

## PERCEPTION AND DESCRIPTION OF THE MAIN COLOR RELATIONS IN PAINTING IN THE LANDSCAPE GENRE IN FINE ART CLASSES IN HIGHER EDUCATION INSTITUTIONS

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### Abstract:

Theoretical and practical subjects are conducted in higher educational institutions to acquire the necessary knowledge from fine art subjects, and knowledge and skills are formed based on the topics given in subjects. In fine arts, drawing and painting form the composition of the main disciplines and are the main basis of every visual art and applied art. Therefore, in the science of drawing, if it is required to draw and form more, its process of shading, to finish with a sense of materiality, in the science of painting, to work with colors as the original copy of the drawn image, to form the harmony of colors with each other, and to deeply master the gamma, the main color in creating a work of colors, it is important to teach knowledge such as correct perception of chromatic and achromatic colors. Regardless of the type of fine art genres, each direction has its own requirements and laws for working with colors. When creating a picture in the landscape genre, the artist's thought and the main composition in the picture are illuminated in the work by fully understanding the main color and revealing its authenticity.

**Keywords:** existence, landscape, composition, summer practice, plein air, color, composition content, naturalism, realism, perspective, air harmony, canvas, subject, center, interior, exterior, law of contrast.

### Introduction:

The concept of color is one of the most important and relevant concepts in visual arts, and working with color is a very important process for students. First of all, every artist should fully master naturalism by working on the basis of nature, realism by creating truth from existence. Only after mastering these things, he will find his own way to work in his own style. Any image begins with the whole, not with small

parts. First a large general form is found. Then small pieces are processed. In this regard, the rule of the description process is from the general to the small parts, which is to generalize again. Working on a landscape sketch begins with maintaining the overall main relationships and the color differences in the work of the main objects of the landscape (sky, land, water, foreground, middle and distant views). The correct capture of the main relationships between the objects of the landscape will facilitate the work in the subsequent color construction and depiction of small fragments. If the main color relationships are found incorrectly, subtle differences in reflections and colors, no matter how carefully (hardly) small parts are executed, a meaningful image will not be created. It is necessary to make small sketches (15\*10 cm.) in the process of initial work in the plein air.

Sharp contrasts (hue and chroma) in the composition are compared in terms of visual impressions. First of all, the front view determines the ratio in front of the relationship. As a rule, in small-sized etudes, it is impossible to perceive the crushed parts. The young artist depicts nature not exactly "copying", but in a holistic color relationship.

Making a sketch with the method of color and color relations actually begins with the identification of light, intense and dark color spots in nature. They are compared in terms of intensity of hue and color spots in the interval. In a landscape, for example, a green hill illuminated by sunlight is the brightest and freest in color, and the foreground is depicted in dark tones.

In order to find the general color relationships of the landscape, if the student is not able to adequately describe the task, it is necessary to repeat the short-term sketches many times. At first, it can serve as objects to depict a closed space that is not so complicated (for example, a house with a partial yard, etc.). Then it is necessary to complicate the task a little and choose an open landscape with several views (front, middle and far). In these sketches, attention should be paid to the perspective of the air, the color of the sky, the subtle differences between light and dark and saturated colors of all the objects of the landscape. They can be perceived by comparing all the views of the landscape while simultaneously perceiving them equally.

For example, the river bank in the front view is compared to the second and distant views at the same time as the reflection of the sky in the water. It is impossible to finish a part of the etude until the color relations are determined as a whole. Each etude lasts from 30 minutes to 1 hour.



It would not be wrong to say that studying its laws, methods and technology is one of the most important tasks in painting. It is natural that knowledge about achromatic and chromatic colors is included among such prerequisites.

All colors in nature that our eyes can see can be conditionally divided into two: achromatic and chromatic colors. Colors from white to deep black are classified as achromatic colors (white, gray, black, black, jet black) and the rest are classified as chromatic (red, yellow, blue, etc.).

Chromatic colors, in turn, are conditionally divided into two, warm and cold colors. Warm colors include fire, sun, red, yellow, golden colors that remind of the color of hot things. Cold colors are blue, blue, violet, reminiscent of the color of ice, air, water. Green and purple colors can sometimes be warm and sometimes cool. Because green is a mixture of yellow and blue. Purple is a mixture of red and blue. As you can see, these colors are formed from a mixture of warm and cold colors. When mixing, if the amount of warm color is more than the amount of cold color, the resulting color can go into the warm color range, and if the amount of cool color is more, it can go into the cool color range. Similarly, violet is considered warm when it has more red, and cool when it has more blue. Therefore, it is important to clearly show the light-shadow ratio of the objects and objects in the composition, as well as the color ratio, in the training session. Getting the naturalness of colors right in an image is a very difficult task. This can be achieved through hard work, fine taste and excellent observation. In order to learn to distinguish the degrees of hunger and satiety of things in a still life, to understand the unity of color, it is of great importance to depict a still life in one color. Painting in this way makes it much easier to move on to color rendering of difficult still lifes later. The method of writing in one color is called "grisail".

Painting in the grisaille method is a preparatory stage for the transition to the method of working with different colors, which provides an opportunity to learn the ways of using a brush and the properties of watercolor paints. After learning to paint a few still lifes with this technique, it will be much easier to work still lifes with all kinds of colors. Still lifes are often placed in rooms. But sometimes it is necessary to describe it in the heart of nature. In this case, it is important to analyze and understand the color characteristics of the still life before working on it. Because the light coming from the window gives cold colors to the still life placed inside the room. On the contrary, the shadows falling from the objects appear warm. Outdoors,



outdoor subjects are the opposite, where the shadows may appear cold and the highlights warm. Observing such situations carefully and then carefully describing them will have an effect on the quality of the work.

It is known that the ability to see and perceive colors is formed gradually through exercises. It is important to know the names of watercolor paints and apply them correctly. Watercolor paints come in 24-16 different color sets. While preparing them for work, it is necessary to slowly copy the label written on each of them, stick it to the bottom of the plastic container with paint and remember their names. They can be in the following order. Namely: lemon color cadmium, yellow cadmium, light ocher, natural sienna, golden yellow, golden antique, red ocher, burnt sienna, pale red, floral, red kraplak. Carmine (free red), crimson violet, ultramarine, cobalt blue, air color, emerald green, green permanent, green (green), natural umber (dark brown), brown mars (light), burnt umber (brown color), sepia (beautiful dark brown color), black.

There are no ready-made paints that determine the exact color of things in nature. But a mature artist can depict anything, taking into account their characteristics, perceiving the interaction of colors and the states of appearance. In order to achieve such attractiveness and realism in the image, it helped the artist to know the ratio of colors, to be able to take into account the different shades of one color among the colors. For example, in order to depict the fire color red as burning more strongly, the shadow of the objects around this color is given in blue, green, bluish shades. In order for there to be complete similarity between what is being drawn and the image, there must also be similarity in their color ratios. To achieve this, it is necessary to deeply study the basics of color science and repeatedly refer to these issues in the practical work process. It is recommended to carry out the above-mentioned experiments to depict still lifes with various paints (watercolor, gouache, watercolor), get to know the technological features of paints, and do a lot of exercises to master the methods of their use. will be done.

### Conclusion:

Students go through an interesting and complex process of painting in the landscape genre. Landscapes are very difficult to draw and paint. However, it is an equally rewarding experience. With practice and patience, anyone can develop their observation skills and create amazing works of art.



Don't be discouraged if your drawings and paintings don't turn out so well. They are all part of the learning process.

Sometimes the artist also uses figurative additions (people, animals), mainly in the form of relatively transient plot situations. And in the landscape composition, they are undoubtedly given secondary importance, often the role of staff.

An artist must always work on finding new motifs and means of expression. The student should try to find interesting things with his own strength and reflect his vision of the world and impression of nature in his work, which is the most important educational and creative task. It is very important to omit the unnecessary secondary aspects and exaggerate the important ones when the artists have chosen the characteristic features in their works, not the way they see life. Through familiarity and exaggeration, artists achieve effective effects on people's thoughts and feelings of things and events. An artist is not just a person who knows existence, but he is a person who has a rich imagination and the ability to think. He not only reflects existence in his work, but also invents, imagines and weaves things based on it. The most important thing is that works of art not only reflect existence in their content, but also express and enrich the artist's ideas, and at the same time, such works have the power to affect the viewer emotionally.

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