

Ministry of Culture of the Republic of Belarus  
Educational Establishment  
“The Belarusian State University of Culture and Arts”  
Department of Musicology

# LANDSCAPE GENRE IN THE CREATIVITY OF FRENCH ARTISTS OF THE 19 TH CENTURY

**Hu Yanan**

Academic supervisor:  
Cand. Sc. (Culturology)  
Dmitry Gerasimenok



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- 1 Subject, Object
- 2 The purpose of the research
- 3 Subject relevance
- 4 Research methodology and methods
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- **The object of research** – French landscape painting.
- **The subject of research** – the genesis and development of French landscape painting in the 19th century.



**The purpose of the research** is to study the history of French landscape painting, to identify the origins of this phenomenon, the key features of French landscape painting in the 19th century.

**The tasks of research:**

1. to examine the prerequisites for the origin of landscape painting;
2. to identify the key issues of the genesis of landscape painting in French fine arts;
3. to reveal the main peculiarities of French landscape painting in the 19th century;
4. to assess the impact of French landscape painting on the development of European fine arts



The great era of French plein-air landscape painting spans the long nineteenth century, beginning in Rome in the 1780s and closing in Paris with the advent of Cubism. Standard practice for all French landscape painters from 1817 onwards, plein-air painting became widespread and highly visible. Already common during the 1820s, it was ubiquitous by the 1840s, when the railways began to make travel easier.

By the 1850s landscape painting was the most popular of all the genres in France, both as exhibits at the Paris Salon and among many dealers and collectors. Systematic scientific research of nineteenth-century French plein-air landscape painting should be providing essential new evidence of the content and complexity of landscape painters' palettes and supports and throw new light on innovation – and tradition – in their materials and usage.

- Methodology and methods of the study: The purpose of research determines the need to use a comprehensive and cultural science approaches. The research also uses dialectic, analysis and synthesis, comparative analysis, art criticism methods.
- Methodological base. The purpose of research determines the need to use a comprehensive and cultural science approaches. The research also uses dialectic, analysis and synthesis, comparative analysis, art criticism methods.



This paper is divided into **six** parts. My Master's thesis consists of

1. **abstract,**
2. **introduction,**
3. **body which includes two chapters,**
4. **conclusion,**
5. **appendix**
6. **bibliography.**

## **ABSTRACT**

## **INTRODUCTION**

### **CHAPTER 1. THEORETICAL AND HISTORICAL ASPECTS OF THE GENESIS OF FRENCH LANDSCAPE GENRE**

- 1.1 Historical prerequisites for the origin of landscape painting
- 1.2 Social and artistic significance of landscape painting practice

### **CHAPTER 2. THE DEVELOPMENT AND MAIN TRENDS OF THE LANDSCAPE GENRE IN THE CREATIVITY OF FRENCH ARTISTS OF THE 19<sup>TH</sup> CENTURY**

- 2.1 Key features of the development of French landscape painting
- 2.2 Painting technique and equipment of landscape genre artists

## **CONCLUSION**

## **BIBLIOGRAPHY**

## **APPENDIXES**

- The first chapter is presented in two subparagraphs. The first of them analyses historical prerequisites for the origin of landscape painting. The second subparagraph contains social and artistic significance of landscape painting practice.
- The second chapter is presented in two subparagraphs. The first of them contains key features of the development of French landscape painting. The second subparagraph analyses painting technique and equipment of landscape painters.





1. Painting outdoors has a long history in the art world, but it was not until the early 19th century that it became widely practiced. Before this shift, many artists mixed their own paints using raw pigments. These pigments needed to be ground and mixed into paint, so portability was inconvenient. Most painting activities were strictly confined to the studio. Plein air paintings became a viable option for many artists once tubes of paint became widely available in the 1800s.
2. The Barbizon school of art in France was central to the rise in popularity of painting en Plein air. Barbizon artists like Theodore Rousseau and Charles-Francois Daubigny were proponents of this style of painting. By painting outside, these artists could capture how the weather changes light's appearance in an environment.
3. A common feature of the art of the XIX century is the desire to directly reflect the main social contradictions of the time, to directly reflect and ideologically and aesthetically evaluate from certain public positions the specific conditions of both public life and everyday life of his time. An essential feature of modern art, both from the point of view of the subject of artistic representation and from the point of view of the creative method, is the historicism of thinking, historicism in the approach to both the phenomena of the past and the phenomena of modern reality.

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**THANKS**

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