



THE IMPORTANCE OF COLORITE IN TEACHING STUDENTS TO WORK ON PORTRAIT PAINTING

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ABOUT ARTICLE

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Abstract: The article describes the scientific theoretical and methodical foundations of portraiture in the painting type of fine art, the role of colorite in painting and its importance in teaching students to perform academic tasks. Also, the article shows the methods of teaching the rules of creating a portrait to future pedagogues.

INTRODUCTION

In the art of painting, there is the concept of “colorite”, which forms a system of color balance and ensures the harmony of various colors. It is inextricably linked with the concept of “harmony” in expressive and truthful depiction of reality. This pair helps the artist to choose a dominant color or a specific ratio of them, which will further enhance the emotional impact of the work on the viewer, as well as convey the aesthetic attitude of the creator to the character of the portrait. The essence and scope of the idea of a colorful artist, which is considered one of the most important components of the art of painting, reflects not only the individual author, but also the views, spiritual world and joys of the entire generation specific to a certain historical period through the image of the image.

THE MAIN FINDINGS AND RESULTS

The word “colorite” is derived from the Latin word “color”, which means “color, paint” and is used in the modern language in three main senses:

1. Color images of existing objects and events.
2. Common characteristics of color balance in multi-color artwork.
3. Summary of certain properties (period, local and other aspects). For example, “national color” etc. (1 picture).

The above three meanings of the term “colorite” refer to different aspects of objective reality and artistic practice. The third definition of color, which is a generalization of certain properties, is not

directly related to the color solution of the picture, so we will not pay special attention to it. We will dwell in detail on the first and second meaning of the concept of color, i.e., the color of nature and painting.



1 picture. Abdulkhak Abdullayev
The girl in the garden. Fabric, watercolor

The first meaning of colorite refers to objects and events in real reality perceived by human vision. This is the artist's impression of light rays reflected on objects, in other words, the effect of light rays on the retina.

Objective psychophysiological laws of perception have a significant impact on understanding the color of nature. Visual perception is a complex process, which involves the experience, knowledge, and thinking of a person acquired over the past years. In addition, perception is the understanding and interpretation of what we see and experience as a creative process controlled by the mind.

The highest form of human mental activity is thinking. Thanks to it, the creator has a choice in the process of perception. This affects the ways of imagining and forming the image of the object. For example, artists have volumetric, linear, scenic, coloristic, plastic and other types of imagination, each of which has its own characteristics. In addition, it is also possible to form two, three or more methods together. In particular, coloristic perception can be combined with plastic, graphic perception or perception of light-air environment. Based on the goals and tasks set before him, the artist can see and pay attention only to one or another aspect of nature that interests him at the moment, for example, the color of objects, their proportions or light-shadow relations, size. The form and methods of perception depend on the need to convey certain content, as well as on the artist's perception of the world and how much he understands reality.

First of all, it is appropriate to define the concepts of linear and scenic imagination. Each of these two worldviews is able to independently form the final picture of the perceived object.

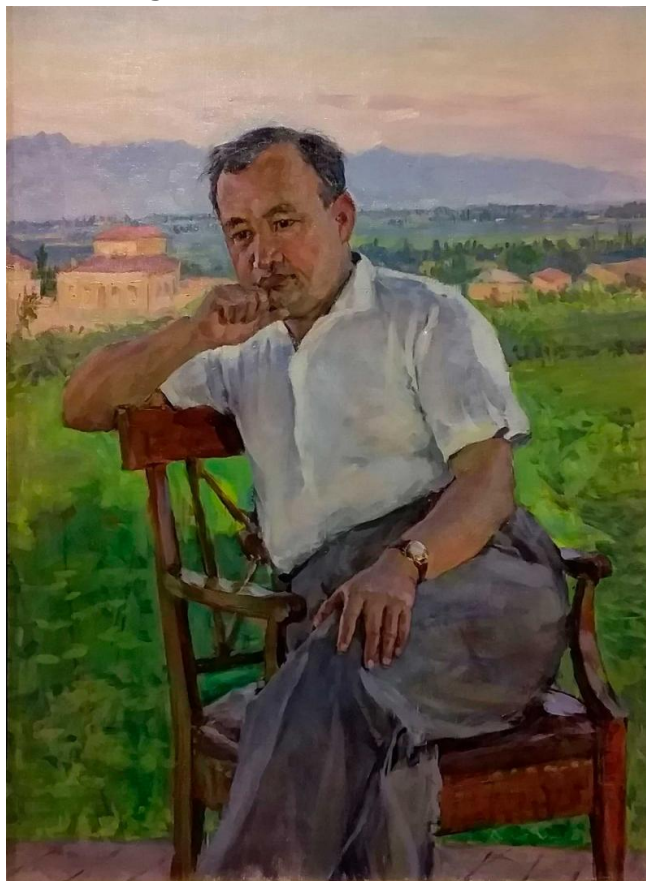
In a linear image, the main emphasis is on the contours, that is, the shape is covered by lines, which gives the image a sense of movement. In the method of scenic imagination, the attention is withdrawn

from the peripheral areas, the outline becomes more or less abstract. Visible spots serve as the main elements that shape the imagination. It doesn't matter if the spots "speak" for colors or represent light and dark. Thus, the works created based on the principles of monochrome can acquire a picturesqueness that excludes color. Creative works created with the help of graphic tools are considered scenic, which shows that scenic and coloristic imagination do not necessarily go together.

Thus, the scenic method represents the optical perception of objects, it is more passionate about the visual image, and the subjectivity underlying it is more than the linear style. That is, if the linear imagination conveys things as they are, the scenic method represents what is imagined.

Landscape is a method of representation in which the problem of spatiality takes precedence in the picture, and the volumetric shape of objects is secondary. Landscape is primarily a spatial environment, and its "agents" are light and air (2 pictures).

It imparts an elegant and unique quality, distinguished by the richness of the color gloss due to the mutual reflexes of the surrounding objects. All these qualities are especially evident in Impressionism and are recognized as the pinnacle of scenicism. In addition to the above, it can be said that linear and scenic imagination differ in terms of representation of space. Linear imagination separates the subject from the environment and tries to limit it. For him, these are completely different "matters". For the scenic imagination, there is no difference between the object and the spatial space, the color-color relationship holds their rights as a single substance.



**2 pictures. Portrait of Abdullaev
Abdulhak Abdullayev. Fabric, watercolor**

The light and air in the painting enriches the color, and the appearance of light and shadow in the painting gave impetus to the development of the scenic method. But the light-shadow relationship can also be in the painting and it is also called linear. Thus, the linear imagination can live harmoniously

with the coloristic method. A linear vision tends towards pure, unmixed colors in most cases. Evidence of this can be seen in ancient Russian icons and the works of the French artist Henri Matisse.

Coloristic and plastic imagination always go hand in hand. Plastic imagination is said to be more typical of sculptors, as well as painters who create voluminous images in their works. The concept of plasticity is not limited to volume and relief. Plasticity is a special expressiveness characteristic of form modeling and its color solution. In addition, the shape can be created using light and shadow, expressive lines, color spots and lines on the plane, etc. From this point of view, plasticity is, first of all, the harmony of composition mass, forms and lines. This is how we understand the concept of plasticity.

A beginning artist does not pay attention to the completely different perception of color under the influence of light, does not see that the object takes on a different color under the light. Because in his memory there is information about the color of this or that object. For example, it accepts white paper as white even in the evening, night or daylight. This phenomenon is called the constancy of color perception.



3 pictures by Abdulhaq Abdullayev.

Grandmother and granddaughter. Fabric, watercolor

An experienced artist has the ability to see these changes in color. In this respect, he differs from the beginning artist. The power of expressiveness of the created work depends on the ability of the artist to observe the subtlest twists of light and color and depict them on the fabric (3 pictures.). In nature, color harmony is ensured by general light, space and mutual reflections, but color relations, the general color state of nature play a decisive role in expressing real reality. Therefore, in the practical work of a novice artist, the ability to observe the change of color according to three main characteristics, i.e. lightness, hue and saturation, is of great importance.

The artist should regularly develop the sensitivity of his eye to color changes, because the depiction of the general state of nature in a painting is a decisive factor. This goal is achieved by providing a general and clear picture of the work. If the general color of the picture is chosen incorrectly,

if it is excessively “pale”, the content of the work will be lost, its effect on the viewer will be lost. If the overall color is darker than the norm, the light and brightness recede, a feeling of darkness is born. In both cases, the materiality of the object is lost. Therefore, it should always be remembered that color and tone are an inseparable pair in a painting. In order to clarify the question of what is important in color, whether it is its brightness, color, local gloss or its relation to the lighting conditions, the Russian artist Valentin Serov proposed to draw with only three colors - belila, burnt bone and pale ocher in the initial period of education.

Perception and feeling of colors play an important role in the colorist perception of nature. These mechanisms stimulate coloristic thinking and give birth to coloristic images. Coloristic imagination begins with the perception of the colorful world of nature as a single color system that summarizes visual information. Of course, such thinking imposes certain obligations on the artist's work. He/she is required to remember what he saw, analyze, synthesize, compare what he saw with the image in his imagination. It should be noted that these recorded behaviors take place in a conscious or intuitive form in figurative thinking. The colorist imagination has elements characteristic of the fantasy world. The more active the mental activity of the artist, the faster the coloristic image is formed.

Thus, coloristic imagination is a creative-artistic process that occurs during the creation of a painting. It is formed through the perception of the laws of colors and the development of visual thinking.

Although the ability to distinguish colors, perceive them (at the household level), and the aesthetic perception of reality is a characteristic of each person, coloristic imagination is poorly developed in people who are not directly involved in the world of painting.

1. The second meaning of color is defined as a specific, special means of painting. Such coloring is formed on the basis of the correspondence of visual imagination with real reality and, first of all, is related to its image. It relies on the characteristics of artistic imagination and figurative thinking. In the painting, color is formed primarily on a two-dimensional plane, which creates a sense of volume and space with the help of colors given based on a certain sequence and order. “The true principles of color,” Nikolai Volkov wrote, “can be discovered not by the laws of nature, but by a person who understands these laws and conveys them through a painting - a creator of history, an artist” [1].

When the artist creates on a flat surface, he forms his own color system based on his knowledge of certain laws of reality, as well as the internal principles of painting. The rules of color coordination on the plane are different from the laws of nature, there is also a difference in the ways to achieve harmony, that is, the color in the painting is created on the basis of the ratio of all colors from the picture. Many artists have dealt with the question of the role of color in realistic painting. According to some, the main function of color is to provide general light-color harmony based on the predominance of one color in the image. According to them, the most important factor that unites the colors in the work is the color of the light. This dominant (dominant) color should be present in all colors and reduce their saturation level, thereby ensuring the integrity of the composition.

In our opinion, the presence of a dominant color, even if it is not the color of light, can serve as one of the important factors forming the color of the work. Because the color structure promoted by the dominant is considered a very important aspect of the artistic form. Along with other factors, it actively participates in the formation of the artistic image and its emotional aspects.

This can be confirmed by the example of the works of the great representatives of the art of painting. For example, the lavender, blue and purple colors in the Russian artist Aristarkh Lentulov's “Portrait of E.S. Karenzina” evoke a sense of anxiety, excitement and mystery at the same time (Fig. 44).

But not all pictures are dominated by a single color. Color can be built on the basis of two dominant colors. In some works, it will not be possible to determine the dominant color at all. Predominance of one or another color as a light source is mainly a characteristic of realistic, including academic (educational) painting.

The phrase “coloristic painting” is widely used in the creative world. It is used in the analysis of some works, not all of them. This shows that not all works created with paint have color. The use of this phrase implies that in some works, unlike others, there is a certain order of colors that evokes aesthetic feelings and serves to express the content of the picture. Based on this, it is possible to recognize the specific characteristics of coloristic painting:

1. Colorite, in essence, is a combination of colors that creates a certain optical integrity. Monochromy excludes color.
2. Colorite cannot be limited to color harmony.
3. Colorite is a scenic interpretation of color, that is, it is not a simple combination of “light” colors, but a system of equal value relations of light and color.
4. Colorite is not an exact copy of color relations in nature, it is a slightly higher “tone” of perceived colors in reality.
5. An important sign of color is the preservation of expressiveness of color in the description of details located in different areas of the picture space.
6. In works where the artist uses pure saturated colors, it is not necessary to have color. It can also be found in seemingly invisible pictures.

The listed signs of coloristic painting can be supplemented and further specified. It is worth noting that for coloring, it is necessary to “imitate” the colors of nature (natura) in the painting, that is, the color should be in harmony with the content of the object. Therefore, the concept of color includes the condition of reflecting the color characteristics of nature. Expressiveness of color is considered an indispensable sign of color (by expressiveness, we mean that the colors of the picture and its material prototype correspond to one degree or another).

The imagery of color is mainly characteristic of easel paintings, and it is inextricably linked with the expressive function and emotional qualities.

The conclusion is that the expressiveness of the color solution of the overall composition of the picture is the most important sign of color.

Colorist-painters have always used color as the most important means of emotional expressiveness, inner content of the work, and revealing the world with the help of images. In particular, the great artist, the “born” colorist Vincent Van Gogh, while describing his works, often talks about color as a tool that ignites the core of the content. For example, in “Portrait of an Old Provençal Peasant”, Vincent uses color itself to enhance the expressiveness of the portrait, instead of simply depicting what he sees. “I imagined this ugly man I wanted to paint during the heat of the day at the height of the harvest. The orange color burning like a hot iron was born from this desire, the bright color of the old gold standing in the shade is the fruit of this desire...” [2]. Later, he summed up his thoughts and said: “I want to paint portraits that will enter people’s dreams a hundred years from now. But I want to achieve this goal not by the expense of accuracy, as in photographs, but by expressiveness inspired by passion and excitement, by using our modern knowledge of color, our feelings that perceive color as an expression and a tool that further strengthens the hero’s character” [2]. Van Gogh felt the power of paint, the spiritual effect of color very sensitively and tried to use its emotional expressiveness properties.

Artists relate all issues related to color and color to the content and composition of the painting and try to use color as a means of emotional influence. They attach great importance to color, which is considered the main means of showing their creative abilities in the art of painting.

One might think that expressiveness of color can be achieved in a painting by freely interpreting it and not imitating nature. This is incorrect. When the artist works with nature, its prominent colors and the relationship between them determine the characteristics of the coloristic solution of the work. The reality that surrounds us is extremely rich in colors. And the artist has the right to prefer certain pairs of colors over others, without deviating from the requirements of similarity with nature, in order to reveal the inner content of the work. For example, Matisse's works, which are distinguished by their decorative nature and somewhat high tone of colors, convey the author's impressions directly from nature. He consciously retreated a little from nature. The author wanted to fully express himself and the world, moreover, the image quality of his painting retained the highest status.

In the works of many artists, the expressiveness of the color solution is noticeable, that is, the colors look "more sad", "thoughtful" or "happy". However, this is not just a situation built on the basis of imagery, its emotional impact has much deeper roots. Among the thousands of colors that we see, the artist finds a set of colors that are emotionally powerful and enhances this quality. That is, the choice of colors, copying them from nature, their combination depends on the creative goals of the artist.

In coloristic painting, color allows you to immediately feel the image and perceive the creative idea. Color can convey complex human emotions. He takes an active part in the resounding sound of the works through images, that is, the expressiveness of color is the main, internal and necessary foundation of colority.

The role of color in paintings is not limited to arousing one or another emotion, thought or mental state in a person. Along with the overall composition of the picture, it gives aesthetic pleasure and excitement and makes one aware of beauty.

In addition, color as a system of color relationships in paintings consists of a certain integrity (harmony). Integrity requires the existence of a large number of relatively independent components (elements) that are interconnected.

The following are color elements:

1. paints and other materials with different texture properties;
2. color is the main characteristic of paint, it has qualities such as hue, lightness and saturation;
3. light and shade, recognized as color effects in a painting;
4. the color rhythm, valor, contrast characteristics and its interpretation, characteristic of the smear, born from different combinations of colors.

In addition to its main sign, color also includes a certain relationship (structure) between elements, besides, it is characterized by organization and integrity. In color, the method of communication between elements can change in two opposite directions:

- disorganization resulting from a decrease in organization, that is, a deterioration of color;
- or growth to the side under the influence of color improvement.

This rule helps to understand why not every piece can have a color. If colors are not organized or subject to certain laws, then it is neither a system nor a color. It can be described as a combination of colors, the "presence" of colors in the picture.

The scope of the concept of generality is much wider than the concept of a system, and the connections in it are formed more freely. If one or another part is removed from the generality, another

generality is formed. In the system (colorite), the change or removal of one syllable can damage the overall harmony.

In systematic coloring, the relationship between the components, as well as the part and the whole, is not fixed very strictly. It consists of a system of interactive and plastic relationships. Among these connections are the most important and necessary ones. We will list some of them related to the color of the picture.

Internal connections that determine color structure. When we say internal relations, we mean the relations included in the painting, in particular,

- interrelationship and harmony of all colors included in the composition of the painting;
- we mean the interaction between the quantity and quality composition of the color composition.

Quality content can be divided into two main types:

- compositions built on the basis of opposite (contrast) relationships of colors;
- compositions based on subtle aspects (nuances) of colors.

Quantitative content is usually determined by a dominant color. The predominance of one or more colors forms the structure of the color line of the work, which has an emotional impact on the viewer. External interactions are the relationship between the artist and reality. It is first formed as an image in the imagination of the author, then the artist “revives” it in the work and takes place in the mind of the viewer. The color in the picture is a reflection of the laws of natural colors that never repeat their combinations. At the same time, the colorite creates a unique and unique color relationship in each work. The expressiveness requirements of the image come from the goals and tasks set for the work, and it can be built on the basis of various principles and interpreted in different ways.

CONCLUSION

Thus, color is a system of color relationships of an artistic work with a certain content, which is perceived as an optical whole, has an emotional impact on the viewer, is united around a common composition and idea.

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