

THE HISTORY OF COLOR ART AND ITS DEVELOPMENT STAGES

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ABSTRACT

This article provides an overview of the history of color art and key stages of its development. It discusses the influence of color on culture and art, analyzes trends and changes in color perception over time. It thoroughly examines pivotal events, milestones, and achievements in the history of color art. The text aims to explore the significance of color in various cultures and epochs.

Keywords: art, color, history, development, culture, influence, trends, changes, perception, epochs.

ИСТОРИЯ ИСКУССТВА ЦВЕТА И ЕГО ЭТАПЫ РАЗВИТИЯ

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АННОТАЦИЯ

Данная статья представляет обзор истории искусства цвета и ключевые этапы его развития. Она освещает влияние цвета на культуру и искусство, анализирует тенденции и изменения в восприятии цвета со временем. Подробно исследуются ключевые события, вехи и достижения в истории цветового искусства. Текст направлен на раскрытие значения цвета в различных культурах и эпохах.

Ключевые слова: искусство, цвет, история, развитие, культура, влияние, тенденции, изменения, восприятие, эпохи.

РАНГ ТАСВИР ВА УНИНГ ТАРАҚҚИЁТ БОСҚИЧЛАР

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АННОТАЦИЯ

Мақолада ранг тасвир тарихи ва унинг тараққиёт босқичлари тахлил этилади. Унда рангларнинг маданият, санъат ривожсидаги таъсири

ифодаланиб, тарихий даврлар оша унинг ўзгариши ва тенденциялари ўрганилган. Шунингдек, тасвирий санъат йўналишида эришилган ютуқлар, ҳодисалар чуқур тавсифлаб берилган. Мақола ранг тасвирнинг турли маданиятлар ва санъат йўналишларига ўзаро таъсирини ёритиб беришда муҳим аҳамият касб этган.

***Калим сўзлар.** Санъат, ранг, тарих, тараққиёт, маданият, таъсир, тенденция, ўзгаришлар, ифодаланиш, эпох.*

INTRODUCTION

Color art is one of the forms of visual arts created in colored tones on surfaces, for example, in paintings created with oil paints. Color art is considered an art form that has a significant impact on artistic representation, inspiring thoughts and emotions in viewers, possessing substantial social content and visual tasks, predominantly containing the racing content of the work, drawing attention to the theme and plot expressed by the artist through means of representation (composition, drawing, color, rhythm, etc.). Materials for color art are based on surfaces (special materials, canvas, paper, cardboard, glass, metal, etc.), paints (oil, gouache, tempera, watercolor, stained glass, colored stone, etc.), sometimes using a top layer consisting of varnish for preservation. An important expressive and impactful medium in color art is color (palette). Color allows depicting the world realistically or fantastically, showing the boundlessness of space, diversity of objects within it, materiality, size, texture, movement, changes in light-sensitive alterations, complex sensory experiences, reflection of home and dream possibilities. The expressive means and working method of color art involve the use of color, depicted structures (color palette, base), color shades dependent on the base (for example, different impressions can be seen depending on whether a white or dark background is used). The work is often created in the form of a sketch or drawing, which is then selected as the basis for the work. Subsequently, considering the chosen base, work begins in accordance with the meaning of the piece. When applying color, work can be done using the preliminary application of multiple layers of color (glazing) or quickly applying a single color (alla prima). Work on graded pieces may be done following strict rules of two methods, namely clear and volumetric phase methods. In the first method, the image is processed in simpler forms, while in the second, the image is processed using a volumetric method by treating the surrounding environment with bright lighting. Such works are characterized by their color expressiveness and ability to show all aspects of color.

Historical Foundations of the Development of Color Art. The art of color emerged at the end of the Paleolithic era (40,000 years BC - 8,000 years BC).

Historical records of the preservation of rank images are known in Southern France (Font-de-Gaume, Lascaux), Northern Spain (Altamira), Central Asia, and other regions where paints such as ochre and pistachio were used to decorate drawings, featuring clear outlines (silhouettes) and some showing a tendency towards volumetric work. In the Mesolithic and Neolithic periods, complex compositions and abstract representations began to appear. With the advancement of techniques during the metal ages, a system of imagery was formed. Ancient Eastern civilizations (Egypt, India, Central Asia), Southeastern Europe (Junoniston, Italy), as well as America (Central America) saw monumental development in rank images.



**Picture 1. Goguryeo
tomb mural**

Similarly, works on art pieces were carried out on the walls of necropolises, temples, and palaces of various themes and directions. In ancient times, rank images served to achieve high purposes with religious content, introducing the play of light, shadow, and depth, and creating paintings of historical and domestic subjects, landscapes, portraits, and still lifes.

In the 5th century BC, the Fayum portraits in Junoniston, using encaustic techniques, demonstrate mastery. In the central part of Eastern empires during the Middle Ages, monumental art of rank images flourished. Miniatures with characteristic patterned surfaces, rhythmically inscribed scenes, and lively details were created in India (Ajanta), Central Asia (Tuproqkala, Varakhsha, Afrosiab, Bolaliktepa), and other countries. The art of miniatures became popular in China, Japan, Korea, where new methods of drawing on silk, paper, and watercolor were developed. In the Renaissance period, new directions in rank images emerged, and realistic art reached the highest levels, occupying an important place in world art, forming a system of expression and its scientific foundations. Progress has been made in the fields of perspective, optics, and plastic anatomy. Monumental painting reached its peak, becoming rich in ideas, while studio painting was widely integrated into public life. In terms of technique, watercolor began to replace gouache, leading to increased interest in lenticular and heroic styles. The technique of oil painting became more complex, with the development of multilayered color imaging. Texture issues were also explored: attention was drawn to smooth color coatings based on white preparations



**Picture 2. San rock painting of
an eland at Drakensberg**

with strokes of dark colors (the *pasto* style). In the 17th-18th centuries in Europe (France, Italy, Spain, Flanders, the Netherlands, Great Britain, Russia, and others), national schools of painting were formed, reflecting life in truly revolutionary development, subtle changes in human psychology, and a significant emphasis on convincing interpretation. Painting genres expanded, studio art and monumental painting flourished, stylistic directions increased, and tonal painting became more refined. Interest in pastel and watercolor grew. The influence of European art (especially studio painting) on the art of nations worldwide, including Eastern countries, was significant. In the 19th century, painting played a key role in public life, attempting to address current worldview issues. Existing shortcomings in public life were sharply criticized, and during the 19th century, works promoting idealized images and heroes, far from reality and based on academicism, received high praise, forming traditions of naturalism.

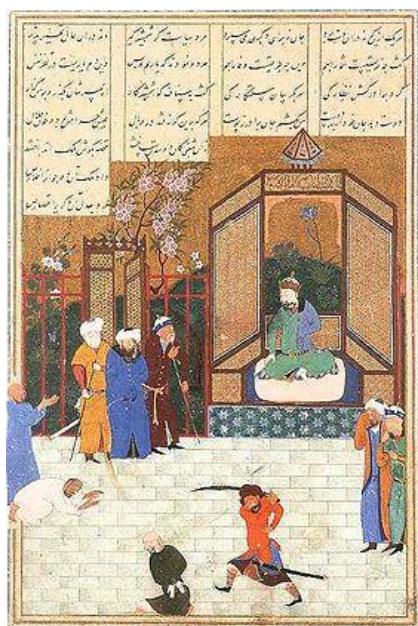


Picture 3. Gwion Gwion rock art found in the north-west Kimberley region of Western Australia

In the struggle against dry, lifeless late classicism and salon academicism emerged and developed a passionate, impressive, lightweight, saturated, colorful style of romanticism dedicated to the complex, tragic events of the time (in France - P. Jerome, E. Delacroix, F. O. Runge, K. P. Brullov, and others). Efforts are currently underway to ensure that the depiction is not only truthful but also expresses emotions, impressions, imagination, and thoughts arising from observing life. The desire to create a picture of existence itself,

to describe in convincing colors the characteristics of light, air, space, shades, and their interaction (in England - J. Constable, in France - C. Corot, O. Doume, in Russia - A. G. Venetsianov, and others). During the period of revolution and national liberation movements in Europe, democratic realism developed, showing the lives of people, their struggle, creating compositions reflecting important events of national history and time, images of bold and progressive members of society. Socially critical realism developed, associated with Russian revolutionary-democratic aesthetics. The Wanderers and artists close to them played an active role in this process (V. Perov, I. Kramskoy, I. Repin, V. Surikov, and others). From the 1870s, artists' palettes enriched with pure spectrum colors, and artists began painting *en plein air*. Impressionist painters hold a special place in this movement (C. Monet, C. Pissarro, A. Sisley, and others). They applied a unique approach to organizing the color surface, abandoning the traditional smooth texture and complete linear resolution of

forms, renewing the working style and creating works with free strokes of pure spectrum colors. Later, this movement was extended to sculpture, graphics, architecture, music, literature, and other forms of art (old impressionism). In the 19th century, watercolor painting became the leading direction due to its technique and the wide introduction of new industrial paints. The painting methodology using glue and oil paints in the 19th century began to experience a crisis.



Picture 4. Miniature

DISCUSSION. In the 19th century, watercolor painting took a leading position due to its technique and the wide introduction of new industrial paints at that time. The painting methodology using glue and oil paints began to experience a crisis. By the end of the 19th - early 20th centuries, a movement began to restore this art, new aspects of it were opened, attention was paid to the decorative side of art, and the desire to create a unified complex in harmony with architecture, visual and applied arts manifested itself in the style of Art Nouveau. During this period, the avant-garde direction posed sharp competition for realistic painting. As a result of the clash between East and West, a bright image of the 20th century emerged. Avant-garde art developed in competition with

realistic art. Fans of this movement prefer to describe forms and lines arising from their imagination and movements rather than depict the subjective experiences and feelings of the artist in life forms. With the development of avant-garde movements, painting tools also changed, ultimately abandoning the depiction of existence (abstract art). From the mid-60s of the 20th century, it became an element of avant-garde art - pop art in some European and American paintings. Currently, this competition continues, and the supporters of the avant-garde are increasing. The art of painting in Uzbekistan has existed since ancient times. The first examples date back to the period of primitive community (ancient primitive art, paintings of Zarautsoy). By the late 1st millennium BC and the early 1st millennium AD, painting reached its heyday (murals in Afrosiab, Varakhsha, Bolaliktepe, Tuprokkale, and other places). Images from this period were done using local colors in a flat decor style. During the period of Amir Timur and the Timurids, besides monumental painting (murals, mosaics), the art of miniature painting developed. Works by

Kamoliddin Behzod, Mahmud Muzakib, Muhammad Murad Samarkandi, and others were published. From the mid-19th century, easel painting began to take shape in Turkestan, and in the 20th century, the Uzbek national school of painting emerged. During this time, works in various genres and styles were created, including miniatures, and stained-glass art was revived. Today, Uzbek visual art is actively developing in the context of the global community, with artists constantly striving for exploration and working on the conceptual and plastic development of art.

Scientific Issues

1. The influence of color on psychology and human behavior. Research shows that colors can evoke different emotional responses and impact the decisions and choices of people.

2. Color synthesis and perception. How do we perceive and interpret colors? How does the process of color synthesis work in the brain?

3. The relationship between color and cultural characteristics. What cultural associations and symbolism do different colors carry in various cultures and societies?

4. Application of color in design and marketing. How can the use of specific colors enhance the effectiveness of advertising, improve brand recognition, and attract consumer attention?

Ways to address them

1. Conducting multi-faceted research utilizing methods from psychology, neurobiology, and cultural studies to understand the mechanisms of color's impact on humans.

2. Developing technologies and methods for studying color synthesis and perception, including the use of modern neuroeducational techniques and visualization tools.

3. Conducting comparative cross-cultural studies to identify differences and commonalities in color perception across different cultures and societies.

4. Applying the findings of these research studies in practical areas such as design, marketing, and advertising to optimize visual strategies and communications with target audiences.

CONCLUSION

Studying the history of the art of color and its stages of development is an important aspect for those interested in artistic creativity and design. Color has played and continues to play a significant role in culture, art, and everyday life. This is evident not only in aesthetic perception but also in psychological and symbolic aspects, influencing emotions and the perception of the surrounding world.

Recommendations

1. Continue to study and explore the various stages of development and the history of the art of color as it will help broaden your horizons and deepen your understanding of color's impact on the human mind.
2. Experiment with color in your creative work or design, using knowledge of its history and meanings. This will allow you to create more expressive and harmonious compositions.
3. Engage with others passionate about this topic, exchange experiences and impressions to expand your knowledge and perspective on the art of color.
4. Apply the acquired knowledge about color and its history in everyday life, such as when choosing clothing, interior design, or event decorations, to create pleasant and harmonious visuals.
5. Remember that color is not just a decorative tool but a powerful means of expressing feelings, emotions, and ideas. Use it wisely and creatively to enrich and inspire yourself and others.

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