

## THE FORMATION OF NEW DIRECTIONS IN THE FIELD OF FINE ARTS IN UZBEKISTAN IN THE SECOND HALF OF THE XX CENTURY

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### Abstract

: In this article cites the fact that the first achievements and searches of Uzbek art in the second half of the 20th century appeared in the genre of portraits and landscapes, the respect and attention of artists to life, people, personal experiences were expressed in works of this genre. As well as the fact that monumental art has moved to the stage of development, Ch.In the work of Ahmarov, the first example of this was created, the achievements of architectural art A.Babakhanov, M.The manifestation in Bulatov and other mature works is shown on the basis of sources that the 50s were the period of the initial laying of the siege stone for the transition of modern Uzbek art to a new era.

**Keywords:** Monumental art, " Samarkand Garden", stained glass, mozaika, sgrafitto.

### Introduction

The post-war years saw the early advancement and exploration of Uzbek art emerge in the portrait and landscape genre. Artists ' respect and attention to life, people, personal experiences have been embodied in works of this genre. During these years, a.Volkov, P.Benkov, N.Kashina, Z.M.Kovalevskaya created remarkable works with a full-fledged deep multi-phase, Plastic Solution. During these years, historical figures increased their focus on creating works in portraiture. From these years, in portraiture, maxalist artists actively created and enriched it with new ideological plastic content. One such artist, Shamsiroy Hasanova (1917-1953), began to turn to historical portraiture from the 1940s <sup>1</sup>.

His Zebunisobegim, poetess Nodirabegim, poetess Uvaysi, portrait of Mutrabo and others are characterized by his compositional structure, the beauty of colority, and the expressiveness of line plastic. The portrait of The especially chic poet Mutrabo stands out for its delicate peach blossom, crystal clear color, the musicality of its lines that stand out among the works worked during this period. in this work, Sh.Hasanova has achieved a unique new plastic solution, seeking to harmonize the traditions of Oriental miniature and majestic mural painting art with the traditions of European realistic art<sup>2</sup>.

Monumental art has entered the stage of development. Ch.In the work of Ahmarov, the first example of this was created. Achievements of architectural art A.Babakhanov, M.Manifested in Bulatov and other mature works. The 50s was a period of early siege stone laying for the

<sup>1</sup> Абдуллаев Н. Ўзбекистон санъати тарихи. – Т., 2007. – Б.185.

<sup>2</sup> Абдуллаев Н.У. Пейзажная живопись Ўзбекистана. Г.А.Пугаченкова, Л.И.Ремпель, История искусств Ўзбекистана с древнейших времен до середины. – Искусство Советского Ўзбекистана. – М., 1976



winter of modern Uzbek art into a new era. During these years, artists began to step into a new level, bringing their research to an end. The most important was the entry of a large group of artists who returned to academic education in those years on the second side, while artists began to grow professionally and feel the fruit of creativity. It is worth noting that since the 50s of the 20th century, the mountain landscape became known to the leading place in the visionary journey, creating his mature works in this regard. "Evening on the mountain", "the blooming Valley", "the Golden Eye" (1961), "the eye on the mountain", "the Golden Symphony" (1962), etc. Timurov's works in the post-war years were more devoted to Samarkand. His magnificent nature, wrapped in flowers, his unique monuments silently laid down in this nature, make up the content of the works that people busy with their fists have created in these years. The artist's skill in landscape painting also grows. He masterfully reveals the peculiarities of the states of nature at different times-the humid air of the days of the Bulut, the power of the wind that drives the being, the waking nature. "Gardens of Samarkand" (1951), "cloudy day" (1951, Bukhara Museum of the study of the land). The master artist giving a lyrical mood became a master of the lyrical landscape, which lyrically interprets philosophical thought worldviews about life. His works such as "Madrassa of Ulughbek", "Spring" (1957), "before the square of Bibikhonim", "Samarkand" (1958)<sup>3</sup>.

In particular, the process of revival in art, which began in the post-war years, rose to a new Pagana from the second half of the 50s – the 60s. The changes that took place in the political, economic and cultural life of the period strengthened the new breeze of democratic views. During this period, plastic issues began to rise more often in painting, graphics, sculpture. The introduction of new technologies in architecture and applied-decorative art further expanded the types and genres of art, new manifestations of which appeared, or began to be revived. In particular, academic professional art developed in Uzbek art. From the mid-50s – 60s, an increase in professional competence in art, dry displacement in the works created, instead of loudness, a full-fledged display of quiet, everyday life has intensified. The opening of The Art Faculty of the Tashkent Institute of theater and painting in 1954 was also important in the intense development of these artistic processes<sup>4</sup>.

In these years, the establishment of Faculties of art graphics under universities and institutes, the opening of educational institutions in the cities and regions of respublika, which are prepared by teachers of Fine Arts, revitalized cultural life in the Republic. The ranks of art lovers expanded. During these years, the issue of research on the history and theory of art, the expansion of archaeological work in art studies also revived the work of scientific research. Books and articles began to come out about art, and archaeological work began to be effective in studying ancient and medieval art, giving results. Monumental painting stained glass, mosaic, sgraffito types came to life. Art glass, tapestry, farfor fine plastic art has developed. In art, plastic issues came to the fore rhetoric, decorative pomp began to be replaced by works infused with deep lyricism. The emphasis on the use of created sieves without excess decoration and elements in their natural form has increased. Above all impressionistic worldview, attitude towards being and reliance on taasuroti of formal art, the hukumron style of the period was one

<sup>3</sup> Абдуллаев Н. Ўзбекистон санъати тарихи. – Т., 2007. – Б.189.

<sup>4</sup> Абдуллаев Н. Ўзбекистон санъати тарихи. – Т., 2007. – Б.198.



of the earliest attempts to break out of the wear of socialist realism. This feature is shared by Kashina in her works full of Light, O'. Tansigbayev, N. Corahan, R. In the lyrical landscapes of the timurovs, A. In the psychological portraits of Abdullayev, the color-rich G. Can be seen in the works of Ulko. Representatives of his new generation, who especially introduced this feature to the world of art in these years, R. Akhmedov, M. Saidov, N. Gashibayev, T. Oganessov, Y. Yelizarov became noticeable in his creativity<sup>5</sup>.

From the second half of the 50s, the movement of revival and plastic renewal in sculpture was felt. From these years, local artists entered the art. 1933-1935 Krimskaya Nina Konstantinovna (1917), who studied at the Samarkand country of art, began to actively participate in artistic life from the end of the 50s. Participated in exhibitions on the themes of peace, victory with a bunch of genre compositions of posters. For the Chortok Recreation Area in Namangan, he installed such compositions as "child-bearing doctor", "dancer", "vintage aël". Small figurines worked in the porcelain factory. Her small figurines on Uzbek women, which she worked in these years, were performed flawlessly in farfor. The embossed image of dancers, worked for the outer wall of the building of the horegraphic knowledge country, is distinguished from the mature works of the sculptor. In it, the artist created an example of a plastic-finished, action-rich embossed image, creating in a good tradition of classical sculpture. From the late 50s of the 20th century, he actively participated in the artistic life of Musaboyev Mukhtor Nabiyeovich (1929) during these years, he began to be known for such genre compositions as "Shepherd", "Mirob", "Rubobcha". Embossed image (in relief) comps worked. In the 60s, taking part in the monument contest "Mirzo Ulurbek", he was awarded his second prize (the first prize was not awarded to anyone). The same work is installed in Samarkand today in front of the Mirzo Ulurbek Observatory. The 60s and 80s of the 20th century were a new stage in the history of Uzbek art, the further consolidation of National Art characteristics, the search for national identity in art, one of the important signs of this period is characterized by the gradual transition from socio-collective thinking to individual thinking, from the direction of pand exhortation in art to the expression of This thing in turn led to the expansion of images and means of expression, increasing stylistic colorfinance. Artists have now sought to make a more complete use of various symbolic images and conditional symbols, color, shape, line, invoice possibilities to express ideas<sup>6</sup>.

In conclusion, the visual arts, in particular sculpture, indicate how significant it is in the prosperity of society, the strengthening of international cultural ties, the manifestation of national values. And for the development of these areas, we witnessed that it was the fine arts that should be given great attention.

<sup>5</sup> Зиганшина Н. Книжное искусство Ўзбекистана. – М., 1965

<sup>6</sup> Абдуллаев Н.У. Пейзажная живопись Ўзбекистана. Г.А.Пугаченкова, Л.И.Ремпель, История искусств Ўзбекистана с древнейших времен до середины. – Искусство Советского Ўзбекистана. – М., 1976



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