



Article

The Integral Role of Artists is the Development of Fine Arts in Uzbekistan

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Abstract: The article provides information that since ancient times, pictorial composition in the art of Uzbekistan has occupied a leading place among other image tasks. As the history of fine arts shows, on the territory of modern Uzbekistan, Tajikistan, Kazakhstan and other Central Asian states the traditions of this art were highly developed.

Keywords: art, painting, artist, image, color, gamma, composition, ideology, inspiration, sketch, nature

1. Introduction

With the proclamation of independence of Uzbekistan, a new period in the art of the country began. In 1997, by decree of the head of state, the Academy of Arts of Uzbekistan was formed, thereby opening a new stage in the development of culture. The most important thing was that art was freed from ideological censorship, artists began to develop new methods of fine art and create new works, guided only by their inspiration and vision of the world. The years of independence provided art masters with freedom of creativity and enormous opportunities for the development of all artistic directions. The evaluation criteria have changed; they began to be based on the personal experiences, thoughts and reflections of the authors [1], [2], [3].

It is known that in modern culture, and especially in artistic creativity, one of the driving forces of progress is the lateral presence and dialogue of various ethnic, national, confessional and other traditions and components.

Until the first quarter of the 20th century, separate joint forms of creativity, carried out entirely and mainly separately, the presence of gender communication depended on what type of culture of Central Asia belonged to. To the culture of the first type, the form of gender communication was known as early as pre-Islamic antiquity, during the Muslim period they were completely lost and preserved as remnants of pre-Islamic culture in a hidden or limited form with time and space.

Since ancient times, pictorial composition in the art of Uzbekistan has occupied a leading place among other image tasks. As the history of fine arts shows, on the territory of modern Uzbekistan, Tajikistan, Kazakhstan and other Central Asian states the traditions of this art were highly developed.

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2. Literature Review

In the 19th century, for example, fine art in Uzbekistan manifested itself, in particular, in the work of miniaturists from Tashkent, Samarkand, Bukhara and Kokand. It is known that the outstanding educator of the 19th century, Ahmad Donish (1827-1897), poet, philosopher, calligrapher, astronomer, had the talent of an artist, as evidenced by his surviving drawings: the miniature "Poet and Artist", made for the handwritten edition of Abdukadyr Bedil "The Four Elements". The miniatures he made are distinguished by the completeness of the drawing, local colors, a clear continuous contour line, and graphic handwriting.

3. Materials and Methods

The scientific article uses the methods of historical-cultural, ethnological, historical-semantic, comparative and art criticism analysis formed during the study of the peculiarities of fine art in Uzbekistan.

The art of painting of Uzbekistan is consistent with the processes taking place in the world community, and each creator is characterized by a desire to express his views and experiences in New Ways and forms.

Every year on the artistic horizon of our country, new and charming artists appear, contributing to the further development and enrichment of our art. The wide range of styles of the basic principles of Modern Art of Uzbekistan and high and Deep performance skills are manifested, while maintaining the content of images, from realistic traditions to research on the path of avant-garde, decorative.

In turn, the formation of new spiritual ideological directions in Uzbekistan has effectively influenced all areas of Modern Art, expanding the scope of creative research and further accelerating the development of artistic thinking.

The study of the art field of painting is considered very important for students studying in this direction. Because for an artist, every era, every direction and style plays an important role in the development of his creativity.

Today, the development of our national spirituality cannot be imagined without examples of Fine Arts. While each creator expresses his immortal ideas as a main goal in his works, no doubt both literature and culture and art can fully fulfill their social mission by extending spiritual elevation.

In the process of working on a work with this, the painting artist mainly develops the ability to perfectly work his drawing and feel its shape. Painting is not only one of the Tula of Fine Arts, but also a foundation for all types of Fine Arts, as well as a guarantee of artistic skill. He gives rise to wide opportunities and freedoms for the future artist in expressing the ideas of painting art. Regardless of which of the types of Fine Arts the artist creates, the drawing is based on painting as well as painting. He expresses his observations, his research on his compositions in front of the work, first in pencil, with preliminary drawings. And when creating large works of art, these executed drawings serve as an auxiliary resource to the artist.

The artist, with the support of painting tools, creates works of unique creativity, fascinates us, gives joy to our language, nourishes our soul through various experiences and, with his skill, invents his mysterious thoughts. Colors have their place and importance in this process. The reason is, the artist describes his feelings precisely because of the colors.

4. Results

The fine arts of Uzbekistan, as an integral part of world art, makes a worthy contribution to its development. In the art of Uzbekistan, completely new, previously non-existent types and genres of art have developed and achieved significant success. One of them was painting, and within it important compositional problems were solved, and in which

particularly noticeable creative successes were achieved. Reflecting the life of the people, the unique nature, the spirit of the time and the images of contemporaries became the main ideological and artistic task of the painters of Uzbekistan.

5. Discussion

In the new Uzbek painting, historical cartoon does not exist in the traditional sense. It has a different understanding of history, different themes and images that reflect the historical landscape of the nation. An important direction of new painting in the period of independence is the interpretation of national history as distinct from the themes of traditional culture. The style of these cartoons is close to the folklore poetics and romantic lyrics of the East. The historical plot in the works of this category is understood as a means of creative painting experiments. The sense of belonging to the nation, its cultural heritage is expressed in the works of a number of artists – images of ancient coins or artisans, allegorical images of sacred places or ancestors, the legacy of great poets, thinkers and artists. Artistic achievements have become the object of constant study and analysis. In accordance with the development of fine arts, art criticism and art criticism were formed and developed. Therefore, the study of the problems of the historical development of the fine arts of Uzbekistan is currently relevant in both theoretical and practical terms.

The national fine art of Uzbekistan is represented among the art of the world, Europe and the republics of the former Soviet territory, without being local, neither ultra-modern nor avant-garde. The painters of the 1990s, entering movements that made a coup in the artistic direction, earned the dream of a “quiet revolution”. This is largely due to the rich historical-artistic heritage, which in a certain sense limits the innovative vision of modern painters and sculptors. In the painting of the end of the 20th century, the principles of socio-conditional and general social maintenance lost their importance and disappeared. In the 1990s, a group of stylistically unique artists in Uzbekistan formed an interest in their work by the audience and experts, and it has not subsided. Serious developments are taking place in the work of these artists. The fantastic fairy tales, epics, folklore and fabric characters, plots, signs and symbols related to various paintings and rituals created in the new plastic techniques define a new stage of their painting.

The 2nd half of the 1980s was a period of social criticism of Soviet history and the artistry of national cultural heritage. The reconstruction process that took place in the middle of the 1980s and the acquisition of independence in 1991 was a major factor in the emergence of new trends in Uzbek painting. In the late 1980s, a new principle of social interpretation emerged as a result of the policy of reconstruction in Soviet art, which was reversed to the utopias of socialist art. From that period to the present day, there has been a process of seeking national identity in fine art.

The 90s brought new names to art. These are B. Ismailov, T. Karimov, B. Muhammedov, N. Shoabdurakhimov, T. Ahmedov, M. Jalalyan, D. Sodikova, Z. Sharipova, and others. Their work, while enriching modern fine art, in many ways defines its own characteristics in the perspective of the 21st century.

6. Conclusion

The national art of Uzbekistan is presented among the art of the world, Europe and the republics of the former Soviet Union, while not being local, avant-garde. The artists of the 1990s were not engaged in revolutionary movements in the artistic direction, their innovations took on the coloring of a “quiet revolution”. This is different from the rich historical and artistic heritage, which in a sense limits the innovative ideas of modern painters. Today, the artists of Uzbekistan are reviving historical memory, revising their artistic heritage, and mastering the latest achievements of world artistic culture. In general, when we look at the work of artists who create in modern painting art today, under the influence of the position of the artist in modern society, worldview, spiritual and moral creative aspects, realism is formed as the main base in the painting of Uzbekistan, classical artists who have

a personal working method fill it with their creativity. It is clear that the realistic direction was manifested in the prolific works of the artists of the old and middle generations. Therefore, it can be understood from the above points that under the influence of time, the creative process continues in a new interpretation.

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