Artists leverage this symbolic power to infuse their works with deeper meaning. For example, the use of red may evoke passion or danger, while blue may represent tranquility or melancholy. This interplay between color and symbolism adds layers of complexity to artistic expression.

Academic painting is not only art, but also a science that teaches to think through forms, to understand the constructive basis. Therefore, this science is important in the system of enriching a person's spiritual world and aesthetic education. Painting works allow the viewer to see the world through lines and colors, emotional appeal, and read creative works. Each subject taught in academic painting classes is distinguished by its own specific objectives, tasks and methods of operation and requirements.

The linear construction serves as the basis for the expression of volumetric form both in pencil drawing and in painting. Factors of working with color-color relationships help to work as a whole by taking the ratio of warm and cold colors in the processing of individual small pieces from the general appearance. It is very important to generalize the realistic picture and the obtaining of the general ratio of the masses determines the integrity for the next stage. In general, in order to facilitate the process of painting, it is necessary to first determine the proportions, determine the color tone in the shadows, and then work on the light.

Discussion:

Theories of color perception, such as those put forth by philosophers like John Locke and Immanuel Kant, contribute to the understanding of how viewers engage with artworks. The visual arts often challenge conventional perceptions of color, manipulating contrasts, harmonies, and illusions to create visual impact. Artists explore the psychology of color, considering how different combinations elicit specific emotional responses and alter the overall perception of a composition.

In contemporary art, the philosophical discourse on color continues to evolve. Digital technologies have expanded the artist's palette, introducing new possibilities for color manipulation and expression. Additionally, artists engage with issues of identity, culture, and social justice through the use of color, prompting viewers to reconsider preconceived notions and question the implications of color choices in art.

Portrait painting is a very difficult technique for novice artists. When painting in the open air, it is advisable to increase the sessions of portrait work, since the surrounding light and air environment are constantly changing. In such conditions, shadows, various colors constantly appear and quickly disappear in nature, which makes painting difficult for an inexperienced artist and requires speed.



Conclusion:

In conclusion, the philosophical theory of color in the visual arts is a rich and dynamic field that encompasses diverse perspectives on the nature, perception, and symbolism of color. Artists draw on these philosophical ideas to create visually compelling works that challenge, provoke thought, and inspire viewers to explore the complex interplay between color and meaning. As the visual arts continue to evolve, so too will the philosophical discussions surrounding the profound role of color in shaping our aesthetic experiences.

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