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STANDARDS OF BEAUTY IN MODERN PAINTING

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Annotasiya. Ushbu maqolada XX asr zamonaviy o‘zbek rangtasvir san’atining go‘zallik mezonlari, badiiy-estetik xususiyatlari, unda go‘zallik tushunchasining ifodalanishi haqida bayon etilgan. Maqola rangtasvir san’atidagi uslubiy o‘ziga xoslik va talqindagi uyg‘unlikka bag‘ishlanadi.

Kalit so‘zlar: dastgohli rangtasvir, “klassika” tushunchasi, ifodaviy vosita, “stil” tushunchasi, kompozisiya, janr.

Аннотация. В данной статье описываются критерии современной узбекской живописи, художественные и эстетические особенности, выражение понятия красоты в XX веке, Статья посвящена методологическому своеобразию живописного искусства и гармонии в интерпретации.

Ключевые слова: станковая живопись, понятие «классика», средства выражения, понятие «стиль», композиция, жанр.

Abstract. This article describes the development trends of Uzbek painting in the 20th century, the criteria of modern Uzbek painting, artistic and aesthetic features, the expression of the concept of beauty. The article is dedicated to the methodological originality in the art of painting and the harmony in interpretation.

Key words: easel painting, the concept of "classic", means of expression, the concept of "style", composition, genre.

Introduction. In the early 1990s, the development of culture and the arts was “determined by a number of important socio-political and economic changes”. The acquisition of national sovereignty by the Republic of Uzbekistan in 1991 was associated with these processes, which were of a transformational nature for the art of the region, and as a result of large-scale political and social changes in society. Uzbekistan's membership in international organizations and the establishment of diplomatic relations with many countries around the world have opened the “iron curtain” in the field of culture and art, which existed in the former Soviet Union. The country's creative intelligence had the opportunity to study the world's artistic processes in depth, as well as to promote the achievements of national art to the world. Uzbekistan's membership in the United Nations, UNESCO and other international organizations has laid the foundation for the implementation of major projects in the fields of education, culture and arts.

Literature review. The process of reforms that began in all spheres of society has spread to the fields of culture and the arts. Their implementation has been identified as one of the tasks at the level of public policy. “The exchange of economic models and leading ideological tasks has led to significant changes in the arts. A clear example of

this can be seen in the development of national painting, as the philosophy of this art form has been radically renewed” [4, 349]. The result was a new era of independence.

The achievement of national sovereignty allowed to achieve a certain “independence” in the field of painting. It is known that the School of Painting of Uzbekistan until the 90s was an integral part of the painting of the former Soviet Union. This factor did not allow for a long time to form an independent school with its own place in the world of fine arts. Although the formation of the National School of Painting of Uzbekistan was achieved in the 1960s, in the broadest sense, regional painting continued to operate in the general system of Soviet art. The painter of Uzbekistan, with its rich history and many talented artists, was accepted as one of the many tributaries of the great river known as the “Painter of the Soviet Union”.

By the 1990s, the situation had changed dramatically. Over the years, the pressure of communist ideology, which did not allow for a broad appeal to national traditions and rich historical heritage, has disappeared. In the ideology of the new independence period, the re-understanding of national and universal values was identified as one of the main tasks. “The process of 'self-realization' in this art form began to form ideas of a systematic re-understanding of historical-philosophical and artistic heritage with the help of acquired professional skills” [1, 125]. The transformation of the Uzbek school of painting into an independent subject of world fine arts, in turn, ushered in a new era in the development of classical traditions.

Research methodology. According to experts, during the years of independence, “along with national values, rich cultural heritage of our people, Uzbek artists have creatively accepted the achievements of modern European and world fine arts. This is especially evident in the national painting” [4, 351].

Contrary to the isolation and ideological limitations of previous years, in the new historical and cultural context, the processes that are close to universal art began to manifest gradually [1, 125]. Along with all kinds of fine arts, new artistic and ideological tasks arose before painting.

Analysis and results. The development of the country's fine arts, raising the status of the Uzbek school of painting in the international arena, creating conditions for the development of new artistic traditions have been identified as one of the main directions of state policy. The Decree of the President of the Republic of Uzbekistan dated January 23, 1997 “On the establishment of the Academy of Arts of Uzbekistan” and the resolution of the Cabinet of Ministers of March 11, 1997 “On the organization of the Academy of Arts of Uzbekistan” served as the legal basis for a new creative system. The creative study of world art, the rich artistic heritage of the Uzbek people, its place in the history of world art, the stages of development and modern trends, the world's leading art academies, educational institutions, organizations, world culture and the development of comprehensive contacts in order to share best practices with masters of the arts has been identified as a key goal and task in this resolution and decree.

In particular, the fact that the Tashkent International Biennale of Arts has been traditionally organized in Uzbekistan since 2001 has created favorable conditions for regular creative dialogue, especially with European painters [2, 4].



The ancient history of Uzbek art, the re-examination of its stages of development, confirmed that the large-scale development of the types of art typical of European classical art also took place in Central Asia. As a result, the re-understanding of the concept of “classic” has become one of the most pressing issues. Indeed, European classics have long been accepted by Uzbek artists as a high artistic and ideological criterion. By the time of independence, as a result of increasing attention to the cultural heritage of the people, which combines national traditions and ancient customs, a new concept of “national classics” began to form. For example, the period of the Timurids was recognized by experts as a classical period of Uzbek national painting. Although there was no sign of rejection of European classics in the painting, the status of national traditions began to grow in line with these traditions.

The growing importance of national values has to some extent weakened the focus on European classics. This trend is particularly evident in the 1990s. Communication with national traditions, historical heritage in the works of the new generation of artists (A. Nuriddinov, G. Kadirov, J. Usmanov, A. Isaev, F. Ahmadaliev, M. Isanov, H. Ziyokhonov, Sh. Abdullaeva, etc.) appeal issues are of primary importance.

In the painting of Uzbekistan, attention is paid to the national cultural heritage, in particular, to the classical literature of the Middle Ages, Eastern philosophy, the teachings of Sufism and folk arts. The change in creative orientations also had a significant impact on the work of artists who focused extensively on classical traditions. For example, the work of J. Umarbekov, who experienced the strong influence of classical traditions in the 70s and 80s, changed radically in the 90s and acquired a decorative feature of folk art.

The issue of “style”, which plays an important role in the analysis of new creative processes, should also be noted here. This problem is directly related to the appeal to classical traditions. After all, the concept of “canon” has always been a priority in classical art. Adherence to the style and traditions of artists of different generations is one of the important conditions in the work of classical artists. However, the concept of “style” began to lose its significance in the 70-80s. As experts have noted, the dominance of a single direction or style is not observed during this period. It is noteworthy that by the time of independence, this process will intensify. The diversity of means and methods of expression “exacerbates the problem of style analysis and casts doubt on the applicability of this category to contemporary art. For this reason, in the theory of modern art criticism there is a search for a special way to explain the relationship between individuality and style, to find new methods of style analysis” [8, 66].

Despite the changes in the art of the 90s, which radically renewed the concept of traditional painting, its compositional, genre features, the classical traditions in Uzbek painting have not completely lost their significance. It is true that in the early 1990s, the appeal to these traditions was not as widespread as it was observed in the 70s and 80s, but the development of the traditions of realism in national painting continued. This process is also noted in the research of A. Hakimov. As the scholar noted, “modern Uzbek art has undergone methodological changes, ranging from a deep emphasis on the traditions of oriental miniature to the development of new modernist projects. At

this time, works based on the traditions of world and national schools of realistic art have not lost their value” [4, 352].

The development of classical traditions was observed in the historical and patriotic direction, which became relevant in the first years of independence. Although this process arose as a result of ideological, social necessity, it was rich in weighty research. There was a great need for time-tested experiences of realism in the creation of true, impressive images of the heroes of national history. The creative experience of European classical art in the field of historical painting and historical portraiture has become a unique example for Uzbek artists.

Since the 2000s, it can be observed that the focus on classical traditions in national painting has been gradually increasing. The historical-patriotic orientation, which was widespread in the early years of independence, is replaced by new creative trends. In painting, the historical theme began to lose its relevance, and the need to reflect the hero of the time, the topics that interest him, increases. This factor has led to a growing focus on realistic art in the first place. Artists such as S. Rakhmetov and A. Ikromjanov, who were active in this direction in the 70s and 80s, strive to redefine the concept of realism on the basis of the criteria of national and world art in accordance with the requirements of the new era.

The scope of the research is not limited to reference to realistic traditions. Artists such as S. Rakhmetov, A. Ikromjanov, B. Jalolov also joined the ranks of artists such as A. Alikulov, H. Ziyokhonov, B. Ismoilov, S. Alibekov. Although the creators conducted research in a variety of areas, the issue of appealing to classical traditions was important to all of them. While the Renaissance and realistic art traditions took precedence in the 70s and 80s, by the 2000s the geography of general research was expanding. For example, while B. Jalolov's work is still dominated by the traditions of the Italian Renaissance, a new generation of artists seeks to use the experience of various art schools. The process of research gives a unique result in the work of each artist. The synthesis of various art systems, which took place in the 70s and 80s, and the issues of Western-Eastern dialogue become relevant.

Conclusion. Based on the above processes, it can be concluded that in the 21st century, a new stage in the of European classical traditions in the painting of Uzbekistan has begun. Its common feature is determined by the breadth and variety of creative research circles. However, it is not yet possible to draw a final conclusion about the importance of the new stage in the national art of painting. The development of classical traditions in the new era is actively continuing, reflecting the complex creative pursuits in terms of artistic-ideological, stylistic-formal features. After all, the development of classical traditions goes hand in hand with the general processes of painting in Uzbekistan. The fact that European classics are also relevant in the work of young artists confirms that these traditions will become one of the important factors in the further development of the national school of painting.

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