

PECULIARITIES OF PAINTING ART OF UZBEKISTAN IN THE 20TH CENTURY

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Abstract:

"In the second half of the 19th century and the beginning of the 20th century, Russian artists came here, even worked here all the time, and reflected the life and nature of the people of Turkestan from a high humanistic position." They talk about artists and sculptors who came to Russia.

Kalit so`zlari: Kompozitsiya, ritm, peyzaj, plener, Perspektiva, ob`yekt, kolorit, kontrast, simmetriya, asimmetriya.

Introduction

From the beginning of the 20th century, Russian fine art based on European creative traditions began to enter Uzbekistan. It took a long time for visual arts to reach the stage of development on a large scale in the country. There were no local artists due to the fact that there was no such field of fine art with easels in Uzbekistan, on the contrary, the miniature type was widely developed. Therefore, in the period of the formation of this art, until the emergence of national artists, the main place was occupied by artists belonging to Russia and other nationalities within it. "In the second half of the 19th century and the beginning of the 20th century, Russian artists came here, they even worked here all the time and reflected the life and nature of Turkestan people from a high humanistic position. ¹" the names of painters and sculptors VVVereshagin, NNKarazin, D. Kavkazsky, O. Fedchenko, S. Svetoslavsky from Ukraine, G. Gabashvili from Georgia, sculptor Mikeshin can be mentioned separately. They painted pictures of ancient cities such as Samarkand, Bukhara, Khojand, Tashkent and their monuments . Most of these paintings were ethnographic in nature and depicted the new land, its people's ethnic appearance, clothing, household life, and the unique environment surrounding them.

The above-mentioned pictorial expressiveness can also be felt in the work of the artist DV Velejev. For example, graphic images such as "Old Tashkent Street", "Courtyard in Old Tashkent" depicting mosques and madrasahs, fortresses, city outskirts in Tashkent can be noted here.

1 I.Iras. Uzbekiston rassomlari. Tashkent, 1960 y.b.90



These works are notable for their compositional artistic expressiveness, unique perception of light and shadow, and the use of life scenes.

Among the artists who came to Uzbekistan and worked in painting, the work of VV Vereshagin stands out. The master of Russian realistic visual art Vereshagin Vasily Vasilievich is a Russian artist who lived and worked in 1842-1904. In 1860-63, he studied fine arts at the Petersburg Art Academy, which specialized in training skilled artists at that time, and in 1864-65 made in JL Jerome's workshop in France (Paris).

Among the Russian artists, he was an artist who went on creative and military journeys. He came to Central Asia with the Russian troops and worked on drawings during the war.

We will turn to some research conducted in thinking about the work of this artist. In particular, scientific comments about this creator can be observed in the graduation work completed by MG'oyibboeva, a graduate of Namangan State University, Department of Fine Arts and Engineering Graphics. In particular, Vereshagin's work "It is written in many Russian-language literatures that he created peoples singing their freedom against the hardships caused by the war, and he revealed this well in his works. Is it really so? Or the horror of the war, the example of the river flowing blood did not attract him? Maybe he enjoyed it as a result of the war?! If his body contained the spirit of a warrior and an artist, which of them prevailed? In order to find answers to many such questions and shed light on historical events, we aimed to study and analyze V. Vereshagin's activities in Central Asia, especially in Uzbekistan. In 1867, when Vereshagin returned to Petersburg in Paris, he learned that KP Kaufman, who was appointed the governor-general of Turkestan and the commander-in-chief of Turkestan military forces, wanted to hire a young, talented artist.² means and after that he was engaged in drawing various pictures while on military campaigns. "In August 1867, Vereshagin left for Central Asia. By this time, he was a good pencil artist, but he did not have enough experience in the field of painting. It travels a long way from Petersburg to the Volga, from Orenburg to Tashkent and Samarkand. He wrote about his travel impressions in his travel notes and published them first in the newspaper, and later in the May 1874 issue of the magazine "Vsemirnyy puteshestvennik" together with illustrations. In general, the artist's trip to Turkestan can be said to be his most productive period as a writer and artist³.

It is possible to highlight the paintings "Poppy Eaters", "Dungeon", "Slave Trade", "In Front of the Gate of Amir Temur" by the artist. His series called "Turkestan" was exhibited in Paris and St. Petersburg.

Among the artists who were in Uzbekistan at the end of the 19th century, one can cite Gabashvili Georgiy Ivanovich, a master of portraits, landscapes, and still lifes, professor of the Tbilisi Art Academy. He visited the old cities of the country, such as Samarkand and Bukhara, and worked on unique views of majestic architectural monuments.

His work "Market in Samarkand" made in 1897 can be noted here. Among the artists who worked with interest and left a rich impression on the unique grandeur of ancient architectural monuments, its high-level view of the oriental architectural tradition, Ukrainian artist SI

2 M. Goyiboyeva . Creative activity of Russian artist V. Vereshagin in Central Asia . BMI , Namangan, 2014 , 12 p .

3 That source 13 p.



Svetoslavskiy's "Market in front of my grandmother" (1910) picture is also noteworthy. He tried to reflect a country with a great past through such a prestigious historical monument.

The number of artists coming to Central Asian countries, including Uzbekistan, increased even more at the beginning of the 20th century. For example, Russian artists Pavel Kuznetsov, Petrov-Vodkin, Franz Rubault, and sculptor O. Mikeschin can be cited here. They also enthusiastically described the past history and architectural monuments of this country, which are considered a rich cultural heritage.

When studying the work of Russian artists who worked in Uzbekistan at the beginning of the 20th century, they can be divided into three groups: **the first** came to this country temporarily and created departed artists - VVVereshchagin, NNKarazin, D. Kavkazsky, S. Yudin, O. Fedchenko and S. Svetoslavskiy from Ukraine, G. Gabashvili from Georgia, DVVelejev, Pavel Kuznetsov, Petrov-Vodkin, Franz Roubo, K. Korovin, R. Sommer, sculptors Mikeschin and O. Mikeschin; **the second** is artists who devoted their work entirely to the life of Uzbekistan and found a homeland for themselves - MAArinin, A. Nikolaev (Master Momin), PVGan, MENovikov, MAGvozdikov, FIGrishenko, VNERemyan, ANI Ivanov (sculptor), ISKazakov, VEKaidalov, NVKashina, ZMKovalevskaya, SAMalt, VNKedrin, OKTatevosyan, VIUfimsev; **the third** can be divided into artists of Russian nationality who were born in this country and entered the path of creativity - LLBure, AMVenediktov, A. Volkov, VIEvenko, PMNikiforov, KPCheprakov.

In order to get more information about the artists belonging to the first of these three groups, the literature was observed. Only general concepts about them are given in existing literature. remains relevant as a hot topic for further research.

This, in turn, shows that there is still a lot of scientific research to be done on this topic. This shows that this issue is one of the topical issues facing art studies. And Above is information about the artists of the first group. The rest of the second and third groups of artists will be described separately and in detail in the following chapters. Now, let's return to the description of the formation process of visual art of Uzbekistan at the beginning of the 20th century. The visual art of Uzbekistan has gone through a long historical stage of development.

The creative stage of the 20th century, which is part of this historical stage, stands out. By the beginning of the 20th century, fine art began to change its creative-artistic direction. For example, the miniature type of fine art has now lost its leadership, and the creative directions of European realistic fine art began to enter through the medium of Russian fine art. On the one hand, this changed the previous status of the miniature, which had been formed and developed over many years, and on the other hand, it brought about the formation of visual art in a new composition, and brought about the development in line with the creative traditions of the world visual art. From the end of the XIX century Changes began to occur in architecture in Uzbekistan. Russian since these years architectural traditions also began to enter. People of various professions belonging to the Russian nationality moved to the cities of Tashkent and Fergana. As a result of the beginning of various construction works related to their employment, opening of schools and other household services, a new type of architecture began to enter. XX-a sr Russian to Uzbekistan at the beginning In connection with the arrival of archaeologists, the field of archeology also entered came Archaeological excavations were



conducted in many regions of our country. Let's take the historical cities of Namangan region as an example. The ancient cities, which were supposed to be located in the districts of Chust, Kosonsoy, Akhsi, Pop, located in the Namangan region, were discovered and studied. N. Sherbina, V. Bartold, M. Masson, V. Zhukov, A. Brenstam, A. Okladnikov, and later Uzbek archaeologists Ya. Gulomov, O' Islamov also carried out excavations during their study. "Cultural layers called "Chust culture" and "Eilaton culture" have developed in Namangan region, in which many material evidences dating back to millennia BC have been found. Materials related to this culture were found in towns and villages such as "Buonamozor" of Chust, "Shahrikhaybar" of Eilaton, "Mug" of Koson, "Munchogtepa" of Pop, "Akhsikent" of Torakorgan ⁴. As a result of such archaeological research, the remains of the ancient city of our country have been studied. "In particular, during these years, archaeologists began excavation work in Afrasiab, studying the wall paintings of the Bibikhanim monument, paying attention to extracting extracts from them. it can be acknowledged that the restoration of the minarets of the Ulugbek madrasa is on the agenda ⁵.

As a result of the introduction of Russian visual art from the beginning of the century, the opening of educational institutions of art in Tashkent, Samarkand, and later in Ferghana was of great importance in the formation of visual art of Uzbekistan at the beginning of the 20th century. In these countries, Russian artists taught the secrets of painting to local youth. As a result, Uzbek artists who can create alongside Russian artists began to appear.

Nemat Abdullaev, candidate of art sciences, a scientist who worked on the visual arts of Uzbekistan, informed about the fact that the work of Uzbek artists began to appear in the visual arts at the end of the 11th century and the beginning of the 20th century. that he worked on various legendary symbols, including Ishaq Khan Tora Junaydullahhoja Sunnatullahhoja oglu (1862-1937), Sirojiddin Siddiq Khondaqliqi (1884-1934) "Thousand Nights", Saadi's "Gulistan" » that he drew pictures and portraits (for example, the portrait of Tavallo), Mirzo Goodbye, Mullah Husniddin, Mullah excess, Thank you, Mulla Abdulhamid Jalalabadi such as artist and calligraphy and the fact that paintings suitable for promotional works were used in fine art, local entrepreneurs A. Navoi, Firdavsi his works stone in print print bringing them pictures with decoration, as well as in 1915 "Gor 1874", when his epic was printed and decorated with pictures In Kokanda The born poet and artist Ibrahim Davron was also more active in his work in subjects pictures the fact that he worked, his lions pictures decorated with, x ajviy pictures, portrait and genre compositions workability and wife in these compositions of girls heavy diary lifestyle, life smell He also admits that he describes ⁶the events. Among the artists who were in Uzbekistan at the end of the 19th century, one can cite Gabashvili Georgiy Ivanovich, a master of portraits, landscapes, and still lifes, professor of the Tbilisi Art Academy. He was in the old cities of the country, such as Samarkand and Bukhara, and worked on unique views of majestic architectural monuments. His work "Market in Samarkand" made in 1897 can be noted here. Among the artists who worked with interest and

4 D. Polatov. Namangan sculptural art. Namangan. 2000, p. 9

5 N. Abdullaev. History of art of Uzbekistan. T., 2007. 125 p.



left a rich impression on the unique grandeur of ancient architectural monuments, its high-level view of the oriental architectural tradition, Ukrainian artist SI Svetoslavskyi's "Market in front of my grandmother" (1910) picture is also noteworthy. He tried to reflect a country with a great past through such a prestigious historical monument.

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