

**STUDYING THE STAGES OF THE HISTORICAL DEVELOPMENT OF THE
LANDSCAPE GENRE AND ITS IMPORTANCE IN THE DEVELOPMENT OF THE
ARTISTIC AND CREATIVE SKILLS OF FUTURE VISUAL ARTS TEACHERS**

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Abstract: The teaching methodology of painting in the landscape genre. The history of the emergence, development and formation of the landscape genre in painting is directly related to the development of the landscape as a visual art genre. Many generations of artists have given their talent to it. The influence of nature on a person, the deep feelings and thoughts it causes, which led to the emergence of this genre in visual art, is given.

Key words: plein air, rhythm, landscape, mythological, Mesopotamia, pantheism, Coloristic, landscape, nature, portrait, symmetry, perspective, asymmetry.

Introduction. The analysis of theoretical and methodological literature, the study of the rich experience of outstanding artists-pedagogues allows to explain the essence of the studied problems from a historical point of view, and to determine the starting points necessary for the further development of the science. The teaching methodology of painting in the landscape genre. The history of the emergence, development and formation of the landscape genre in painting is directly related to the development of the landscape as a fine art genre. Landscape painting is one of the most common genres. In the early stages of its development, we still cannot talk about color and color vision, respectively, because the genre itself has not yet been formed, and we can only observe landscape elements. Many generations of artists gave him their talent. The influence of nature on a person, the deep feelings and thoughts it causes, led to the emergence of this genre in visual arts.

Preserved monuments of the culture and art of the ancient world testify to the fact that people tried to depict nature from time immemorial. It is known that even Egyptian artists (XV-XIV centuries BC) were able to depict people, animals and plants according to the law. Elements of the landscape, such as flowers and trees, were found already in the 6th century. Thus, the necessary conditions of the landscape appeared in the Neolithic period in rock paintings, ceramics and various decorations, including the usual symbolic symbols of the sky, lights and cardinal points. The landscape expressed in generalized symbols forms an alphabet, which is formed in a set of grand mythological ideas about the world. This is characteristic of many ancient Egyptian and Chinese hieroglyphs, which go back to images of mountains and trees, water and lights. With the development of interest in narrative (especially in scenes of war, hunting and fishing) in Mesopotamian and Egyptian art, nature habitats, fairy tales and mythological perception as an action that preserves the meaning has arisen, but sometimes acquires a more specific character. For example, trees begin to differentiate by species. Incredibly interesting natural motifs are reflected in the artistic monuments of Ancient Crete. To give an independent image of the landscape, the artist must feel nature as something opposite to him. Ancient man probably felt inseparable from the world around him, and the idea of a "clean" landscape did not interest him. In any case, according to the history of art, a gradual overcoming of a specific egoism in relation to the environment is gradually formed in the human mind. For example, in ancient Egyptian images there is no representation of nature, but there is a delineation of the landscape through its equivalent elements: lotus, reeds, trees. The decorative meaning of the images as wall decorations is clearly expressed in the equivalence of the elements taken on the same plane. Such an image is not intended for ethnic or philosophical understanding.

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In time, the images of nature on the walls of the Knossos palace-monument of the Aegean culture, which preceded the culture of ancient Greece, have the same character. Even the ancient Greeks did not know landscape as an independent genre. The representation of the land line or shore rocks was required by the Greek artist only to set the scene. The historian Pausanias wrote about one painting by the ancient Greek artist Polygnot, "The sea coast continues to the horse", "there is no sea in the picture."

Ancient Roman painting evokes the contrasts between the city and the countryside, the environment, the reality and the ideal environment, giving rise to independent landscapes that appear in illusionistic paintings that decorate living spaces. Orchards full of birds are motifs of a kingdom of utopian harmony that transforms the interior. During the Roman republic, there were images close to our understanding of landscape. The artists who wrote them had a linear and aerial perspective, though not consistent. When depicting landscapes, he painted "on a large scale without obvious hints of atmospheric lighting effects" ... Free, broad strokes of the brush lie next to each other without merging with each other, and the viewer feels real light and air. However, the theatrical traditionality of these scenes is striking. Like Egyptian landscapes, they served as a kind of decoration for residential and ceremonial interiors. Medieval masters used nature, even in Muslim countries also painted artists, where the realistic depiction of reality was persecuted as a sin. The landscapes of medieval art depict strange hills rising against the background of Byzantine and Old Russian icons, which divided the world into earthly and divine. In the end, the pictorial environment contains many subtle observations of the real world. The flowers of the "Gardens of Eden" sometimes rival the tables of botanical manuscripts in detailed clarity, and the magical brightness increasingly resembles the effects of natural light. The Middle Ages is a period of deep spiritual changes in the consciousness of mankind, which replaced ancient pantheism. Christianity in Europe and Islam in Eastern countries did not want to tolerate idolatry in life and art. Typical pagan "weaknesses" such as physicality, imaginary nature, and other visible signs of earthly "absurdity" and "sinfulness" could not coexist with the solemn ascetic art of Christianity. Gradually, the ancient experience disappeared from the artistic research of reality. The painting of the pictures is simple, there is no ambiguity of colors, the colors are perceived by the artists and are reproduced accordingly using local stains that are combined with each other. In this case, we can talk about color harmony.

In the paintings of the masters of the 15th century, gold - the most fantastic shade of color - looks like a very real sunlight. A number of famous artists (for example, the Van Eyck brothers) who marked the beginning of the modern era with their works instead of conventional decorative backgrounds, have wide panoramas of the universe. The understanding of nature and the human form in the Renaissance period is completely different than in the Middle Ages. Since the early Renaissance, painters have been working with linear and aerial perspectives. What led here - whether the interest in real space prompted the discovery of the laws of perspective, or the discovery of the laws of perspective prompted the artistic exploration of space. By the 15th century, the joy of earthly existence had completely supplanted the idea of a paradise afterlife. The landscape ceases to be a background and becomes an environment for the actions of the characters. The formation of the landscape goes in parallel with the knowledge of the human personality. Leonardo da Vinci begins to draw a "portrait" of nature using the foundation. He paints individual trees and whole landscapes from nature. Undoubtedly, the general ideas of the philosophy of nature had a certain influence on the development of the landscape of European painting. They probably contributed to the formation of an independent genre of landscape. Man, the "captain of nature", in the words of Giordano Bruno, nature got lost somewhere in the infinite universe in philosophical conclusions. The emergence of the landscape as a genre in European art is associated with the circle of artists - contemporaries of

Theophaustus Paracelsus, a prominent representative of natural philosophy. Paracelsus' original vision of nature partially explains the nature of the sixteenth-century European landscape. A thinker by nature, "spiritualized wholeness is reflected in every part of it. Primary matter was to him a "great mystery" ... God, like an artist, created the world." According to Paracelsus, "God created the elements to be the basic basis for the various substances; for example, water for minerals, earth for trees and plants, ether for rain, snow, light, rainbow, and lightning is the main principle. is the dependence of colors on light, combining them with a certain shade. The highest achievements of the Renaissance genre - from Leonardo and A. Dürer to P. Brueghel - are associated with the idea of microcosm, humanity as an organic part of the universe, a small world reflecting laws. from the big universe. Thanks to this, the human figure and the landscape are inseparably united. Thus, Leonardo's famous work "Mona Lisa" appears against the background of a magnificent landscape and at the same time represents a certain mysterious "spirit of nature". During the Renaissance, the image of nature became richer: the landscape became more colorful: the cheerful decoration - Benezzo Gozzoli, the magnificent Leonardo da Vinci, performed with an impressively refined taste by Raphael. In the 17th century, the Dutch landscape of the northern province of the Netherlands was a leader in the genre. Here, for the first time, a realistic landscape was widely recognized as a representation of a specific area associated with the development of bourgeois society and therefore cities. Man moves away from nature and begins to yearn for it. "Pure" landscape appears as an art genre. Dutch painters (Jan van Ruisdael, Jan van Goyen) skillfully used the tonal properties of color, combining the feeling of the unstable change of the world with the idea of the connection between the calm, close-to-man rural environment and the sublime. Indeed, there is and already is a connection between infinite spaces, color and idea with the image of natural nature. Talk about the origin of color and color vision in our understanding. At the same time, the unity characteristic of the Renaissance landscape is divided into separate types of landscape (sea, river, forest, mountain, rural views) preserved in the later period.

XV-asrdan Evropa rasmining merosi tabiiy yorug'likda tabiatni diqqat bilan shows the specific characteristics of the observation. The statements of the masters of the Renaissance are filled with specific features of natural pictorial relationships. However, the history of plein air painting as a genre began with the Dutch painters of the 17th century. After them, sketches from nature became an obligatory part of the work of the greatest landscape masters: N. Poussin, T. Gainsborough, J. Reynolds already regularly wrote sketches in the open air. Exceptionally beautiful and technical findings in the field of fine arts of the 18th century famous for. The search for light air authenticity and theatrical conventionality in the 18th century landscape is inconsistent. One of the culminating stages of its history is the era of romanticism. Nature, embodied in an exciting lyric, testifies to the limitless possibilities of the human spirit who knows it and competes with it. At the same time, romanticism - for example, German painters in the form of masters. Friedrich, - strengthens the patriotic voice of landscape images, turns the appearance of native places into a symbol of national identity. In the 18th century, a landscape-veduta appeared, an image that clearly conveys the appearance of a certain geographical area. The development of the urban landscape is only about leadership. Documented clear, perspective flawless, somewhat dry veduta is a real "excursion prospectus" of the 18th century. Color and colorful vision recede into the background, giving way to graphic clarity, but not completely overshadowing it. In this regard, the skills of Canaletto, Bernardo Belotto, Michel Marieschi, and Francesco Guardi are significant. In the 18th century, Russia entered the European landscape. In connection with the reforms of Peter the Great, landscape artists were called to immortalize the appearance of the new capital, to paint "portraits" of palaces and monuments in a new, European style, to capture the old cities that Russia was proud of. Zemtsov, brothers I.F. and A.F. Zubov, M.I. Makhaeva, M.M. Ivanova. Although the Art Academy undertook to copy the

landscapes of foreign artists, important landscape painters appeared in Russia at that time: S.F. Shchedrin, M. M. Ivanov, F. Ya. Alekseev, M.N. Vorobyov. In the 19th century, the landscape genre was the most widespread. It is also impressive to enumerate the names and groups of artists involved in Mazara genre art: in Europe, John Constable and William Joseph Mallord Turner, Camille Corot, Camille Pissarro and the Barbizons. Claude Monet, Camille Pissarro and other impressionists, post-impressionists Paul Cézanne, Vincent van Gogh and their followers; In Russia - Sylvester Shchedrin, Mikhail Ivanovich Lebedev, Ivan Konstantinovich Aivazovsky, Fedor Aleksandrovich Vasiliev, Alexey Kondratievich Savrasov, Ivan Ivanovich Kuindzhi, Vasily Dmitrievich Polenov, Isaac Ilyich Levitan and others. John Constable is a real reformer of the European landscape genre, he is not only a first-rate landscape genre, but left many statements on the method of painting from nature. It can be noted that John Constable had a colorful imagination. In his works, he combines color and harmony with the image of mother nature. John Constable's predecessors were English watercolorists T. Guertin and D.S. Cotman depicted the simplest landscape patterns. The son of a miller in Suffolk, England, he took up art relatively late. At first he tried to understand the art of the Dutch, French landscape painters and the English masters of the previous generation. After taking classical lessons, Constable began to paint the verdant meadows and forests of England. He studied the mobile phone with particular attention. The beauty of the sky, as if continuing the experience of the old Dutch, considers the image of the sky as its main emotional scale. "It is difficult to name such a scene," Constable wrote to one of his correspondents, "in which the sky is not the main note, and it does not express the mood of the whole picture. In nature, the sky is a source of light, which dominates everything, even nature "The study of nature helped the artist to overcome the conventional brown range of landscapes, which was traditional for that time, gave his painting a colorful freshness. His image was lazy and rude to his countrymen, and the plots seemed reasonable. Success awaited Constable in France, where his work was received with great interest by Romantic and Barbizon artists. When Delacroix saw Constable's paintings at an exhibition in Paris, he was surprised by the vividness of the colors and even decided to rewrite his painting "Massacre at Chios", which was brought to the exhibition. While the artist Constable's creative thought was new for his time, his naturalism is post-impressionist in its painting technique and compositional character. strikingly reminiscent of realistic European painting.

Constable gave compositional completeness to the natural study, preserving the natural appearance of the selected landscape with great skill. The novelty of Constable's landscapes made a great impression on French artists at the Paris Salon of 1824. His plein-air painting contrasted sharply with the stormy color of studio paintings and became an example for many students of art schools on the European continent. J. Michel, C. Corot, J.F., Millet and a number of other landscape masters used the achievements of John Constable in their art.

Conclusion The great European painters show clear characteristics of careful observation of nature in natural light. The statements of the great artists of the Renaissance period are filled with specific features of natural pictorial relations. However, the history of the origin of landscape as a genre began and was founded by Dutch artists in the 17th century. After them, sketches from nature became an obligatory part of the work of the greatest landscape masters: N. Poussin, T. Gainsborough, J. Reynolds already regularly wrote sketches and works in the open air.

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