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COLOR PSYCHOLOGY AND THE IMPACT OF COMPOSITIONAL SOLUTIONS ON ARTISTIC PERCEPTION IN PAINTING

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Abstract: This article analyzes the role of color psychology in painting and the impact of compositional solutions on human artistic perception. The research explores the psychophysiological effects of the color palette on the viewer's psyche and the significance of compositional principles in defining the conceptual center of an artwork. Furthermore, the article examines the scientific and theoretical foundations of creating a visual image through the harmony of color and form. The author demonstrates the role of coloristic solutions in evoking aesthetic pleasure using specific examples from the field of painting.

Keywords: painting, color psychology, composition, artistic perception, aesthetics, coloristics, visual image, emotional impact.

The distinctive feature of fine arts is its direct influence on the human soul through visual images. In this process of communication, color and composition serve as the primary tools. Today, the psychophysiological study of the artistic perception of paintings remains a pressing issue in the fields of art history and pedagogy. An artist does not merely depict an idea but aims to evoke a specific mood and emotional response in the viewer through the color gamut and the arrangement of forms. Although the issue of color psychology in painting was historically studied by scholars such as J.W. von Goethe and J. Itten, national coloristic traditions in modern Uzbek painting and their contemporary psychological interpretations require separate research References [1]. This scientific approach is particularly significant in the higher education system for teaching the harmony of color and composition to future artists and designers, thereby enriching their creative thinking [2].

In the art of painting, color is not only a physical phenomenon reflecting the external appearance of objects but also a psychological instrument that exerts a powerful influence on the human psyche. Color psychology is the field that studies the impact of colors on human emotions, behavior, and physiological states, serving as the foundation for visual communication between the artist and the viewer. [4] Each color in the spectrum possesses its own wavelength, which sends various impulses to the central nervous system through the visual centers of the brain. Scientific research indicates that the psychophysiological impact of colors occurs in two directions: first, a direct effect on the nervous system (physiological), and second, associations formed through cultural and life experiences (psychological). In paintings, these effects are harmonized through coloration. Colors belonging to the warm segment of the spectrum (red, orange, yellow) encourage activity. It is scientifically proven that the color red accelerates blood circulation and increases the pulse rate. In artworks, red is utilized to express intense excitement, danger, or solemnity. Yellow is associated with sunlight, evoking intellectual activity and a sense of joy. However, overly sharp or impure shades of yellow can sometimes induce feelings of restlessness and anxiety. Conversely, the cool segment of the spectrum (blue, cyan, violet) yields the opposite result. Blue calms the psyche, aids concentration, and creates a sense of vastness and infinity. In painting, this color is often a staple for expressing philosophical reflection, spiritual purity, and spatial depth. Green serves as the

equilibrium point between warm and cold colors, symbolizing regeneration, stability, and vital harmony. It is considered the most relaxing color, requiring the least energy from the human eye and nervous system. The emotional impact of colors is even more pronounced in their interactions and contrasts. The use of complementary color contrasts (e.g., red and green) in a single work evokes a sense of visual vibration and internal dynamics in the viewer, while colors of similar hues (nuanced coloration) foster a lyrical and calm mood. Color saturation is also of great importance: pure colors represent youth and vigor, while colors with added gray serve to express experience, wisdom, or melancholy. The artist's skill lies in using these psychological properties of color to guide the viewer's gaze and emotions. In the portrait genre, colors reveal the psychological state of the facial structure (radiance or depression), while in landscapes, they allow for the depiction of the "spirit" of nature (stormy, peaceful, or somber). In conclusion, color psychology enriches the semantic layer of a painting, elevating it from a simple depiction to the level of high art. [5]

The semantic integrity and aesthetic value of a painting depend directly on the perfection of its compositional solution. Composition is not merely the arrangement of shapes on a plane but a complex system that logically and visually organizes the artist's idea. [3] It unites all elements of the work toward a single purpose and serves to direct the viewer's attention to the ideological center of the piece. The foundations of a compositional solution are the laws of balance, rhythm, dynamics, and statics. By arranging the depicted objects in a specific order, the artist determines the direction of the viewer's gaze. For instance, a diagonal composition imparts intensity and movement to the work, while the dominance of horizontal and vertical lines evokes a sense of stability and tranquility. This system of lines and forms must ultimately lead to the "heart" of the work—the ideological center. The ideological center (compositional center) is the most vital point of the work, where the artist's core concept is embodied. It does not always coincide with the geometric center of the canvas. The artist employs several visual techniques to emphasize this center: Light and Color Contrast: The central image is depicted more brightly or in a contrasting color relative to its surroundings. This method allows the viewer's gaze to be drawn first to the primary object. Scale and Form: The central figure is rendered larger or more plastically complex than other elements, ensuring its dominance. Direction of Lines: All auxiliary details, leading lines, and the positioning of objects act like invisible threads pointing toward the main center.

In the process of artistic perception, the compositional solution serves as the logical skeleton. If the balance within the composition is disrupted or the ideological center is not clearly defined, the viewer's attention becomes fragmented, preventing a full understanding of the work's content. The ideological center is not merely a visual emphasis but also carries a significant psychological weight. It should provoke questions in the viewer, create an emotional explosion, or invite philosophical contemplation. Furthermore, the concept of "negative space" (pause) is of great importance within a compositional solution . At times, the empty space surrounding the ideological center serves to reveal the significance and essence of the primary image even more deeply. This technique is particularly common in works characterized by lyrical and monumental qualities. In conclusion, the harmony between the compositional solution and the ideological center is the most crucial factor determining the artistic language and aesthetic impact of a painting. By skillfully applying these principles, an artist can transform a simple depiction into a work of profound philosophical and emotional depth.

The Uzbek school of painting occupies a unique place in world art due to its vibrancy, decorativeness, and deep philosophical content. In the works of our national artists, color psychology and compositional solutions are not merely technical methods but means of expressing the people's worldview, nature, and spiritual realm. Analyzing the works of creators such as Urol

Tansiqboyev, Rahim Ahmedov, and Bahodir Jalol reveals the practical aspects of this subject. The People's Artist of Uzbekistan, Urol Tansiqboyev, raised the "epic landscape" genre to a new level through the harmony of color and composition. In his famous works, such as "Issyk-Kul" or "Mother Earth", the breadth and high placement of the horizon line create a sense of compositional grandeur. Tansiqboyev masterfully utilized blue, azure, and green hues in his color psychology. These colors evoke feelings of serenity, stability, and the infinity of Mother Nature in the viewer. The ideological center of his works is often nature itself, where humans and their activities are interpreted as an integral part of this magnificence. In the work of Rahim Ahmedov, color psychology serves more to reveal the internal world and character of a person. In his portraits, particularly in depicting the figures of women, the use of deep red, brown, and yellowish tones expresses the fortitude, affection, and national identity of the Uzbek woman. Ahmedov defines the compositional center through the gaze or hand movements of the portrait's subject. In this context, color contrast enhances the psychological state of the facial expression, awakening deep respect and empathy in the viewer toward the image. The works of Bahodir Jalol, a major figure in contemporary Uzbek painting, feature highly complex and symbolic compositional solutions. In his monumental pieces, colors carry not only a visual but also a philosophical burden. He primarily depicts the dialectical struggle between the universe and man, the past and the future, through the sharp clash of warm and cold colors. In Jalol's art, the compositional center is often expressed through symbolic images—birds, masks, or abstract forms—challenging the viewer to contemplate rather than providing a ready-made solution. The analysis of Uzbek artists' work demonstrates that color and composition are the most powerful elements of visual language in our national art. In their masterpieces, color psychology harmonizes with the national mentality, creating a unique environment for artistic perception. Studying these experiences is the most effective way for future artists to apply theoretical knowledge in practice during painting lessons. [5]

In conclusion, it can be stated that color psychology and the compositional solution are complementary elements in works of pictorial art. While color influences the viewer's feelings (emotional layer), composition forms the logical and aesthetic structure (rational layer). The mutual balance between these two components ensures the profound artistic perception of a work. Utilizing these scientific and methodical approaches in teaching painting within higher education institutions serves to enhance the professional mastery of future artists.

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