

The Unity of Humans and Nature Through the Example of The Landscape Genre

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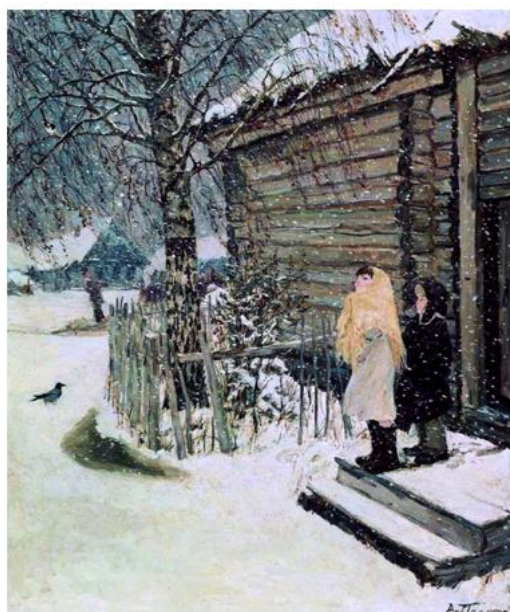
Received: 31 December 2025; **Accepted:** 23 January 2026; **Published:** 28 February 2026

Abstract: The landscape genre is used primarily in painting and, to some extent, in graphics and sculpture. Artists representing different ethnic groups and nations have worked in this genre in various historical periods. When we observe their works, each attracts attention through its distinctive content, essence, and harmony of colors. This article discusses painters’ artworks and the theoretical foundations of drawing landscapes.

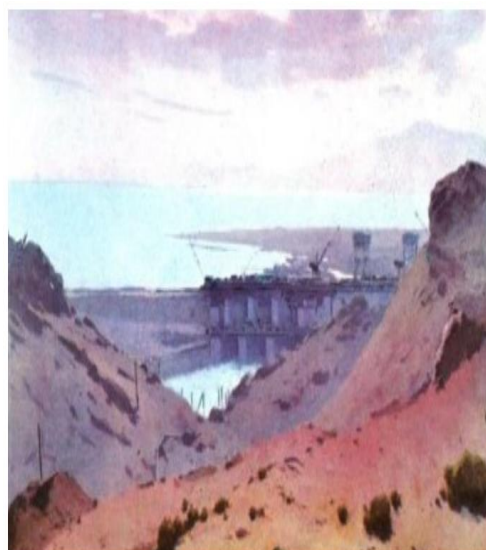
Keywords: Painting, drawing, landscape, graphics, genre, perspective, fine arts, nature.

Introduction: As in all forms of art, fine art—painting, drawing, and sculpture—also finds expression through various genres. This division into genres is more clearly

visible in painting. When categorizing works of fine art by genre, the main criterion is usually what is depicted in the artwork.



A. Plastov “Birinci qor”



O. Tansiqboevning “Issiqko' l oqshomi”

Accordingly, works of painting can be divided into such genres as landscape (depicting nature), still life (depicting objects), portrait (depicting a person), and narrative/thematic painting (depicting life events). The word “landscape” (peyzaj) is of French origin and means “nature.” In fine arts, a work dedicated to representing real or imaginary views of nature (a landscape) is called a manzara (landscape painting). Landscapes can also be created in drawing or sculpture; however, the possibilities of the landscape genre are expressed most fully and comprehensively in the art of painting.

The emergence of the landscape genre dates back to very ancient times. The wide spread of landscape imagery can be seen in objects found during archaeological excavations in the territories of ancient Eastern states and on the island of Crete. The depiction of natural scenery appeared in Chinese painting in the sixth century. In European art, the landscape developed

as an independent genre beginning in the seventeenth century, and it became especially widespread in Dutch painting. It should be noted that until the seventeenth century, views of nature served mainly as a background for narrative compositions or portraits.

Although the landscape genre formed as an independent genre, the human figure can sometimes be found in it as well. However, in landscape composition the depiction of people, as well as small narrative scenes, does not play a decisive role; rather, it serves to complement the scenery and to make the image more vivid and lively. This can be observed, for example, in A. Plastov’s “The First Snow” and U. Tansiqboev’s “Evening at Issyk-Kul.” In works of fine art—particularly in landscapes—the artist’s impressions of reality and his or her ideological and emotional attitude toward life are also reflected.



Shishkin “Qarag'ay o'rmonidagi tong”

In depicting natural landscapes, an artist’s worldview, as well as the socio-historical, national, and stylistic features of their perception of nature, finds expression. Accordingly, in the works of renowned painters one can encounter interpretations of landscape motifs that are monumental and powerful (for example, Shishkin’s “Morning in a Pine Forest”), lyrical (A. Savrasov’s “The Rooks Have Arrived”), or socio-philosophical (I. Levitan’s “Eternal Rest”). The landscape genre also has internal subdivisions—its own genre varieties—which may include rural landscapes, cityscapes, industrial landscapes, and seascapes (marines).

Painting is based on the principles governing the color structure of realistic form. Studying painting means searching for ways to convey on a flat surface the proportions of a colored form, its constructive structure, volume, and spatial organization. In this connection, every artist must be able, in drawing, to depict objects according to the laws of perspective, accurately rendering their constructive build, spatial placement, proportions, and volume. In drawing, the harmonious integration of color and tone into a unified whole is what constitutes true painting.



A.Savrasov "Qora qarg'alar uchib keldi"

A pencil drawing in an artwork must be executed perfectly; otherwise, even various paints will not be able to competently convey the construction and volume of an ordinary object. Likewise, the multicolored brushstrokes applied to the canvas, which express subtle changes of color related to aerial perspective, cannot by themselves create a sense of spatial depth. Only a drawing rendered in correct accordance with the rules of perspective can make colors appear even more appealing.

If a natural landscape is depicted without observing the laws of perspective, the role of color in conveying space becomes insignificant. Painting and drawing are one hundred percent interconnected. In achieving an expressive painting, the role of drawing is invaluable; however, a skilled artist may also depict the work using paints without relying on pencil. In the process of creative exploration, the artist feels the direct

connection between painting and drawing. In other words, the spatial placement of objects, the accuracy of proportions, the correct application of colors, and completing the work as a unified whole depend largely on the creator.

CONCLUSION

In conclusion, the information presented in the article shows that mastering the technique of landscape painting requires great diligence and hard work from a future artist. The need to observe landscapes across large distances, the variety and abundance of light-and-shadow reflections, the rapid changes of light and shade, as well as changes in weather and seasons—all of these complicate the work of an artist who intends to paint landscapes. Therefore, future landscape painters cannot create works that resonate in the viewer's heart without knowing and studying the theoretical foundations of the landscape genre. The article has

described the theoretical bases of the landscape genre in fine arts. The information provided may serve as a useful resource for aspiring landscape artists.

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