

Symbolism and Old Theories of Color in Polychrome Sculpture

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Abstract

Since ancient times, color has played an important role in people's lives. Each thing has its own characteristic color, can be recognized by color and can be classified based on this feature. On the other hand, the color of man-made objects is largely a matter of choice, because the color of the material is the foreground, but it can be considered inappropriate by the creator for the invented form and its purpose. Therefore, the creator may choose to cover or change the natural color of the material used in favor of a more appropriate color, in order to express his intention and purpose. The intention of the creator regarding the choice of color depends on the purpose of his work, on the meaning he wants to convey or on the color scheme to which he is subordinated from a material or ideological point of view. Thus appears the notion of color symbolism, which functions to a certain degree of associative thinking. On the other hand, color theory requires a different way of thinking, because it starts from careful observation, made under certain conditions. Most color studies take painting, not sculpture, as a point of reference when discussing symbols and theories of color, Color being the natural environment of painting, while in sculpture the material is essential. But in the case of polychrome sculpture, color has a very important role, that of conveying a symbolic message, beyond the easily perceptible shape of the sculpture. In this sense, the sculpture becomes the bearer of a specific color schesme.