

ETHNOCULTURAL TRADITIONS OF UZBEKISTAN AS THE BASIS OF LANDSCAPE PAINTING

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In European academic traditions, fine art is developed primarily for aesthetics or beauty, distinguishing it from decorative art or applied art, which also has to serve some practical function, such as pottery or most metalwork. In the aesthetic theories developed in the Italian Renaissance, the highest art was that which allowed the full expression and display of the artist's imagination, unrestricted by any of the practical considerations involved in, say, making and decorating a teapot. It was also considered important that making the artwork did not involve dividing the work between different individuals with specialized skills, as might be necessary with a piece of furniture, for example. Even within the fine arts, there was a hierarchy of genres based on the amount of creative imagination required, with history painting placed higher than still life. Historically, the five main fine arts were painting, sculpture, architecture, music, and poetry, with performing arts including theatre and dance. In practice, outside education, the concept is typically only applied to the visual arts. The old master print and drawing were included as related forms to painting, just as prose forms of literature were to poetry. Today, the range of what would be considered fine arts (in so far as the term remains in use) commonly includes additional modern forms, such as film, photography, video production/editing, design, and conceptual art.

One definition of fine art is "a visual art considered to have been created primarily for aesthetic and intellectual purposes and judged for its beauty and meaningfulness, specifically, painting, sculpture, drawing, watercolor, graphics, and architecture." In that sense, there are conceptual differences between the fine arts and the decorative arts or applied arts (these two terms covering largely the same media). As far as the consumer of the art was concerned, the perception of aesthetic qualities required a refined judgment usually referred to as having good taste, which differentiated fine art from popular art and entertainment. The word "fine" does not so much denote the quality of the artwork in question, but the purity of the discipline according to traditional Western European canons. Except in the case of architecture, where a practical utility was accepted, this definition originally excluded the "useful" applied or decorative arts, and the products of what were regarded as crafts. In contemporary practice, these distinctions and restrictions have become essentially meaningless, as the concept or intention of the artist is given primacy, regardless of the means through which this is expressed. The term is typically only used for Western art from the Renaissance onwards, although similar genre distinctions can apply to the art of other cultures, especially those of East Asia. The set of "fine arts" are sometimes also called the "major arts", with "minor arts" equating to the decorative arts. This would typically be for medieval and ancient art.

Landscape art is typically described as a painting or photograph in which the subjects are of nature. While every artist has his own style of creating landscape art, this genre is typically grouped into three categories: representational, impressionistic and abstract. Each style has its own characteristics, varying with colors, lighting and props placed in the shot. In landscape paintings and photographs, additional elements are rarely added, other than the landscape itself. Traditionally, animals and people are not included in landscape pieces, nor are images of oceans. The purpose of the landscape piece is to demonstrate the natural beauty of nature, be it calming, fierce or surreal. Representational landscape art is the most basic of the genre. In representational pieces, no special colors or filters are used to produce an unrealistic effect. Rather, representational landscape art focuses on the naturally occurring beauty of nature, and paints a realistic picture of the subject. Impressionistic landscape art focuses on depicting a realistic scene in an almost unrealistic light. This is achieved using several methods, including separating the foreground from the background using soft focus, applying unusual lighting techniques or incorporating saturated, bright or unnatural colors into the scene. Impressionistic landscape art relies heavily on the artist or photographer's vision and ability to create a stunning image from nature, with the help of his artistic abilities.

Abstract landscape art relies less on the surrounding environment of the landscape, and more on the representation of the main subject of the image. In an abstract landscape piece, the landscape might be the background, and in the foreground may focus on a single component, such as an unusually shaped tree branch, or the shadow cast by a large object. Arts and crafts and art nouveau are two intertwined design movements from the turn of the 20th century. While both were a reaction to the Industrial Revolution that focused on the notion of artisanal craftsmanship and drew inspiration in nature, they differed greatly in their execution. We're taking a closer look at these styles and their differences. Landscape painting, the depiction of natural scenery in art. Landscape paintings may capture mountains, valleys, bodies of water, fields, forests, and coasts and may or may not include man-made structures as well as people. Although paintings from the earliest ancient and Classical periods included natural scenic elements, landscape as an independent genre did not emerge in the Western tradition until the Renaissance in the 16th century. In the Eastern tradition, the genre can be traced back to 4th-century-CE China. The following article treats only the Western tradition. For further information on other landscape painting traditions, search by country or region—e.g., Chinese painting, Japanese art, South Asian arts: Visual arts. Though landscape painting was still not a genre in its own right and was considered low in the art academy's rigid hierarchy of subject matter, background landscapes became increasingly detailed in compositions that emerged in Venice in the late 15th century. Landscapes were notable in works by Giovanni Bellini (*The Agony in the Garden*, c. 1465; *Saint Jerome Reading in a Landscape*, c. 1480–85) and, slightly later, in those by Giorgione (*The Tempest*, c. 1505; *Adoration of the Shepherds*, 1505/10). By the mid-16th century, artists in northern Europe—particularly those of the Danube school, such as Joachim Patinir and Albrecht Altdorfer—were creating paintings which, though often populated with biblical figures, truly celebrated the beauty of nature in its own right. Later in the 16th century, Flemish artist Pieter Bruegel the Elder became a master landscape painter, specializing in colourful, highly detailed scenic views (*Landscape with the Fall of Icarus*, c. 1558; *Hunters in the Snow*, 1565; *The Harvesters*, 1565).

The 17th century ushered in the classical, or ideal, landscape, which set scenes in the mythic and idyllic Arcadia of ancient Greece. The leading practitioners of the classical landscape were the French-born Italy-based artists Nicolas Poussin and Claude Lorrain. With their idyllic scenes and classically ordered, harmonious compositions, Poussin and Claude attempted to elevate the reputation of the landscape genre in a variety of ways: by attaching metaphorical meaning to the natural elements of their paintings, by depicting mythological or biblical stories set in elaborate natural settings, and by emphasizing the heroic power of nature over humanity. The other prominent landscape tradition of the 17th century emerged from the Netherlands in the work of Dutch artists Jacob van Ruisdael, Aelbert Cuyp, and Meindert Hobbema. The sky, often ominously cloudy and filling half or more of the canvas, played a central role in setting the tone of a scene. The Dutch artists of that period infused the elements of their compositions with metaphorical meaning and made use of the visual impact of small figures in a vast landscape to express ideas on humanity and its relationship to almighty nature. Landscape paintings also aren't necessarily limited to depictions of land. For example, they can also include images of seascapes, cloudscapes, skyscapes, riverscapes, or cityscapes (otherwise known as "urban landscapes"). The main unifying element of any of these -scape artworks is that they all center around some kind of scenery.

Landscapes can be painted *plein air* or from a photograph. *Plein air* is a French term that means "in the open air". The benefit of *plein air* painting is that you can see the landscape right in front of you. You are already immersed and absorbed in the beauty of the scenery. There are, however, benefits to working from a photograph as well. If you work from photographs, you can work in the comfort and privacy of your own studio, without being dependent on daylight or the weather. You can also take certain elements from different photos to create a unique composite landscape. For example, if you like a hill from one photo and a gnarly old tree from another photo, you can combine them into the same landscape. Then if want to put a flowing river in front of them, you can.

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