THE GENRE OF LANDSCAPE IN FINE ART AND ITS SPECIFIC ASPECTS

Abdukakhorova Muslima Mirzabakhrom qizi
Andijan State Pedagogical Institute, Faculty of Social Sciences and Humanities and Arts,
Department of Fine Arts and Engineering Graphics, 2nd year student

Abstract: This article discusses views on the genre of landscape in the science of color images. The necessary information is provided on specific aspects of painting, genres and the expression of color in them. In addition, there are ideas about the proportions of natural landscapes, the disclosure of composition and the use of hot and cold colors, as well as information about artists who worked in the landscape genre.
Keywords: Genre, perspective, composition, sketch, horizon line, color, warm color, cold color, plein air, reflex, silhouette, shadows, landscape, nature.

The world is full of mysteries. It can be symbolically compared with the artist's work "Black Square". After all, the "square" is his literary creation, the four sides mean a symbol of infinity, and the "black color" indicates that abstraction is the incomprehensible secret of all the secrets of the world. No matter how hard humanity tries to understand these secrets, it is natural that its thinking is weak. Eventually you will come to the philosophical conclusion that man needs an endless life to experience these wonders.

The landscape genre is a genre that is understandable to the viewer at first glance, but requires some work from the artist. In the landscape genre, nature is described mainly by its name. The artist captures the harmony of colors in nature so skillfully that it pleases the eye. Nature is incredibly attractive and beautiful. Sunlight and the environment create an endless variety of colors. Composition is very important in the process of creating a landscape. The word "composition" comes from the Latin language and means "to compose a whole, to connect," with the expression ra showing the consistent ideological and plot-thematic basis of the work.

Centuries ago, artists knew that the colors of things change depending on the environment and lighting conditions. Since the Renaissance, artists have written various treatises on painting, the rules of linear and life perspective, the role of the environment in the manifestation of nature in paint (Leonardo da Vinci, A. Duder, D. Constable, D. Reynolds). fully explained. And yet, these artists did not discover the plein air landscape. It is known that plein air painting appeared in the second half of the 19th century, when artists began to work using the method of ratios, preserving the flavor and color scheme of the work. image (V.D. Povlov, I.I. Levitan, K.A. Korovin, etc.).

The first lessons in landscape painting should be short-term sketches aimed at describing the color differences between the main objects of the landscape (the silhouette of a building, a common spot of sky, a common plane of the ground, a single spot of color). glass surface of the river, etc.).

"When describing a sketch, it is necessary to take into account the relationship of water and earth to the sky," wrote K. A. Korovin.

I.I. Levitan advises young artists: "We have not yet mastered the skills of combining earth, water and sky in the landscape. We have not fully mastered the skills: they are all separate and do not sound like a single whole. After all, the most important and difficult thing is to achieve the correct color relationships of water, earth and sky in the landscape. In order to master the program of the initial period of landscape painting well, you need to complete assignments on the following topics:

1) A method of working with a holistic perception of nature and color relationships in the open air;
2) Perception and description of basic color relationships;
3) General tone and color condition;

4) Color integrity and lighting color of landscape objects;
5) Image of small parts of the landscape;
6) Width in the landscape.

Any image begins with the whole, not with small parts. The large overall shape is found first and then the smaller details are worked on. In this regard, there is a rule for the description process: from the general to the small parts and again to generalization. Working on a landscape sketch begins with the construction of the basic relationships of the landscape with the color differences between the main objects of the landscape (sky, ground, water, foreground, middle and distant views).). Correctly capturing the basic relationships in landscape objects will make it easier to work with subsequent color construction and depiction of small details.

If basic color relationships are found incorrectly, subtle differences in reflections and colors, no matter how carefully (intentionally) the fine details are executed, a meaningful image will not be created. An important task to be solved during landscape research is the description of the illuminated situation in different weather conditions, at any time of the day. The color scheme of the desired sketch should not only correspond to the shades and color relationships in the colors of the objects. The color differences of the sketch must be built taking into account the lighting conditions of nature.

An artist may not always be able to use the full range of light-dark, bright and dark colors to depict landscape scenes in high or low light conditions. Before starting work, the artist determines the brightness and color strength of the brightest and most saturated parts of nature in the sketch. When performing a sketch on a sunny day, he makes full use of the bright and attractive range of the palette. In the evening or on a cloudy day, the color relationships in the sketch were expressed by darker and less saturated colors. This way the artist maintains the tone and color scheme. For example, the colors in I. Repin's painting "Church Demonstration in the Kursk Province" are extremely attractive. He felt the sunshine at work. His painting "The Arrest of the Propagandist" is depicted in dark and dark colors. "To fully describe nature and show its beauty," says T. Rousseau, "trees must stand firmly on the ground, and their branches must stretch forward, and the rest must, as it were, be built into the canvas, as if the viewer could walk around the tree." should be done.Each stroke of paint should be an imitation and clearly express something.

Landscape painting requires careful study of nature. Each tree has its own characteristic structure.

To learn how to describe nature in different situations, greenery and bushes, the characteristic features of different types of trees, you need to make a lot of sketches from nature. Along with depicting landscape objects with paints, it is also necessary to draw their complex shapes with a pencil. In addition to performing exercises focused on individual landscape objects and small development details, it is good to perform a series of still lifes in the open air. Depending on the lighting conditions outdoors (in the sun, in the shade, etc.), it is advisable to place a still life and perform a series of exercises. Speaking about the landscape genre, it is permissible to list the artists who worked in this genre.

Many artists worked in the landscape genre. Among the Uzbek artists who created significant and effectively. Currently, there are more and more artists interested in the landscape genre, inspired by these great artists. Among them, A. Nuriddinov, O. Kazokov, Z. Islamshchikov, A. Mominov, A. Mirsoatov and others create wonderful and charming landscapes of our independent and beautiful Uzbekistan. Short-term and long-term studies are performed at the initial educational stage of plein air painting.

Later, you need to try to describe the delicate state of nature in the process of creating landscape sketches. While painting, the artist tries to convey his feelings in the future work, while observing subtle changes in nature.

Therefore, the ability to correctly find general and large color relationships of the main color spots in nature and skillfully describe them is an important basis for painting. Based on them, fine discrimination of small fragments of landscape objects is possible job done. The colors of nature are extremely colorful: grass, greenery, green trees. But these colors in nature have different shades. The ability to depict in a landscape sketch grass growing in a meadow, autumn wheat crops, vegetables, and various types of trees requires the artist to have great knowledge, skill and constant research.

REFERENCES:

1. Abdirasulov S., Tolipov N., Oripova N. “Rangtasvir” - recommended by the Ministry of Higher and Secondary Special Education as a textbook on the science of painting for undergraduate students. TASHKENT - “UZBEKISTAN” - 2006.

2. Sobirzhon Rakhmetov “Fundamentals of composition in easel painting” - a methodological manual for teachers of art schools and colleges. Main editorial office of JSC "Publishing House "SHARK" TASHKENT-2007.

3. Bulatova S.S. “Colorology” is a textbook for students of professional 5140900 (5211200 - Applied Arts) educational direction of bachelor's degree. Publishing house of the National Society of Philosophers of Uzbekistan. TASHKENT-2009

4. KozievT, Egamov A, Kanoatov T, NurgabilovA. “Rangtasvir” – Publisher of the magazine “Sanat”, TASHKENT – 2003

5. O.K. APukhtin Fundamentals of Fine Arts, T., “Teacher”, 1967. job done.

WORDLY KNOWLEDGE