



Development Stages of National Painting Art

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ABSTRACT

This article discusses the development stages of national painting and impact of the political, economic, cultural revolution in the history of our country on national painting and the creative changes of the first uzbek artists.

Keywords:

painting, miniature, avant-garde, installation

Painting forms of national fine art were formed in the works of Uzbek artists in the late 20s and early 30s of the XX century. This formation took place as a result of the successful implementation of the political, economic and cultural revolution. There were almost no works of fine art by national artists serving the aesthetic needs of the local population in pre-revolutionary Turkestan. With the accession of Turkestan to Russia, Russian artists, mainly students of the Academy of Arts, began to come to the country from time to time, by chance, and then for long terms. The Central Asian Socialist Revolution was an unprecedented political revolution for Central Asia. It began to liberate the people from the oppression of the exploiters. It awakened the peoples of the East from the darkness of old feudalism. At the same time, the revolution was a great revolution in ideology, thinking, understanding the world, and even the simple understanding of the concepts and objects that surround man. The revolution not only signaled the end of the old feudal and capitalist regimes, the end of the relationship between the old millennial traditions and the legitimized classes, but also the freedom, consciousness, and imagination of

the slaves. It led them to the conscious creation of art in the field of culture.

It was in the field of culture that the workers opened up the boundless limits and possibilities of a new path of revolutionary development. The socialist revolution in Central Asia was no less than the political and economic sphere in the field of cultural perception and reflection of the world. The emergence of a new culture and a new way of thinking is not a matter of days or months or even years. However, the new rise took place slowly, then with confidence, and in the first half of the 1930s it began to bear fruit in the field of fine arts. Studying the history of fine arts in Uzbekistan after the October Revolution, we consider that Central Asia, including Uzbekistan, was backward before the revolution and was supposedly a colony of Russian capitalism. The local working population was oppressed repeatedly by the royal administration of priests and feudal lords. For this reason, the process of liberating the people from the views and impressions of the world that had been formed over the centuries and had become the rule by Islam was carried out with considerable intensity after the October Revolution. Superstitious prejudices

have long pressed mentality and thinking. These circumstances hampered the formation and growth of fine arts and significantly slowed the growth of national artists in Uzbekistan in the first decade after The October Revolution.

The history of the rise and development of painting in the XIX-XX centuries can be divided into three historical stages.

The first stage - the end of the XIX - beginning of the XX century, during the conquest of Turkestan, new fine arts began to penetrate into the leading cities of the region through the establishment of small local centers based on European painting forms.

In the second stage - 1920-1980 - the period of formation of national republics and their integration into the unitary state. It was during this period that the formation of national schools of fine arts began to take place. The pace of methodological development of the art of this period was characterized by socio-political and ideological factors: art of the 1920s and early 1930s, full of oriental exotic and avant-garde experiments, began to give way to the socialist realist style of painting in the second half of the 1930s. Despite the strict range of ideological requirements, even during this period, Uzbek artists have managed to create truly masterpieces of world importance.

The third stage - the 1990s - was a time when Uzbekistan gained independence and pursued an independent policy in all spheres of life, including in the field of culture. The free period of creative self-expression in the fine arts had begun, and artists were freed from the necessities of working within the strictly limited boundaries of state censorship and social realism. Methodological pluralism emerged in art and avant-garde trends began to emerge.

By 1917, a group of artists began to form in Uzbekistan. In their works, life events are embodied in a separate, figurative form of contemporary ideas. At the end of the 19th century and the beginning of the 20th century, the opposite state of art began to emerge in miniature, artists with different creative methods and aspirations started appearing as well. For this reason, the development of art in Uzbekistan in the late 1920s and early 1930s

was not a smooth process. The 1920s were a time when old notions of existence were radically shattered, artists' worldviews changed, and pre-war art flourished. In the 1930s, signs of ideological and artistic maturity appeared in the art of painting.

In the 1930s, formalism in art and the bourgeois tricks of the West were fiercely criticized, thus the local traditional aesthetics and the avant-garde symbiosis of the West ended in the works of artists. In those years, thanks to the efforts of the first generation of Uzbek artists, various schools and art studios were established, which allowed the formation of national artists. L. Abdullaev, B. Hamdamiy, U. Tansiqbaev, A. Abdullaev, Sh. Hasanova, M. Nabiev, A. Siddiqi, Ch. Ahmarov and others started their art in this way. However, the traditions of realistic painting began to dominate in their work. By the mid-1930s, the establishment of Stalinist ideological pressure and the demands of arbitrary social realism, which undoubtedly led to the equalization of individual creative styles, was reflected in the work of Uzbek artists. The work of A. Volkov, A. Nikolaev, M. Kurzin, V. Ufimtsev underwent complex changes in those years. The brilliant creative experiments of the past decades began to be replaced by a forced change in style and themes, which in turn left a negative mark on the artistic results.

The war of 1941-1945 began to be reflected in the fate of Uzbek art. It was during this time and the first years after the war that the artists' work became strongly connected with the military theme, and their art became a documentary.

In the 1950s, the tenth anniversary of the style of social realism began to be celebrated, and new types of fine arts began to emerge in Uzbekistan: majestic patterns, landscape sculpture, various techniques of graphics. But the painting was still in the forefront, and it seems that significant changes have taken place here as well. A new generation of artists began to emerge. Among them were R.Akhmedov, N.Kuzibaev, V.Zelikov, M.Saidov, T.Oganesov and Yu.Elizarov, who studied at the Leningrad Art University named after I. E. Repin. It was with this group of artists that the hope that an

important and new stage such as the formation of a national school of art would emerge, was expressed. By this time, the boundaries of the genre began to expand, and the level of professionalism of the painter increased significantly. Some artists have begun to change their professions, appealing to new, previously less popular genres. Such metamorphoses took place in the works of well-known masters of painting O. Tansiqbaev and N. Karakhan, whose style shifted from the thematic paintings of the 1930s to the depiction of realistic landscapes. O. Tansiqbaev, one of the founders of the epic landscape in Uzbekistan, not only describes the landscape, but also expresses the emotions and feelings that come from nature. One of the classic works of Uzbek landscape painting is his painting "Dawn at Kayrakkum HPP". Artist N. Karakhan, as a master of poetic style, prefers to skillfully paint mountain landscapes. Among his best works are "Evening in the Mountains" (1956), "Blossoming Valley" (1958), "Golden Autumn". From then on, the portrait-themed paintings began to develop. A. Abdullaev's works stand out in the portrait genre. We can see that he created a series of wonderful images through his portraits of the well-known representatives of the Uzbek intelligentsia, such as the actor Abror Hidoyatov, the academician Qori Niyazov, the film director Komil Yormatov, and the writer Uygun.

R. Akhmedov's works "Mother's Thoughts", "Portrait of an Old Collective Farmer", "A Herdswoman", created in the 1960s, marked the beginning of a new stage in the development of the Uzbek genre of portraiture. The artist's attention began to attract the attention of simple, humble hardworking people, whose greatness lies not in their individuality, but in their deep humanity and spirituality. One of his most famous paintings "Dawn. Motherhood" is in the same mood as well.

At the same time, artists began to turn more and more to the heritage of oriental art, including miniatures. When Ch. Akhmarov began to decorate the foyer of the Navoi Opera and Ballet Theater (1947) in Tashkent, he came to this decision. The artist has always been

fascinated by the images in Uzbek classical poetry and folk epics, as well as poets such as Navoi, Nodira, Muqimi. Ch. Akhmarov's ornate patterns in the corridor of the Institute of Oriental Studies in Tashkent (60s) revealed his unique features as a unique and majestic master of painting.

One of the distinctive features of the art of the 1960s and 1980s was the attempt to update the principles of traditional fine arts, the search for newer forms of expression, and the use of expressive symbolic techniques. Artists gradually began to get rid of the oppressive rules of social realism. The purpose of their art was shifted to philosophical observation of life. The beginning of this process coincided with the second half of the 60s, when a new generation of artists was actively entering the art: R. Choriev, B. Boboev, V. Burmakin, Yu. Taldikin, N. Shin and others. At that time, R. Choriev's works "Our Contemporary", "Bride", "Madonna of Surkhandarya" were innovative in a way that they were performed in a rather unusual expressive style. A special feature of this period was the reference to the heritage of the fine arts of the peoples of Central Asia. Kushan's ancient art, Varakhsha, Afrosiyab's patterns, and medieval miniatures opened up new possibilities for artists to choose themes and interpret them figuratively.

In the 1970s, the main tones of Uzbek painting were measured by the work of masters of the painting, working on different methodological principles, such as J. Umarbekov, B. Jalolov, M. Tukhtaev, A. Mirzaev, Sh. Abdurashidov, R. Shodiev. Some of these works were colorful canvases on the themes of urban life, reinterpreting the image of the intelligentsia, while others were bright, picturesque, consistent paintings on a range of colors that reveal the peculiarities of the traditional way of life. However, thanks to their paintings, for the first time in the history of Uzbek painting, traditions with intonations rich in emotion and that are very sincere have been formed, which are expressed in a variety of elegant and colorful ways. The growth of consciousness of national identity in the 1980s and, in this regard, personal artistic traditions - ancient and medieval art, interest in folk crafts,

demanded an approach to life through the method of metaphor and satirical jokes. The paintings were filled with characters and plots full of epic narratives, in which case one could come across works in the style of wall paintings in Buddhist temples or works in the spirit of miniature paintings. The attitude to the East as a mysterious and incomprehensible world was observed in the first works of A. Volkov, A. Nikolaev, and suddenly it became clear and vivid in the artists of the 1980s and 1990s.

Due to the views that emerged as a result of the re-evaluation of the past, for the first time, negative evaluation voices began to sound in an emphasizing way. However, in the face of social tensions, the flow of analysis of the situation in Uzbekistan existed only until the early 1990s.

After the independence of Uzbekistan in the early 1990s, the formation of a new ideology based on a deeper understanding of its national history has strengthened the importance and relevance of the memorial concept in modern art. The social rhetoric of the early 90s and the tradition of social evaluation in general lost their relevance. Portraits, mostly performed by older artists in the traditional realistic style, are excluded, as well as domestic-themed paintings. The work of middle-aged artists (aged 35 to 55) underwent significant changes that began in the mid-1980s. The mix of symbols of heroes belonging to imagination, epics and folklore, the symbols and signs of pilgrimage included in the sphere of new creation are the factors that characterize the modern stage of modification of the plot-architectural direction. The mid-1980s and early 1980s' art began to reflect the crisis in the aesthetics of positivism which spread a fantastic, social idea in the minds of people.

The art of Uzbekistan in the 90s is characterized by a wide range of methodological models, which can be directly explained by the fact that the country gained independence, freedom in the environment of creative choice. It is home to a variety of trends in art, such as academic realism, decorativeism, and national romanticism (often those who prefer to see miniatures in style), avant-garde in the form of non-figurative painting or solutions with installation. This can be

explained mainly by the expansion and deepening of the creative worldview, the authors' desire to go beyond certain norms. The painting of the 90s is distinguished by the breadth of the range of different district styles that are characteristic of the transition period. On this scale, academic realism, decorativeism, and national-romanticism (often in the tones of miniature interpretation) coexist with avant-garde in the form of faceless painting, solutions with installation. This is largely explained by the expansion and deepening of the creative worldview, the authors' desire to go beyond the boundaries of established patterns.

During this period in the works of V.Okhunov, S.Alibekov, B. Jalol, G. Boymatov, J. Umarbekov, L. Ibroximov, A. Isaev, Z. Saidjonov, V. Kim, J. Usmanov, G. Kadirov, N. Imamov, A.Turdiyev, F.Ahmadaliev, R.Akromov, A.Nur, Sh.Khakimov, M.Karaboev, T.Akhmedov, B.Muhamedov, B.Ismailov, N.Shoabdurakhimov, T.Karimov and a number of other artists philosophical-analytical and associative-figurative directions are fully reflected. At the same time, the analysis shows a unique approach to the assessment of the work of these artists, along with the specific features of the existing general direction, each of them has the individual style and the ability to look at the painting in their own way. Although they cannot be called avant-garde in the full sense, the artists of this group played a key role in the emergence of a new style of painting in Uzbekistan in the 90s.

The complexity of describing, evaluating, and defining the step-by-step process of values manifests itself as phenomena specific to the critique and art history of the recent past. The abundance of unproven rules and artificial boundaries made it difficult to study the true artistic pathos of the work, creating secondary myths and disrupting the objective classification of the creative process. Following in the footsteps of L. Gumilev, a well-known researcher who encouraged us to look at the event from different angles (looking from the inside of the nest of the mouse, over a hill and the height of a bird's flight), it is especially important today to think about contemporary artistic processes in our region.

The formation of new spiritual and ideological directions in Uzbekistan, in turn, are effectively affecting all areas of modern art, expands the scope of creative research and further accelerating the development of artistic thinking. The ideas of re-perception of a wide range of historical, cultural and spiritual-moral values, the principles of renewal are clearly being reflected in the art of painting.

By the 1990s, a new page was opened, demonstrating the development of monumental painting in the basic criteria of creative freedom, free choice of subject, situation and style, and most importantly, the appeal to the rich traditions of our artistic heritage. A methodologically unique group of artists was formed, and interest in their work has not diminished. Evolution began to take place in the work of artists. Imaginary fairy tales, symbols and plots in folklore and proverbs, signs and symbols associated with various rituals and ceremonies, set in new plastic lines, marked a new stage in their painting. From the above, we can conclude that by the 1990s, the worldviews of many artists had changed, and new artistic forms and ideas had emerged in painting. In general, the national art of Uzbekistan, among the art of the world, Europe and other republics, is neither local, nor very innovative, nor avant-garde. Painters of the 1990s did not engage in subversive movements in the artistic direction, and their innovations took on the appearance of a "quiet revolution".

In the last decade of the twentieth century, Uzbek fine arts began to reflect ethnocultural views, paintings of important periods in the history of the nation in brighter colors more than other types of art. It should be noted that the creative research of painters was of particular importance. The symbolic style of "inner imagination and external beauty" based on ethnocultural values has changed the world of plastic, space, images of Uzbek fine arts.

The emergence of research in Uzbekistan on art theory in general, and in particular on the theoretical problems of painting, is a unique event. If we consider that such studies discuss general features and issues of art in addition to problems of local significance, it becomes clear

how much scientific value they have. Much attention was paid to the aesthetic nature of art forms, which were perceived as a necessary condition of the problem of competence. Nevertheless, in each period the art of painting had its own laws. The history of Uzbek painting, as well as the history of individual schools and faculties, did not delve into the theoretical aspects of the issue, although it covered all the above-mentioned problems, from ideological intent to its means of artistic expression. Often the works of art were described in chronological order in the direction of the artistic direction and the separation of schools. As a result, stylistic analysis began to disappear as a phenomenon associated with formalistic attempts.

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