

THE RELATIONSHIP OF COLORS IN CREATION OF WORKS OF FINE ART

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Abstract. *Man differs from other creatures by feeling the subtle beauty of nature from his heart. It is inextricably linked with people's feelings, mood, joy, cheerfulness, sad and colorful situations of nature. This article describes the relationship of colors in creation of works of art.*

Keywords: *works of art, fine art, colors, secrets of painting, perfection, nature.*

In order for the student to thoroughly and perfectly acquire the secrets of painting, it is necessary to understand the purpose and meaning of the main features of art education. Only then, all the qualities that the future artist and pedagogue create in each of the new practice works in the direction of painting will slowly reach perfection.

The first feature is based on the method of literate description of painting from nature, showing its volume, materiality and spatial qualities, seeing and feeling color relationships in nature with the help of limited paints. The content of the color relationships in the painting comes from the essence of the ideas received from the author's point of view. The method of working with relationships is one of the main principles of color literacy. A teacher-artist should be able not only to have a strong sense of proportions, but also to perceive color relationships.

Another feature is that the perception of the color relationships of the items in the set is determined by a holistic comparison.

As a result of mastering these two features to a perfect level, a person with the ability to create a mature, emotionally impressive image color appears.

The well-known painter B.V. Johanson expressed the following opinion about the method of relationships: "The relationship between light and color and the ability to clearly show colors form the basis of easel painting".

The physiological and psychological law of perceiving the environment by seeing its shape, color and materiality is the Law of Attitude. respectively, they are manifested not only in the perception of nature, but also in different (colored and colored) images. Various objects surrounding us are characterized not only by their structural structure, but also by their proportions.

In portrait art, artists consciously strive to show the main characteristic proportions of the human face, head and body as a whole. One of the important tasks of an artist is to be able to see and feel nature and express the proportions of the dimensions equally on paper.

It is advisable to distribute each piece of goods taking into account the general scale. Therefore, maintaining the proportionality of the objects drawn on a flat surface means truthfully expressing the compatibility of all parts as a whole. Only then the image will be depicted correctly and truthfully and will be able to attract the viewer.

It is necessary to describe the gradual transition from light to shadow (collision) of the depicted objects on the plane during the grisaille technique; the darkest place in the composition is also dark in the image, and the lightest part is also light in the image, and the remaining intermediate half-shade colors are formed.

The appearance of color relations correctly reflects the interdependence of the depicted objects and the environment, therefore, the unity of the hue and color relations of the depicted objects allows the exact approach to the color solution.

In order to correctly describe the color relationships of each item in the set, first of all, its color, then the differences in the light relationships of these colors (from the aspect of color), i.e. how much lighter or darker they are compared to each other, clothing, it is important to determine the brightness and saturation of the colors in each item relative to the other.

In the process of work, the artist should be more interested in color differences and relationships. Only then is the process of easel painting a process of constant comparison of objects in a set. The authenticity of a tableau painting is a product of the correct representation of light and color relationships.

P.P. Konchalovsky expressed the following opinion about color: "It is impossible to get an exact color from nature, because the color changes every minute depending on the lighting. Therefore, the color is created only on the basis of nature, without copying it exactly".

M. Nabiyeu, F. Abdurakhmonov, B. Jalolov, J. Umarbekov, A. Mirzayev, A. Ikromjonov, O. Kazakov and many other well-known artists developed their style of work on the relationship of colors, focusing on a specific goal. who successfully used the power of color and achieved high results.

It is very important for every artist to be able to skillfully describe the state of natural lighting in a realistic painting.

In any weather or season, at any time of the day, the depicted scenes should be different from each other in such a way that morning and evening, sunny and cloudy days can be felt from nature.

Correct delivery of the general state of lighting in the painting is a decisive factor.

Well-known painters always created works taking into account the general tone and color condition of nature. A. Mirzaev, U.Tansikboev, R. Akhmedov and many other artists skillfully depicted the trees, grasses, mountains in the work with the help of a single, general brush of paint, so that their originality, color, the audience is surprised by its attractiveness.

In addition to the power of the general hue and color state of nature, it is necessary not to forget the color of the illumination, the generalizing power affecting the spectral composition of the illumination on all objects. In the morning, nature has a shiny pink color, and in the evening, it has a yellow-flame color, and when the weather is cloudy, it has a silvery color.

No matter how diverse the nature of colors is, every part of it has a color of illumination, and all paints are subject to it.

In all cases, the harmony of colors is integral with the spectral composition of the main or reflected light source. It will give a good result if the painter and pedagogue also follow the colorful unit while working on the painting from nature.

Color in a simple painting is the interrelationship of all the colors in the image, in its color structure. Its main features are richness and uniqueness of colors, compatibility with nature and spatial qualities, lighting conditions combined with light and shadow. Determining the color of the work can be as follows: 1. Richness and variety of colorful reflexes in the use of the shape of the volume and in the description of the space; 2. A set of basic colors, taking into account the general tone and color characteristics of lighting. Finding the structure of the image of the easel

painting, its tone and color condition, is carried out in many ways under the emotional influence of color.

Man differs from other creatures by feeling the subtle beauty of nature from his heart. It is inextricably linked with people's feelings, mood, joy, cheerfulness, sad and colorful situations of nature. True and accurate reflection of the lighting in the work, ability to artistically show the spatial qualities, the charm of the colors in the image, affects the delicate soul of the viewer, gives a certain mood, an expectant spirit, a person has an aesthetic sense - increases his excitement even more.

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