



## Village Landscape Motives in Painting

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**Abstract:** In this article, the period of the real development of the Uzbek landscape genre and the lives and works of the artists who created in this direction are explained. .

**Key Words:** Rural landscape, Adrians, O. Tansikboev, sunlight, landscape study, water and earth relations, "Motherland", watercolor, sangina.

Due to the development of science and technology in the world, the rapid introduction of technologies in various subjects into life, the demand for sustainable development of educational content has increased. In the concept of education for sustainable development adopted until 2030, urgent tasks such as "creating the opportunity to receive quality education throughout life" are defined. Based on the modern needs and demands of the society, as in all fields, the improvement of the content and methodology of direct artistic education creates the need to effectively use the didactic possibilities of the creative arts. After all, the worldview, mental and spiritual aesthetic experiences, life experience, national-cultural heritage, values of a certain nation are depicted in visual and practical art in a unique way. Visual art is one of the important factors affecting human life and moral education. We see the fundamental power of art in shaping the features of human feeling and emotional enjoyment of the art object. The independence of the Republic of Uzbekistan opened a great way to restore our spiritual and historical values and traditions of folk pedagogy and develop them on the basis of modern pedagogical technologies. In particular, the involvement of young people who prepare specialists in the academic painting science, which has a centuries-old continuity, is noteworthy for its great educational value. In this regard, the science of pedagogy, especially art pedagogy, has assigned new tasks to the development of the young generation in all aspects. After all, in harmony with other fields, the period of fundamental changes is going on in the fields of science and art. These changes require the





young generation not only to acquire theoretical knowledge, but also to form and improve their skills in practice.

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 perspectival states of the sky, waters and valleys, the compatibility of colors, contrasts, and light-shadows cause a more beautiful expression of the landscape. Beautiful landscape works achieve spiritual enrichment of a person with their elegant effect. Being in the bosom of mother nature is a constant source of creativity and inspiration. If an artist paints a picture of a place without deep organization and analysis of the environment, this work will come out fake and cannot attract the viewer. Regular creation teaches the artist to be sensitive and to accurately convey the known state of nature with its colorful and tonal features. It is necessary for the students to be able to see the unique beauties of nature and art, to gain their boundless love for the motherland, to understand and understand the processes related to the description of the landscape genre, and to find solutions to problems such as becoming an active participant in it. In the process of working on the landscape genre, students learn its simple laws (linear and aerial perspective, color, composition laws) both theoretically and practically. In this way, the feeling of love for the nature of our country, its unique landscapes, parks, animal world and landscapes is gradually awakened in the students. Landscape is a work of fine art that reflects the view of nature. It depicts real, imaginary places, city views, etc. Landscape is one of the ancient genres of visual art, and plays an important role as a medium in historical and domestic works. In particular, the landscape genre serves as the main tool in shaping students' professional interest in fine arts. The real development of the Uzbek landscape genre dates back to the 20th century. During this period, rare examples of landscapes were created in the art of easel art. During this period, P.Benkov, O.Tansikboev, N.Karakhan, A.Mirsoatov and other artists revealed the secrets of love and beauty to nature in the works of O.Tansikboev, such as "Issik Kol", "Ona Olka", "Qairaqquq Reservoir". The landscape genre is an important genre of visual art genres, and landscape painting is a necessary part of the painting program and is important in the process of training artists-pedagogues. Landscape is one of the most emotional genres of visual art. Beautiful landscape works achieve spiritual enrichment of a person with their elegant effect. Nature is incredibly attractive and beautiful. Sunlight and the environment create an





infinite variety of colors. Being in the bosom of mother nature is a constant source of creativity and inspiration. If an artist paints a picture of a place without deep organization and analysis of the environment, this work will come out fake and cannot attract the viewer. Regular creation teaches the artist to be sensitive and to accurately convey the known state of nature with its colorful and tonal features. Creativity in practice differs from domestic work conditions. The abundance of light that creates strong light, the variety of reflections, the distance of the landscape objects from the observer, the rapid change of lighting, the season and different weather conditions - all these are new and unfamiliar conditions for the young artist. An important advantage of a landscape study is to convey a certain state of nature, illumination, atmospheric effect to a pleasant space. The artist achieves these qualities of the landscape image by following the rules of aerial perspective, the method of working with color relationships, and finding the general tone and color position correctly.

Comparing and comparing landscape objects and things by color, lightness and saturation, determining their differences in nature - these are the basis for the correct representation of the color relations of the etude. A skillful depiction of a landscape study means that its color relationships are similar to those seen in nature. Such requirements were also the basis for the color image of still life. From the first exercises of the landscape study, it is necessary to understand the importance of accurately finding the lightness and saturation of colors and color relationships in order to accurately depict nature. The level of illumination of the landscape by strong sunlight, the artist evenly transfers to the circle of paints of the palette, then the viewer perceives the appearance of the sketch not in absolute brightness, but due to the fact that the color relations in the sketch are established in the same way as in nature. The level of illumination in the landscape changes very quickly, both in terms of intensity and color. It changes depending on the seasons, cloudy weather, depending on the angle of light rays (morning, afternoon, evening). Daylight at noon is a hundred times stronger than in the morning and evening. Therefore, the color relations in the etude should be maintained at a certain level of color and color. In some cases, light and bright colors of the palette are used to express color relationships (sunny day), and in another case, dark, dark colors are left with less saturation (cloudy day). Thus, when depicting an etude, it is necessary to take into account the power of illumination and the general tone. First of all, it is necessary to obey the brightness and color saturation of all objects. Therefore,





before starting to depict the etude, it is necessary to solve the following question: what are the more bright, odd and saturated spots in the nature etude in terms of color and light intensity. All things and objects of the etude should be built around them in color relations. The so-called adaptation of the eye (the increase and decrease of the sensitivity of the eye to light) can create different impressions in different lighting conditions. For example, when the nature observed in the sunlight is suddenly covered with clouds, all the colors change and appear darker. In the process of performing landscape studies, when working with comparisons and relationships, nature should be seen as a whole, otherwise it is impossible to correctly determine the color and tone relationships of nature and achieve an attractive view of the study. In the process of painting, it is important to look at landscape objects and things as a whole. During practical work, the first look should be done in bright colors, and the subsequent looks should be done in darker colors. It is possible to accurately determine and describe the perspective dimensions of the landscape, their color relations in different views, only through a holistic view. When expressing the color relations of the white texture, it is necessary to take into account the unity of colors, which creates a spectrum system of illumination. In nature, in the morning, golden pink colors prevail, in the evening, golden yellow, and on a cloudy day, neutral silvery colors prevail. Green warm colors always dominate in the forest. On a moonlit night, gray-brown and green colors are observed. In the process of working from nature, the artist should achieve the integrity of color and color harmony without observing the balance of color relations, general color and color balance. spot, the general flatness of the earth's surface, a uniform color spot on the glassy surface of the river, etc.). "When describing the etude, it is necessary to take into account the relationship of water and earth in relation to the sky," wrote K.A. Korovin. I.I. Levitan advises young artists:

We have not yet fully mastered the skills of summarizing and connecting the earth, water, and sky in the landscape: everything is separate and does not resonate as a whole. After all, the most important and complex thing is to achieve the correct color relations of water, earth and sky in the landscape". As an example, we can see the works of N.N. Ge "Clouds", "Sunset in the Sea" and "Northern Landscape" by A.E. Arkhipov. Artist N.N. Ge sky, water and earth relations, the perspective changes of colors from the front view to the inside. A.E. Arkhipov's study depicts a small warehouse in the bush, the main relations of the sky and the earth with chaotic strokes of color. In such one-session





studies, he diligently describes the large color relations of nature. The color structure in the landscape study, he develops the skills of skillful creation of material and spatial qualities and various lighting situations in nature. Taking into account the lighting situation, after gaining some experience in performing the general color ratio in a short-term study, you can shoot for two-three sessions of exercises. During the process of long-term studies, at first, in the basic color relations (the main spots), applying solid smears, the front of the thigh, it is thrown to do the small things in the middle view, etc. An inexperienced artist sees the color of cockatoos far away (100-300 m) as if he were standing in front of him. However, the color at a distance looks completely different: the subtle shades of green and its saturation will definitely change with distance. The main disadvantage of inexperienced artists: not seeing the work as a whole, being distracted by the depiction of small forms, they cannot complete the work effectively. The colors of objects in nature change depending on the intensity of illumination and spectrum combinations (daytime, evening, sunny day, cloudy weather). For example, in the evening during the sunset, the trunk of the birch is visible in a golden red color. Even so, an inexperienced artist imagines a birch trunk in white. In the process of painting a landscape in color, it is necessary to achieve the ability to memorize the object colors of things (personal color), to develop the ability to perceive the effect of light and colors at a distance. Especially, in the initial period of education, tasks and exercises on painting in the open air should be dedicated to this.

There are a lot of accomplished specialists of the landscape genre. We will find proof of our word if we organize the works of world artists, Russian artists or Uzbek landscape artists. Landscape works of many landscape artists of Uzbekistan reveal the beautiful nature of our country with bright colors. O. Tansikboev, "Issikkol", "Ona olka", "Qayroqkum reservoir", N. Karakhan, artists who created landscapes in Uzbekistan in the 1950s-1970s. "Nanay Yoli", "Spring in Sijjak". R. Temurov, created the series "Architectural Landscapes of Samarkand". The image of the village landscape, mountain landscape, pastures, rocks, plants, sparkling water in the valleys is the basis of the composition. Industrial scenery, large factory yard, reservoir, bridge, subway construction are connected with construction equipment. In the lyrical landscape, we bring to our mind a work that reflects nature's state of awakening, the delicate, quiet beauty of nature on themes such as Early Morning, Spring, and gives a person universal joy. Composition tools of the landscape, choice of place, point of view,





line of sight, spatial distance, format, perspective, rhythm, collarite, light reflex composition center are among them. To create a composition in this genre, one must have excellent knowledge of pencil drawing and painting. Line color sketches drawn from nature can be the main subject in creating a landscape composition. If we want to describe the composition of the rural landscape, first of all, we should carefully observe the characteristics of sunny, cloudy days, afternoon and evening conditions in nature. It is necessary to determine the format and determine the point of view of the horizon line. After that, it is necessary to determine the scale of the background and objects of the air and the ground in relation to the formation. It is recommended to perform compaction on soft materials such as coal, with several options.

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