



## **PERCEPTION AND DEPICTION OF BASIC COLOR RELATIONSHIPS IN PAINTING PERFORMANCE**

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<b>Received:</b> September 7 <sup>th</sup> 2021 <b>Accepted:</b> October 6 <sup>th</sup> 2021 <b>Published:</b> November 20 <sup>th</sup> 2021	An important advantage of a landscape study is that it illuminates a particular state of nature and conveys the meaning of the weather. Such qualities of the landscape image are achieved by the artist by following the laws of aerial perspective, the method of working with color relationships, finding the right tone and color scheme.
<b>Keywords:</b> Landscape, etude, nature, environment artist, perspective, color, method, general tone, color.	

Landscape painting is a necessary part of the painting program and is important in the training of artists and teachers. Nature is very attractive and beautiful. Sunlight and the environment create an infinite variety of colors. Landscape is one of the most emotional genres of fine art. Beautiful landscapes enrich a person spiritually with their subtle effects. Being in the bosom of Mother Nature is a constant source of creative ideas and inspiration. When an artist depicts a place without imaginatively studying and analyzing the environment, the work is false and cannot attract the viewer. Regular creativity teaches the artist to be sensitive and to fully convey the color and color features of a certain state of nature.

Creativity in field practice differs from indoor working conditions. The abundance of light that produces strong light, the variety of reflexes, the distance from the observer of landscape objects, the rapid change of lighting, the different seasons and weather conditions - all these are new and unusual conditions for a young artist.

An important advantage of a landscape study is that it illuminates a particular state of nature and conveys the meaning of the weather. Such qualities of the landscape image are achieved by the artist by following the laws of aerial perspective, the method of working with color relationships, finding the right tone and color scheme. Comparing and contrasting landscape objects and things in terms of color, saturation, and saturation, and noting their differences in nature, are the basis for the correct expression of the color relationships of the etude. A masterful depiction of a landscape study is to make its color relationships look as they appear in nature. Such requirements were the basis for the color image of the still life. From the very first exercise of the landscape study, it is important to understand the clarity and saturation of color, and the importance of finding color relationships in order to accurately depict nature.

The artist shifts the level of illumination of the landscape with strong sunlight evenly to the range of colors in the palette, then the viewer perceives the view in the etude not in absolute brightness but because of the color relationships in the etude.

The level of illumination in a landscape changes very quickly, both in terms of power and color. It varies depending on the season, the cloudy weather, the angle of incidence (morning, afternoon, evening). The noontime lighting is a hundred times brighter than the morning and evening lights. Therefore, the color relationships in the etude should be maintained at a certain level of color and color. In some cases, light and bright colors of the palette are used to express color relationships (sunny day), in others, less saturated dark, dark colors (cloudy day). Thus, the intensity of illumination and the overall tone should be taken into account in the study of the etude. First of all, everything should be bright and saturated. Therefore, before describing the etude, it is necessary to solve the following problem: what are the brightest, darkest and saturated spots in the etude of nature in terms of color and light intensity. Around them, all the objects and objects of the study should be built in color relationships.

The so-called adaptation of the eye (increasing and decreasing sensitivity of the eye to light) nature (nature) can create different impressions in different lighting. For example, when the nature observed in the sun's rays is suddenly covered with clouds, all the colors change and appear sharper.

In the process of performing landscape studies, it is necessary to look at nature as a whole when working with comparisons and comparisons, otherwise it is impossible to correctly determine the color and color relationships of nature and achieve an attractive appearance of the study.

It is important to look at landscape objects and objects as a whole while painting. During practical



work, the first look should be done in bright colors, and the next look should be blurred. Only a holistic view can accurately determine and describe the perspective dimensions of the landscape, their color relationships in different forms.

When expressing the color relationships of nature, it is also necessary to take into account the unity of colors, which creates a spectral system of illumination. In the morning, nature is dominated by golden-pink colors, in the evening - yellow-orange, and on a cloudy day - neutral silver. Warm green colors always prevail in the forest. On a moonlit night, gray-blue and green colors are observed.

In the process of working from nature, the artist must achieve the integrity of color color and color harmony, without observing the proportions of color relationships, the balance of the overall color and hue state.

The power of the sense of color to the viewer is manifested when the object, object, or event in the picture can accurately express the state of color under certain lighting conditions. "Who is a real colorist for me?" D. Diderot himself answers: "Only an artist who was able to achieve harmony in the picture by depicting the colors of nature correctly."

The method of working with relationships in a plein air is often overlooked or misinterpreted by the author in most methodological literature, often referring to the general misconception of "relationships" as the disproportion of color types, the indistinguishability of color relationships in the image of the etude and nature viewer. is kept.

Artists knew many centuries ago that the colors of things change with the conditions of illumination with the environment. Since the Renaissance, artists have written various pamphlets on painting, detailing the rules of linear and aerial perspective, the role of the environment in the color representation of nature (Leonardo da Vinci, A. Durer, D. Constable, D. Reynolds). However, these artists did not discover the plein air. It turns out that plein air painting appeared in the second half of the XIX century, when artists began to work with the method of relationships, maintaining the color and color scale of the image (V.D. Polenov, I.I. Levitan, K.A. Korovin and others).

The first sessions on landscape painting should be short-term etudes designed to describe the color difference between the main objects of the landscape (the silhouette of the building, the common spot of the sky, the general plane of the earth, the uniform color spot of the mirror face of the river, and etc.).

"In describing the etude, it is necessary to take into account the relationship of water and earth to the sky at once," wrote K.A. Korovin.

I.I. Levitan advises young artists: "We have not yet fully mastered the skills of generalizing the land, water, sky in the landscape, connecting them: everything is separate, but at the same time it does not sound as a whole. After all, the most important and difficult thing is to achieve the right color relationship of water, earth and sky in the landscape. "

Examples include NN Ge's Clouds, Sunset at Sea, and AE Arkhipov's Northern Landscape. Artist N.N.Ge subtly portrayed the relationship between sky, water, and earth, and the perspective changes of colors from the front to the inside. AE Arkhipov's etude depicts a small warehouse on the shores of the lake, the main relationship of the sky and the earth with chaotic dark greases. In such early one-session sketches, the student's careful depiction of nature's large color relationships develops the student's color structure in a landscape sketch, his material and spatial qualities, as well as his skillful creation of various lighting conditions in nature.

Depending on the lighting situation, it is possible to move on to exercises for two to three sessions after gaining some experience in performing a general color relationship in a short study. In the process of working on long-term etudes, too, the transition is made first to the basic color relationships (basic stains), the application of solid greases, and then to the execution of small pieces of the front, middle view, and so on.

An inexperienced artist sees the color of greenery in the distance (100-300 m) as if standing in front of him. However, the color in the distance looks completely different: the subtle colors of green and its saturation will definitely change with distance. The main disadvantage of inexperienced artists is that they do not see the work as a whole, they can not finish the work effectively by painting small shapes.

The colors of things in nature vary depending on the intensity of the light and the spectral combinations (day, evening, sunny day, cloudy weather). For example, at sunset in the evening, the body of the birch appears orange-red. Even so, owning one is still beyond the reach of the average person. In the process of color depiction of the landscape, it is necessary to develop the ability to memorize the subject colors of objects (personal color), the effect of light and the ability to perceive distant colors. Especially in the early stages of training, the tasks and exercises for painting in the open air should be dedicated to the same.



Properly capturing the basic relationships in landscape objects, the subsequent color construction, facilitates the work of depicting small parts. If the basic color relationships are found to be incorrect, the subtle differences in reflexes and colors, no matter how carefully the details are done, will not produce a meaningful image.

Small sketches (15x10 cm) should be done during the initial work on the plein air. The sharp contrasts (hues and colors) in the play are compared in terms of visual impressions. First of all, the visibility relationship is determined by the distance. As a rule, it is impossible to perceive fragments in small sketches. The young artist depicts nature without "copying" it, but in a holistic color scheme.

Performing an etude with the method of color and color relationships actually begins with the detection of light, intense and dark spots in nature. They are comparable in strength to the color spots in the range. In the landscape, for example, the green plain, illuminated by sunlight, is the brightest and brightest in color, and the darkest is the front view.

In order to find the general color relationship of the landscape, it is necessary to repeat the short-term studies many times if the student is not able to perform the task well enough. Closed-width plots (for example, a partially courtyard house, etc.) that are not too complicated to initially depict can serve as objects. Then you need to complicate the task a bit and choose an open-width landscape with multiple views (front, middle and long). In these studies, attention should be paid to the aerial perspective, the color of the sky, the saturation of all objects in the landscape with subtle differences, and changes in saturated colors. To perceive them equally, one can feel the landscape by comparing all its manifestations. For example, the front view of the riverbank is compared to the second and distant views, as well as the reflection of the sky in the water. It is not possible to finish a part of the etude until the color relationship of the etude is defined as a whole.

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