

National Processes in the Fine Arts of Uzbekistan in the Second Half of the Xx Century

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ANNOTATION

The article describes the national, national and universal problems of development in the fine arts of Uzbekistan in the second half of the twentieth century.

KEYWORDS: Uzbekistan, fine arts, national, biennale, trends, exhibitions, nationwide, universal, problems, developments.

It is known that, according to the history of origin, visual art of Uzbekistan (especially visual art, majestic, easel painting, theater scenography, graphics, sculpture) is much younger than a number of European visual arts, in terms of their development path. It should be noted that the stages of development of this young art history were observed in a number of European countries, and at the higher stages of these arts, great, master creators, new trends, and new currents emerged. For example, the renaissance period in Italy, its great masters Leonardo da Vinci, Raphael Santi, Michelangelo, Titian, Caravaggio, Bernini and the ideas of humanism of that time, baroque, realism and its influence in countries such as Florence, Flanders, Holland, Spain and France, Rubens, Rembrandt, Velazquez, Goya, Delacroix K. Monet, E. Manet, P. Cézanne, Van Gogitiss, P. Picasso, R. It is enough to cite the founders of modern styles, movements and directions such as Guttuso, Rococo, Classicism, Romanticism, Impressionism, Modernism.

Also, as a result of the development of Russian fine art, which developed mainly in Russia from the time of Great Peter to the 18th-19th-20th centuries, the following great artists emerged and spread the names of Russian romanticism, classicism, Russian realism, and Russian academicism to the world: Rokotov, Borovikovsky, Kiprensky, Tropinin, Venetsianov, Bryulov, Ivanov., Kramskoi, Ge, Surikov, Perov, Repin, Serov, Savrasov, Levitan, Shishkin, Vasnetsov

Next, the artists of the Soviet era, such as Petrov Vodkin, Yuoon, Deineka, Gerasimov, Konchalovsky, Saryan, Plastov, from the early period of the former Soviet regime, showed their unique creations for that time. If you pay attention to the development of such art, it becomes clear that it was caused by the influence of historical socio-political changes in different regions of the world.

If you look at the history, you can see the flourishing and developed periods of art and culture of Uzbekistan from ancient times to the present day. For example: the architectural monuments of ancient cities such as Samarkand, Bukhara, Khiva, Termiz, and their amazing carvings, the remains of ancient cities found in Kholchayan, Tuproqkala, Bolaliktepa, Varakhsha, Afrasiyob, Dalvarzintepa, Kampirtepa and the wall paintings and sculptures in them means the fact that our ancestors were artists.

The fact that visual art has been widely developed and developed in the territory of Uzbekistan since ancient times has been confirmed in scientific sources. For example: Naim Norkulov in his article entitled "Ancient images" makes the following points: "The visual art of the Uzbek people is very ancient, and its origins date back to the primitive period. A lot of images carved on stone using different colors were found in the south of our republic, in Zarautsoy, on the Kukhitang mountain. Art critics compared this place to a great art palace.

In this article, the author writes the following valuable points, "Mountain images and monuments of the primitive period were found again in Ikonsoy and Aksoy near Samarkand. It was found in Khojakent near Tashkent, Suvratsoy in Ferghana, Sarmishsoy in the Nurota mountains in Navoi region and other places. It is correct to say that these fine art monuments carved on stones are an expression of the life, occupation and outlook of the people of that time.

Painting, patterning, pottery, calligraphy, and jewelry indicate that our ancestors had very ancient crafts. Decorated and beautifully illustrated books, copied with high taste and artistic sophistication, have been cherished in every home since ancient times. Ancient palaces, palaces and palaces were decorated with pictures and patterns. All this is known thanks to archeological finds and researches of our art science.

"The tsar's government considered the people of Turkestan to be backward, incapable of cultural life, unworthy of civilization." His policy was based on the humiliation and discrimination of the local population. Today, it is proven that Central Asia is one of the oldest cultural centers of the world. But this work is being carried out due to great difficulties and painstaking research. Because all the architectural monuments, beautiful decorations, their artistic and elegantly copied books of the peoples of Central Asia were looted by foreign forces. Abu Rayhan Beruni writes: "... Fatih Alexander of Greece took the scientific treasures of the peoples of Central Asia to his country. By Alexander and his successors, the beautiful arts, which were the means of life and pride, were destroyed. Alexander destroyed the magnificent buildings where he burned many books"

Indeed, in Central Asia, including the ancient and medieval times of Uzbekistan, the miniature type of fine art experienced its highest renaissance. As a confirmation of this opinion, art historians - G.A. Pugachenkova and O. Galerkina's book "Miniatures of Central Asia" refuted such non-scientific opinions and considerations, that is, they refuted the non-scientific opinions that there was no miniature school in Central Asia in the 14th-15th centuries, and the Samarkand miniature school established in the 14th-15th centuries and its they confirm on a scientific basis that the Khirot school was established under the influence of K. Behzod, who is considered the "Raphael of the East", and that the Khirot miniature school was developed in this city and they write: "Samarkand was a city famous for the development of science and art in the 14th-15th centuries. "Khirot miniature school was an integral part of this great center of art and culture." This opinion was written by Ilyas Nizshchmiddin in the book "Miniature Schools of the East" and cited in the article "Movarounnahr in the XVI-XVII centuries".

Thus, the visual art of Uzbekistan, which once developed art and culture in certain periods, began to undergo a period of free renaissance due to the reconstruction of the mid-80s, the policy of transparency and the independence achieved in the 90s. As a result, positive pluralism began to expand its scope. Art historian Tilab Makhmudov writes about pluralism

in his article "Pluralism in Art" published in the "Art of Soviet Uzbekistan" magazine. The emergence of individual inclinations and potentials even within the limits of a certain method and emerging trend, the irradiation of age-old, vital themes in harmony with the artist's ideal and worldview in each case is a sign of positive pluralism.

"The problem of creative independence for Uzbek painters is very urgent. Independent creativity does not mean completely turning away from one's experience in art. Any school is based on team experience. However, the artist is completely independent not only when he can use expressive tools masterfully, but also when he knows what to say to people and how to convey his ideas to them.

In recent years, a trend called "reproduction" has spread among many artists. This interest is seen in the fact that individual painters repeat or rework their own, subjective, not fully defined idea or general style or Western-European painting of a different direction, or the composition of individual works in the old classical or modern painting, or individual images on their fabrics, from Europeans, more XII - They show that they have been adopted from the Italians of the 13th century.

Our especially bright talented painters, resorting to such adaptation, have not yet been able to achieve this level of organic unity, to place quotations from the works of the classics in themselves completely and immediately. For example, J. Umarbekov created a result that is large in size, meaningful and enriched, and has deep meaning. As a result, the images in the painting "Conscious Humanity" are complex, asking questions and addressing the great man who resembles the image of the oriental scientist (Abu Ali Ibn Sina), who is heroically resounding, and is limited to organically wearing a cloak and veil, like the figure of the prophet Jeremiah on the ceiling of the famous Sistine Chapel in the Vatican by Michelangelo. J. Umarbekov's work "I am a human " is dedicated to the school created by the great scholar Al Khorazmi from Central Asia, and J. Umarbekov, who is rich in deep content and philosophical, is also one of the classics. cannot completely recover from the state before the organic addition. In this work, he creates symbolic images of meaningful similes, youth, old age, fertility, dishonesty, war and peace, and radiates the glorification of universal thoughts, backgrounds and philosophical thoughts.

Maksud Tokhtaev easily copies from Salvador Dali. However, this painter is always independent, and especially because he is free from such copying and generalization, he is strong in this field.

The limits and possibilities of creative pluralism have expanded. This showed that new waves are making waves in the visual art of Uzbekistan, that the tendency to enrich the possibilities of visual media and make it colorful is growing. The strengthening of cultural ties between the peoples of the world, the formation of a new creative generation, and the richness of the understanding and imagination of the cultural heritage of the peoples of the East further strengthens realistic pluralism.

The depth of meaning and intellectual philosophical research in the work of the young generations of our artists has become stronger. There was a gradual retreat from the understanding of nationalism as localism. Nationalism was integrated with the expression of the international idea and the problems of universality and humanity. As a result, the pains and joys experienced by world fine art began to be reflected in the works of young artists.

"At the same time, J. Umarbekov, B. Jalolov, M. Tukhtaev, D. Roziboev's works attracted the audience of the All-Union."

In terms of their creative intentions, M. Tokhtaev is close, however, in terms of the object of the image and the means of expression, it is completely different. M. For Tokhtaev, it is more typical to express stable and permanent situations rather than a momentary imaginary mood or event.

In the works of painters who create in the direction of easel painting of Uzbekistan, their main themes reveal the national and universal character. In this matter B. Jalolov, V. Okhunov, J. Umarbekov, A. Mirzaev and A. Isaev entered the visual arts of Uzbekistan in the 60s and 70s, and it was felt that they falsely sought to illuminate the issues of universality and nationality in their works. Every creative process, especially in the case of state political socio-cultural changes, tends to have patrons, especially patrons of foreign art. This period was the result of the transition period from one system to another.

In terms of his creative intentions, M. Tokhtaev is close to these artists, however, the image object and means of will are completely different from the world. For M. Tokhtaev, it is more typical to express stable and therapeutic situations rather than a momentary fantastic quality or event. He likes to depict unreal things, events in real situations or objects that seem real, imaginary or symbolic images of people. Therefore, the so-called factor of time and space, which evaluates the past and the future, is in the first place in the works of M. Tokhtaev. Due to the fact that the subject of these years was not studied on a scientific basis, and a number of artists who created during this period, trying to illuminate the problems of universality and nationality in their works with bold new pictorial means, set an example to the artists of the 80s and 90s in this regard. This is the spiritual that takes place on the wings of a person's imagination, dreams or dreams. They appear as an indescribable inner breath and breath of reality as a characteristic of S. Alibekov's works. The common feature of the creative principles of M. Tokhtaev and S. Alibekov is that they have a strong surrealist view of reality. In all their works (whether a person is depicted or not) there is a reference to a person and his perception of the world. This reference is hidden in the layers of symbolic pictures and associative images.

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