



DEVELOPMENT AND PROSPECTS OF FINE ARTS IN UZBEKISTAN

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ABSTRACT

The article researches development of national art schools in the years of independence, national identity, centuries-old traditions and customs, religion and literature, the development of various areas of the national in the twentieth century through the system of art education.

KEYWORDS: *Integration, culture, continuity, visual arts, the artistic process, national traditions, creative method.*

INTRODUCTION

The art of the Uzbek people has an ancient history dating back centuries. On the territory of the republic, in many places, rock paintings have been found dating back to the era of primitive society. Since ancient times, images of goddesses and cult creatures have been molded from clay. The works of ancient art use a complex semantics of ornamental, anthropomorphic and zoomorphic nature. They reflect a kind of artistic picture of the world that has developed in the world view of an oriental person. The existence of various religions and cults, including Zoroastrianism, had a decisive influence on the formation of the mentality of Central Asians. During the Bronze Age, a highly developed fine art existed on the territory of Uzbekistan, as evidenced by the Amu Darya treasure, now kept in the British National Museum.

The era of antiquity was marked by the flourishing of architecture, sculpture, jewelry art, small plastic arts, monumental painting (Ayrta, Khalchayan, Dalverzintepe, Fayaztepe, etc.). Early medieval paintings of Afrosiab, Varakhsha, Balalyktepe and other architectural monuments are masterpieces of monumental painting in Central Asia.

MATERIALS AND METHODS

The study of the peculiarities of national schools, their formation and development in the context of the integration of cultures, is one of the most important tasks of modern art history. The art of Uzbekistan in

all forms and genres was formed mainly in the twentieth century and is a product of Eurasian thinking. The traditional artistic culture of Uzbekistan, numbering several millennia in its development, by the beginning of the twentieth century reflected the complex historical, geopolitical, ethnocultural, religious, socio-economic identity of the region. The dynamics of civilized shifts, the great social upheavals of the early twentieth century created the background for the emergence of European forms of fine art, and this was not a simple mechanical transfer of European or Russian art to national soil. From the very first works of the early twentieth century, the artists of Uzbekistan can see the symbiosis of creative searches for European art and the "genetic code" of the oriental artistic worldview.

During this period, "the exchange of artistic traditions, their mutual influence contributed to the emergence of new trends, forms, methods, means of artistic depiction in various types of art, which led to the mutual enrichment of cultures." Before independence, the painting of Uzbekistan was marked by the names of Ural Tansykbayev, Abdulkhak Abdullaev, Mannon Saidov, Rashid Timurov, Rakhim Akhmedov, Chingiz Akhmarov, Shamsirui Khasanova, Nina Kashina, Vladimir Burmakina, Ruzy Charieva, Grigory Ulko, Yevgeny Salypikina, Yuria Yuriy. In their work, the techniques of Western European painting were organically synthesized with the traditions of decorative oriental art.



And now the work of modern artists of Uzbekistan is a kind of crossroads not only of different generations, but of stylistic directions, themes of creative individuals, but also a crossover of spiritual searches of East and West, civilization and culture, globalization and the search for national identity, the focus of which remains, as in all times, Human.

We can legitimately be proud of achievements in all types and genres of Uzbek fine arts and architecture since the independence of the Republic. During these years of independence in Uzbekistan, there has been a restoration of national identity, centuries-old traditions and customs, religion and literature, various areas of national art and culture are developing. During this period, the Uzbek fine arts received a wide opportunity for the all-round development and manifestation of the creative abilities of each artist. In our republic, works are created that are a worthy contribution to the national artistic culture as a whole. Many of them, having won wide recognition, were highly appreciated by our state. Achievements of artists of our days convince: everything truly beautiful is born on the basis of deep knowledge of life, creative development of traditions embodied in the Uzbek classics, on the basis of continuity in the historical development of art. The urgent need to strengthen artistic culture in the life of society makes us seriously think about the question: do we, artists always keep up with the times, do we always adequately reflect in our works the large-scale deeds of the people, their growing aesthetic needs? There is no need to be afraid of such a question, it is not at all from weakness. Constant dissatisfaction with oneself, the desire to do better today than yesterday, alignment with the highest standards help to overcome the most terrible enemies of art (yes, in fact, of any creative endeavor) - indifference and dispassion.

One of the pressing concerns is the state of easel types of creativity, which constitute the ideological and aesthetic core of all art. In easel painting, sculpture, graphics, the basic aesthetic principles are formed, the connection between the content of form, tradition and innovation is determined - in a word, the whole complex of ideological and figurative problems of fine art. Easel art contributes to the progressive development of other forms of visual activity.

The state of fine art as a whole, its ability to respond with concrete deeds, that is, first of all, new highly ideological, artistically striking works, largely depends on the successful solution of the problem of the development of a thematic picture of a large public sound.

In the 20s and early 30s, A.Volkov, M.Kurzin, V.Ufimtsev, U.Tansykbaev, N.Karakhan, N.Kashina clearly showed a tendency to an independent concept of the East, each of them was looking for a purely individual plastic equivalent and experimented a lot. Naturally, it was not in the spirit of the avant-garde, which retreated from all norms, to adhere to the principles, "boundaries" or norms of a particular genre. However, in progress of the general patterns of the historical period, when there was a transition from the traditional world to the new, great attention was to the individual, to the new man and this could not but interest these masters. Emphasizing the portrait genre in the painting of Uzbekistan in the 1920s, connected with the problem of genre system that interests us, indicates its significant role in the work of these masters. It is firmly connected with a complex of specific features of the ideology and culture of the first revolutionary decades, reflected the complexity and character of the adaptation of the European experience, the confusion of various trends - from realism, impressionism to the avant-garde. Portraits of that time have become not only one of the valuable documents of a difficult era, but have clearly reflected the wonderful world and the face of a man of the new East. They became the foundation on which many imaginative and stylistic principles of Uzbekistan's painting will be formed in the future. In past years, for ideological reasons, the evaluation of this period did not always correspond to its real creative practice, but with the approval of more free views on the development of art, in monographs devoted to the artists of the 1930s began publishing materials on portraits of that time. The combination of different trends, their struggle, a wide range of traditions, on which they developed, created that unique situation that gave impulse to the development of various modifications of the portrait genre in the future.

A socially significant work created on the basis of a realistic method is the dominant feature of the modern artistic process. If art cannot reflect the most important tendencies of life itself, aesthetically master large social themes, then society will rightly consider it, at best, a pleasant entertainment. And therefore we cannot but worry that a serious thematic painting is a rare guest at our exhibitions in recent years.

Perhaps we are not always able to appreciate the work of our contemporaries, companions in art, and a historical distance is necessary for a true assessment. However, the experience of past centuries testifies that the weakening of the positions of thematic painting will diminish the social role of art in general.

Should we hope that time will judge and put



everything in its place - after all, the main judge of the scale of any creative accomplishments, in the final analysis, is not time, but people, people who make their history every day, every hour. Hence it follows that it is unacceptable to indifferently listen to good and evil, hoping for a judgment of the future. Today, spectators and artists are waiting for a professional, well-reasoned critical assessment. And today the aesthetic tastes and views of society are being formed.

When the voice of professional criticism is silent or muffled, the banality raises its head, there is a stir around false idols, talented masters remain in the shadows. Art is a powerful weapon in the ideological struggle on the world stage, and unjustified compromises in the field of artistic politics only weaken it. The modern artistic practice of the Republic of Uzbekistan is so rich and diverse that there is no need to prove its innovative nature by unprincipled references to puny seedlings grown by the epigones of various fashionable "isms" on the sides of the main path of Uzbek culture. Examples of a truly new figurative word about time and oneself, plastic, plot, compositional and other ideological and artistic revelations should be sought and found not on the sidelines, but in the creative achievements of such leading masters of our days as, for example, S. Abdullaev, A. Ikramdzhonov, S. Rakhmetov, M. Fatkhulin, M. Nuriddinov, H. Mirzaakhmedov, V. Enin, M. Tashmuradov, A. Alikulov, A. Atabaev, V. Troshina, and others. The decorative direction develops in the works of A. Mirzaev, Zh. Izentaev, I. Shin, I. Mansurov, R. Shadyev, L. Sadykova, J. Salpinkidi, R. Khudaiberghenov, S. Rakhmanov.

CONCLUSION

The works of many artists are a kind of phenomenon of the fine arts of the republic, revealed by masters, first of all, through a difficult path of self-knowledge and then, through their vision of the world, an attempt to reveal to the viewer the secret and obvious in nature and man.

The viewer, including the foreign one, should familiarize himself with the art of Uzbekistan in all the richness of its types and genres, with works that reflect the pressing concerns and innermost aspirations of our people.

Since our ultimate goal is to provide a decent level of art on a global scale, and we must further mobilize our strength to consolidate the achieved success in painting.

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