

COLOR THEORY IN ART: THE EXPERIENCE OF KARAKALPAKSTAN

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Abstract

This article explores the integration of global color techniques in fine arts with the Karakalpakstan art school. Special attention is given to color theory, chromatics, and the psychological impact of colors on the viewer. Through the example of the Jollibay Izentaev Specialized Boarding School of Arts, the article analyzes the process of teaching the younger generation of artists global painting standards while preserving the unique national flavor and traditions of the Karakalpak avant-garde.

Keywords

color technique, fine arts, chromatics, Karakalpakstan school, Jollibay Izentaev, coloring, painting, art education.

In the history of fine art, color has been not only a means of reflecting nature, but also the most powerful expression of the human psyche, its philosophical views, and the culture of the time. The technique of color in world painting has been perfected over the centuries: from the method of "sfumato" (smooth absorption of colors), discovered during the Renaissance, to the approach of the Impressionists of the late 19th century to applying pure colors to the fabric through dots (puantillism), enormous scientific and practical experience has been accumulated. Color physics, by studying the spectrum of light, introduced optical laws into visual art.

Today, world-class standards of color techniques have been mastered and developed at a very high level not only in European art centers, but also in Central Asia, in particular in Karakalpakstan. Avant-garde works and the work of local Karakalpak artists, stored in the I.V. Savitsky State Museum of Arts of the Republic of Karakalpakstan, testify to the fact that the artists of this land are fully on par with artists of the world, even contributing to global standards by creating a unique color scheme. In this school, the warm climate, desert nature, and the emotional experiences of the Aral tragedy are depicted on the fabric in a unique terracotta, ocher, and dark red colors, in accordance with world standards. Great scholars have also given the following precise scientific conclusions about the shimmer of colors in nature and their changes depending on weather: "Green and light blue enhance their color when they fall into the half-shadow; red and yellow, when light falls, prevail and show all their power.¹" This optical regularity is clearly visible in the color scheme of Karakalpak fine art. Sharp light under the scorching sun of the Aral Sea region maximizes red and yellow (ocher) hues, while cool colors find their place in shaded areas. This scientific approach ensures that the natural landscape has both a realistic and emotional impact on the viewer.

In painting, color theory relies mainly on chromatics (color theory). All available colors consist of three primary colors - red, yellow, and blue. By mixing them in equal amounts, secondary colors (orange, green, violet) are obtained. With a scientific and academic approach,

¹ Леонардо да Винчи, «Суждения о науке и искусстве», Санкт-Петербург: изд-во «Азбука», 2015. – С. 89.

the artist must clearly know the physical and chemical properties of each pigment. When light falls on a body, certain wavelengths are absorbed, and the rest is reflected - the human eye perceives this reflected light as color.

In the standard curricula of world art schools, the contrast of colors is studied separately. This includes the contrast of cold and warm colors, the relationship of light and dark colors, as well as the law of complementary colors. For example, when red and green, yellow and purple are placed side by side, they optically increase each other's light-emitting power. These laws allow the artist to correctly express not only the form, but also the airspace (perspective). The most fundamental principle of world chromatics is that the appearance of color is directly related to the source of light.

"Light creates color, just as fire creates light. Color is the child of light, and light is its mother. Through light, the world reveals its living spirit to us through colors.²" Therefore, to correctly understand color and its nature, an artist must first thoroughly study the light source. It is no coincidence that in academic education, in particular, in art schools of Karakalpakstan, students are taught that the construction of composition characters and volume (volume) through light and shadow is the most priority task. Without light, color loses its "living spirit."

In practice, color techniques, psychological influences, and execution techniques are combined with theory and applied techniques in academic painting. There are various methods of applying color to the fabric using a brush, which determine the character of the work. The "glazing" technique is a technique of applying thin, transparent layers of paint on top of each other to create deep colors that seem to radiate light from the inside. In contrast to this, the technique of "pasta writing" (impasto) is the application of paint to the fabric in a thick, protruding state, which gives the work dynamism, feeling, and materiality. In the Karakalpak avant-garde and world expressionism, the technique of these thick paints is widely used.

However, technology is not just a mechanical process; it is the most powerful weapon that influences human psychology. Cold colors (blue, light blue) evoke in the viewer a sense of calmness, and sometimes melancholy, while warm colors (red, yellow) call for energy, passion, and action. In academic schools, future artists are taught not only the physical properties of color, but also its spiritual and philosophical weight. Indeed, a true work of art must pass through a person's eyes and directly target their heart. "Color is keys, the eye is a hammer, the soul is a multi-stringed piano. The artist is a creative hand that makes the human soul vibrate according to its purpose through those keys.³" As can be seen from Kandinsky's analogy, working with colors is not just a physical-technical process, but a means of controlling the spectator's psyche. Students of the Karakalpak Art School also learn this philosophy from their teachers: they use warm ochre and terracotta colors not just to depict the desert, but as a "key" that awakens in the viewer's soul the warmth and unique rhythm of the Aral Sea region.

Today, in the experience of the Jollybay Izentaev boarding school in the Republic of Karakalpakstan, one can clearly see how world standards and the laws of chromatics are embedded in local artistic creativity. The Jollybay Izentaev Specialized Art School Boarding School of the Republic of Karakalpakstan is of great importance in providing international-level academic knowledge to the younger generation growing up in the republic. At this institution,

² Иоханнес Иттен, «Искусство цвета», Москва: изд-во «Д. Аронов», 2001. – С. 14.

³ Василий Кандинский, «О духовном в искусстве», Москва: изд-во «Азбука», 2001. – С. 54

students are systematically and deeply taught the strict laws of world art schools: perspective, light and shadow games, and the psychological impact of colors.

Within the framework of the training program, young artists will undergo practical training not only in closed workshops, but also in the unique and harsh climate of Karakalpakstan (plein air). When teachers explain Itten's or da Vinci's theories to children, they connect them with masterpieces from the Savitsky Museum and works by national masters like Jolibay Izentaev and Qidirbay Saipov. As a result, young people learn the secrets of combining European technology with the Karakalpak national spirit. This process is an important factor in the recognition of the unique color of local artists on a global scale. "For example, Kidirbay Saipov found his national theme precisely in the depiction of Karakalpak nature and made a truly significant step in this direction by understanding the colorful states of nature⁴." The work of K. Saipov and other accomplished masters confirms that only a masterful mastery of world-class visual methods, imbued with the national land, local climate, and folk philosophy, can make a work of art immortal. Today, for the younger generation entering the international arena, this harmony serves as the most important creative criterion.

In conclusion, it can be said that color is considered as a means of communication between the artist and the universe. Color techniques in world painting are the product of many years of scientific research and creative explosion. Through color, the artist reveals not only the external appearance of objects, but also the inner rhythm of the universe, the temperature of the air, and the most hidden layers of human emotions. As can be seen in the example of Karakalpak art schools, in particular, the Jolibay Izentaev Specialized Art School, this international knowledge is currently penetrating the hearts of young artists, crossing territorial borders. The secrets of academic art given to them will serve as a foundation for the creation of new works that will amaze the whole world in the future.

The artist's path consists of tireless work, searching, and striving to express their feelings through colors. Sometimes applying the first color to paper or fabric is as difficult as overcoming inner fear, but a true artist can overcome these obstacles only with practical exercises and high willpower. "What is drawing? How will they seize it? This is the ability to break through the invisible iron wall that stands between what you feel and what you can do. It's useless to bang your head against such a wall, you just need to slowly, patiently, and steadfastly pierce and dig through it.⁵"

Every young artist who chooses the path of art encounters this "invisible wall" in their very first steps. Young artists of Karakalpakstan, with the help of mentors, through systematic academic training and continuous practice in plein air, are developing the ability to freely transfer their imagination to paper and fabric with the same perseverance. This is a guarantee that new names will enter world art in the future.

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⁵ Винсент Ван Гог, «Письма к брату Тео», Санкт-Петербург: изд-во «Азбука-классика», 2004. – С. 112

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