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THE DEVELOPMENT OF THE LIFE GENRE IN THE FINE ART OF WESTERN EUROPE: XVI - XVII CENTURIES

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ABSTRACT

When studying the art history of a period or region, whether you like it or not, the main question begins with the study of the political and economic aspects of that period or region. The reason is that the development of art and the attitude to it depended on the attitude of political and even religious leaders of the period or region to art. In the study of the art of a certain period, the region, first of all, refers to political and economic relations. Once again, we will be sure to use any source and literature in the process of learning, to get acquainted with them. In the history of Western Europe, the sixteenth and seventeenth centuries became a new, very bright period, with a completely self-governing value, and at the same time it was partially mentioned as very important for its subsequent evolution.

KEYWORDS: *Baroque, Clathism, Feudal, Renaissance, Domestic Genre, Plots, Still Life, Aesthetics, Sculpture, Bench, Decorative, Gothic, Batal, Realistic, Painting, Architecture, Mythology, Evolution.*

INTRODUCTION

The seventeenth century is one of the most important stages in the development of European culture. During this period, the process of forming a system of capitalist relations on the basis of feudal society reached its final stage. The development of trade and the accumulation of trade capital attracted peasants and feudal farms to market relations [1, p. 9].

When you study the art history of a period or region, whether you like it or not, you start by studying the political and economic aspects of that period or region. The reason is the development of art and the attitude to it, as well as the attitude of political and even religious

leaders of the period or region to art. In the study of the art of a certain period, the region, you first have to turn to political and economic relations, and once again you will be convinced of this as soon as you begin to get acquainted with them, using any source and literature in the process of study. For example, by the end of the 16th century, the division of the Netherlands into two states: the Netherlands in the north (recognized independence) and the Spanish-occupied Flanders in the south had a profound effect on the development of art history not only between the two countries but throughout Western Europe. Because it was during this period and in this region that new types and criteria of art appeared (detailed information is given below).

THE MAIN FINDINGS AND RESULTS

The seventeenth century became a new, very bright period in the history of Western Europe, with a completely self-governing value, and at the same time became very important for its subsequent evolution. By this time, many national art schools in Italy, Flanders, Spain, France and the Netherlands flourished. Each of them, due to the peculiarities of the historical and cultural development of a particular country, has acquired a bright national identity, the vital character of society and the traditional artistic features [1, p. 11].

“During this period, European art developed on the basis of the traditions of the early Renaissance. In it, too, the main theme was the expression of man, his body, emotions, thoughts, dreams and desires. During this period, artists sought to portray the image of man more realistically, to highlight the complexities and new aspects of his mental state. A full interpretation of human life and way of life has become an important direction for the works of this period [2, p. 114].

This means that the genre, which we call “domestic” today, which reflects the scenes of life, appeared and formed in Western Europe as a separate form of fine art at this time. “Now the proportions between art forms and genres have also changed. New types and genres of it have emerged. Along with the existing traditional plots, works dedicated to life events began to enter the artistic life on a large scale. The genres of everyday life, landscape and still life have become independent arts [2, p. 114].

The domestic genre is a genre of fine art that reflects the daily life of society and the individual. In this genre, the artist (sculptor) describes the events and happenings of everyday life in his time, people's way of life, leisure, work and sports, in short, their daily activities are the content of this genre. Although the interest in depicting people's lives has existed for a long time, but its development and becoming an independent genre is associated with the rise of democratic principles in society since the XVII century, since then in the works of artists dedicated to the life of ordinary people. This genre was widely developed in the Netherlands. The genre was dominated by the works of Rembrandt the Great, Peter de Hoox, Terborh, Jan van Ostade and others.

As you study the history of Western European art, you will come across terms such as “Baroque” and “Clathism” in the seventeenth century, because these great styles penetrated all styles of art during this period and covered the whole of Europe with their principles. takes For this reason, it is possible to give information about these two terms, but due to the fact that the subject is different, a different aspect of the art of the region in this period is studied briefly.

The 17th century is also known as the “Baroque Age”. Because the ideological and aesthetic views of the time were more expressed in this style. Signs of the Baroque style, which was used in the history of art to describe the peculiarities of the architecture of the XVII century, and later began to be used in relation to the fine arts, first appeared in Italy. These principles are reflected in the architectural works of Vinola, Palladio, sculptures of Michelangelo, Correjo's benches and decorative paintings [2, p. 115]. Baroque spread throughout Western Europe, evolving in a unique national spirit under the influence of local art traditions. Luxurious in Spain and Portugal, Gothic in Germany, Flemish Baroque in Flanders, and Baroque in France under the influence of clathism, England, the Scandinavian countries, and later Russia.

Over time, genres can become stratified and independent. For example, in the historical genre of landscape navigation, the interior is separated from the genre of landscape.

Creativity in the domestic genre is more complex than in other genres, and in the process of its work, a person's worldview is very important.

The paintings can depict not only historical, heroic events and happenings, but also ordinary life.

Such paintings are works of the domestic genre, often referred to as works of genre painting. Basically, these events are depicted on paintings, but they can also be found in graphics and sculpture. The life stories created by the artists in different periods tell about the life of the people who lived in those times. This genre flourished in European national schools in the XV-XVII centuries. An example of this is P. Bruegel's “Cretian's Wedding”.

The picture depicts the beautiful and cheerful scenes of the national holiday. Flemish P. Rubens realistically depicts rural holidays in his works. Dutch painters G. Gerborch and Jan Vermer described the life of different strata of society with love. 18th century French artists A.Watto, F.Busche, J.B.Sharden, O.Fragonar also created works in the domestic genre. Later, artists began to try to reveal the essence of what was happening, without simply describing what was happening. A critical approach to public life is reflected in the work of French artists O. Dome, G. Courbet and traveling artists.

“Another great artistic style of the seventeenth century, clathism, appeared in France. Its representatives considered reason to be the only criterion for the right path to art. Reason is opposed to emotion. According to them, only a work of art created by the power of the mind is a true age of art” [2, p. 116].

“By this century, works of art were divided into large and small genres. Works on historical, mythological and religious themes are divided into large, comedy, satire and genres that reflect the life of the people. [2, pp. 116-117]

When we talk about Western European art in the seventeenth century, we are talking about Dutch independence, Baroque throughout Europe, Clathism in France, Rubens in Flanders, and Spain and Italy. It is better to stop. This is Joseph de Ribera (1591-1652).

Information about Spanish artists in Europe in the XV-XVI centuries is almost non-existent. Spanish artist Fernando in Leonardo da Vinci's studio is often mentioned. Juan de Juaregi, a Spanish portrait painter who studied portraiture in Rome, is also well known, but he is better known as a writer. One of the most prominent Spanish artists in Europe at this time was Josepe de Ribera.

Born in the town of Hatiba near Valencia, Ribera left his homeland at a young age and went to Italy, first to Rome and then to Naples. He lived and worked in Naples for almost 30 years and died there. In Rome he became a member of the Academy. The paintings under Ribera's hand show this, and the Academy is very proud of it. But at the same time, Ribera always (especially at a young age) emphasized that he was Spanish, and in his paintings he often indicated his place of birth [3. pp. 5-6]

Spanish art, which began to develop in the 16th century, is considered to be the most artistic period in Spanish history. Described as the "Golden Age" of Spanish art, this development lasted until the 17th century, during which "Time Theater" and literature flourished in Spain, along with the visual arts. However, although a number of well-known works have been developed in architecture and sculpture, these areas are also not considered by historians to be among the most advanced areas of Spanish art, such as theater, literature and painting.

As a result of the successful end of the bourgeois revolution, the Netherlands was divided into two countries at the end of the 16th century. In the north, an independent bourgeois republic with seven provinces (sometimes called the Netherlands) was formed, which was self-governing with the Dutch and consisted of seven provinces. South Flanders and the rest of the provinces remained under Spanish rule. In line with the division of the country, art also loses its former unity. In the seventeenth century, two separate schools emerged - the Dutch and the Flemish schools [4, p. 104]

It is natural to think of Rubens as the Flanders School of Fine Arts. In the third edition of the book "Art" with corrections and additions: Some simply say: "Antwerp", but many say: "Homeland of Rubens" [5/159]: Sometimes it is simply called Antwerp, but very nomadic people say that it is the land of Rubens.

In the Netherlands, there are many such representatives. As a result of their work, many famous works were published.

In addition, changes in the art took place here during this period. This is also due to the work of Dutch artists. "Still life became a new genre of painting" [6/5], that is, it was formed as a separate genre. This happened in the Netherlands in the seventeenth century, due to the work of Dutch artists. "Finally, the largest numbers of works in all genres were produced in the Netherlands" [6, p. 5]

In the 16th century, still life and genre paintings were inextricably linked. Peter Arsten from the Netherlands and his student Joachim Beykelaar began to work on still life on a par with the genre painting. The personality was at the center of European painting, and here the region was disappearing. He became simplistic and became one of the pieces of the artist's world. The type became more important than the individual: the peasant type, the soldier type, and later the small and large bourgeois types. Poor painters prefer the average person [6, p. 8].

CONCLUSION

To conclude, this period is an important period that determined the future of European art and gave it a very rich history. The sixteenth and seventeenth centuries are a period worthy of being described as the "highest frequency in European art from the point of view of Comerton. There is no doubt that this is the "Golden Age" that has left spiritual and cultural riches for all mankind. Therefore, we must first of all nourish, cherish and learn from these riches, because it is our duty

to pass them on to the next generation with accurate and appropriate scientific analysis. After all, everyone, regardless of nationality, religion, race, or social origin, has the right to enjoy these spiritual riches.

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