

**THE PLACE AND DIFFERENT ASPECTS OF THE  
LANDSCAPE GENRE IN THE FINE ARTS**

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**Abstract:** This article explains the role and importance of the landscape genre in Fine Art, the artists who created in this genre, and the work, patience, beauty of the heart and the extent to which it conquers hearts.

**Key words:** Nature, scenery, landscape, "moodscape", Aegean art, hills, countryside, attractive,

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Prospective projects implemented in all spheres and large-scale creative works implemented in our country by the initiative of President Shavkat Mirziyoyev are fundamentally changing not only the lifestyle of our people, but also their worldview. Such a noble process can be seen in the example of the high attention paid to the development of culture and art, to creative people. Therefore, according to the words of the head of our state, if culture and art do not develop in our country, society will not develop. they have a broad meaning. Therefore, while studying art, especially visual art, we should first know about the goals and tasks of visual art and about visual art and its essence, types and genres. We will think about it in this article.

The landscape genre is one of the most comprehensive, interesting, attractive and colorful genres of visual art. In this genre, the artist will be able to bring out the beauty of nature using colors. The beautiful images of nature, the perspective of the sky, water and roads, the compatibility of colors, contrasts, light-shadows make the landscape more beautiful. It seems that before creating such beautiful works, the artist is in a hurry to conquer people's hearts after being absorbed by his hard work, patience, beauty of heart, love and light of eyes. This kind of art attracts people for centuries. The spiritual and material heritage of different historical periods has become one of the bright pages of world culture, and science, architecture, visual and applied arts have shown a wonderful state of emergency on a global scale, which in turn is the name of our nation. It is an indisputable proof that it is not in vain that it is known as the art of Uzbekistan. Fundamental changes in this regard are especially visible in visual and applied art. During the years of independence, unprecedented work was done to restore our national values, study, preserve and enrich the heritage of our great ancestors. The anniversaries of our great artists who made a great contribution to the world visual arts were widely celebrated, and the promotion of their scientific heritage was regularly

launched. Studying his creativity is considered an important issue. When the artist writes each of his works, he chooses the works of great artists to fully illuminate it. He makes a conclusion on his creative work by pointing out the compositional aspects and the processes from their location points to the placement of colors one by one.

Nature is infinitely diverse and beautiful. Sunlight and the environment create endless combinations of colors. Everything in nature is natural, purposeful, beautiful. The impact of nature on a person, the deep feelings and thoughts that it causes, contributed to the emergence of the genre of fine art - landscape.

Landscape is one of the important stages of education. Painting practice helps to feel the color features of a certain state of nature, its plastic features, and expresses this in the coloristic unity of a landscape study. Drawing from nature teaches to work consciously in class, strengthens organization and attention in students, develops spatial thinking and imagination, allows to better understand the beauty and patterns of the surrounding nature structure.

Landscape is a genre of fine art, the subject of which is the image of nature, type of relief, landscape. Landscape is a traditional genre of easel paintings and graphics. Depending on the nature of the landscape motif, it is possible to distinguish rural, urban (including urban architecture - veduta), industrial landscape. The special field is the image of the marine element-marina. The landscape can be historical, geographical, fantastic, lyrical, epic. For example, I. Levitan's landscapes are often called "mood landscapes". His paintings depict changing moods, anxiety, sadness, foreboding, serenity, joy, and more. Therefore, the artist conveys the three-dimensional shape of objects in a generalized way with flickering image spots, without carefully studying the details. Thanks to I. Shishkin, who managed to create a generalized epic image of Russian nature in his paintings, the Russian landscape rose to the level of deeply meaningful and democratic art ("Rye", "Ship Garden"). The endless expanses of the fields, the sea of ears swaying under the fresh wind, the distances of the forest in the paintings of I. Shishkin evoke thoughts about the greatness and power of Russian nature.

Often, the landscape serves as a background for paintings, graphics, sculptures (reliefs, medals) of other genres. The artist not only strives to accurately reproduce the selected landscape motif, but also conveys his attitude to nature, spiritualizes it, creates an artistic image with emotional expressiveness and ideological content. Man began to describe nature in ancient times. Landscape elements can also be found in the reliefs and paintings of the Ancient Near East and Ancient Greece in the Neolithic period, mainly in scenes of war, hunting and fishing, there are some elements of the landscape, especially in the ancient Egyptian art of the New Kingdom period, which was increased and concretized. Landscape motifs are common in 16th-15th century Cretan art. BC (see Aegean art), where the impression of an emotionally reliable unity of fauna, flora

and natural elements was achieved for the first time. The landscape elements of ancient Greek art are usually inseparable from the image of a person; The Hellenistic and ancient Roman landscape, which included elements of perspective (illusionistic paintings, mosaics, pictorial reliefs), had a somewhat greater independence. This period is characterized by the image of nature, which is perceived as the circle of absurd life of people and gods. In medieval European art, landscape elements (especially the view of cities and individual buildings) usually served as a means of traditional space, structures (for example, "hills" or "rooms" in Russian icons), in most cases they have become laconic characters. scene. In a number of compositions, landscape details turned into speculative - theological schemes reflecting medieval ideas about the universe.

In the art of the medieval Muslim East countries, landscape elements, except for rare examples based on Hellenistic traditions, were initially very little represented. From the XIII-XIV centuries. they occupy an increasingly important place in book miniatures, here in the XV-XVI centuries. In the works of the Tabriz school and the Herat school, the landscape backgrounds, characterized by the brilliant purity of colors, evoke the imagination of nature as an enclosed magical garden. Landscape details in the art of medieval India (especially in miniatures starting with the Mongol school), Indo-China and Indonesia (for example, images of the rainforest in reliefs with mythological and epic themes) have great emotional power. Landscape occupies a very important place as an independent genre in medieval Chinese painting, where the ever-renewing nature is considered the brightest symbol of world law (Tao); this concept is directly expressed in the "shan-shui" ("mountain-woody") type landscape. The Japanese landscape was formed in the XII-XIII centuries. and strongly influenced by Chinese art, characterized by a high graphic quality, a tendency to distinguish individual, decorative motifs that are preferred in terms of decoration, and finally a more active role.

Landscape as an independent genre was finally formed in the 17th century. It was created by Dutch artists. In the 16th century, artists turned to nature (P. Bruegel in the Netherlands). In the 17th and 18th centuries, landscape paintings flourished (Rubens in Flanders, Rembrandt and Ruisdael in Holland, Poussin, K. Lorraine in France). Valery systems, light-air perspective created. In the 19th century, the creative discoveries of landscape masters, the conquest of plein drawing (in France, K. Korot, A. A. Ivanov, A. Savrasov, F. Vasilev, I. Shishkin, I. Levitan, V. Serov, in Russia) were continued by the Impressionists (E. Manet, C. Monet, O. Renoir in France, K. Korovin, I. Grabar in Russia), opened up new opportunities in conveying the variability of the light-air environment, the difficult situations of nature, and the wealth of colorful shades.

Venetian artists of the Renaissance were the first to use the image of nature in

European art (A. Canaletto). Landscape as an independent genre was finally formed in the 17th century. It was created by Dutch artists. (See Appendix 1.1.2) Before Vinci, artists turned to the study of Leonardo's nature, later in Holland P. Bruegel developed the valerian system, in the 16th century in terms of light-air. First varieties and trends. Lyrical, heroic, documentary landscape: P Bruegel "Cloudy Day" (Spring Eve) (1565, Vienna, Kunsthistorisches Museum), PP Rubens "Lion Hunt" (1615, Munich, Alte Pinakothek), Rembrandt "Pond and Arched Lake prickly landscape" (1638, Berlin - Dahlem), J. van Ruisdael "Forest Swamp" (1660s, Dresden, Picture Gallery), N. Poussin "Landscape with Polyphemus" (1649, Moscow, Pushkin Museum of Fine Arts), K. Lauren Midday (1651, St. Petersburg, Hermitage), F. Guardi "San Marco Squares, View of the Basilica" (about 1760-1765, London, National Gallery) and others.

In the 19th century. creative discoveries of landscape masters, its saturation with social problems, the development of plein air (image of the natural environment) ended with the achievements of impressionism, which gave new opportunities in pictorial transmission of spatial depth, variability of light. air environment, the complexity of the color scheme, the changing brightness, the plight of nature, the wealth of colorful shades opened up new opportunities for transmission. These are the Barbizons, K. Coro "Morning in Venice" (about 1834, Moscow, Pushkin State Museum of Fine Arts), E. Manet "Breakfast on the Grass" (1863, Paris, Louvre), C. Monet " Des Capucines in Paris boulevard "(1873, Moscow, Pushkin State Museum of Fine Arts), O. Renoir "Frog "(1869, Stockholm, National Museum). V Rossii A.K. Savrasov "Grachi Prileteli" (1871, Moscow, Tretyakovskaya Gallery), I.I. Shishkin "Rose" (1878, Moscow, Tretyakovskaya Gallery), V.D. Polenov "Moscow Court" (1878, Moscow , Tretyakov Gallery). (See Appendix 1.1.4) Great masters of the late XIX-XX centuries. (P. Cezanne, P. Gauguin, Van Gogh, A. Matisse in France, A. Kuindzhi, N. Roerich, N. Krimov in Russia, M. Saryan in Armenia) expands the emotional, associative qualities of landscape painting. The traditions of the Russian landscape were expanded and enriched by A. Rylov, K. Yuon, N. Roerich, A. Ostroumova-Lebedeva, A. Kuprin, P. Konchalovsky and others.

Depending on the nature of the landscape motif, it is possible to distinguish rural, urban (including urban architecture and veduta), industrial landscape. The special area is represented by the marine element - the image of the marina and river landscape. Rural landscape aka "rustic" - This direction of the landscape genre has always been popular, regardless of fashion. The relationship between nature and the results of conscious human activity has always been very complex, even contradictory; this is especially evident in the visual arts. Landscape sketches with architecture, fences or chimneys of a smoking factory do not create a mood of relaxation: against such a background, all the beauty of nature disappears, disappears. However, there is an environment where human activity and nature are in harmony, or, on the contrary,

nature plays a dominant role - this is a village, where architectural structures seem to complement the rural motifs. The artists of the rural landscape are attracted by the tranquility, the unique poetry of rural life, harmony with nature. A house by the river, rocks, green meadows, a country road inspired the artists of all times and countries. The cityscape is the result of several centuries of development of landscape painting. In the 15th century, architectural landscapes became widespread, depicting bird's-eye views of the city. Elements of fantasy appeared in these interesting canvases, combining antiquity and modernity.

Architectural landscape is a specific type of landscape, one of the types of perspective painting, depicting real or imaginary architecture in a natural environment. In the architectural landscape, the linear and aerial perspective that connects nature and architecture plays an important role. In the architectural landscape, the perspective of the cities called in the 18th century stands out. Vedutami (A. Canaletto, B. Bellotto, F. Guardi in Venice), views of manors, park ensembles with buildings, landscapes with ancient or medieval ruins (J. Rober; C. D. Friedrich Abbey in oak grove, 1809 -1810, Berlin, Berlin), State Museum; SF Shchedrin), landscapes with imaginary structures and ruins (DB Piranesi, D. Pannini). Veduta (it. Veduta, literally - seen) is an area that is one of the starting points of panorama art, a landscape that clearly depicts the view of the city. The late Venetian landscape is closely associated with the names of Carpaccio and Bellini, who managed to find a balance between the documentary accuracy of depicting urban reality and its romantic interpretation. The term originated in the 18th century, when a camera was hidden in order to reproduce an image. The leading artist working in this genre was A. Canaletto: Piazza San Marco (1727-1728, Washington, National Gallery). Impressionists: C. Monet, Pissarro and others made another important contribution to the development of this direction. , the ability to show a special "vibration" characteristic of cities.

The modern cityscape is not just a world of people on the streets and in traffic; it's also old streets, a fountain in a quiet garden, sunbeams wrapped in wire netting. This trend has attracted both artists and art lovers from all over the world and will continue to do so. Marina (Italian marina, Latin Marinus - sea) is one of the types of landscape, the object of which is the sea. Marina was formed as an independent genre in Holland at the beginning of the 17th century: J. Porcellis, S. de Vlieger, W. van de Velle, J. Vernet, W. Turner "Funeral at Sea" (1842, London, Tate Gallery), K. Monet "Impression, Sunrise" (1873, Paris, Marmottan Museum), S.F. Shchedrin "Small Port in Sorrento" (1826, Moscow, Tretyakov Gallery).

Aivazovsky, like no one else, managed to show a life filled with light, eternally moving water element. Freed from the sharp contrasts of classical composition, Aivazovsky finally achieves true image freedom. Bravura - the disastrous "Ninth Wave" (1850, Russian Museum, St. Petersburg) is one of the most famous paintings of

this genre. Outdoor (outdoors), mainly landscapes and exterior paintings require some experience and "practice". Everything is not always out of hand. If you can't move forward immediately, as you imagine, you should take your time and enjoy the scenery that unfolds in front of you. In general, an unfinished landscape, sketch or sketch or fragment can sometimes be the result of a pleasant work, which cannot be underestimated. It shows what we want to see. In fact, as with any other subject of painting, our own temperament, experience, and capabilities must be devoted to something special.

When working outdoors, it is recommended to take two pictures of the same format with you. After the work is done, we fold both planes of the picture facing each other. Between them we lay two narrow wooden boards or we lay small pieces on the four corners. The surfaces of the paintings are inside, the new paint layers do not touch each other, and there is no risk of damage outside. This way, you bring your work home safely. Often, the landscape serves as a background for paintings, graphics, sculpture (reliefs, medals) of other genres. Depicting nature, the artist strives not only to accurately reproduce the selected landscape motif, but also expresses his attitude to nature, spiritualizes it, creates an artistic image with emotional expression and ideological content. For example, thanks to I. Shishkin, who managed to create a generalized epic image of Russian nature on his canvases, the Russian landscape rose to the level of deeply meaningful and democratic art (Rye, 1878, Ship Grove, 1898). The strength of Shishkin's paintings is not that they depict the familiar landscapes of Central Russia with almost photographic accuracy, the artist's art is much deeper and meaningful. The endless expanse of the fields, the sea of ears swaying under the fresh wind, the forest distances in the paintings of I. Shishkin evoke thoughts of the epic grandeur and power of Russian nature. In short, the genre of landscape, which is distinguished by its description and embodiment of gray colors, has always excited both the art mind and art lovers alike. The richness of the palette of artists who create in the landscape genre is reflected in the richness of their work. . The landscape genre is a process based on subtle feelings, in which the whole being is connected, and an extraordinary example of complex forms and spiritual experiences is created.

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