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COLOUR THEORY AND ITS USAGE IN PAINTING

Colour is an integral part of the world, in a certain sense colour is the world, because where no colour is there only darkness can exist. Colour theory has the greatest importance for artists, designers and all the people who are engaged in visual art. Colour is an instrument and a weapon of an artist, thanks to which the artist builds a composition, mood and illusion of depth. And, most importantly, colour is the way to express beauty.

Colour theory has been formed over the centuries and now it has its own laws and constants. These laws operate with their own terms, such as «primary and secondary colours», «complementary and analogous colours», «colour harmony: dyads, triads and tetrads», «simultaneous contrast» etc. Painters are supposed to know the theory and use it in their artworks.

Primary colours are three colours which cannot be created by mixing: it is blue, red and yellow. Also they can be used for creation any other colours. Mixing different hues of primary colours together will result in different secondary colours. For example, whether you mix alizarin crimson or a cadmium red medium with cadmium yellow medium will influence the exact hue of the secondary colour orange [3].

Analogous colours are any colours that are adjacent or next to one another on a colour wheel. Complementary colours are two colours which located on opposite sides of the colour wheel. This couple always consists of warm and cool colour. Complementary colours create the most obvious contrast [1].

Now, we will find out the sense of this colours division. Indeed, different colour combinations create different colours harmony, which are used in any artworks. There are such harmonies as dyads, triads and tetrads.

Dyads are two diametrically opposed colours which are complementary. They must be symmetrical with respect to the centre of the colour wheel and must be shaded in the same degree.

Triads are three hues selected from the colour circle so that their positions form an equilateral triangle, those hues form this colour harmony. Yellow, red and blue are the clearest and most powerful of such harmony, which is the primary harmony. The secondary colours – orange, green and violet – form another distinctive form of this harmony.

Tetrads is a harmony in which two pairs of complementaries in the colour circle, whose connecting diameters are perpendicular to each other, obtain a square [5, p. 72].

There is a well known phenomenon in colour perception called simultaneous contrast. Simultaneous contrast refers to the way in which two different colours affect each other. It is not a real contrast we can observe between two complementary colours as it appears exclusively because of our perception features. Subconsciously

we try to see complementary colour for colour we use or observe even if it is absent. For any given colour the eye simultaneously requires the complementary colour, and generates it spontaneously if it is not already present.

Fundamental 'law' of the simultaneous contrast states: «In the case where the eye sees at the same time two contiguous colours, they will appear as dissimilar as possible, both in their optical composition (hue) and in the height of their tone (mixture with white or black)» [6].

In addition, any colour has its own meaning and mood. It is a fact that colours can affect on human's subconscious feelings. This means that people may not even know they are being affected by the colour of the environment or an artwork.

According to psychological researches [4], red is the colour of passion and drama as it attracts the most attention and is associated with strong emotions such as love and anger. It is used universally to signify danger, courage, strength, and power.

Orange is the colour of encouragement. The combination of yellow and red makes orange convey excitement, warmth and enthusiasm. Social and inviting, this is the colour of the extrovert, exuding happiness and joy.

Yellow is a compelling colour that conveys youthful, fresh energy. This colour of sunshine is uplifting and illuminating, and psychologists associate it with success and confidence.

Blue is considered to be the colour of trust. Blue, the shade of the sea and the sky, is thought to induce calm and convey tranquillity, serenity and peace.

Green has a strong association as a refreshing and peaceful colour. It evokes feeling of abundance and a plentiful environment while providing a restful and secure feeling.

Finally, violet is believed to be the colour of spirituality, as the combination of energetic red colour and calm blue one inspires reflection and self awareness. It is the colour of the sensitive, compassionate intuitive soul – the introvert. Also, violet has long been associated with royalty, and characteristics of quality and luxury [4].

Actually, colour creates colouring and mood in a painting, the illusion of its depth. The last one is the method that well known as aerial perspective or atmospheric perspective. Leonardo da Vinci first used the term 'aerial perspective' in his *Treatise on Painting*, in which he wrote: «Colours become weaker in proportion to their distance from the person who is looking at them» [6].

Taking the above theory into consideration we are now to take the turn to the practical side. Among the great diversity of art masterpieces we have chosen Mikhail Vrubel's *The Demon Seated* which is the true sample of colour harmony. Indeed, Vrubel, who was a famous Russian painter of the Symbolist movement and of Art Nouveau, was an outstanding colourist and used the colour properties masterly.

The whole painting is made in dark, nuance colour range. The used colours are harmonious: shades of blue, purple, the sky is almost ruby. Demon torso painted in brown, cool yellow shades that complemented by blue-green brush strokes. The Demon's robe is in a deep blue colour, which is also called the colour of the *Moroccan night*. Evening skies include a variety of colours from purple to purple, interspersed with the golden sun illuminating the horizon in the background. A series of black, red and blue colours tells about danger.

Generally, demons are considered to be merciless, but Vrubel paints his hero with light shades of pastel with emphasized dark lines, his clothes are saturated with hues. This is the way the artist demonstrates the duality of Demon's nature.

All in all, the acquaintance with the colour theory facilitates us with the knowledge necessary for better and deeper understanding and appreciating the art.

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ТВОРЧЕСТВО ИВАНА ЯКОВЛЕВИЧА ВИШНЯКОВА (1699–1761)

Русский XVIII век в искусстве уже перестает быть малоизученным. Однако, более всего это относится ко второй половине века, тогда, как в очень бурное, так называемое петровское время и особенно в печальный период смут и безвременья сразу вслед за смертью Петра I в истории искусства остается и по сей день еще очень много неизвестного. Это в полной мере касается творчества одного из русских художников середины XVIII века – Ивана Яковлевича Вишнякова (1699–1761) сведения, о котором, еще очень запутанны в истории русского искусства.

Архивные материалы (список членов живописной команды Василия Грузинца) свидетельствуют о том, что Иван Яковлевич Вишняков родился в Москве в 1699 году в семье «шатерных дел мастера» [1, с. 5]. В 1714 году он уехал в Петербург «к сродственнику своему» (можно думать, что именно этот «сродственник» был писарем в Канцелярии от строений) [1, с. 5]. С 1721 года И. Я. Вишняков был определен в ведомство Адмиралтейств-коллегии сначала к мастеру лакового, а с 1722 года – живописного дела Василию Грузинцу, откуда в 1727 году уже, как живописный подмастерье перешел в Канцелярию от строений. Отныне вся его творческая жизнь будет связана с этим учреждением и пройдет в Петербурге в районе Первой Береговой, Литейной улицы и Рождественских слобод. В 1745 году он получает чин коллежского асессора, в