



The Ingress Of World Artistic Experience In The Fine Arts Of The 1970s-1980s

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ABSTRACT

The work of writing discusses the history of Uzbek fine arts. It analyzes the different period works of art by Uzbek and Russian artists who lived in Uzbekistan. Fine art is one of the arts that quickly affects the human mind, arouses good feelings and enriches the spiritual world. At the same time, the visual arts are educators who contribute to the formation and development of the individual.

KEYWORDS

Miniature, caricature, ideological views, enlightenment, reconstruction, , architectural monuments, sketching, poetic expression, fine art.

INTRODUCTION

Today, the pursuit of reform-based development in Uzbekistan is reflected in all spheres. The application of new ideas has become a social necessity along with strengthening the age-old values of our people in our country. Naming 2021 as the Year of Youth Support and Public Health is

focused on opening the way for creativity, which is one of the main principles of state support of youth and the development of society. As the fine arts of Uzbekistan have been developing in a modern way in recent years, it is based on the harmony of national themes and our classical cultural

traditions. Our national art, which is developing day by day, serves to enrich the spiritual world of our people.

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MATERIALS AND METHODS

In the 1970s and 1980s, Russian art, based on European creative traditions, began to enter the country. It took a long time for the fine arts of Uzbekistan to reach the stage of large-scale development. The attention given to fine arts in Uzbekistan was not enough, and local artists did not make up the majority; however, the miniature type was widely developed.

Uzbek artists B. Jalolov, Sh. Abdurashidov, M. Nuriddinov, who studied at the Russian Institute of Cinematography in 1970-1980, studied the works of many famous Russian artists and brought new methods and directions to our country. When we look at the creative work of the artists who created during this period, they clarified our daily life and people's lifestyle in a realistic way.

The Russian conquest of Central Asia was also reflected in art. This can be seen in the compositions in the works of fine art, in their plots and motifs, in the depiction of real life, in the attempts of masters to portray the event realistically. Such changes began to reflect in the new styles that have emerged as a result of the convergence and merging of Russian and Uzbek fine arts. Realistic bench art emerged. It was first started by students of the Russian art school, who came to Central Asia in the 1840s. In this regard, the

appearance of graphic illustrations by Russian artists A. Karazin, I. Kazakov, SP Yudin, R. Sommer revealed the ideological views and culture of the people. In order to develop the fine arts in Uzbekistan, many exhibitions were organized, a lot of work was done to nationalize the museum. In particular, the exhibitions were enriched with paintings depicting our national traditions. As a result of the ingress of world artistic experience in the fine arts of 1970-1980, art schools were opened in Tashkent and Samarkand. Gradually, the interest in fine arts in these schools began to grow. They involved a lot of local youth. Russian and other national artists took an active part in it.

At the same time, by studying the Uzbek folk art, the artists tried to create a real example of national art, to reflect the important events of the period in their works. One of such artists was OK Tatevosyan. He first came to Uzbekistan in 1915 with one of Korovin's student. The artist was fascinated by the weather of our homeland, its rich nature and architectural monuments. After graduating, the artist, who felt that there were great opportunities for his creative research in Uzbekistan, moved there and began his productive work, mentoring young artists and teaching them the secrets of fine arts. His first works were mainly dedicated to Samarkand. Crowded streets, luxurious markets, and teahouses were the content of many of the artist's works. He studied the national culture of the people. He began to find artistic expression of the changes taking place in Uzbekistan, the attitude of people to work in his works.

In those years, a number of talented artists lived and worked in Uzbekistan. Among them, the works of Alexander Volkov, who was born

and raised in Fergana, are very colorful and rich in philosophical content. Usta Momin (Nikolaev), who came from Voronezh and lived in Tashkent for all his life, created a number of wonderful elegant, lyrical and poetic works. The mood of the time, the high attitude of people to life, found its true poetic expression in his works such as "Spring", "Bedanaboz", "Friendship", "Love", "Groom", "Tea House".

One of the most effective Russian artists in Uzbekistan was Pavel Petrovich Benkov. He made a great contribution to the development of Uzbek art and the emergence of national personnel. He painted many paintings about Bukhara, Khiva and Samarkand. These were mainly in the semi-landscape and semi-domestic genres, in which the artist masterfully depicted the daily life of the people against the backdrop of ancient rare architecture. He also created the pictures of wonderful women. His works named "Friends" and "Dutorchi Qiz" are the greatest works on the theme of friendship. From the 1920s and 1930s, national artists began to appear. With their first works, they took part in republican art exhibitions and enlivened the artistic life.

By the 1970s and 1980s, the subject of fine arts had expanded. The artists created works dedicated to friendship, peace and the beauty of hardworking. Bahrom Hamdami's painting "The Work Is Over" reflects the changes that took place in people's minds during this period. At the same time, Lutfulla Abdullayev's work "Meeting at a Young Poet's" is dedicated to revealing the qualities of young people seeking art and enlightenment. These young artists made a significant contribution to the development of Uzbek art.

The years of World War II were a great test for Uzbek artists. They are ideologically sound. They tried to create works that could inspire the front tribe. The art institutes of Moscow, Leningrad, Kiev, Kharkov, which were evacuated to Uzbekistan during the war, and the accompanying talented artists D. Moor, V. Favorsky and others helped to revive the artistic life of the republic. After the end of the war, the Uzbek art of peace entered a new stage in its development. Human beauty and the splendor of nature began to find expression in the paintings of our artists. The following works created in the post-war years have a worthy place in the history of Uzbek art: The Portrait of A. Hidayatov by A. Abdullayev, "Meet the hero" by L. Abdullayev, T. Oybek, "Morning at Koyrakkum HPP" by U. Tansikbayev, "Motherhood Thoughts" by R. Akhmedov, "Samarkand" by r. Timurov, "Portrait of the group of Uzbekistan artists" by Y. Elizarov, "Golden eye" by N. Karakhan, "The guard woman" by V. Fadeev, "At the barn" by M. Saidov, Ch. Akhmarov's posters and so on.

Since that time, the artists of our republic have been actively participating in all exhibitions, demonstrating the growing influence of our art. Our Uzbek artists have participated in many exhibitions. From the 70s and 80s, Uzbek art began a new phase. During this period, not only the work of older artists, but also the work of young people, the search for new means of expression, the emphasis on the emotional side in the interpretation of their works has become more pronounced. This can be seen in the paintings of B. Boboev and R. Choriyev, in the caricature of T. Muhammedov, and in the statues of F. Grishchenko, H. Husniddinkhojayev. Uzbek art has come a long and successful way.

Creating a work of art requires a great deal of experience on the part of the artist, in which the artist summarizes the events that have occupied his mind for a long time. In the 1970s, orders for paintings that were shallow in content but large in size based on instructions and orders began to increase. At that time, there were works commissioned by the state to throw away the veil, to show class opposition, to condemn the past, to glorify geniuses, to promote the theme of revolution and the ideas of the Communist Party. For example, these features are noticeable in the works of I. Yenin, V. Jmakin, M. Saidov, V. Burmakin and other artists. Chingiz Akhmarov's works are in the style of Oriental art. Javlon Umarbekov creates many compositions, combining Eastern and Western fine arts. In addition, J. Umarbekov embodies the image of Eastern and Western sages who made a significant contribution to the development of world science in his work "I am a man". Nationalism was also reflected in a unique way (For example, in A. Yukosov's interpretation of "My yard") in the researches of artists like Sh. Abdurashidov, who deeply felt the oriental spirit.

In order for an artist to create a work, the artist must have excitement in his heart under the influence of an event. To paint a landscape, you need to choose a perspective from nature and animate your impressions on the fabric. In creating the work, the artist tries to depict a wide range of events in everyday life, their way of life. When we analyze the works created by artists in the 1970s and 1980s, we feel that the style of content processing was the style of Russian artists.

During the years of "Reconstruction" there were positive changes in the content and composition of the genre of painting. This is

evident in the works of artists such as M. Takhtaev, V. Akhunov, B. Jalolov, A. Mirzayev, S. Alibekov, J. Umarbekov, K. Odilov, A. Turdiyev, A. Shorjanov. M. Takhtaev's surrealist researches on complex mental states, V. Ahunov's paintings on the basis of poetic perception of being under the influence of Mark Shagal's works also have a special place in the Uzbek fine arts of this period.

CONCLUSION

In the 70s, the traditional style of painting declined sharply; however, a diversity of colors and centuries of freedom in compositional solutions were achieved. In pencil drawing, on the other hand, there was an increase in the number of polygonal patterns, a decrease in attention to the plot, and an increase in the apparent transfer of the object to the fabric. During this period, many young people who entered the fine arts of Uzbekistan did not work in an academic style. That is, they spent months observing, sketching, and collecting materials to create a work of art. They photographed the look they wanted to express in their work, went on a short etude to determine its colors, and embarked on a career. Creating a work in this way is like writing a fictional story about life. Unfortunately, some artists have chosen such an easy and light way to create a work, preferring to use montage, color photography.

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