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The Uniqueness Of Chromatic Colors In The Development Of Artistic And Creative Competence Of Students

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Summary

The article is about the influence of fine art in color studies and painting classes, the influence of students on the human psyche, helping people to heal people symbolically through color, finding education, giving philosophical thoughts through color circles, knowing and enriching the inner world of a person through color, achromatic and methodical recommendations are given on the issues of extensive study of chromatic colors, helping to form the spirituality of people.

Key words: Fine arts, achromatic and chromatic colors, warm and cold colors, color, composition, spectral colors, paint, color.

РЕЗЮМЕ

Мақола тасвирий санъатнинг rangshunoslik va rangtasvir дарсларида, talabalarga inson ruxiyatiga ta'siri, rang orqali ramziy ma'noda insonlarni davolashda ko'maklashish, tarbiya topish, ranglar jilg'asi orqali falsafiy fikr berish, rang orqali insonning ichki dunyosini bilish va boyitish, axromatik va xromatik ranglar haqida keng o'rganish, insonlarning ma'naviyatini shakllantirishqa ko'maklashish masalalair бўйича методик тавсиялар берилган.

Калит сўзлар: Тасвирий санъат, ахроматик ва хроматик ранглар, иссиқ ва совуқ ранглар, тус, композиция, спектр ранглар, бўёк, колорит.

Резюме

В статье речь идет о влиянии изобразительного искусства на цветоведение и занятия живописью, влиянии учащихся на психику человека, помощи людям в символическом исцелении людей через цвет, обретении образования, даче философских мыслей через цветовые круги, познании и обогащении внутреннего мира. человека через цвет, ахроматику и даются методические рекомендации по вопросам широкого изучения хроматических цветов, способствующих формированию духовности людей.

Ключевые слова: Изобразительное искусство, ахроматические и хроматические цвета, теплые и холодные цвета, тон, композиция, цвета спектра,краска, колорит.

The world consists of an infinite number of industries. It takes an infinite human lifetime to learn them. Our ancestors tried to explore the mysterious world of all the blessings created by nature and came to the conclusion that nothing in the world was created without a reason and that the term color consists of four letters, this is not enough for a person's life to learn its meaning and the mysterious world.

The problem of how colors are formed and distributed in nature has attracted the attention of scientists and artists since ancient times. The famous scientists Newton, Lomonosov and Helmholtz studied the nature of colors on a scientific basis. M.V. Lomonosov was the first to



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discover primary colors in science. Isaac Newton conducted a series of experiments and proved that white light is multicolored. Formed spectrum colors on the screen. To do this, Newton let the sunlight pass through a small slit in the black screen and placed a three-sided prism in its path. This created a wide spectrum of light with different colors on the screen. The colors of the spectrum appear on the screen and are arranged as follows: red, yellow, magenta, green, blue, sky and violet. While Isaac Newton examined colors from a physical perspective, the German poet and art critic I.V. Goethe was more interested in the effect of colors on the human body. In his work, the so-called color theory, he divided colors into warm and cold shades. He wrote that warm colors (yellow, red) evoke a feeling of excitement in a person, and cold colors (yellow, green) evoke a feeling of sadness. In the 19th century, the German naturalist G.L. Helmholtz an important innovation in the theory of color science. Based on many years of experience, it is necessary to classify chromatic colors based on three main characteristics – hue, brightness and color saturation.

In the course of scientific research and practice, a number of laws and regulations have been developed that the student must follow in his educational process and creative work.

According to their properties, colors in nature are divided into two types: achromatic (colorless) and chromatic (colored).

The achromatic colors include white, gray and black. Other colors form chromatic colors. When mixed together they form several other colors. If we add a lighter gray to a chromatic color, it becomes less attractive and less bright. This situation indicates low saturation of the color, that is, a lack of color in its composition.

Color saturation or undersaturation refers to the degree of color saturation and purity compared to gray.

If the color wheel is divided into two equal parts, the first half contains the colors red, gold, yellow and blue, and the second half contains the colors air, blue, blue and purple.

The colors in the first half of the circle are warm colors and the colors in the second half are cool colors. The reason for this name is that the colors red, yellow and gold are reminiscent of fire, hot iron, coal and air color, and the colors blue and green are reminiscent of ice and water color.

If two colors of the spectrum overlap, the colors are combined to form a complex color. When combined with the colors red, air and violet, they create beautiful shades of pink, purple and lilac, and spectral colors that together create white are called complementary or complementary colors. Because they complement each other until the white color is created. These colors include yellow, sky blue, red, blue, green and purple.

There is a difference between adding dyes and adding spectral colors. The three primary spectral colors red, green and air are added together to create white.

Black is created by adding the primary colors red, yellow and air. The addition of yellow and air colors of the spectrum results in the white color. However, if we mix yellow and air colors we get green color. Colors that are created by the optical mixing of two colors and result in a white or almost gray color are considered complementary (complementary). Complementary colors include dark red and green, blue and gold, red, yellow, sky blue, yellowgreen and purple.

In our daily life, due to our life experience, the specific colors of certain objects and things are anchored in our consciousness (cotton white, grass green, sky air color, sea blue, etc.). These colors are considered the personal color of objects and things. However, the individual colors of objects and objects vary depending on the lighting effect. Under the influence of contrasting colors, the color of the item appears different. A gray object in a red environment will be bluishgreen, and a pinkish yellow in a green environment will be bluish. If you cut a circle out of red paper and place it on gray paper, the gray paper will appear greenish. If the red circle is replaced





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by a green one, the gray paper takes on a reddish hue. Tones of opposite colors are created (addition). For this reason, there are no dull neutral colors in nature. Even the shadows in the product are saturated with subtle bright colors. Adjacent complementary colors increase their brightness (complementary and opposite colors are red and green-yellow, yellow and blue, yellow-green and purple, green and red).

Objects also change color as they move away from the viewer (aerial perspective).

The above effects may cause the color of the item to change in terms of hue, brightness, saturation, or all three properties at the same time. Such a changed color is no longer the personal color of the item, but conditional.

Hobby painters usually do not notice the above-mentioned changes. You can see the color of the item itself in different situations. They describe white paper under artificial electric light as white in its natural state, while under artificial light it actually appears yellow or fiery. Various trees in the foreground and background of botanical gardens and recreational gardens appear to have the same green, but the trees in the background differ in hue, brightness and saturation. Another example for a novice artist is a yellow apple, the darker part of which appears to be as yellow as the light, but the color of the apple changes depending on the brightness and color of the shadow. It should also be noted that an amateur painter perceives not only colors, but also perspective changes in the shape of an object. When we look at the pictures drawn by young children, they do not notice changes in perspective, they show houses with right angles, and they do not know how to shrink objects in the distance. The habit of seeing and perceiving the shapes and colors of objects in their true and natural state is called habitual vision by clairvoyants. When people see and perceive objects, they not only see patches of different sizes and colors, but also perceive the actual structure and color of objects. As a result of normal vision, amateur painters make a number of coloristic errors. They don't see any color other than white when describing the snow on the ground on cloudy days. Green leaves or grass have a uniform green color at different times of the day and weather, as if not affected by the color of the sky and the changing strength of natural light.

An experienced painter must be able to recognize the conditional color of an object and thing and describe it skillfully. Only then can the viewer see the work in its true form. Conditional color is the main image method of true color painting.

Experienced painters use paint to skillfully depict subtle changes in nature under the influence of bright colors.

If we look at a series of works depicted at night under moonlight, we will see a combination of bluish-green hues in all of them, and at sunset or in the evening we may see a yellow tint in works lit with artificial electricity fiery color or a strange color.

Artificial electric light in many works of famous painters V. Serov, I. E. Repin, A. Ayvazovsky, I. I. Shishkin, O' Tansikboev, M. Nabiev, R. Akhmedov, A. Muminov, P. Benkov, I. Khaidarov, a witness to to the high ability to describe conditional colors on objects and objects at sunset, moonlit night or cloudy weather we will be it.

The color of the Ranglavkha portrayed by the creature depends on what time of day it is illuminated with a light source.

The great Russian artist and educator P.P. Chistyakov said: "In order to see colors clearly, one must know the laws of nature." "This knowledge helps to see," he strongly advised.

Therefore, it is the teacher's responsibility to guide all students to practical work, help each of them find the characteristic colors and easily identify the characteristic colors from the primary colors.The educational artist should encourage and guide them to start working smoothly in a practical manner with his advice if necessary. In this context, it is very important for the educational artist to create in front of the eyes of the students and together with them.



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