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Organization Of International Exhibitions And Uzbekistan's Participation In Them

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ABSTRACT

The social development of each nation and its place in world civilization is manifested in cultural exchange. That is why the most advanced aspects of the national culture of a people are measured by their cultural lifestyle and cultural ties. International exhibitions also occupy a special and significant place in the chain of such a process. The general meaning of the concept of "exhibition" is that it is understood as a public demonstration of material and spiritual wealth and products created by human labour. Industrial, and agricultural products, works of art, books, and others can be exhibited.

Keywords:

Uzbekistan, national culture, trade exhibitions, propaganda exhibitions, exhibits

Introduction.

As in every sphere, international exhibitions appeared on the scale of the former Soviet Union, where efforts were made to promote Soviet culture. However, Uzbek cultural workers managed to demonstrate to the world the achievements of the Uzbek people in all aspects of social life. The International Exhibition of Achievements was held in the years after World War II in the form of an exhibition of works of fine and applied art, as well as photo exhibitions and book exhibitions. After World War II, worldwide exhibitions were divided into the following groups according to their names, organizational forms, and objectives:

1. Trade exhibitions.
2. Propaganda exhibitions.
3. Achievement exhibitions.

Trade exhibitions are organized mainly for trade purposes; they create a wide opportunity for the improvement of trade relations between countries. Propaganda exhibitions, on the other hand, include the exhibition of certain exhibits, which include international photo exhibitions and exhibitions of works of art. The most visible exhibitions in international cultural relations can be recognized as the exhibition of achievements. The exhibition of achievements includes the demonstration of achievements in various fields, for example, the works of masters of sculpture, fine arts, and applied and decorative arts.

Literature Review.

The exhibitions held in Uzbekistan in the years after World War II were mainly aimed at promoting the socialist achievements of the Soviet people in general, not the Uzbek people, but their achievements in the field of culture,

and their upbringing in the communist spirit. At the same time, Uzbekistan participated in international exhibitions held abroad, along with the Soviet republics.

Works of fine art include the fields of painting, graphics, sculpture, and photography. Fine arts summarize real existence in exhibition images.

Painting is the oldest and most widespread type of fine art. In it, events and objects in real life are depicted using paints of various colours. (Uzbekistan Soviet Encyclopedia. 1978)

The technique of painting is divided into several types, such as watercolour, fresco, tempera, and ceramic painting.

Graphics depict the image in the form of engravings and lithographs. In this case, the image is mainly processed on white, sometimes coloured paper, as well as on parchment, fabric, board (wood, metal, plastic), etc. (Uzbekistan Soviet Encyclopedia. 1978) Another important aspect of fine art is sculpture. In sculpture, a work is prepared by shaping sculptural materials.

In this, mainly human images are created, and animal and partly plant forms are worked out. (Soviet Encyclopedia of Uzbekistan. 1978)

Photography is the youngest branch of fine arts. It emerged as a result of the development of photography. The image can be black and white or colour. The photographer observes and studies objects and events in real life, understands the essence of the reality that is happening, and captures their state in a way that serves a certain idea. In photography, like other branches of fine arts, there are historical, household, portrait, landscape, and still life genres. (Soviet Encyclopedia of Uzbekistan. 1978)

From the Second World War until the period of independence, the exhibition of works of fine arts in Uzbekistan has a certain historical significance in the system of international exhibitions. The exchange of exhibitions with Asian countries has become a tradition in the field of international cultural cooperation and has created an opportunity to recognize the cultural achievements of each nation. As a result of the exhibition of Uzbek fine artworks in Asian countries in the post-war years, the people of the region were able to get acquainted with the

works of such talented artists as I. Kazakov, P. Benkov, O. Tatevosyan, Usto Mumin (A. Nikolaev), V. Kaidalov, O. Tansykboev, Ch. Akhmarov, L. Abdullaev.

R. Akhmedov, M. Nabiev, A. Abdullaev, Z. Inogomov, N. Kuzyboev, M. Saidov, R. Choriev, R. Temirov, B. Boboiev, K. Basharov, who entered the field of creativity in the 1950s, contributed to the world recognition of Uzbek fine art.

In the 1950s, Uzbek artists focused on depicting the themes of labour, patriotism, and social issues of the post-war years. However, it should be noted that these themes required interpretation as a direct result of the policies of the party leadership and the Soviet government. (Artists of Soviet Uzbekistan (collection). 1960)

Discussion.

The works created in the post-war years, such as O. Tatevosyan's "Samarkand Sonata", Usto Mumin's "Fatherland", A. Volkov's "Portrait of Pakhtakor", P. Benkov's "Woman on a Collective Farm", U. Tansykboev's "Jonajon Ulka", "Morning of the Kairakkum Hydroelectric Power Plant", M. Saidov's "M.I. Kalinin in Samarkand", "Friends", M. Nabiev's "Shepherd", R. Akhmedov's "Shepherd Boy", "Shepherd Girl", Ch. Akhmarov's "Girls", "Alochi Zotova", "Portrait of M. Turgunbayeva", "Ghanalik Girl", A. Abdullayev's canvases "A Gift to the Dohiy", Z. Inogomov's works "Coffee Maker", "Coffee" The image, character, and also scenes of Uzbek rural life were vividly depicted. These works were exhibited at international art exhibitions.

As indicated in the requirements of Soviet fine art of the 1950s, Uzbek artists also put this topic in the foreground in their works, mainly glorifying the personality of Stalin, "reflection of Marxist-Leninist ideas in works of fine art" (Umarov, 1952) was considered a topical topic. At the exhibition of artists held in the building of the Tashkent Art Museum in October 1952, mainly works in this direction were exhibited. Although the exhibition was organized on a Union scale, cultural workers from Korea and Mongolia emphasized that "holding this event on the scale of all Eastern countries would be of great importance." (Umarov, 1952)

At the fine art exhibition, the work of artist Pen Varlen "In Korea" was highly appreciated. The work is on a historical theme: the struggle of

Korean patriots against American and British colonialism is reflected. This exhibition became the basis for the exhibition to be held in other neighbouring countries.

In the system of international cultural relations, reform issues were raised at the extraordinary 15th Congress of the Communist Party of Uzbekistan in 1960 regarding international exhibitions. By this time, the cult of Stalin's personality had ended, and there were temporary signs of freedom in the country. However, since the direction of the "rapid construction of communism" had affected all aspects of social life in the country, it was reflected in the works submitted to fine art exhibitions, along with the system of international cultural relations. As a result, exhibitions were organized in Tashkent in December 1960 by the Uzbek Society for Friendship and Cultural Relations with Foreign Countries. The periodical press reports of that time say this: "Exhibitions of fine and applied arts brought from Eastern countries made a good impression on the Uzbek audience. In 1960, the exhibition "Soviet Artists in India" was opened in Delhi, India. This included works of Uzbek fine arts masters N. Benkov, O. Tansykboev, Kaidalov, V. Ufimtsev, and A. Abdullayev on landscape, household and life themes. About 300 works of fine art were exhibited at this exhibition. (Tyurikov. 1973)

The society, in turn, did a commendable job in introducing the peoples of the East to the art of Uzbek children. It held a competition for an exhibition of children's drawings to be shown in Eastern countries. About 200 drawings selected in the competition were prepared as exhibits for the upcoming exhibition. (Azizov. 1960)

The works of fine art created by children's creativity were divided into two exhibitions, one for India and the other for Iraq. The exhibitions were shown in many cities of these countries and were left as souvenirs to the peoples of India and Iraq, - reports the newspaper "Uzbekistan Culture". It is important to note that this exhibition was the first artwork sent by young Uzbek artists to Asian countries, and is the first step towards a new page in international exhibitions.

In 1960, the holding of an exhibition of works by the Uzbek artist U. Tansykbayev in the new cycle in the Syrian capital Damascus (Monseev. 1960) and the holding of an exhibition of Uzbek artists in Afghanistan (Ufimtsev. 1960) paved the way for specific developments in this direction.

Among the international photo exhibitions held with Asian countries in the 60s, the Ceylon photo exhibition is a particularly significant event. This fine art and artistic photo exhibition held in 1962 alone had more than 10,000 participants.

In November 1960, an exhibition of works by Uzbek artists was held in the Republic of Afghanistan. The Union of Artists of Uzbekistan and the Directorate of Panorama and Exhibitions under the Ministry of Culture of the Republic sent a collection of exhibits consisting of the best works of Uzbek artists to the countries of the East. The exhibition was presented with great success in the capital of Afghanistan, Kabul. "The exhibits are diverse. It contains works reflecting the vibrant and prosperous life of our country today, as well as paintings dedicated to historical monuments and the glorious pages of the Great October Revolution. These include the paintings of the talented artist Ural Tansykbayev, a full member of the USSR Academy of Arts, entitled "Morning in the Mountains", "Kayrakkum Reservoir", "March in Uzbekistan", and the portraits and paintings of the Honored Artist of the Uzbek SSR A.Abdullaev, L.Abdullaev, R.Akhmedov, Z.Inogomov, R.Temurov, T.Ogonasev, dedicated to the figures of science and culture, heroes of labour of our republic. The large canvases of the artist F.I.Ufimtsev, dedicated to the image of the people's elder M.I.Kalinin, "About the Earth, About the Future", and M.Saidov, "The Arrival of M.I.Kalinin to Samarkand in 1924", leave a good impression on the audience" - as reported in the press of that time. (Pulatov.1960)

More than a hundred works by Uzbek artists were exhibited alongside works by artists from Kazakhstan, Tajikistan, and Kyrgyzstan. In turn, an exhibition of more than 50 works by Afghan artists was sent to Tashkent. The works of Uzbek artists from the Afghan exhibition were sent to Burma and Ceylon a month later. It is clear that although the works at the fine arts

exhibition were on Soviet ideological themes, many paintings also addressed historical themes as much as possible through the "Afghanistan" cycle. In particular, the exhibition participant, People's Artist of Uzbekistan V. Ufimtsev said this in this regard: "After the Decade of Uzbek Literature and Art in Moscow in 1959, I went on a creative journey to neighbouring Afghanistan. My first creative journey abroad ended positively.

I created 20 paintings in the "Afghanistan" cycle. The cycle includes paintings such as "On One of the Streets of Kabul", "The Tomb of Babur", "The Tomb in the Desert", "Girls are Going to the Medical Center", "Spring in the Mountains", "Peasantry", "Jalalabad District". I am working on this cycle this year as well. When the cycle is completed, I intend to organize a separate exhibition of them and send them to neighbouring Afghanistan." (Pulatov.1960)

The main theme of the exhibitions was "Propaganda of the Advances of Socialist Production", depicting the image of famous cotton workers, and it is clear that an attempt was made to depict the socialist way of life in very bright colours. As each such historical event is observed, one can feel the strong influence of communist ideology on the activities of artists: Uzbek artists, by the demands of the time, "considered it their honourable duty to show the creative work of industry and agriculture, science and culture workers." (Kiselev. 1961)

As a result of fine art exhibitions, opportunities also arose for Uzbek artists to travel to Asian countries. In particular, several examples of the portrait genre created as a result of the visit of the People's Artist of Uzbekistan A. Abdullaev to India in 1967 were later exhibited at an art exhibition in Delhi. (Abdullaev. 1967)

On August 20, 1963, a photo exhibition "In the Land of the Hindu Ganges" was opened in the Officers' House building in Tashkent, where photo collections of the Indian photographer Hamendra Shah were exhibited. For ten days, the Pravda Vostoka newspaper and Uzbek television showed more than fifty of the photographer's photographs. It is noted that more than 6,500 visitors visited the exhibition, and his photo reports, such as "Dawn",

"Torment of Conscience", "Evening", "Barefoot", "Bitter Life", "Philosopher", reflecting the life and nature of the Indian people, were highly appreciated. The photographer, who was able to approach social problems in all aspects of social life with great care, was recognized as a "realist artist who reflects the real picture of people's life", "a master of images imbued with the spirit of humanity, without unnecessary colours", and was assessed as "the infinite love of the artist for his homeland and people is visible in each photograph." Among the international photo exhibitions held with Asian countries in the 1960s, the Ceylon photo exhibition is a particularly significant event. This fine arts and artistic photography exhibition held in 1962 alone had more than 10,000 participants. (Abutalipov. 1964)

In the late 1970s, Uzbekistan's organization of exhibitions with Asian countries became more active on a larger scale. In particular, in October 1978, a travelling exhibition on the theme "Contemporary Fine Arts of Mongolia" was held at the Peoples' Friendship Museum in Tashkent. "This exhibition was organized at the initiative of the Central Council of the Soviet-Mongolian Friendship Society. This exhibition presents the best works of Mongolian artists created in recent years. Works dedicated to the unbreakable friendship of the peoples of the Mongolian People's Republic and the Soviet Union are of great interest to fans of fine arts.

Mongolian art critic L. Sonomieren, starting his article "Mongolian Art" in the newspaper "Uzbekistan Culture" with these words, expresses his opinion about this exhibition: "This exhibition is a big event for us, Mongolian art critics." It should be noted that the works of Mongolian artists are becoming increasingly popular outside the republic. For example, at the international exhibition held in Sofia, People's Artist of Mongolia N. Tsultam and young artist M. Butemj received awards.

Since the social, economic, and cultural life of Mongolia, which chose the path of socialist development, was interpreted almost in parallel with the Soviet ideology, socialist ideas prevailed in this exhibition.

The 1980s are recognized as a period of active development of fine arts exhibitions. One of the

reasons why these cultural events of Uzbekistan are most often presented within the framework of countries in the Asian region is that Uzbekistan is territorially suitable for demonstrating "socialism spreading the rays of advanced culture to all the countries of the East"; cultural ties with Asian countries were carried out with the Central Asian countries of the Soviet Union, and Uzbekistan was relatively active in this. In these years, several works by U. Tansykboev, R. Akhmedov, N. Karasan, Z. Inogomov, and A. Abdullayev were taken to exhibitions in India, the People's Republic of China, Burma, and the Republic of Afghanistan. In addition, in October 1982 in Ulaanbaatar (Mongolia), fans of the visual and applied arts of Uzbekistan got acquainted with the works of Uzbek artists of different generations in various genres. The exhibition was visited by 1,100 people, 5 excursion events were organized, new facets of Uzbek fine and applied art were discovered, and through the works of famous Uzbek artists O. Tansykboev, R. Akhmedov, N. Karakhan, N. Kashina, Z. Kovalevskaya, O. Tatevosyan, V. Fadeev, K. Chenrakov, B. Boboev, V. Burmakin, Z. Inogomov, M. Saidov, R. Choriev, Zh. Umarbekov, etc., the Mongolian people gained a unique idea of the socialist way of life of the Uzbek people. The trip to Mongolia accelerated the demonstration of the works of many Uzbek artists in Asian countries in a separate cycle. Among them are the works of the Honored Artist of Uzbekistan R. Choriev in the India cycle. Several works of the artist, the result of his trip to Afghanistan and India, were exhibited at art exhibitions in Asian countries such as Afghanistan, India, Laos, and Vietnam. (Gulomova, 1988)

Conclusion

The artist said this about his trip to Vietnam: "I went to Vietnam with a personal exhibition. The exhibition was held in Hanoi and Ho Chi Minh City. The hall was always packed with people, which I remember with great pleasure. I am proud to be the first Uzbek artist to exhibit his works in Vietnam. I will soon host one of the artists from this friendly country in my studio. One of the best events during this trip was: for the first time, we signed an agreement on direct communication between the Union of Artists of

Uzbekistan and Vietnam. Now our creative ties will be even stronger. Every year, three artists from each republic come as guests, and exhibitions are exchanged. (Shagaev. 1988)

Regardless of the spirit of the time, and ideological and political influence on the activities of cultural relations in the analyzed period, it can be said that the rise of Uzbek fine arts to a new stage of development can be recognized precisely as the result of international fine arts exhibitions. In addition, international exhibitions of fine arts created by children also became an important basis for the future of Uzbek fine arts.

An exhibition of paintings by children from Samarkand and Bangladesh opened in January 1982 at the former Akmal Ikramov Museum of History and Art of the Peoples of Uzbekistan, aroused great interest among young art lovers. More than 120 paintings on various subjects were exhibited. Young artists depicted the joyful moments of carefree childhood, friendship, and the beauty of nature in colourful colours.

Bangladeshi children drew their works in felt-tip pens, gouache, and watercolours, trying to vividly reflect national customs and traditions. In particular, Tanim Ahmad's paintings "In the Theater", Tarjin Kabir's "Concert", and Nasib Kabriya's "Wedding" inspire hope for the future of young artists.

Mahmud Ujjal's "Dhaka Evening" and "Railway Station", Azmuri Vegul Riya's "City Bridge in Dhaka" composition, Muhammad Ghazi's "At the Port", Jamoliddin Jomin's "My Homeland" and other works were positively evaluated at the exhibition.

They were warmly welcomed at international children's exhibitions organized in Poland, Finland, Norway, and Mali. They also participated in this exhibition with their best works. Oliya Yahyova's paintings "Rano", Lyuda Kravtsova's "Tiger", Natasha Spiegel's "Unknown Planet", Sarvar Sultanov's "My Sunny Country", Nargiza Makhmudova's "At My Grandmother's House" and "Come to the Guest" once again delighted art lovers. (Turulova. 1988)

It seems that exhibitions of fine arts, especially in cultural relations with Japan, were carried out continuously. In particular, this process has

become relatively active since the second half of the 80s.

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