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## Color image and history of Karakalpakstan fine arts

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### ABSTRACT

Artists invented the first pigments—a combination of soil, animal fat, burnt charcoal, and chalk—as early as 40,000 years ago, creating a basic palette of five colors: red, yellow, brown, black, and white. Since then, the history of color has been one of perpetual discovery, whether through exploration or scientific advancement. The invention of new pigments accompanied the developments of art history's greatest movements—from the Renaissance to Impressionism—as artists experimented with colors never before seen in the history of painting.

### Keywords:

History, scientist, collection, medieval artifacts, Museum of Art, civilizations, invention, corporations.

### Introduction

The Karakalpakstan State Museum of Art named after I.V. Savitsky, featuring, inter alia, the second largest and most significant collection of Russian avant-garde in the world, is increasingly being recognized as one of the première art institutions in Asia. Leading Western art critics such as C. Douglas, J. Bowlt, and A. Flaker have stated that it should form the basis on which any reconsideration of Russian and Soviet art history is made. In a remarkably short period, unprecedented in the history of art collecting, the Museum acquired a rich assortment of approximately 90,000 items - an extraordinary achievement made possible by the genius of one man: Igor Vitalievich Savitsky, its founder.

Savitsky (1915-84), a Russian born in Kiev into a lawyer's family and educated in Moscow, first went to Karakalpakstan in 1950 as the artist in the Khorezm Archeological and Ethnographic Expedition led by the world-famous scientist Sergei P. Tolstov. Fascinated by the culture and

people of the steppe, he stayed on after the dig (1950-57), methodically collecting Karakalpak carpets, costumes, jewelry, and other works of art. At the same time, he began collecting the drawings and paintings of artists linked to Central Asia, including those of the Uzbek school, and, during the late-1950s/early-1960s, those of the Russian avant garde which the Soviet authorities were then banishing and destroying. Today, the Museum houses a collection totaling about 90,000 items, including graphics, paintings and sculptures, as well as thousands of artifacts, textiles and jewelry, ranging from the antiquities of Khorezm's ancient civilization to the works of contemporary Uzbek and Karakalpak artists. The Savitsky Art Museum in Nukus, the capital of Uzbekistan's semi-autonomous Karakalpakstan region, is one of the world's most beautiful tourist attractions. Also, known as the Karakalpak State Museum of Art or simply the Nukus Museum of Art, it is also known as the Louvre in the Sand. In the

summer of 2009, The New York Time's Leisure column and the writers of the International Herald Tribune reminded readers of the art that is usually "hard to admire" Ilya Ehrenburg's famous phrase, "Visit the Nukus Museum before you die." "They advised. See Paris and die! In 2015, The Telegraph ranked Nukus No. 2 in the Top 10 Unusual Routes You Have Never Heard. The Karakalpak State Museum of Art was founded in 1966 at the initiative of the Moscow artist Igor Vitalyevich Savitsky (1915-1984). The museum has the largest art collection in Central Asia, with nearly 100,000 exhibits chronologically dating back more than 4,000 years. The museum's formation is inextricably linked with the activities of the Khorezm Archaeological - Ethnographic Expedition, which in the 20th century excavated swathes of land in neighboring Turkmenistan and in Uzbekistan's ancient Khorezm and Karakalpakstan regions. The head of the expedition, world-renowned scientist Sergei Tolstov, referred to the region's majestic fortresses and monuments as "Central Asia's Egypt." Savitsky was a member of this expedition. He began conducting independent studies, during which he collected applied folk art created by local artists. It was these fledgling collections, along with ancient and medieval artifacts, unique Zoroastrian graveyard samples with ancient Aramaic inscriptions, terracotta cult figurines and ceramic and bronze items bearing the influence of clashing civilizations, that were later to form the bedrock of his museum. The museum is famous for its collections of avant-garde and post-avant-garde Moscow art of the 1920s and 1930s, although it also has a collection of works of art created by nonconformists from the Moscow Metro of the 1960s and 1970s. Among them are thousands of works by masters who have never been officially recognized but have been accused of dissent. Many of them were persecuted in the USSR, where socialist realism blocked the recognition and even the main survival of hundreds of talented people who lived in poverty and died in oblivion. The Savitsky Art Museum was the only official art institute that supported and sheltered these progressive artists during

these turbulent years. In those years, remote Nukus, where foreign researchers who only knew about this underground collection was rumored to be banned, provided the perfect place to collect such collections without attracting the attention of officials. The collection of the Department of Fine Arts deserves special attention for bringing worldwide renown to the museum. In this section, guests can view not only traditional works in the national art school, but also masterpieces of early 20th-century Uzbek artists, who lived during the birth and formation of the so-called "Turkestan avant-garde". This brilliant group of Russian orientalists, most fully represented in Nukus, includes Alexander Volkov, Ural Tansykbaev, Alexander Nikolaev (Usto Mumin), Mikhail Kurzin and others who received recognition posthumously as having left their undeniable mark on the history of world art. Additional collections of Karakalpak folk art at Savitsky Museum reflect the gene pool of a small and historically semi-nomadic people now living in northwest Uzbekistan. The Karakalpaks absorbed traces of their ancestors, who once roamed the steppes of the Black Sea, Aral Sea, Volga and Caucasus regions. The helmet-shaped wedding headdress of Karakalpak women even recalls those of ancient Amazon warriors, whose armor bears strong resemblance to some of the women's costumes in the Nukus Museum of Art. The Savitsky Museum of Art was the only official art institute that supported and sheltered progressive artists during these turbulent years. In those years, the remote Nukus, where only foreign researchers who were aware of the underground collection were rumored to be banned, was the perfect place to collect such collections without attracting the attention of officials. The Savitsky Museum of Art was the only official art institute that supported and sheltered advanced artists during these turbulent years. In those years, far-flung Nukus, where only foreign researchers aware of the underground collection was banned, was the perfect place to collect such collections without attracting the attention of officials. Meanwhile, Savitsky was able to persuade the local

authorities that Karakalpakstan needed an art museum and, in 1966, he was appointed founding director of the Nukus Museum of Arts. Unfortunately, upon becoming director, Savitsky gave up painting, claiming that one should not combine the two. During these years, Savitsky participated in, and then independently led archaeological excavations in the cities of ancient Khorezm. He was able to make his dream of a unique and unusual museum - not just a copy of the Tretyakov in Moscow - come true. He also wanted to show young Karakalpak artists in what direction painters in Moscow and Tashkent were headed during 1920-1930. By collecting the works of artists linked to Central Asia - such as Isupov, Kramarenko, Ulyanov, and Voloshin - and of founders of the Central Asian art school including the Uzbek school (Volkov, Kurzin, Falk, Karakhan, Tansykbaev and Ufimtsev) - Savitsky vastly expanded the range of artists represented in his collection. Over time, the reputation of Savitsky's collection grew, although it never received any official recognition. In 1968-69, an exhibition was held at the Museum of the Orient in Moscow, followed by a traveling exhibition across the Soviet Union. In fact, Savitsky came to be well regarded in Moscow: the Soviet Ministry of Culture provided him with financial support as well as access to collectors' archives, including part of Fernand Leger's bequest in 1975. In 1981, the Moscow Association of Artists organized a soirée honoring the Nukus Museum. However, Savitsky's hardships and deprivations inherent in adult life had an impact. He often worked endlessly, neglecting his health. In his later years he was treated at a prestigious clinic in Moscow, where he continued his research, writing, and replenishing the museum collection in a cabinet-like department. Till the 20th century Karakalpaks had only the folk applied art, especially such kinds of it like pile rugs, flat weaves, embroidery, appliqué work, jewellery, metal work, printed and stitched leather, carved and inlaid wood, hand-made textiles. Approximately all kinds of Karakalpak folk art can be used in a modern interior and to match its decoration organically. But among them the

most popular are pile rugs whose weavers as if to leave their time behind and became able to solve the problems which excite the modern artists. The producers used traditional ornamental composition, but at the same time they varied colours and their shades preserving intact the common colour range of the rug. This method made the rug to be very close to the painting. The small pile rugs often had a relief pattern where the background was deeper than the pattern itself. The large carpets were rarely woven. A yurt furnishing and a national costume were the major kinds of the Karakalpak folk art. Karakalpak embroidery has many decorative patterns. But even within traditional patterns, artisans were able to reveal their creative and individual characteristics. Jewelry is mainly made for girls and brides. After the birth of their first child, women wore less jewelry, even older women in Karakalpakstan. The artisans also produced amulets for children, trays for men's belts, and rich horse harnesses. Jewelry is mainly made of silver combined with silver. They are slightly gilded to emphasize the pattern. Sometimes they are decorated with turquoise and pink coral. Oriental artisans have always been famous for their unique elegant talents, which are fully reflected in the decorations and ornaments of magnificent palaces, mausoleums and other religious buildings. General works of fine art usually include ornaments, patterns, and calligraphy. Islamic traditions forbid the depiction of people and animals, so artisans began to develop more abstract directions, perfecting them. Later, a new direction appeared in the fine arts of Uzbekistan. These were miniature, small brightly colored lacquered paintings adorning palaces and rich houses. The collection of Uzbek art of the 1920s-1930s presents a vivid and comprehensive illustration of the period, which saw the emergence of one of the most influential schools of fine arts. It covers a wide range of schools from realism to avant-garde. These schools were multinational, since a majority of the young artists came to Uzbekistan from Russia. Their energy caused them to conduct brave creative experiments. Historically, the social and cultural

development of Central Asia was based on Islamic ideology, which did not allow representational art. The search for new creative forms was given new momentum by the Revolution of 1917. Art became a means of propaganda and a way to promote Utopian ideas of a new society. Artists painted posters, designed decorations for mass celebrations and political campaigns and created new fabrics, interiors and book illustrations. These artistic organizations and styles did not exist for long, however: a decree of 23rd April 1932, "On Restricting Literary and Artistic Organizations", put an end to the period of creative freedom and announced the only appropriate direction for Soviet Art: "socialist realism".

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### Conclusion,

The real official recognition of Savitsky's work and collection came after the break-up of the Soviet Union in 1991, when Nukus was open to foreign artists, journalists, diplomats and businessmen living in Tashkent, the capital of independent Uzbekistan. Correspondents from international broadcasting corporations, newspapers and magazines began to tell Savitsky's astonishing story and paradoxical facts about the history of his museum. The Savitsky collection is gaining international recognition as one of the most magnificent museums of today. The judges of art must visit the Savitsky Art Museum in Nukus, displaying over 90,000 exhibits including a collection of Russian avant-garde, fine arts of Uzbekistan, arts and crafts of Karakalpakstan and art of Ancient Khorezm.

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