

## THE USE OF COLOR IN ABSTRACT EXPRESSIONISM

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### ABSTRACT

During the middle of the twentieth century, there was an artistic movement known as abstract expressionism, which included a wide range of styles and methods and placed an emphasis on the freedom of the artist to portray his or her feelings and ideas via unconventional and sometimes nonrepresentational means. The relationship between abstract expressionist paintings and the feelings they are thought to create in viewers is the primary focus of this study.

**Keywords:** Abstract Expressionism, Jackson Pollock, Mark Rothko, Willem de Kooning

### INTRODUCTION

Abstract expressionism appears for the first time around 1910. Wassily Kandinsky is often regarded as one of the first painters in the Western canon to use abstract expressionism. In 1918, he came up with the name "abstract expressionism" to describe the movement. His art is heavily influenced by his feelings and the needs he has as an artist.

Color, for Kandinsky, was the counterpart of tonality in music; it spoke loudest in his canvases. The quotations attributed to Kandinsky should offer you some insight into his worldview. When "I applied streaks and blobs of colors onto the canvas, and I made them sing with all the intensity I could..." Color may evoke a certain emotional response. Color is deceiving, hiding a genuine energy that affects the human body in every way.

The following quotes illustrate how Kandinsky invests color with meaning by linking it to emotional states. "Blue is commonly linked to intangible, spiritual realms." According to the author, "just as a picture in yellow always seems to exude a sense of mystical warmth, and a picture in blue seems to have a calming effect, so green is only dull." "Absolute green is the most calming color because it contains no emotional overtones," the author writes. Men recovering from exhaustion benefit from this serenity, but it doesn't last long. Kandinsky understood the significance of color as a technique of eliciting a reaction from the observer, one that may be aesthetic or even cognitive.

In order to get away from the horrors of war in Europe, many outstanding artists made their way to the United States. Surrealist painters were included, and their ideas had an effect on a later group of artists who were also seeking to find their own voice in American art. The art movement abstract expressionism developed out of these ideas. Some of the most influential figures in this school of thinking include Jackson Pollock, Willem de Kooning, and Marc Rothko. It was a sea change in society that has not yet run its course in terms of its impact on art. Abstract expressionists have had many discussions on the meaning behind their work. On April 20-23, 1950, Hans Hoffman and Willem de Kooning had a private conference exhibition. De Kooning was queried about the painting's crucifixion scenario and said, "I wonder if the crucifixion was the subject matter or not."

Just what are we talking about here? Is there anything happening on the inside? Hoffman said, "I think the question always comes back to subject matter." The pursuit of meaning is the foundation of learning. It may serve either a poetic or dramatic function with equal aplomb. The personality of the creator matters most. Everyone is well aware of who they are, what they do, and how they might add to the aesthetic enjoyment of others. Painting as a source of aesthetic enjoyment. A 'poet' is a title I aim to achieve. Being authentic is essential to my success as an artist. My personality may swing between the dramatic and the lyrical. Something new occurs each day. When I finally do wake up in a good attitude and eager to go to work, it shows on my face. My temperament only allows me to paint uninterrupted when the weather is really quiet and I haven't eaten in quite some time.

My goal is for my artwork to reflect my emotions and the joy I had while doing it. Color field and gestural painters are both part of the abstract expressionist movement. Although they share the same values, their approaches to achieving those values are very different. Here is a citation from 1956 by art historian Meyer Schapiro. "The one, in compulsive movement, and the other, in an all-pervading,

as internalized, sensation of dominant color, both seek an absolute in which a receptive viewer can lose himself...." The result of both is a painted universe that strikes the viewer with profundity and impact. Here's what Jackson Pollock had to say about how gestural painters work. When I'm in the flow of painting, I feel. I'm completely oblivious to the situation I'm walking into.

Now that we've had some time to "get to know each other," I can see my past actions. I have no qualms about changing, ruining, etc. the painting since it has a life of its own. I try to be open and honest.

## **LITERATURE AND REVIEW**

Jana Garvanlieva et al (2021) By highlighting the major actors, seminal moments, and enabling social conditions that gave rise to the network links, the research hopes to illustrate the process by which creative communities are formed. Both qualitative and quantitative methods are used throughout the research to illustrate the connection between network creation. In the quantitative method, the UCINET social network analysis is used to create a map of the AbEx community network and show how it has expanded over time. Quantitative historical research and Artifacts data for major representatives' solo and group shows are compiled into a database. The in-degree and out-degree centralities of an actor are employed as metrics of network importance. Both the first and second decades after the inception of the AbEx movement are represented by distinct exhibition networks. Empirical findings and historical materials provide context for the network study, illuminating what transpired between those two dates. To further illustrate the processes behind the evolution of the AbEx network, we based our research on Katherine Giuffre's (1999) theory of network links.

Luis Fernando Gutierrez et al (2021) Finding connections between works of art and creators is crucial for automated art analysis. This issue has recently acquired prominence as a result of studies investigating potential causes for the development of various creative styles. In order to better comprehend the aforementioned issue, this research offers to construct a multiplex artwork representation based on artistic formal notions. We expand upon the idea of a Creativity Implication Network and use it as a foundation for our own method. We utilized the newly suggested MultiRank algorithm to provide reasons for the evolution of some art forms. Our findings confirm several previously established facts about the artists we examined and provide qualitative and quantitative data demonstrating the framework's potential and capabilities. We want to eventually analyze a wider range of abstract works. In an ideal world, we'd be able to conduct further validation of our findings and experiment with how our technique may be applied to the generation of visual artifacts as well.

Elena Stepanova (2015) We stress the significance of a painting's color composition. Despite its influence on a painting's auction price, this factor has never been accounted for in any prior research on the art market. We illustrate the strategy for evaluating color schemes by applying it to Picasso's artwork. Our econometric study reveals [after accounting for all traditional painting and sale variables] that certain hues are connected with high prices in the instance of Picasso's paintings sold at Christie's and Sotheby's auctions in New York between 1998 and 2014. We also discover that paintings with contrasting hues (those that are visually distinct from one another in the RGB color space) command a premium. We also examine Color Field Abstract Expressionists' oeuvres, finding that the farther the color composition of an artwork is from the black and gray spectrum, the more valuable it is on the art market.

Sahar Hajali (2017) This research examines the occurrence in abstract expressionism, namely in the works of Jackson Pollock. A qualitative strategy (descriptive analytical) was used for this objective. The library and the field were used to gather the data and information required. The primary goal of this study is to provide an explanation for the occurrences shown in abstract expressionist art, particularly that of Jackson Pollock. The most important results reveal that Pollock's works are not the product of chance but rather the culmination of years of effort. It is common practice for painters to exclude their subjects from completed works and for their works to gain popularity after the fact. He concluded that anytime he lost contact with his inner consciousness, his work would be ruined since he had utilized it in his creations. The unintentional gestures of the artist's hands and the unrestrained application of paint are hallmarks of abstract expressionism. Furthermore, his paintings are replete with emotional and instinctual activity. In fact, the focus of an abstract expressionist painting would be on the process of painting itself. This aesthetic is clearly informed by his background as an artist.

Dr. Anshu Srivastava (2019) Today, we live in a world where two- and three-dimensional pictures and graphics are essential. The creative process can no longer be confined to a paintbrush and canvas. The proliferation of cutting-edge design tools has led to a surge in creative output of increasingly high quality. We can break into the digital media sector thanks to our shared love of digital art and proficiency in design tools. Now that our environment is becoming digital, creative endeavors are following suit. In modern India, digital artworks have become more popular. This groundbreaking kind of art has introduced a brand-new dimension to the fields of visual art, sculpture, and language. Artists use computers and software to make and alter works of digital art. This further distinguishes design from art in a nuanced way. The convergence of artistic vision and computing power results in digital artwork.

### **ABSTRACT EXPRESSIONISTS**

New York became synonymous with the abstract expressionists, who were mostly headquartered there. The name alludes to their intention to create abstract works that elicit strong feelings in the viewer. The surrealist belief that art should originate in the subconscious mind, as well as the automatism of artist Joan Miró, served as inspiration.

### **TYPES OF ABSTRACT EXPRESSIONISM**

There were two main schools of thought within abstract expressionism: the action painters, who used aggressive brushwork, and the colour field painters, who painted huge swathes of a single hue.

Action painters like Jackson Pollock and Willem de Kooning used broad brushes to produce sweeping gesture patterns and painted in a loose, improvisatory style. Painting on the floor, with paint dripping from the can or trailing from a brush or a stick, became a trademark of Pollock's style. The action painters used this method to express their inner sensations visually.

Mark Rothko, Barnett Newman, and Clyfford Still made comprised the second round of artists. They were preoccupied with myth and religion, and their paintings, which feature spare compositions and expansive fields of color, are meant to inspire a meditative state of mind in the beholder. We are not building our cathedrals around Christ or man or even "life," as Barnett Newmann put it in an article, he penned in 1948. Rather, we are building them on ourselves and our emotions. Around 1960, painters began using huge, uninterrupted patches of a single color in what became known as "color field painting."

### **IMPORTANT PAINTERS OF ABSTRACT EXPRESSIONISM**

#### **Jackson Pollock**

Jackson Pollock was an American painter who lived from January 28, 1912, to his untimely death on August 11, 1956. Willem de Kooning, another Abstract Expressionist, said of him, "He broke the ice for the rest of us." His signature drip painting technique made him famous. Abstract painting known as "drip painting" is created by dripping or pouring paint onto a canvas. In 1947, he first experimented with drip paints. They made him famous and altered conventional notions of how paintings should be created. Pollock opted to work with the canvas on the floor rather than support it with an easel. He used sticks to pour paint from a container and drip it onto the canvas. In addition, his ideas on composition shook the world. Pollock made spontaneous, dance-like movements across and across the canvas. The result was a "all-over" aesthetic in which no one element of an image was given greater weight than any other. The center of the composition was generally given less weight than the margins. What Pollock meant by saying the images had "no beginning or end" was that they were abstract in nature. With his drip paintings, Pollock gained both fame and critical praise. Time magazine gave him the nickname "Jack the Dripper" because he was the first American painter to become famous, and he lived up to the moniker. Famous works by him include "Man with Hand Plow," "Moon Women," "Eyes in the Heat," etc.

#### **Mark Rothko**

You're missing the point if your emotions are triggered just by color associations. I'm into writing about enormous feelings like tragedy, pleasure, and dread. Rothko, Mark Mark Rothko, a leading player in the New York School, experimented with a wide range of creative approaches before settling on his now-iconic theme of rounded rectangles floating in a smeared field of color in the 1950s. He said that his work, which was heavily inspired by mythology and philosophy, was rich in depth and full of ideas. Rothko was a staunch supporter of revolutionary social thinking and the freedom of speech, and he wrote extensively to share his ideas.

Influenced by Nietzsche, Greek mythology, and his Russian-Jewish background, Rothko created works that were dense with emotional meaning and transmitted it in a variety of styles ranging from figurative to abstract. Landscapes, still lifes, figure studies, and portraits were all part of Rothko's early figurative work that showed off his ability to combine Expressionism with Surrealism. As he sought for new ways to express himself, he came up with the spiritually evocative Color Field paintings. Rothko never abandoned the radical social beliefs of his childhood. In particular, he advocated for the complete freedom of speech for artists, which he believed was threatened by the market. Because of this conviction, he often engaged in public debate with detractors and turned down lucrative commissions, sales, and exhibition opportunities. *Crucifixion* (1935), *Entrance to Subway* (1938), *Oedipus* (1944), and other works are among his most notable artistic contributions.

### **Willem De Kooning**

Dutch abstract expressionist Willem de Kooning was born on April 24, 1904, and he passed away on March 19, 1997. The most well-known Abstract Expressionist alongside Pollock and Rothko is de Kooning. His paintings had a wonderful physical immediacy because to his strong and impromptu brushwork and the lack of any preparatory study. De Kooning enjoyed both abstract and representational painting throughout his career. In the early 1950s, he painted a series of sexually suggestive portraits of ladies called "Women nos I-VI."

These ladies, shown with slashing, furious brushstrokes and pouring paint, were vulgar, fierce, and funny due to their toothy snarls, pendulous breasts, and vacuous eyes. De Kooning's use of figurative depiction was seen as retrograde by his fellow Abstract Expressionists and startled the public and some critics. De Kooning began his landscape series in the late 1950s. These progressed from elaborate compositional and color studies to loosely painted depictions of everyday life. De Kooning began his landscape series in the 1960s. These progressed from elaborate compositional and color studies to loosely painted depictions of everyday life. *Painting, Woman I*, etc. are examples of his work from the 1960s, when he painted landscapes with women, the resulting brushwork was bold and free, befitting a man at home on a tropical island.

### **ACTION PAINTING**

Action painting is a spontaneous style of painting characterized by large, gestural brushstrokes and the accidental effects of pouring and splashing paint on the canvas. In 1950, American art critic Harold Rosenberg used the term to characterize a new trend among certain American Abstract Expressionists. Unlike the well-organized "abstract imagist" and "colour-field" paintings that represent the second primary tendency latent in Abstract Expressionism, The most extreme form of creative expression is undoubtedly action painting, free from the constraints of social norms and aesthetic conventions.

Jackson Pollock, Willem de Kooning, Franz Kline, Bradley Walker Tomlin, and Jack Tworckov are all considered members of the Action painting movement, which owes much to the "automatic" methods pioneered by the Surrealists in Europe throughout the 1920s and 1930s. In contrast to the Surrealist automatism of scribbles recorded without the artist's conscious control, the Action painters' automatic approach was primarily conceived as a way of allowing the artist's instinctive creative forces free play and of revealing these forces directly to the viewer. In Action painting, the process of painting—the time when the artist makes a unique mark via his engagement with his medium—was valued just as highly as the final product.

The bolder, more expressive methods that define Action painting may be traced back to Jackson Pollock's abstract drip paintings, which he began creating in 1947. Beginning in the early 1950s, de Kooning's "Woman" series successfully created a profoundly emotional expressive style via the use of strong brushstrokes. Action painting was highly valued by abstract expressionism, the most influential American art style of the 1950s. In the 1960s, adherents of the "action painting" movement rebelled against the trend's "irrationality," but by the end of the decade, the color-field and abstract imagist artists had taken the helm.

### **ANGER IS RED, SADNESS IS BLUE: FEATURE DIFFERENCES ACROSS BASIC EMOTIONS**

When we combined the two groups of data, we saw that negative emotions were shown in darker colors including red, blue, brown, black, and gray, and were drawn more thickly (especially anger). Lighter, brighter tones reflected happier emotions. Participants in a study by van Paasschen, Zamboni, Bacci, and Melcher (2014) rated a large collection of abstract works on valence and arousal, and they

consistently rated works with dark tones and intricate patterns as negative and those with bright tones and clean lines as positive. We also discovered a positive/negative divide between colors and a broader variety of basic emotions, expanding on the original research.

We began with the colored drawings and quickly realized that each emotion corresponds to a certain palette. These results are consistent with previous research that has asked people to think about all the feelings they associate with a certain color and then categorize it. Scientists doing these types of investigations often discover that different colors have different associations with different emotions. Although we found a new link between hate and green, our overall findings were in line with those of earlier research, with the notable exception of dislike. Because of the strong color-emotion correlations, both humans and computers are able to discern the similarities within a category and the differences between categories.

This is evident from the fact that both human and artificial error patterns are quite similar. This demonstrates that people, like our computational method, To deduce an emotional response from a color picture, use standard color comparisons. People probably use an internal template of what hue they feel each emotion should be in order to deduce an emotion from the color drawings, and then base their conclusion on which internal template best fits the painting in question. Importantly, however, computer predictions on the color drawings are better than human predictions, which suggests that people may utilize information in addition to the color information that conflicts with it. It seems that the best way to identify emotions by color is to use just color comparisons and ignore any other signals.

#### **ARTISTS ARE SEEMINGLY WORSE THAN NON-ARTISTS AT DEPICTING BASIC EMOTIONS**

Finally, the present research enlightened us on the role creative skill plays in the success or failure of an abstract artist. Our computational predictions and the following behavioral experiment imply that the capacity to infer the displayed emotion from the artworks may have been influenced by variations between the drawings of artists and non-artists. When compared to color drawings made by non-artists, artistically-made ones made it more difficult for a fresh generation of naive viewers to interpret the represented feeling. This trend seems to have begun when painters started utilizing fewer colors overall and more unusual hues to convey their intended feelings.

It's worth noting that the artists and non-artists we asked to sketch only experienced one feeling at a time. The artists may have found the work to be uninspiring even if they were allowed to express themselves creatively within the parameters of the sketching area. Independent thought, originality, and personal drive are often cited as driving forces behind artistic output. Because of the inherent uniqueness of each artist's style and self-expression in our research, the artists' drawings were more challenging to decipher than the non-artists'.

#### **CONCLUSION**

New York's "Abstract Expressionism" emerged in the 1940s and 1950s, although the term has never quite fit. The presentation describes the visual portrayal of the game's protagonist and setting. You may choose to experience the game in pure text, from the first- or third-person perspective, or even from an above perspective. It also delves into the intersection of the user interface and the immersive component. Abstract art relies on the manipulation of color and shape to convey meaning. In this article we looked at how simple feelings may be communicated via the use of color and line.

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