

DEVELOPMENT OF THE LANDSCAPE GENRE IN THE VISUAL ARTS OF UZBEKISTAN AND ITS ROLE IN TEACHING

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Abstract

This article analyses the formation and development of the landscape genre in the visual arts of Uzbekistan and its place within the system of national artistic traditions, as well as in the teaching of fine arts in higher education. On the basis of historical and cultural sources, curricula and materials from practical classes, the art-historical and pedagogical aspects of the landscape genre are examined. The didactic possibilities of landscape painting in shaping students' artistic perception, their skills in analysing space, light and colour, and their creative thinking are revealed. The research results are aimed at improving the methodology of teaching landscape composition, and at developing recommendations for integrating regional landscapes, plein-air practice and information and communication technologies into the educational process at higher education institutions.

Keywords

visual arts of Uzbekistan, landscape genre, composition, plein-air, artistic perception, methodology of teaching fine arts, creative thinking.

INTRODUCTION

The landscape (peysage) genre occupies a special place in the development of the visual arts of Uzbekistan. Through depictions of nature, urban views and historical and cultural sites, national mentality, lifestyle and worldview are expressed in artistic form. In the years of independence, works depicting the landscapes of our homeland – the silhouettes of ancient cities, mountains and valleys, and architectural monuments – have acquired significance not only as objects of artistic and aesthetic value, but also as a powerful means of spiritual and moral education.

In the modern educational process, one of the main goals of the fine arts as a subject is to develop in students and pupils the ability to perceive reality artistically, to analyse what they see in terms of form, colour, light and shade, and spatial relationships, and to depict it in a creative interpretation. From this point of

view, the landscape genre is one of the most effective directions within the system of teaching fine arts.

The relevance of this research lies in the increasing need to enrich the methodology of teaching the landscape genre in higher education – particularly in the areas of fine arts and applied decorative arts – with modern pedagogical technologies, creative approaches and information and communication tools.

The aim of the study is to analyse the stages of development of the landscape genre in the visual arts of Uzbekistan, to determine its role and didactic possibilities in the educational process, and to develop methodological recommendations for teaching landscape composition in higher education.

Research tasks:

1. To reveal the stages of formation and development of the landscape genre in the visual arts of Uzbekistan from an art-historical and theoretical perspective.
2. To analyse the artistic and aesthetic features of landscape works and their connection with national traditions.
3. To study the content, forms and methods of teaching the landscape genre in higher education.
4. To develop methodological recommendations aimed at developing students' skills in creating landscape compositions.

METHODOLOGY (Materials and Methods)

Object of the study – The landscape genre in the visual arts of Uzbekistan and the process of teaching it in higher education.

Subject of the study – Pedagogical conditions, forms and methods of improving the methodology of teaching landscape composition in higher education.

Methods of the study:

1. **Historical and analytical method** – Art-historical literature, albums, catalogues and research works on the history of the visual arts of Uzbekistan were studied in order to reveal the development of the landscape genre.
2. **Comparative and typological analysis** – The compositional and colour solutions of landscape works from different periods and artists were compared and analysed.
3. **Pedagogical observation** – The teaching process of courses such as “Landscape Composition” and “Methods of Teaching Fine Arts” at higher education institutions was observed, and practical material was collected.

4. **Interviews and questionnaires** – Interviews with students and teachers were conducted in order to identify the strengths and problematic aspects of the teaching of the landscape genre.

5. **Didactic experiment** – Two student groups were compared: one taught using traditional methods and the other with an improved methodological system (plein-air practice, use of photo and video materials, creative tasks). The results were analysed.

During the research, regulatory documents of the Republic of Uzbekistan in the field of education, higher education standards, model curricula, as well as works by Uzbek and foreign scholars on art education, creative activity and the landscape genre served as the methodological basis.

RESULTS

1. Stages of development of the landscape genre in the visual arts of Uzbekistan

Historical sources show that in medieval Eastern miniature painting, landscape elements were used mainly in a decorative way. Architectural structures, gardens, mountains and background scenes were depicted in a stylised manner. However, the landscape as an independent genre began to form mainly in the early twentieth century.

Under the influence of Russian and European realism, artists working in Tashkent, Samarkand, Bukhara and other cities increasingly turned to the unique landscapes of Uzbekistan. Later, creative trips by Uzbek artists, plein-air meetings and exhibitions gave a powerful impetus to the development of the landscape genre.

As a result, two main directions took shape within the landscape genre of Uzbekistan:

- **Realistic landscape** – based on the principles of realism, attention to nature and urban views, depiction of light and shade, aerial perspective and spatial depth;
- **Decorative landscape** – based on national ornamental traditions, symbolic imagery, conventionalised colour and form, and generalised solutions of the view.

Both directions became an important practical basis for the formation of the Uzbek school of painting and for developing students' artistic thinking.

2. Artistic and aesthetic features of the landscape genre

The analysis shows that the following distinctive features are characteristic of landscape works in Uzbekistan:

- **National character of colour** – predominance of warm colours, the effect of a sunny climate, blue skies, light blue shadows, brick-coloured walls, blue domes, etc.;

- **Structure of composition** – specific interpretation of perspective in depictions of Eastern architectural rhythms, streets, squares and courtyards;
- **Variety of subjects** – landscapes of ancient cities, modern urban views, village scenes, fields, orchards, mountain and desert landscapes;
- **Emotional content** – not only the optical appearance of the scene but also its mood and the time of day or season (morning, evening, autumn, spring) are expressed through artistic means.

These features provide broad opportunities for explaining such theoretical concepts as composition, colour theory, perspective, rhythm and scale to students via concrete visual examples.

3. Observation and experimental results in teaching the landscape genre

Pedagogical observation and experimental sessions in higher education institutions showed that:

- When classes on the landscape genre are organised systematically, students more quickly master the skills of seeing and depicting spatial environment;
- Plein-air classes (working from nature outdoors) are particularly effective in developing students' perception of colour, understanding of light and shade and aerial perspective;
- Working with national landscapes (local city and village views) in the classroom strengthens students' sense of patriotism and respect for national values;
- The use of information technologies (multimedia presentations, virtual galleries, digital reproductions) expands students' horizons and familiarises them with examples of world landscape art.

In the experiment, a group taught with an improved methodological system – including plein-air practice, use of photo and video references and creative assignments – showed higher results in composition, colour treatment, spatial solution and creative independence compared to the group taught only by traditional, classroom-based methods.

DISCUSSION

The results indicate that the landscape genre possesses significant potential not only as an independent creative direction in painting but also as an effective didactic tool within the educational process.

Firstly, landscape classes develop **visual culture**. Students learn not only to “see” their surroundings but also to analyse them artistically: to understand the relationships between objects, their proportions, scale and spatial position. These general artistic competences are later applied in other genres such as still life, portrait and thematic composition.

Secondly, teaching the landscape genre is closely connected with **national identity and spiritual education**. Studying and depicting the landscapes of Uzbekistan's historical cities and natural sites helps students to recognise the uniqueness of their homeland's nature, the artistic value of architectural heritage and the lifestyle of the people. Discussions, texts and historical information integrated into the lesson create a rich educational context.

Thirdly, the use of modern pedagogical technologies in teaching the landscape genre is essential. Active methods – brainstorming, cluster techniques, “Know-Want to Know-Learned” analysis, creative projects, group work and portfolio-based assessment – turn students from passive listeners into active creative participants. In this case, the teacher acts more as a facilitator and consultant.

Fourthly, the development of **creative thinking** is one of the key outcomes of teaching the landscape genre. Tasks that encourage not merely copying nature, but interpreting it through mood, time, season and personal vision (for example, “depict the same place in different seasons”, “compare morning and evening states”) stimulate students' creative search.

At the same time, the experimental work revealed some problems:

- Insufficient material and technical conditions for regular plein-air classes in some groups;
- Students' tendency to rely more on reproductions and photographs than on direct work from nature;
- Lack of sufficient time for the analysis and discussion of landscape works, which leads to weak theoretical understanding.

To address these issues, it is necessary to improve the methodology of teaching the landscape genre on the basis of a comprehensive approach.

CONCLUSION

On the basis of the theoretical and practical analysis, the following conclusions were drawn:

1. In the history of the visual arts of Uzbekistan, the landscape genre evolved from decorative landscape elements in miniature painting to an independent genre in the twentieth century and has become one of the key directions of the national school of painting.
2. The landscape genre in Uzbekistan serves as a means of expressing not only aesthetic ideals but also spiritual and moral ideas, contributing to the education of love for the Motherland, respect for historical heritage and appreciation of national values.
3. Teaching landscape composition in higher education is an effective way of developing such competences as perception of space, finding compositional

solutions, working with colour, applying the laws of perspective and achieving creative independence.

4. The research results show that plein-air classes, working with national landscape motifs, the use of information technologies and a system of creative tasks and projects significantly enhance students' motivation to learn and their artistic literacy.

5. In order to improve the methodology of teaching the landscape genre, it is necessary to:

- increase the share of plein-air practice in curricula and syllabi;
- enrich topics with local landscape objects;
- systematically apply interactive methods and ICT tools in lessons;
- develop specific methodological guidelines for the analysis of landscape works.

The findings of this study can be used in the training of bachelors and masters in fine arts, as well as in methodical developments aimed at improving the quality of teaching the landscape genre in general education schools, art schools and colleges.

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