

Research on Visual Expression of Color Collocation in Art Education Based on Art Psychology

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Abstract: Art education is an indispensable part of today's education, and art psychology of colour collocation is an integral part of art education, the color is more integrated into People's Daily life and culture dissemination, applying colour collocation in art education, through the analysis of the basic theory of colour collocation, the colour collocation, the significance of art psychology as well as the visual expression of color collocation in various art education, a more detailed understanding of the importance of color collocation for art education.

Keywords: Color matching, Psychology of art, Art education.

1. Introduction

The poet Wang Wei once wrote, "a perfect person cannot be equipped with the virtues of truth, goodness and beauty. To achieve this ideal, education begins and is divided into three parts: intellectual education, moral education and aesthetic education." Art education also has a long history. As early as the pre-Qin period in China and the ancient Greek period in the west, we have noticed the problems of art education. However, nowadays, with the rapid development of science and technology, art education has not attracted enough attention. In fact, art education is a comprehensive and systematic education, and children should develop in an all-round way from an early age. They should not only accept compulsory exam-oriented education, but also learn from each other. Early childhood is the period when people's artistic ability begins to express, and art education in this period can get twice the result with half the effort. In foreign countries, there are advanced art education concepts. They pay great attention to children's understanding and experience of art. For example, in the United States, art education is as important as other subjects. In the National Standards for Art Education in the United States, art is identified as the core discipline of basic education for the first time. The art curriculum is placed on an equal footing with other subjects, which has attracted the attention of education peers around the world. It also proves that art education has an extremely important position and is an indispensable content.

Through art education, we can popularize the basic knowledge of art, such as color, so that people can perceive the colorful world and improve our artistic accomplishment. Now there is art everywhere in the society, but if you want to integrate into the art society, you need to master certain knowledge principles, in the continuous conscious appreciation and improvement of aesthetic ability, so that they get a rise in the ideological level. In this way, we can really enjoy the feeling brought by art.

In terms of nature appreciation and social activities, color collocation objectively stimulates and symbolizes people. Subjectively, it is also a reaction and behavior. The color collocation of art psychology starts from vision, from perception and emotion to memory, thought, will, symbol, etc. Its reaction and change are extremely complicated. The application of color attaches great importance to the causal

relationship, that is, the accumulation of experience of color collocation becomes the psychological norm of color collocation, and what reaction can be produced after being stimulated are the contents to be discussed in the color collocation of art psychology.

2. Color Matching in Art Psychology

Art psychology, as its name implies, is neither art theory nor psychology. It is a borderline subject born of the combination of art theory and psychology, and a branch derived from psychology in the field of application. [1] At present, art psychology is widely concerned in painting, architecture, design, film, drama, stage and other fields. Teng Shouyao, a famous esthetician, believes that art creators can't keep up with the development of art only by mastering art techniques. Therefore, art creators need to comprehensively improve their artistic accomplishment. Among them, art psychology is an important subject. In his *Art Psychology*, Ding Ning said, "Neither art creation nor art acceptance can be separated from the perspective of psychology." [2] Mr. Li Gongming also made a similar emphasis: "As for art, I feel it is necessary to explore deeply between psychology and semiotics." [3] Generally speaking, the elaboration of art psychology is often interwoven with philosophy and aesthetics. After the establishment of the psychological laboratory of German psychologist Wundt in 1879, scientific experiments injected new vitality into the development of art psychology.

2.1. Color Matching Theory

Everything in the world has regularity, colour aesthetic feeling has regularity likewise. Regularity should be grasped, analyzed and studied by reason. If a person completely depends on spontaneous exploration of color aesthetic law, it is laborious not to please. We must learn from the color aesthetic law represented by color masters, inherit the cultural achievements of predecessors, and transform them into our own knowledge and skills. Any deepening of knowledge requires the ability of rational thinking, which is an essential quality for artists. [4]

2.1.1. Color Mixing Syntax

First of all, I'm not talking about blending two colors into each other, but a new sense of color, a new gestalt, by

juxtaposing them together. Because if colors are harmonized, especially complementary colors, they are likely to become dirty colors with an unknown tendency, and this way of juxtaposing colors not only does not make colors dirty, but also makes them complement each other. So the main discussion here is the effect of two colors juxtaposed in the screen, rather than how to get a mixed color. But there are too many specific combinations to describe and generalize. Arnheim lists nine mixed colors. The three primary colors (red, yellow and blue) produce three colors (purple, orange and green), and the intermediate colors and the primary colors respectively produce six mixed colors dominated by the primary colors. Arnheim mainly discusses the syntax of mixing 12 colors with nine mixed colors plus three primary colors. [5]

He arranged the six groups of syntax, concrete nouns and colors are as follows: Y, yellow, medium yellow, deep yellow - RY - red and yellow, YR, yellow, red, orange, R, red, bright red, BR, blue, red, mei red, RB, red, blue, dark blue, B - blue - cobalt blue, YB, yellow, blue, sky blue, BY, blue, yellow, shallow green, plus three and three primary colors of syntax. In the first group, due to the similarity of the accessory colors, the juxtaposition of the two colors would produce a harmonious state, while in the second group, the juxtaposition of the two colors would produce weak contrast due to the conflict and mutual exclusion of the contradictory positions of the common components.

2.1.2. The Use of Complementary Colors (Or Warm and Cold) and Adjacent Colors

Form and color are compared to male and female in Arnheim's Art and Visual Perception. Figure is male, color is female. Indeed, colour has special allure as well as the female, the female with weak exterior firm or weak exterior firm of heart is like.

The riddle lets a person cannot give up like, contrast is on the female body proper also is applicable on colour, especially lengnuanzun, with the female firm soft has the wonderful that have the same idea. In his book Art and Visual Perception, Oswald is quoted as saying that "there must be certain colors that work exceptionally well with each other; these are hues that face each other in the color ring and form a complementary pair of colors." He himself made the following statement: experience has shown that complementary colors, when placed side by side, produce a balanced or complete experience. They represent the consummation of the balance of two opposing forces, and they show concretely and distinctly the action of the special forces on the whole. The stillness they present seems to be the unity of opposing tendencies. A painting, if it is composed of complementary forms, is bound to achieve this peace full of vitality. "The eye instinctively recognises and links complementary colours, another organising principle we have developed," he says. "Not only do elements that are similar to each other tend to group together, but elements that combine to form a simplified whole also tend to group together. The same phenomenon can be seen between complementary colors. When the composition of a painting contains patterns of complementary colors, these patterns make the whole look more unified and compact." [6]

Adjacent color mainly includes adjacent color and similar color. It is self-evident that a composition needs both mutual connection and separation of various elements. If complementary colors contrast because they are separated from each other, the use of neighboring colors makes colors

harmonious by joining. "The local relations between all neighboring colors exhibit the same agreeable harmony." [7]

Van Gogh used Delacroix's color theory to analyze the contrast between complementary colors and adjacent colors and their effects as follows: "The same colors that differ only in brightness and refraction become harmonious contrast through 'similarity'. Delacroix simultaneously uses complementary contrasts and ensembles of 'similar' colors to enhance and harmonize his colors." [8] In order to make color rich and harmonious, it is a good method to use neighboring colors. This technique is used in the paintings of Monet, Bonnard and Seurat.

2.2. The Psychological Significance of Color

In the 17th century, Newton discovered that light was dispersed into different colors after prism, which initially revealed the physical principle of color generation [9]. Subsequent research also found that color refers to the eye, in the brain combined with life experience after processing a visual effect of light. In physical terms, the electromagnetic wave within the range of human perception is called visible light, while color is the spectrum obtained by listing the length of each wavelength of a light source. It not only determines the color attribute of the object, but also its optical properties. The color that people can see refers to the part of the visible light spectrum. Different spectra can be received by people of the same color, but different individuals have different perceptions of these spectra, so it can be inferred that different people have different perception of color. There is no denying the physical nature of color. When light waves are reflected from the surface of an object and hit the eye and brain of the viewer, they will be shocked, moved and awakened by the combination of colors, causing interest, perception, rejection and vigilance. In the process of adopting painting art therapy, although everyone has different understandings of color, there are many understandings of the reaction to color in the time and space of history and culture [10].

Among the five senses of human perception of the world, the most direct way is vision, and color, as the most direct element of visual perception, has a significant influence on human psychology [11]. On colour psychology it is dividing boundary with green commonly, call red, orange, yellow warm tone, and call green, green, blue, purple cool tone. Black, gray and white are called intermediate colors. One is the division of cold and warm colors: warm colors give people a warm, enthusiastic feeling, cold colors give people a quiet, indifferent feeling; The cool color is blue, blue, purple and other colors that give people a cool feeling. The higher the brightness of the cool color is, the warmer it is. The higher the brightness of the warm color is, the colder it is. The color of cold color has the effect of visual contraction, and the color of warm color has the effect of visual expansion; Warm color moves the feeling that gives a person yearning, cool color moves the feeling that gives a person to draw back.

Two is the weight of colour cent. Different colour on psychological meeting lets a person produce different weight feeling. Of different colour apply can produce different psychological effect. White and grass green make people feel light. Generally speaking, the colour with deep color can produce "heavy" psychological experience, the colour with shallow color can produce "light" psychological experience. For example, gray is "light" relative to black, and red is "heavy" relative to pink [10]. Research shows that not only

personality, aesthetic will affect people to choose color, color also from thought, consciousness, even emotion and other categories affect people's mood, personality. So, color has a huge impact on people from a psychological point of view.

3. The Application of Color Collocation in Art Education

3.1. Visual Embodiment of Color Collocation in Art Painting

From the perspective of psychology, the expression of color has different connotations. In fine arts and painting, it is necessary to form a grasp of this and make reasonable use of color.

First, based on the original color painting. The use of color in art painting can be integrated into painting from the basic color attributes. For example, in painting, if you want to present a strong visual effect, you can use colors with strong and distinctive characteristics, such as red and orange, which can attract the audience's attention. Want to behave calm, composed psychological mood again for instance, can use the colour such as gray, blue.

Second, apply colour combination. In fine art painting, the use of color will not only use one, but to use a variety of colors at the same time. In the process of painting, different colors can be combined based on the perspective of psychology, and different effects can be reflected based on color contrast. For example, when painting characters, if there are more characters, there will be differences between the main characters and the secondary characters. Then, in terms of character color, the comparison between the front and the back and the size can be presented through the control of color temperature and brightness, so as to reflect the main and secondary relationship of the characters.

Third, the reverse use of color. Whether it is the original use of color or combination of use, it is a positive use of the form, from the role of positive play color. On this basis, color can also be used in reverse, based on the psychological and emotional connotation of color, in the opposite direction, reflecting different performance effects. For example, figure painting, depicts the silhouette of the figure, using black and white, with the shape change of the silhouette of the figure, so that the connotation of the essence of color is reflected differently.

3.2. The Application of Color Collocation in Art Psychology in the Color of Film and Television Animation

3.2.1. The Role of Color in Character Design

On the role of the shaping, there has been a variety of film and television techniques in each brilliant arena. Of course, the first must be the complete plot and reasonable response of the characters. Early in shaping the characters, the plot and the other with film is not yet ready to all kinds of bedding, a variety of bring to the audience's visual and cognitive effect can appear slightly stiff, but given the film and television colour has the ability of "natural" on meaning, at the beginning of the character role shaping process is very important, it can directly affect the audience for the role of a first impression. Different colors on the meaning can reflect the characters of different personality traits, proper use of color to characters shape, can express the character's personality traits, from the side so as to effectively enhance

the role of film and television animation recognition degree, make the audience to a role in a film and television animation is different from person to person's unique aesthetic effect. For example, in the 2015 Disney animated film "The Mind's Eye," is the representative figure of five kinds of personality, and the appearance is through the different colors to distinguish, when combined with happy, sad, abandon, anger, fear, five kinds of "memory" one to one correspondence, borrow the meanings of common color perception, show the five different character. With bright yellow, the first time will be happy "happy" the role of intuitive performance, and all the happy events into the golden "memory ball". When the audience sees the golden "memory ball", they transfer the emotion brought by the golden color -- precious and important to the main "memory ball". Similarly, blue sadness, green disgust, red anger and purple fear are all imperceptibly transferred to the role itself. Before the plot is fully unfolded, the audience has already had a preliminary cognition and feeling of the personality of the five characters. It can be seen that in the characterization of characters, reasonable application of color can effectively foil the character characteristics, enhance the degree of recognition and aesthetic, and greatly shorten the preparation time in the early stage, so as to gain more space for the subsequent plot.

Not only in the initial role shaping, color is also one of the basic elements of character modeling design in film and television animation works. In view of the fact that color emotion is people's subjective understanding of the objective world [12], according to the needs of different audiences, combined with the director's understanding of role expression, the overall style of the work and the change of the story line of the work are comprehensively considered, and the general color is treated with reasonable shape and color collocation. As a result, color not only helps to shape the image of the role, but also becomes a symbol of the character of the role. For example, in *Daemon*, the *Daemon* film and television animation, the *Daemon* character uses sky blue, a symbol of intelligence and rationality, to match the color of the *Daemon* character, which is highly consistent with the character character of the animation as a whole, but also combines the sky blue with the *Daemon* character. In the follow-up plot, when the hero Nobita misses the *Daemon* who has left, the director arranges a picture of a blue leather ball placed by the window, so that both the audience and the hero Nobita mistakenly think that the *Daemon* has come back. By using the emotion linked with color and the role, everyone misses the *Daemon*. It can be seen that the principle of color psychology is used to properly use matching colors in the role, hair style, clothing and other aspects, so as to form a series of "I am in you, I am in you" between colors and the image of the role, which can deepen the emotional identification of the audience more vividly and achieve a beautiful color effect.

3.2.2. The Role of Color in Scene Design

Different from ordinary film and television works, animation works can rely on color to highlight the role of the subject originally by the lens depth of field, composition, Angle and other techniques, so that the audience's visual focus on the subject. Because color is similar to magic, it has the characteristics of changing the visual size, weight and focus of the subject [13]. And using the perceived temperature of color tone, through the emotional resonance of "thermal expansion and cold contraction" of the audience, the subject realizes the size variable in the visual emotion; Using the difference of the degree of color depth, through people's

customary cognition of thick equal to weight, change the total amount of the subject in the visual; The focus of the audience's visual attention can be changed by using the visual attraction of bright and dark colors and the principle of observing obvious things through people's visual habits. It can be seen that reasonable color collocation for overall rendering can make visual changes to the scenes in film and television animation, and create dynamic and spatial sense of film and television animation scenes. Through the rational use of the principle of color psychology, color is used to render and convey emotions and atmosphere. Effectively promote the audience to treat the scene to form an emotionally immersive experience, and more easily bring themselves into the development process of the story.

The color of film and television animation can not only play a role in the scene design, but also turn the color in the animation scene into the "barometer" of the emotional atmosphere according to the different character characteristics and the need of the plot to convey the emotional expression of the role. Scene of color along with the development of the plot and the corresponding changes in, in a timely manner to transfer and role of emotional expression, such as continuous film animation "the crayon small new," small new dream scenario for performance, images will highlight color, according to the visual effect of unreal, let the audience from the emotional understanding that this is a dream. However, when Xiao Xin suffered setbacks in the dream, the director did not impose the frustrated expression or color effect on the role of Xiao Xin. Instead, the director reduced the color purity of the upper part of the picture to form the visual effect of gray upper edge, allowing the audience to form the emotional identity of "frustrated". Similarly, when xiao Xin meets something he likes, the director will not impose all effects on the characters, but create atmosphere by changing the color effect of the scene environment. It can be seen that the reasonable application of color to the scene can effectively mobilize the emotional changes of the audience, and then reverse the emotional changes to the role, so as to reflect the inner activities or emotional expression of the role.

3.2.3. The Symbolic Color Function of Color Psychology

Film and television animation has a common feature of all film and television works - can form a specific production style. Disney's animated films have formed the core American value and outsourced the cultural surface characteristics of various countries [14]. In terms of details, it maintains a strong American value emotion and the way of communication between characters. In general, it can apply to any background story, so that the audience can feel the "intimacy" brought about by emotional habits no matter what the plot is. And the completion of these "intimate" film and television techniques, no matter macro or micro, color is indispensable.

Color psychology is based on culture, background, history, religion and other differences. The selection of color has the general characteristics of Chinese happy red, American happy blue, Japanese happy purple. Therefore, in order to achieve emotional resonance in animation works, we should pay attention to the use of inherent symbolic impression brought by color in addition to props arrangement, language difference and character character.

From the micro perspective of color psychology, audiences have a habitual cognition of the color symbols of characters and objects in film and television animation, and have a fixed

impression on the difference and classification of color materials: Those with bright and exaggerated color and texture are often American animation works; The color texture is like a layer of matte and the sunlight is often Japanese animation works; The delicate and soft works with the color texture similar to oil painting or gouache are often European animation works. Chinese animation works originally have the characteristics of "ink texture" such as "literati painting", but due to the generational development of Chinese animation works since the new century, the symbol of color texture of Chinese animation with individuality has been lost. On the one hand, it warns that the characteristics of color can be used to shape characters or pave the background in the production process of film and television animation. On the other hand, it reminds us to establish the color characteristics of animation, so as to strengthen the continuous attraction of the audience.

3.3. Visual Embodiment of Color Collocation in Art Psychology in Piano Teaching

Music works of different types, periods and schools will present different characteristics and styles. In daily teaching, music types and factions are often divided according to music periods, and music works in each period have overall similar characteristics. Different color combinations and color presentation methods also have different style characteristics, showing different faces. The cascade and chasing imitate polyphonic music, classical music structure and clear clear, romantic music stretch flow abound fantasy, impressionist music also is really light artistic, this kind of feeling also can bring the viewer to the color, the color psychology research and practical application of color psychology, color will be combined with the specific way of presentation to the viewer experience, which is also the characteristics of visual perception. For example, independent plate shape is easy to give people a sense of granular, clear boundary, color combination is easy to convey a sense of structure and contrast, lines are easy to express coherent, unclear color and light and shadow give people a fuzzy impression.

The sense of structure and contrast represented by classical music works is just the combination of color plates. Different colors are independent, mutually supporting and forming contrast at the same time. The layout is complete and regular. Color Settings are different partition of displaying department, spread department, reproduce department of general structure, the purity of colour difference is strength and speed of wave, color hue difference is tonal and harmonic contrast, brightness difference of color is tonal contrast, brightness, color changes in temperature, weight, and attribute differences, is of tone and emotional modal phrase contrast. A classical music work is a huge color plate. With the progress of music, various colors appear successively and finally form a complete picture, which is the color structure of music works.

Romantic works always have a clear main line leading the listener to the distance. This line, either explicit lines of notes or implicit musical thoughts, weaves a complete story. Lines are the most coherent form of drawing, and romantic passages are the voles of countless colors, fluctuating, leaping and swooping with the progress of notes.

Impressionist music pursuit builds non-figurative, intentionality, faint music that impression, it express clearly to the less, less reflect the structure form of structured, less vehicle show distinct music, more is to use sound depicting a

tonal, to build the aura of a kind of color, like a drop of fusion of a variety of color ink drops, fell into the water dispersion simplified until slowly dissolve, Or drop into the rice paper gradually dizzy, no clear shape but also impressive, no sure direction but also fascinating, seemingly invisible but its own type. To interpret Impressionist music is to look at impressionist paintings. To interpret Impressionist paintings by a certain state of color is like a patch of color fused with light and shadow, with blurred boundaries, quietly transition and mutual integration, creating a hazy and illusory feeling.

Modern music works explore the new potential of piano music, using new techniques and new ideas, presenting a new appearance. The creation of the modernist school work to avoid a lot of traditional factors, the melody is no longer the ups and downs in the law of nature, to be a lot of big jump, no aura to replace, rhythm skeleton is no longer clear and neat, turned towards the repetitive rhythm or no clear rhythm rhythm way, mode and harmonic to avoid the traditional vocabulary and connection, to seek a kind of vague unexpected effect. This makes piano music more colorful and even presents a kind of appearance beyond its own norms and logic. Modern works need to turn the piano into a musical instrument with infinite possibilities, giving out sharp and even exciting sounds, just like light and shadow, laser rays, dynamic and radiant.

4. Conclusion

In the art education of fine arts and painting, the use of color collocation will present different expressive connotations from the psychological point of view. For creators, it is necessary to form an understanding of the connotation of color application from the perspective of psychology. In specific paintings, colors have different types of psychological emotions, such as cold and warm, neutral and so on. At the same time, based on brightness and hue, they affect the specific performance of psychological emotions. In creation, it is necessary to use colors reasonably through different means to improve the level of art and painting. Full understanding and application in the piano music art education the art of the colour collocation of the psychological advantage, according to different personality color of students to develop different ways of teaching, choose different teaching content, in order to arouse the enthusiasm of the students of vocal music learning, maintain long-term interest of vocal music learning, guide students to actively participate in vocal music teaching activities. Teachers must have a full understanding of students, in order to effectively apply personality color psychology to vocal music teaching practice, so as to enhance students' learning experience, improve vocal music teaching quality and efficiency. In art education of film and television animation, animation theme expressed audience in parts of the analysis, the only reasonable to borrow the audience to colorific inner emotion recognition, in order to better to play its role of color make the whole story of the works and to strengthen coordination, work the picture more dynamic beauty and the

picture is beautiful, the thought and emotion of the work can also be further strengthened and reflected, effectively prompting the audience into the story development of film and television animation works.

We should turn to quality education, comprehensively improve the comprehensive quality of students, better improve the implementation of art education, so that now children can learn in happiness, grow up in happiness, so that children learn to appreciate and understand, edify interest, release nature, form the perfection of personality and mind. Art education is the core of aesthetic education, which is to cultivate all-round talents. It is of great significance to both the society and individuals.

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