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Characteristics of Colour Expression in Modernist Art

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Abstract: The expression of colour has a special role in modern aesthetics, with psychological factors and emotional components. The characteristics of colour are directly related to the personality, concept and artistic background of modern artists. Studying the special charm of colour from the perspective of its production, its expression, its artistic nature and its psychological characteristics, we can discover the distinctive characteristics of colour expression in modern art and the great visual impact it brings.

Keywords: Modern Thinking; Visual Colour Psychology; Visual Colour Art; Visual Colour Expression; Visual Impact.

1. Introduction

Modernist design developed out of architectural design, and the 20th century Around the 1920s, the Europe a group of advanced designers and architects formed a powerful group to promote the so-called New Architecture Movement which was very diverse and included spiritual and ideological reform - the democratic tendencies of design and the socialist tendencies The new forms - simple geometric shapes that rejected any ornamentation and promoted functionalism - broke with the millennia-old position and principle of design in the service of the powerful and the rich. The new forms - the rejection of simple geometric shapes with any ornamentation and the promotion of functionalism - broke with the millennia-old position and principle that design serves the powerful and the rich, and with the thousands of years of tradition that architecture is entirely dependent on wood, stone and brick. Western modern art has made a subversive reform in aesthetics, denying and questioning everything, presenting through abstraction a spiritual world of individual ideas and actions with a distinct artistic personality that is clearly anti-chinese traditional art, completely alienated from traditional Chinese art expressions, completely detached from traditional Chinese aesthetic concepts and typical realistic techniques. They have rejected it.

2. Characteristics of the Modernist Colour Period

The development of modern aesthetics has broken away from the rules of aesthetics, moving from the real space to the unreal and psychological space. The innovations in aesthetic and artistic approaches brought about by modern society are reflected in all aspects of artistic creation, which involve the representation of the subjective world. The objective world in its truest form in the human mind is form and colour. Form has a more rational quality, but colour does not convey a clear message, and therefore has a more emotional and personal quality. In terms of language, contemporary art not only seeks to break with the traditional graphic language of art, but also involves more complex conceptual changes and social factors that break with tradition. Organization of the Text

2.1. The Psychological Properties of Colour

As well as expressing the language of painting, it is also a means of expressing space, quantity, movement and emotion. The spectacular colours of the objective world produce different shades depending on the palette, visualising these emotions and instilling a psychological feeling in the mind. The palette consists of a variety of colours with variations. The dynamic expression of the palette is determined by the hue, brightness and purity of each colour block. The expression of colour intensifies the palette's palette to express ardent and intense subjective emotional activity and psycho-social emotions. Thus, red symbolises red fire, light, progress and enthusiasm; white is a symbol of danger, but at the same time it symbolises tranquillity, peace and security; green can also revive our human passion for the love of nature and a healthy lifestyle, as well as the pursuit of freshness and health; and blue symbolises the sky and the sea, offering a calm, cool and serene spiritual experience. According to Kandinsky: "There are cold and warm colours. There is no colour more strongly warming than red. Picasso once said: "There are places where I might think of white and paint a white painting". Gauguin's Woman of Tahiti is not only rich in colour, but also in contrast. The proportional relationship between colour and tone - the brown skin of the woman in the daylight, the bright red of the fruit and the black of the dress - creates an atmosphere of freshness and enthusiasm. The influence of colour.

2.2. The Social Characteristics of Colour

The social character of this colour has evolved over time and is closely linked to ethnicity, region and custom. Goethe noted that yellow symbolized dignity and was traditionally used to indicate shame and humiliation. In our country, however, yellow represents the authority of the monarch, and the robes of the emperor were also made up of yellow. The colour red has also been very important in our history and is often used for festive decorations. Red has a powerful visual impact and is a symbol of Chinese civilization. It is also a sign of sublimity and majesty. The Forbidden City in Beijing is decorated in red to express grandeur, sanctity and nobility. Goethe also noted that all colours are between yellow and blue, and that colours can be divided into positive and negative. In Peking Opera, colours have a special meaning and are closely linked to the moral and social development of our country. Black represents honesty, while green represents emotionality. In Chinese literature, the Yi people worship the colours red, yellow and black. Red represents passion, yellow represents dignity and black represents courage. In Tibetan Buddhist monasteries, red symbolises solemnity, sanctity and

calm sublimity, black represents justice and acts as an exorcism against evil, and white represents calm and tranquillity. All colours in nature exist in a specific space and time and interact with each other, making them the most dynamic, rich, subtle and expressive visual elements in the language of painting.

2.3. The Expressive Characteristics of the Language of Colour Itself

Colour is transmitted, assimilated and reflected through the various objects in nature, and through their varied use and transformation they reflect the richness and diversity of the world. Colour not only expresses concrete and abstract shapes, but also the psychological effects and impressions formed by the various shifts and contrasts in hue, lightness and purity in aesthetic activity, all of which contemporary painters are concerned with and exploring. The root of colour is light, and art is the art of light. Colour has a wonderful expressive power, a hazy and unclear meaning, and can evoke a wide range of aesthetic emotions. The juxtaposition of pure and complementary colours creates a sense of dynamism, like a space where colours come and go. The melody of warm and cool colours also forms a melody in the picture that expresses various subjective emotions. Influenced by the anti-traditional art stream, contemporary painters have deliberately abandoned figurative elements such as perspective, composition and texture in order to achieve a higher level of pure colour expression and to create their own colour expressions and techniques. Moving away from the imitation of objects and light, the Modernists used colour as a means of expressing emotion rather than imitating nature. They exaggerated the distinctions between colours in order to express and convey emotional feelings. They used the interaction, mutual support and repulsion of colour to create vibrant tones and timbres in an ever-changing relationship of colours. Each painter's creative ability has its own rules for the use of colour, and the perception of colour is strongly influenced by intuition and emotion, or overrides the human senses. The contemporary masters do not use the principles of colour expression rationally, but intuitively, with a high degree of originality and flexibility. Fauvism believes in the independence and vitality of colour and seeks to liberate it through vivid colours that 'burst straight from the tube'". The richness, the savagery and the haphazard application of colour, the intensity of their individuality, the beastly excitement that invades our consciousness, give colour all its expressive power.

3. Characteristics of Colour Expression by Modern Artists

For contemporary artists, colour is a separate element of pictorial expression and the most important means of expression Colour not only enriches a painting, but also expresses volume, movement and emotion. The addition, diffusion and balance of colour in a painting brings about an unexpected sense of movement, an indescribable artistic feeling, and a complexity of colour interplay and elusive tones.

3.1. Expressionist Overtones

Like the 'reproductive' character of contemporary art in general, the expressionist approach is the most fundamental characteristic of contemporary art. Expressionist art focuses on the intuition of subjective initiative, the representation of the subject's feelings in the form of an object image, and the use of artistic writing techniques, in contrast to the previous 'reproductive' approach of decorative techniques. The Expressionist style is primarily an intuitive representation of subjective experience, emphasising the originality of the artist's work and the powerful impact of visual effects. After meeting Kandinsky, he began to use colour freely and wildly. In Green Horses, the tonal variations are strong and vital, combining the undulating curves of the three blue horses with red and yellow-brown to achieve a harmonious coexistence with nature and life's environment. The Expressionists, whose main artistic activity was based in Germany, were transformed by the post-Renaissance tendency towards Impressionism, which opposed Impressionism and advocated the importance of expressing the formal beauty of the inner spiritual structure and conveying the inner message of the inner structure of the spirit, emphasising the common importance of the structure of painting and language, and expressing a distorted and deformed beauty. He was a Norwegian painter with a strong sense of the Western world. Munch was a Norwegian painter who had a profound and direct influence on the development of the Western Neo-Expressionist school of art, and whose work expressed the strong fear of death and loneliness in one person's heart, and the strong fear of isolation in another person's heart during adolescence. The first is the young people's association, the Overseas Chinese Association, and the latter are mostly young people with a very strong and infectious anti-imperialist, patriotic, optimistic and revolutionary spirit and the ambition to pursue liberation and independence and to actively reform and innovate to build a modern society with a good ideal of democracy and the rule of law. The works were mainly based on the depiction of nature and nudes, reflecting the primitive nature of human life, celebrating the liberation of sex and self, and reflecting the decadence and hypocrisy of the petty bourgeoisie at the time. The second youth society, the Green Knight Society, was formed by a group of young painters living in a united group around the pro-Knight's Almanac, and gradually developed into a youth society that played a positive role in the development of modern Chinese art and artistic thinking. Márquez, who was good at poetry and painting horses, pursued a harmony between the human figure and nature, and his artistic ideas were socially symbolic and influenced by Cubist art. Kandinsky, the first true pioneer of the modern abstractionist school of painting, is a remarkable philosophical achievement that, on the one hand, implies a further comprehensive maturation of the philosophical study of contemporary Western painting and expressionism, and he found that most of the earliest theoretical ideas of Western art and abstraction could be systematically reflected in the spirit of abstract painting in the philosophy of Western abstraction and modern art theory. In his theoretical studies of abstract painting and artworks, he argued for the exclusion of all figurative elements in abstract painting and the theory of its works, and for the use of a purely abstract symbol that simply summarises or expresses its inner spirit in conceptual terms, focusing on the relative independence of abstract painting and the linguistic form of its works and their cultural value, but also, on the one hand, especially on the abstraction of this abstraction. On the other hand, he seems to have exaggerated or neglected the actual aesthetic and cultural significance of this purely abstract art form and its existence, with a certain degree of exaggerated literary one-sidedness. The third society is the New Objective

Society, which is actually the third society in the exhibition. The style of the work is mainly focused on the expression of a sharp attack on the cruel contradictions of the social reality of war. He has always strived to make his abstract expressions and forms more responsive to the demands of social reality and its contradictory struggles. Gross, a caricaturist, has a very sharp and strong personal social and political character in his works, and his satirical caricature language is both sharp and pungent, but also very humorous. Dix, whose works depict the bloody horrors of ancient warfare, uses a unique combination of modern realism and Western surreal fiction to attack the dark forces of modern society.

3.2. Colour with Abstractionist Characteristics

Colour is an abstract expression, and all colour expression is abstract. Kandinsky was a pioneer and master of abstract colour expression. He brought about important changes in modern aesthetic theory and provided a new direction in modern art. In The Black Arc, Kandinsky uses musical 'improvisation' to express the tension of red, blue, yellow and irregular blocks of colour floating in space. He argues that 'just as the sound of music touches the soul directly, shapes and colours are in themselves linguistic elements sufficient to express emotion'. Mondrian's work reaches the ultimate in geometric abstraction, where colour is reduced to black lines on a white background. He also proposed a new aesthetic based on the pure correlation between line and colour, "for it is the pure relationship between pure components that creates pure beauty". Mondrian's work is characterised by an orderly combination of line and colour, devoid of subjective feeling or individuality, and striving for absolute abstraction. A few single straight lines divide the entire picture plane into rectangles of varying degrees, and the combination of pure red, yellow, black, blue, etc. gives it a simple, uncomplicated form.

3.3. Colour Representation of Psychological Symbols

Colours have a psychological character, expressing new social ways of thinking and emotions such as joy, anger, sadness and happiness. The subjective feelings of the mind are two of the main reasons for the abstraction of colour. Colour shakes people to their core and brings about unspeakable psychic suggestion. The two dark purple and orange swirls around the edges of Simonek's depicted head in The Scream, and the corridor of red lines in the sky of large buildings, give a sense of unease, representing depression, heavy psychic pressure and anxiety about the future. Red. The colours are pure red, blue-red, brown-red, wine red, coral red, etc. Red is a youthful and energetic colour, immediately reminiscent of blood and fire. When red meets and mixes with white, it gradually reveals a female sweetness, happiness and love; the law of colour! The psychological association of different colours with blue. Representative colours - Chinese blue, blue in the sky, cobalt blue, navy blue, peacock blue, etc. Blue is usually the colour that has the tendency to be professional and leading, giving those around you a feeling of competence, idealism, loyalty and reliability, full of a unique charm of another kind of knowledge. The blue tones can be mixed with some white when appropriate .... It can also be considered a more relaxing and fanciful. When blue is too dark, it can leave a hard feeling and a cool visual impression on the viewer, reflecting both a sense of conservative mystery and a sense of authority. The law of colour! Different colours evoke certain mentalities and associations. Purple... Violet, grape violet, lavender, plum violet, aubergine, etc. Purple is a wonderful blend of black, white and grey tones (red and blue), with a modern artistic imagination, expressing a strong feminine feeling. Pastels. The main colours represented are pink - cherry blossom, water pink, peach pink, rose pink, salmon pink and so on - a romantic but warm colour. It represents the gentle, amiable, sweet and elegant elegance that the modern woman desires. Pink can also be used to convey a romantic dreaminess that is too warm and sweet.

4. Conclusion

Many of the creations of contemporary art are no longer primarily aimed at showing the real world, but they have broken through the main function of artistic expression and display, as well as the previous limitations on artistic expression, to achieve a more diverse artistic expression, especially the expression of the subject's colour, which highlights the spirituality of the subject's world.

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