



COLOR PSYCHOLOGY IN PAINTING AND ITS POSSIBILITIES OF ARTISTIC EXPRESSION

Shahlo Nazirova Umidjon qizi

Student of the Faculty of Fine Arts, Engineering Graphics

Kokand State University, 90 588 21 36

Abstract

This scientific article comprehensively analyzes the theoretical foundations of color psychology in the art of painting, its connection with human emotions and perception, and the possibilities of artistic expression; the aesthetic, psychological, and semantic properties of color are highlighted using the examples of various historical periods and artistic movements, and the issues of expressing mood, mental state, and ideological content through color in a painting are scientifically substantiated; during the research, the pedagogical and creative significance of color psychology is revealed, and methodological recommendations for the conscious and purposeful use of color in the process of teaching painting are developed; the results of the article serve the theoretical and practical development of the art of painting, as well as improving the quality of art education.

Keywords: Painting, color psychology, artistic expression, color semantics, aesthetic perception, emotional impact, art education.

Introduction

The art of painting is one of the most ancient and influential forms of artistic expression of human culture, which allows for the aesthetic interpretation of reality through color, form, and composition; color, as the main and leading means of expression in painting, not only reflects the appearance, but also directly affects the emotional state, mental experiences and consciousness of the viewer; therefore, the issue of color psychology is of particular importance in the scientific study of painting; although the influence of colors on the human psyche has been of interest to artists, philosophers and scientists since ancient times, modern art criticism and psychology are approaching this issue with new approaches.



In today's era of globalization and increased flow of visual information, the psychological influence of color is becoming even more important, because most of the visual signals affecting the human mind are transmitted through color; in advertising, design, digital art and painting, color is actively used as a means of attracting the viewer's attention, evoking a certain mood and conveying an idea; From this point of view, the scientific study of color psychology in the context of painting is relevant not only theoretically, but also practically.

The purpose of this article is to comprehensively analyze the role of color psychology in painting and the possibilities of artistic expression, to reveal the emotional, semantic and aesthetic properties of color, and to develop methodological foundations for the conscious use of color in the process of teaching painting; in the research process, the issue is approached based on the integration of color theory, psychology and art history.

Methodology:

The research methodology is based on an interdisciplinary approach and combines the scientific views of color theory, psychology and art history; the study used the historical-analytical method, comparative analysis, semiotic approach, methods of iconographic and iconological analysis of works of art, as well as pedagogical observation and experimental methods; emotional-perceptual analysis, observation of viewer reactions and visual-compositional analysis of works of art were taken as the main criteria in determining the psychological impact of colors.

In the methodological process, paintings from different historical periods were selected, and the artistic and psychological functions of color were analyzed in them; the expressive and symbolic possibilities of color in the work of modern artists were also studied; the effectiveness of applying color psychology to the teaching process was assessed through pedagogical experiments; the results obtained served to draw scientific conclusions through systematic and logical generalization.

Results:

The results of the study showed that color psychology in painting is an important component of artistic expression, one of the main factors determining the ideological content and emotional impact of the work; warm colors evoke a sense



of joy, energy and movement, while cold colors express a state of calm, deep reflection and sometimes anguish; the contrast and harmony of colors control the viewer's attention and determine the compositional center of the work. During the experimental and test sessions, it was found that tasks based on color psychology are effective in developing students' artistic thinking and color perception; Students learned to create mood and images through color, striving to consciously use the possibilities of visual expression; this served to elevate painting education to a qualitatively new level.

Discussion:

The analysis of the obtained results once again confirms the importance of color psychology in the art of painting; color is not only a decorative element, but also a powerful semantic tool that conveys artistic content and ideas; historical experience shows that while Renaissance artists used color as a means of realistic depiction, impressionists sought to express momentary emotions and the effects of light through color, and expressionists turned color into an expressive tool that expresses subjective experiences. Also, during the discussion, it was found that in-depth knowledge of color psychology is an important professional competency for artists and teachers, which, along with increasing the artistic value of paintings, ensures efficiency in art education; knowledge of color psychology is also gaining importance in the fields of modern digital art and design.

Conclusion

The results of the study showed that the role of color psychology in the art of painting and the possibilities of artistic expression are extremely wide; The ability to express emotional states, ideological content, and aesthetic impact through color determines the expressiveness of the art of painting; the conscious and systematic use of color psychology increases the artist's creative potential and ensures effective artistic communication with the viewer; the results of this article serve to improve the theory of painting and teaching methods.

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