

## DEVELOPMENT AND FORMATION OF COLOR-IMAGE ART

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### ANNOTATION

This article provides information on the development of Color Image Art and its formation.

**Keywords:** Color Image, paints, plot, composition, work of art, Watercolor

### INTRODUCTION

Color-Image-A type of Fine Art, a work of art that is created on a solid surface on colored objects, for example, with the help of paints. Colored. artistic representation and interpretation of reality; an important means of influencing the viewer's thoughts and feelings; has important social content and colorful ideological tasks. The ideological content of his colorful work is embodied in his theme and plot. Plot artist means of color expression (composition, painting, color, rhythm, etc.) through which it is realized. Parterit. works basis (specially processed fabric, wood, paper, cardboard, glass, metal, etc.), color layer (watermark, gouache, tempera, watercolor, colored glass, colored stone, etc.k.), which in some cases will consist of a thin layer of varnish given over to store it. An important pictorial and influence tool of painting is color (Colorite).

Through color, he describes the world of being or fantasy in visible forms, can show the infinity of space, the colorfulness, materiality and texture of things in it, reflect movement, changes in the human psyche, complex emotional experiences, imagination. The pictorial means of expression of color and the way it works depend on the color used, the nature of the weapons, the color solvents, the base (pounds) (for example, the appearance of the work can have different effects depending on whether the surface is smooth or rough). The work is produced on a surface (most often paper and cardboard) in calamity or coal in the form of a draft of an idea that originally appeared in the creative imagination and mind. Then a suitable basis is selected and processed according to the essence of the work to be performed on it. Such works are rich in color, in which it is possible to feel all the tints of colors, see both the returning color of the descending light, and the tinting of the returning rays, and the enrichment (reflex) with other colors. In his works of color, there is no strict limit between these two styles, one complements the other. Color works are divided into monumental (monumental art, monumental painting), decorative (decorative art, decoration art), machine art, decor (theater and film decor), miniature, etc., depending on their place of work, content, function they perform, style and appearance of work. The image is divided into a number of genres depending on the theme and direction of content: animalism, historical genre, domestic genre, Batal ' genre, portrait, landscape, still life, etc.

The color image appeared in ancient times in the late Paleolithic (40— 8 thousand years BC). His colorful works have been preserved in southern France (Von de Gom, Lasko), northern Spain (Altamira), Central Asia, etc. The word earthen paints, karakuya, pistachio is treated with kumir, the pictures are a flat ghost quality (silhouette), and in some it is felt that an attempt was made to work with volumetric clay, complex compositions, abstract concepts began to appear in primitive paintings performed in the Mesolithic and Neolithic period. During the time of Jerusalem, a system of images was formed, rich in advanced technical means. Qad. Countries of the East (Egypt, India, Central Asia), Jean.monumental R in eastern Europe (Greece, Italy), as well as on the American continent (Central America). developed.

Works of various themes and directions were worked on the walls of the mausoleum synagogue, Palace and houses of rich nobles.

In antiquity, the Color Image, combined with architecture and sculpture, combined with religious content, as well as the higher tawaqa goal that followed, nursoya, the perspective of line and air arose, domestic and historical tablets, landscapes, portraits, still lifes were created. About the painting of the machine in wax painting (enkaustics) in Greece in the 5th century BC, Faiyum portraits give an idea. Monumental R in the countries of the East in the Middle Ages. his art went through his real flowering period. In India (Ajanta), Central Asia (Tuprocal'a, Varakhsha, Afrosiob, childhood) and others, a miniature art has developed, characteristic of Fine Paints, an elegant rhythm of decoration, brightness of life observations, reached high heights in the field of racm work in Dream, watercolor and gouache paint on silk and paper in China, Japan, Korea. During the Renaissance, R.new facets of arose, realist art, which relied on a scientific basis, matured and took an important place in the development of World Art. The expression system was created, as well as its scientific basis. Progress has been made in terms of perspective, optics, plastic Anatomy, monumental color image has risen to a high peak, ideologically enriched. The Loom color image has entered social life on a large scale. In the technique, water began to take the place of paint as a watermark, interest in lessening, Valor Style increased, the lok-watermark technique became more complicated, multilayer R. developed. Research has also been carried out on invoice issues, with an increased focus on working with dark-color grease (pastoz style) on a white-coated (grunt) base with a smooth-colored coating base. In the 17th and 18th centuries, national Color Image schools were formed in Europe (France, Italy, Spain, Flanders, Holland, Great Britain, Russia, etc.), an important place was taken by the reflection of life in true revolutionary progress, a convincing interpretation of subtle changes in the human spiritual world, human and society problems.

The influence of European art (especially the easel color image ) on the art of the peoples of the world, including the countries of the East, has become noticeable. In the 19th century, The Color Image occupied an important Urin in social life, trying to solve pressing issues related to the worldview, the existing vices in social life were sharply criticized, during the 19th century, works were praised that promoted idealized images and heroes far from the Hayot based on academicism, traditions of naturalism were formed. In the fight against dry, life-long late classicism and salon academicism, the style of ambitious, influential, nursoya proportions sharply taken, saturated, colorful coloritic romanticism, immersed in the complex, tragic events of the era, developed (in France-P.Cerika, E.Delakrua; In Germany-F.O.Runge, K.D.Friedrich, In Russia O.A.Kiprenskiy, K.P.Bryullov et al.), a realistic color image based on a way of working life as if it were his own, deepened during this period. Now the attempt to express neither the image nor only the truthfulness, but also the experiences and impressions, fantasies and thoughts that arose on the basis of the observation of life, has intensified. The desire to describe in convincing colors also expanded the features of creating a cardboard from the being itself, influencing the color of light, air, width colors and the color of each other (in England — J.Constable, In France-K.Kara, A. Domye, In Russia-A.G.Venetsianov and others)

During the intensification of the revolution and the national liberation movement in Europe, Democratic realism developed, people's lives, their struggles were shown, compositions reflecting important events of national history and time, figures of brave and progressive people of society were created. Social tankdsy realism associated with Russian revolutionary democratic aesthetics has developed. Peredvijniks and creators close to them (V. Perav, I.Kramskay, I. Repin, V.Surikov and others) took an active place in this process. From the 70s of the 19th century, the palette of artists was enriched

with the colors of the Pure Spectrum; artists began to get into the habit of working racm outdoors. Impressionist artists in this regard (K.Mane, G.Pissaro, A.Sisley and others) took a special place. They Are R. abandoning the traditional smooth invoice and the butt line solution of forms, giving a unique way in the organization of the surface, they achieved an update of the style of operation, the creation of a work using free-range smears of pure spectrum colors. The movement also later began to be applied to sculpture, graphics, architecture, music, literature and other forms of Art (see Impressionism). In the 19th century, the watermark took a leading place in the Color Image. This was due to his technique, the large-scale entry into life of New Paints produced in industry during this period. 19th century the method of creating a work with the glue and watermark of the Color Image began to fall into crisis. At the end of the XIX — beginning of the XX century, the movement for the restoration of this art began, new facets of it began to open, attention to the decorative side of Art increased. The passion for creating a single complex in the harmony of architecture, fine and Applied Arts was manifested in the modern style that arose during this period. During this period, the avant-garde direction was in strong competition for realistic color images.

As a result of the confrontation of East and West, The Color Image of the XX century was formed, avant-garde art is developing in competition with realistic art. Proponents of this direction prefer to describe the form and chizhikdar that appeared as a result of their actions, the forms and manifestations in their fantasies, rather than describing creative subjective experiences, histograms in vital, entity forms.

As a result of the development of avant-garde currents, image tools also began to change, completely abandoning the image of being (abstract art). Since the mid-60s of the XX century, some European and American R.ida became an element of avant — garde art-popartnpng. Today, this competition is developing and supporters of the avant-garde are growing.

The art of color painting has existed in Uzbekistan since ancient times. His early examples date back to the primitive community ERA (see primitive art, Zarautsoy painting). At the end of the 1ming year BC and the beginning of the 1st millennium AD, The Color Image experienced its heyday (murals in Afrosiob, Varakhsha, Balyktepa, Tuproqala, etc.). These periods of Color Image were performed in local (local) colors in the direction of flat decoration. During the reign of Amir Timur and the Timurids, miniature art developed along with a monumental Color Image (mural painting, mosaic). The works of Kamoliddin Bekhzad, Mahmud Muzahqib, Muhammad Murad Samarqandi and others were born. Since the middle of the 19th century, workshop art began to form in Turkestan, and in the 20th century the Uzbek national Color Image school was created. Color works were created in all types and genres of the image, miniature, stained-glass art was recreated. Today, Uzbek Color Image Art is developing along with the world community, artists are looking for and working on its ideological plastic development. In short, The Color Image Art type of visual art has long been considered a developed and still developing field.

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