

**LANDSCAPE AND ITS MISSION IN THE WORK**

Annotation: Landscape is a relatively young genre of painting. For centuries, images of nature were drawn only as an image of the habitat of characters, as decorations for icons, and later – for scenes of genre plots and portraits.

Key words: landscape, literature, poetry, image.

Landscape (Fr. Paysage, from pays-country, area) - a genre of fine art (as well as individual works of this genre), in which the main subject of the image is the pristine or to some extent transformed by man nature. Modern ideas about the landscape have been formed over the centuries with the development of artistic techniques for depicting it. In a landscape work, special importance is attached to the construction of the perspective and composition of the view, the transmission of the state of the atmosphere, air and light environment, and their variability.

Gradually, with the development of scientific and experimental knowledge of linear and aerial perspective, chiaroscuro, proportionality, general composition, color, relief of the image, natural species first became an equal member of the plot composition, and then transformed into the central subject of the image.

For a long period of time, landscape motifs were generalized, composed, idealized views. A significant breakthrough in the artist's awareness of the meaning of the landscape was his depiction of a specific area (the shore of Lake Geneva, the Swiss artist of the XV century, Conrad Witz).

Landscape works of European masters of the XVII–XVIII centuries are an integral example of ideal aesthetic views of the landscape; the works of the Impressionists and post-Impressionists were the culmination of the extraordinary formation of the landscape genre at the end of the XIX century.

The heyday of landscape painting was marked by the development of plein-air landscape, associated with the invention in the XIX century of the method of producing tube paints. The painter could work away from his studio, in nature, in

natural light. This greatly enriched the choice of motifs, brought the art closer to the viewer, and gave the creator the opportunity to embody his immediate emotional impressions in a work of painting.

In European history, especially under the rule of academism, landscape belonged to the “secondary” genre of painting. At the same time, in the Eastern tradition, landscape has been part of the tradition since the VI century and one of the central genres since at least the IX century. Now, especially since the Impressionists (with their undoubtedly leading landscape priority), this direction is represented in the work of many artists and enjoys the continuing interest of painting lovers.

A landscape usually depicts an open space. It usually shows an image of the water and / or earth's surface. Depending on the direction – vegetation, buildings, equipment, meteorological (clouds, rain) and astronomical (stars, sun, moon) formations. Sometimes the artist also uses figurative inclusions (people, animals), mainly in the form of relatively fleeting plot situations. In landscape composition, however, they are clearly assigned a secondary importance, often the role of staffage.

Depending on the type of motif depicted, you can distinguish rural, urban (including architectural –veduta –and industrial) landscape. A special area is the image of the sea element – seascape or marina. At the same time, landscapes can be both chamber and panoramic.

In addition, the landscape can be epic, historical, heroic, lyrical, romantic, fantastic, and even abstract.

Elements of the landscape can be found already in Neolithic rock paintings (the Tassilin-Ajer plateau in the Sahara). Primitive craftsmen schematically depicted rivers or lakes, trees and boulders on the walls of caves.

In the art of the ancient Mediterranean, the landscape motif is a fairly common detail of the wall paintings of patrician houses.

However, later, in the art of the Middle Ages, the ideals that inspired ancient artists-the joy of being, physicality, truthfulness-gave way to visual forms,

primarily in a whole, figurative form, giving an idea of the beauty of the divine: painting was designed to affect the viewer as a silent sermon. (The vast majority of the population was not able to directly access the Bible; its translation from Latin appeared only in the XIV century.)

From painting for a long time, the landscape almost disappears – icon painters almost neglect the background, if necessary, depicting nature and buildings very schematically and immensely.

Interest in the landscape becomes clearly noticeable, starting with the painting of the Early Renaissance-Quattrocento, XV century. (four hundredth years, starting from the thousandth). Many paintings show the desire of the painters to achieve a harmonious and holistic image of nature and man. Such, for example, is the canvas “The Procession of the Magi” by the Italian master Sassetta (1392-1450 / 51).

Landscape motifs began to play an even more important role in the High Renaissance, the Cinquecento (XVI century). This period, more than any other, is focused on the search for the best possibilities of composition, perspective, etc. the components of painting to convey the surrounding world. Now the landscape is an important element of the picture. The most striking example of this is the famous portrait of the Mona Lisa, painted by Leonardo (1452-1519). No wonder it was in this era that the social status of the artist changed diametrically: from a representative of one of the lower classes of traditional society (in the Middle Ages, the artist was assigned to the paint shop), he is transformed into a socio-cultural ideal, since it is in his activities that the main cultural ideas, values and ideals of Renaissance humanism are realized: freedom, creativity, self-activity, self-sufficiency and self-development.

The masters of the Venetian school played an important role in the creation of the landscape genre of this period. One of the first artists in whose paintings nature is the main character, was Giorgione (1476/7-1510). The landscape on the canvas "Storm" is definitely a carrier of feelings and moods. And already in the

early canvas of Titian (1473/88-1576) "Flight to Egypt" (1508), the image of nature in the background begins to dominate the scenes shown in the foreground.

The traditions of the Venetian school are also reflected in the paintings of Titian's pupil, the Spanish artist El Greco (1541-1614). Among the most famous paintings of the master is the landscape "View of Toledo".

In Northern Europe, starting from the XVI century, landscape also gradually leaves the field of attraction of other artistic genres. Images of nature occupy an important place in the work of many artists of the Dutch school-Pieter Brueghel (the Elder) (c. 1525-1569), Jan Vermeer of Delft (1632-1675) and others. Most Dutch landscapes are characterized by a muted color, consisting of light silver, olive-ochre, brownish shades, close to the natural colors of nature.

In Germany, the landscape originated in the works of the masters of the so-called Danube School of painting in the first third of the XVI century.

The realistic art of Spain, Italy, and France influenced the further development of landscape painting. The masterly paintings of the great Spanish master Diego Velasquez (1599-1660) attest to the birth of plein-air painting. In his work "View of the Villa Medici", the freshness of greenery, warm shades of light gliding over the leaves of trees and high stone walls are conveyed.

In the period of classicism (XVII century), nature was interpreted based on the laws of reason, and its representation in the form of ideal harmony was considered an aesthetic standard (idyllic landscape). Claude Lorrain (1600-1682) and others. painters.

Nature appears differently on the canvases of the Baroque masters, who strive to convey the dynamics of the surrounding world, the stormy life of the elements. Landscapes that affirm the joy of being are characteristic of the work of the Flemish Peter Paul Rubens (1577-1640) ("Landscape with a rainbow").

In the XVIII century, the architectural landscape became widespread, the elements of which were manifested even in the art of the Middle Ages. Remarkable masters of veduta were representatives of the Venetian school of painting Francesco Guardi (1712-1793), Canaletto (1697-1768).

A prominent representative of Rococo art (XVIII century) was the French artist Francois Boucher (1703-1770), who created landscapes as if woven from blue, pink, and silver shades. Boucher studied with another French artist who worked in this style, Jean Honore Fragonard (1732-1806), whose colorful landscapes are permeated with air and light.

In landscape painting of the Enlightenment era (the second half of the XVIII century), artists sought to show the viewer the aesthetics of natural nature. Based on field observations and equipped with bright lighting effects, the seascapes of Joseph Vernet (1714-1789) were admired by contemporaries.

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