

About the historical and contemporary integration of art works in the fine arts of Uzbekistan

Sobre la integración histórica y contemporánea de obras de arte en las bellas artes de Uzbekistán

Jumaniyazov Shihnazar Rahimberganovich*
National Institute of Art and Design - Uzbekistan
info@tadqiqot.uz

ABSTRACT

The article expressed an opinion about the historical and current state of the works of the monumental painting of Uzbekistan. Since ancient times, the development of monumental art works presented data on its origin. In particular wall paintings. As we know, monumental painting is a type of monumental art. At the present stage, it is closely connected with architecture. This painting is applied directly to walls, arches, floors, ceilings, windows, etc. It can be either the dominant feature of an architectural monument, or its decoration. However, this is the oldest type of painting. It has been known since the Paleolithic. Cave paintings, paintings in caves, created by primitive people, have been preserved on almost all continents. These monuments are very valuable, and sometimes the only source of information about the characteristics of cultures of different historical eras. The author analyzed the research and commentary of researchers on the the historical and current state of the works of the monumental painting of Uzbekistan and presented them in this article.

Keywords: Fine arts, history of art, pearls of art, the ancient art, medieval art, artists, and creators.

RESUMEN

El artículo expresó una opinión sobre el estado histórico y actual de las obras de la pintura monumental de Uzbekistán. Desde la antigüedad, el desarrollo de obras de arte monumentales presentó datos sobre su origen. En particular pinturas murales. Como sabemos, la pintura monumental es un tipo de arte monumental. En la etapa actual, está estrechamente relacionado con la arquitectura. Esta pintura se aplica directamente a paredes, arcos, pisos, techos, ventanas, etc. Puede ser la característica dominante de un monumento arquitectónico o su decoración. Sin embargo, este es el tipo de pintura más antiguo. Se conoce desde el Paleolítico. Las pinturas rupestres, pinturas en cuevas, creadas por personas primitivas, se han conservado en casi todos los continentes. Estos monumentos son muy valiosos y, a veces, la única fuente de información sobre las características de las culturas de diferentes épocas históricas. El autor analizó la investigación y los comentarios de los investigadores sobre el estado histórico y actual de las obras de la pintura monumental de Uzbekistán y los presentó en este artículo.

Palabras clave: Bellas artes, historia del arte, perlas de arte, arte antiguo, arte medieval, artistas y creadores.

* Corresponding author. Head of the department "Great painting", National Institute of Art and Design Named after Kamoliddin Behzod

Recibido: 07/06/2019 Aceptado: 19/09/2019

Restoration, preservation and study of ancient monuments, which is a priceless treasure of Uzbekistan, is a matter of state policy. As we know, the magnificent colorful wall art created on the basis of the national architecture of our people, has a long history. From the earliest times the art of our country has been making a valuable contribution to the development of world culture. Peoples, nations, and also the arts of the times are intertwined and develop different patterns. That is why new trends, trends and styles are emerging in the art, and the study of the history of the magnificent painting, which has died in such a way.

The magnificent painting was the first of the ancient forms of art. During the development of mankind, both the East and the West have been successful and have attracted great interest. Today, a number of European countries are interested in the magnificent paintings of the Oriental people, and the peoples of the East are eager to explore the important sources of creativity of other countries. This type of art has been highly developed and prosperous in a number of popular areas, including China, the West-East, Asia. It is well developed, especially in European countries. (Applied Decorative Art. 2006)

In the people of east, one can see that this type of art is partly stagnant. If we pay attention to historical events, it is these monumental wall paintings that have changed the way people think. Today, the inadequate preservation of this type of works of the Oriental people arose as a matter of study. Therefore, the sources of creation are imagined through assumptions and hypotheses. From the above, we can conclude that despite the extensive study of the history and the present-day status of the magnificent painting, we can see that there are still many shortcomings. Therefore, the more we study this type of creativity, the more useful it becomes.

This type of art is the first source of information about the cultural life, ethnicity and everyday life of our people. The magnificent painting is shaped by ancient wall paintings, and its study should be based on the analysis of monumental art from the 4th to 20th centuries. (Stepanov G.P., 1984)

The way in which magnificent painting has gone from ancient times to the present day can be traced back to the centuries-old adoration of this form of art, and from the twentieth century to the present.

As for the versatility of art, this is naturally due to the diversity of artists' creative styles, each of which is a unique and distinct perception of the universe. Although the general forms of art in Uzbekistan may look quite different, we still see the artists' interest in cultural resources, the study and mastering of the achievements of our creativity, the history and beliefs of our ancestors, the beautiful land, and the rich heritage of the peoples who lived there.

The artists of Uzbekistan also avoid the artistic world scene. Charming artists are emerging from the background of national color and art, who contribute to the further development and enrichment of our art.

First and foremost, we need to look at history. The development of fine arts It appeared in the 4th century. In this era we see not only the development of painting or sculpture, but also the development of fine arts. Achievements of the first feudalism in Central Asia, an important cultural center in Uzbekistan, are fully reflected in the monumental-decorative painting, Afrosiab (Samarkand), Varakhsha (Bukhara region), Balaliktepa (Surkhandarya region). These paintings are marked by their ingenuity and vivid reflection of real life in artistic images. The remains and walls of the palace of the ruler of Varakhsha, found in the Bukhara oasis, are dated to the VII-VIII centuries. The hunting scenes are well preserved within the Varakhsha wall paintings. This photo depicts a lion's attack on people walking on an elephant, and this composition proves that the creator is a master of skill with his dynamic and colorful colors. The artist sought to make every image of the artist work in its entirety, to show every detail as accurately and as fully as possible. (Abdullaev N. 2007)

In 1965, archeological excavations of the legendary king Afrasiab palace near Samarkand caused a stir. This finding has once again demonstrated to the world that high culture existed in Central Asia during the first feudalism. The palace wall paintings are remarkable for their high skill. The importance of Afrasiab wall paintings is that along with the pictures, there are a number of words written in the letters of Soghd. The content of the wall paintings discovered in the archeological excavations at Afrasiab is even more striking. In front of the white elephant on the throne, the princess is holding the throne. Three women with dark hair, nails, and straws are following the elephant in the hands of the first of them, with clear words, called Suja (queen's new). The women are accompanied by two men armed with camels. Above is a picture of a horse-rider and four young swans. Their mouth and nose are tied with a white cloth. In the center of the wall is surrounded by cavalry, which is twice as large as other paintings. On the west wall of the rooms are those who have made valuable gifts in royal robes. The Afrasiab wall is not a fanciful vision of the artist, but it illustrates the historic event in Samarkand with the embassy's relations with the kingdom of Chach, Ferghana and Ustyurt.

The elegant embodiment of the early medieval painting (especially Samarkand) was occasionally solemn and sometimes exhilarating, the appearance of people as much as possible, and their movements and state of mind were tenderly expressed. Three-quarters of the faces, despite the complexity of their shapes, have a special emphasis on painting. The main characteristic of the technique, which enhances the overall beauty of the decor and images, is the combination of visual images in the decoration.

When you think of the monumental-decorative painting of the early feudalism in Central Asia, it is worth noting the pictures of the "Round Top" near to Termez and the "Childhood Peak" near it. The characteristic of these paintings has a monumental-decorative painting style of the period, which demonstrates that this art was high in the early Central Asian feudalism, and that there were different styles and trends in this art. In the first feudalism, applied arts were also developed.

If we look at the Dalvarzintepa wall, we can see the diversity of themes and their ingenuity. The development of this period in poster paintings and sculpture was influenced by various ethnocultural influences. One of the rare examples of fine art is the Baliktepa wall art. The characters are solemnized in the context of the historical atmosphere that exists. (Karabaev, U. 2009)

Nowadays, Uzbekistan has become increasingly interested in the interconnectedness of artistic experience in a broader sense, with new perspectives on different fronts related to the idea of color reproduction. Demand for liberty-based works is growing over time, which is at the heart of today's policy, which is indicative of increased emphasis on artists' work.

At the same time, it is worth noting that there are a number of challenges facing artists in the development of monumental art. In particular, it is important to create a modern creative school in this area, as well as to educate mature sculptors and architects who are widely thought of, deeply aware of our ancient history, national nature, and who are able to create all the features of their image. (I.A.Karimov, 2008)

Large-scale transformations, renewal and rise of new stage of development in Uzbekistan allow to make great discoveries in this area of art. The basic tenets of contemporary fine art in Uzbekistan, with a wide range of styles and a high level of mastery of images, are displayed from realistic traditions to avant-garde research, especially in monumental art.

In particular, one of such beautiful buildings can be seen on the main entrance hall of the Senate building the magnificent paintings of the great artist of our country, academician V.I. Burmakin. In these works, the composition is very complex, composed of the ornamental forms of the Sherdor madrassa, and when we look at his second work, the work is in an abstract way. The work is colorfully shaped, with upward strokes depicting the sunny paradise of our country.

Creating a magnificent and magnificent Palace of Forums building in the center of Tashkent has made a big difference in the history of our country. When we look at the exterior and interior of this building, we feel a sense of national identity. Speaking of the decoration of the "Palace of Forums" in the interior of the lobby of the foyer, People's Artist of Uzbekistan, academician J.G. Umarbekov created a monumental painting that led to a philosophical discussion under the guise of a "Uzbekistan for the Future. This invaluable work has contributed greatly to the development of national art of our country. The idea of the connection and influence of universal values is reflected in the magnificent composition of the artist himself. In the work, it is possible to notice a dramatic change in his painting style, the magnificence of the form, the inextricable meaning of composition and rhythm, and the vibrant atmosphere of light and air in the painting. In the book "Wise Man," Umarbekov tried to convey the idea of the development and advancement of human intelligence and knowledge through the ages of great minds and talents.

One of the most beautiful buildings in our city is a monumental painting in the Organ Hall of the State Conservatory of Uzbekistan. Created by *Khudayberganov*, the work is executed in a monumental painting, "Vitraj", where the interior of the building adds to the interior of the building, adding color to the music. Another monumental painting by Rustam Khudaibergenov, created in the upper part of the Senate lobby in the center of Tashkent, is also called "Tree of Life". The total volume of this work is more than 50 sq m and consists of three thematic sections in the form of triptych.

In the process of globalization, the form and the content of the national orientation must preserve its peculiarities in the emergence of a universal character and its manifestation in the world civilization. In this respect, the role of visual arts, which is increasingly embracing new forms and trends, is invaluable.

In conclusion, after Uzbekistan gained its independence, great efforts have been made to revive, preserve and promote the traditional art culture, fine and applied art created by our ancestors for millennia. One of the main criteria for the development of the magnificent painting art is freedom of choice, free choice of themes and styles, and most importantly, the opportunity to appeal to the rich traditions of our artistic heritage, and contribute greatly to the development of our spiritual world. During the years of independence, the magnificent painting did not stop despite the difficulties of the transition period. Along with the older generation, a number of works have been created that are boldly explored in the contemporary artistic process. In particular, J.Umarbekov, B.Jalolov, R.Hudoyberganov and A.Alikulov, the variety of works reflects the development of modern magnificent painting and national-cultural research. The works of these creators have been preserved not only for young artists of our country, but also as a cultural heritage, as a ritual of national culture and art to the spectators and tourists. After all, it is not an exaggeration to say that the art and culture of a nation determine its uniqueness.

BIBLIOGRAPHIC REFERENCES

- Abdullaev, N. (2007) "History of Art of Uzbekistan" Tashkent. p.22-23
- Applied Decorative Art. (2006) Fine Arts. UzME Tashkent: 12 th; Pp. 542-563;
- Art of Uzbekistan. (2001) Tashkent.
- Asia and Africa today, (2007) No. 2,4,6,8. - 80 p.
- Karabaev, U. (2009) Culture. Tashkent. 251 p.
- Komarov, A. A. (2000) Mural painting: Volume and space.
- Karimov, I. A. (2008) "High spirituality is invincible force", "Spirituality". 136 p.
- Pugachenkova G. (1987) From the artistic treasury. Middle East Tashkent.
- Stepanov, G. P. (1984) "Compositional problems of the synthesis of arts." Artist.
- Siqueiros, D.A. (1952) "Composition on the administration building in the university campus, fragment. The combined technique of high relief, painting, mosaics made of natural stone, ceramics and metal tiles".
- Tormai, O. (1951) "Stone mosaics".
- The Big Encyclopedic Dictionary (1997) St. Petersburg "Norint".