



REALISTIC DIRECTION IN MODERN PAINTING OF UZBEKISTAN

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ABSTRACT

The article examines the role of realism in modern Uzbek painting, its features and new trends. The soft color gamut, the play of light and shadows, the rhythmic color and the elegant images gave the spiritual depth and a certain sense of historical emptiness. The images in both portraits give the impression of a person who is free from the worries of life, who is not wrapped up in the small worries of life, who is not affected by random changes, who is not given to transient emotions.

KEYWORDS: *role of realism, Uzbek painting, features, new trends, soft color, light, shadows, rhythmic color, the elegant images, spiritual depth, certain sense, historical emptiness, portraits, person, worries of life.*

INTRODUCTION

Over the years of independence, creative freedom has led to research in art and the development of various styles and trends. Realistic art (art based on life forms) and avant-garde modernism developed. The criterion for evaluating art began to be determined by the artist's personal intimate experiences, thoughts and experiences. Each period leads to the emergence of tests for the creator. In the early days of independence, there was a tendency to move away from the traditions of realistic art. The appeal of legends, or rather social legends, in the work of artists has led to the emergence of originality in the artistic style.

The works of J. Umarbekov, M. Kagarov, L. Ibragimov reflect the peculiarities of the art of the Buddhist period, and the works of A. Nasriddinov and G. Kadirov reflect the spirit of oriental miniatures. Also, Lekim Ibragimov's work explores aspects of the history of Uyghur art, including early medieval monumental painting, while Alisher Mirzaev's work is reflected in the style of post-impressionism and avant-garde Western art. Old Tashkent traditions, childhood memories, expression of the Uzbek character became the main theme of the artist's work. In R. Shodiev's works the appeal to national culture, folklore plays an important role, in the works of the artist Jurat Rakhmonov the modern modernist, in the works of T. Karimov the traditions of expressionism in a realistic style are observed.

THE MAIN FINDINGS AND RESULTS

The direction of realism in the modern fine arts of Uzbekistan is enriched with new trends in the work of A. Ikromjanov. His works in the genres of portraiture, still life, and landscape have evolved creatively over time. Although it was difficult to give up the demands of social realism in the artist's early work, the artist was able to do so successfully. In the works "Self-portrait (Voice of the centuries)" (1980-1981), "Portrait of the photojournalist N.Sharipov" (1987), "Portrait of the composer M.Mahmudov" (1986) the influence of postgraduate studies under R.Akhmedov in 1983-1986 was felt.

Akmal Ikromjanov's serious achievements in the field of realism in 1990-2000 include portraits created in a strictly plastic, academic style, and works in the field of surrealism. The aesthetics of these portraits are influenced by the works of Western European classics of the XV-XVIII centuries. "Additional items typical of Europe - furniture, household items, features of historical clothing - were reflected" [1.3] The artist's "Self-Portrait" (1992), "Portrait of Character" (1992), "Portrait of Komila" (2001) are among them.

The artist expresses his attitude to the times in the direction of surrealism during these years. In his "Look" (1992), he portrayed Salvador Dali's approach to the moral and aesthetic problems of the time. The artist tried to express the theme of seductive pragmatism, which also separates the field of art and creativity, which does not lose its relevance with the language of painting. This evil,



symbolically, is expressed through the image of a salesman who trades in clay toys and knows nothing but the anxiety of making a profit.

In the works of A. Ikromjanov in 2011-2012 there was an appeal to the style of masters of Western European painting. In 2011, he wrote "Poems to the geniuses of the Renaissance. Under the title "Glory to Gans Golbey" he created "Self-portrait", "Portrait of Zukhra", "Portrait of Elmira". The artist is far from thinking of moving his contemporaries to the past. Through clothes, he strives to show that human beings, regardless of their nature, different destinies, spiritual world, feelings, historical period and place, have special qualities and at the same time have similarities and closeness between them.

In 2012, the artist created portraits in the spirit of the painter of the XV century Italian artist Piero della Francesca. In the works "Portrait of academic art critic A.Khakimov", "Portrait of Dilrabo" the side view of the person is described. The soft color gamut, the play of light and shadows, the rhythmic color and the elegant images gave the spiritual depth and a certain sense of historical emptiness. The images in both portraits give the impression of a person who is free from the worries of life, who is not wrapped up in the small worries of life, who is not affected by random changes, who is not given to transient emotions. Historical costumes portray the image of contemporaries not as arrogant but as glorious.

A. Ikromjanov's still lifes reflect the features of western and eastern fine arts. The artist's "Still Life with Sand and Candle" (1995), "Still Life with a Silver Flower" (2001), "Still Life with Books" (2002), "Still Life with Bread" (2002), "Still Life with Apples and Plums" (2006), Still lifes with grapes (2006) are among them.

In the world of painting, the direction of realism is developing methodologically. The trend of hyperrealism in the work of artists is becoming a tradition, and with the uniqueness of color and expression, this direction, which is typical of photography, is spreading among young artists who are emerging today. A number of artists such as V.Troshina, M.Khakimov, Sh.Pirmatov, D.Mamedova are developing in a unique way.

While modern hyperrealism relies on the aesthetic principles of photorealism, in contrast it does not directly copy reality. The painting object and scenes of hyperrealism represent the illusion of reality. The foundations of hyperrealism can be found in the philosophy of Jean Baudrillard. They create a false reality. Hyperrealism is developing in the world of fine arts, especially in the United States, Britain, China, Korea, Russia. The term is suggested by Jesus Braxot. Aesthetically close to naturalism and pop art, it combines intricate drawing and composition figures. Hyperrealism is characterized by a clear, external emotional movement, photo specificity,

technological characterization of the character of the image, color, texture, volumetric image.

At the beginning of the XXI century, the desire to create in the direction of hyperrealism in the fine arts of Uzbekistan began to be observed. During the period of striving for individuality in the work of artists, T. Ayupov began to work in this direction. "You have to love the beautiful things around you. It purifies one's heart. So I became acquainted with hyperrealism, using many imaging methods. This direction is in line with my life beliefs. As long as the world is to be described as it is, it is not appropriate to count it alone. It is necessary to combine its bright and unique features"[2.25]. The artist's works "New Look" (2000), "Chorbog" (2000), "Symbol" (2000) were the first examples of hyperrealism in the national fine arts.

CONCLUSION

In conclusion, it should be noted that the trends of modern realism in Uzbekistan are based on the traditions of teachers and students, academic education. While academic education focuses on academic realism, artists are also given the freedom to choose their individual creative direction. Nevertheless, the traditions of realism are preserved in the works of People's Artists of Uzbekistan A. Ikromjanov, S. Rakhmetov, R. Khudoiberganov, and they are developing in the works of their students. At the same time, S. Rakhmetov's landscapes and portraits focus on inner feelings, while Akmal Ikromjanov's works have recently undergone specific research. The artist's approaches to the modern interpretation of the composition of Renaissance portraits are observed.

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