

The Uzbekistan Academy of Arts, A True Member Academician, People's Artist of Karakalpakstan, Karakalpak Painter Saraenbay Baybosinov's Work

Baybosinova, Senia Sarsenbaevna

Doctor of Philosophy in Art History (PhD) Director for Scientific Affairs at the Historical
and Cultural State Museum, Republic of Karakalpakstan

Abstract: This article provides information about the development of contemporary painting in Karakalpakstan. Together with this, the work of the painter S. Baybosinov, who has been creating in Karakalpakstan, is broadly highlighted. Analyses of the works created by the artist are provided. Throughout his career, the artist consistently produces successful works in the style of contemporary painting.

Key words: Painter, creation, painting, pointillism, ethnography, archaeology, fortress, art, culture, creation, work.

Since the 1930s, archaeological and ethnographic research has been carried out by Russian scientists in the Karakalpakstan region. Cultural monuments, fortress ruins were studied stage by stage by scientists from different countries in terms of history, ethnogenesis, art, and culture, and comparisons were made with other states. As a result, drawings and delicate sculptures were found from the Khorezm fortress. Based on these Asian evidences, it is stated that fine arts have developed uniquely in these areas. The majority of members of the Khorezm Archaeology and Ethnography group were scientists and artists who came from Russia and other countries. Their interest in the lifestyle, art, and culture of the people of the Aral Sea basin continues, and in Karakalpakstan, they continue to create their own works. Even if they did not teach Karakalpak artists directly, they shaped the Karakalpak School of Painting. Scenes of lively and energetic folk dances have been depicted. In the capital of Karakalpakstan, Nukus, at the theater in Turtkul, the State Theaters of Nukus, where D. Kamenov worked as the head artist, started working. During his creative career, he created thematic paintings with the theater genre, as well as landscape paintings.

Even if the painter did not teach Karakalpak painters, he was the founder of the Karakalpak School of Painting. Young artists have shown their influence on his work. In the 1924-1925, Moscow artists V. Brodsky and Z. Gippus came to the eastern districts and created the lifestyle and national customs of the people. In 1928-1929, A. Melkov and I. Domojirov, in 1934, I. M. Mazel, P. Radimov created. In their works, they depicted the nature of the Amudarya in an original aesthetic style. In the early years of the 20th century, Anatoly Kazmir, M. Ladur, and others worked hard in creating theatrical decorations and costumes, especially in the theater. In the later years of the war, F. Madgazin, V. Margunov, A. Biryukov, N. Grinev, I. Mikulichki, A. Lazko, and others created beautiful landscapes and genre scenes in their works, integrating local traditions. [1.38-40b] The works of the artists who worked in Karakalpakstan have a sense of aesthetic harmony in the colors of the nature landscapes of the Amudarya and the Aral Sea.

Artists who contributed to the development of the visual arts of Karakalpakstan, Q. Saipov, Q. Berdimuratov, D. Torneyazov, Zh. Quttimuratov, I. Alibekov, Zh. Izentaev, B. Serekeev, have

been working actively, and they have trained several disciples. One of these teachers is a real member of the Uzbekistan Academy of Arts, People's Artist of Karakalpakstan, Saraenbay Baybosinov. The artist learned the secrets of the early years of the visual arts from the masters O. Joldasov and M. Ichanov. Together with this, during the early years of his creativity, as a member of the Khorezm Archaeology and Ethnography expedition, the artist Saraenbay Baybosinov, who came to Karakalpakstan, visited the ancient cities and natural landscapes, deeply studying the understanding of pointillism. I.V. Savitsky, who came to Karakalpakstan as a member of the Khorezm Archaeology and Ethnography expedition, deeply understood the historical landmarks of the cities and the nature landscapes, and contributed to the understanding of pointillism. I.V. Savitsky learns from the works of Uzbek avant-garde and impressionist artists A. Volkov, N. Kashin, O. Tatevosyan, N. Karakhan, whose works are related to the collection of the Karakalpak State Art Museum named after him. [2] During the creative process of S. Baybosinov, he integrates Western and Eastern traditions, bringing abstract expressionism and pointillism to the national color of Karakalpakstan. He creates numerous color layers. In these works, the artist unites the national traditions of Karakalpakstan. During his creative activity, being true to his style, the genre range of his works is wide, and it is possible to see his works in various genres such as portrait, historical, landscape, and still life.

The artist closely examines and adapts the contemporary visual arts of Russia, France, Germany, and Italy, regularly following the modern visual arts. The works of artists who have successfully created in post-impressionism, abstractionism, avant-garde, and pointillism have influenced the art of the painter. The works of the artist in his created color paintings, such as the silk of the gilam, fragments of black houses, and fabrics made from colorful materials, reflect the harmony of color perception, emphasizing the plasticity of the elements. The themes of the created works reflect the history, traditions, and nature of the region in a wide range.

Throughout the artistic career of S. Baybosinov, starting from 1983, he has consistently participated in exhibitions in the Republic, regions, and foreign countries. He participated in international symposiums such as "Uzbekistan Painters" (Turkey 1991, Moscow 1993), "Pride of the Nation" (Moscow 2011), and held personal exhibitions in Tashkent. In 2004, in Austria, in 2019, in the Republic of Cyprus, he took part in an international symposium in Nicosia, organized by the Near East University's Modern Art Museum. The artist has organized several personal exhibitions at the Uzbekistan Academy of Arts Karakalpakstan branch, and at the Karakalpak State Art Museum named after I.V. Savitsky. [3] In February 2022, in the Republic of Karakalpakstan, at the State Museum of History and Culture, an individual exhibition named "Kungil Navolar" was held on the occasion of the artist's 65th anniversary. In the exhibition, more than 50 color paintings dedicated to still life, landscapes, and the Aral Sea were presented and highly appreciated.

In his works of art, Saraenbay Baybosinov depicts the national color of Karakalpakstan. One of his significant works in the historical genre is the painting "Tuy", where he skillfully portrays men in traditional attire playing national musical instruments and women in national costumes with festive tablecloths. The background features the composition of a Karakalpak black house, and the composition "Kokpar" depicts young girls dancing to the tune of the game, set against a black house. The artist pays attention to the color palette of each character, emphasizing the harmony of colors. Through this composition, Baybosinov explores the national customs, traditional clothing, and daily life of Karakalpakstan.

Another notable historical work by Saraenbay Baybosinov is "Six Girls on the Arbag", inspired by the classic work of Karakalpak poet Berdakh Gargabay. To create this composition, the artist worked on numerous sketches, studying historical events and scientific research to depict the color palette of the era. The painting "Gul Miyiqli Aravadani" portrays girls going to the spring festival, their heads covered with duppi (traditional headwear), and their robes adorned with red embroidery. The red dress symbolizes the Karakalpak tradition, and the young brides wear red as per the local customs, while the girls wear headscarves. The composition of six girls is

psychologically nuanced, with one girl leading the way and another daydreaming about her future home.

In the landscape genre, Saraenbay Baybosinov's painting "Winter in Nukus" skillfully depicts the national black house and its adjacent courtyards during snowy weather. The background features trees painted with a range of colors, creating a beautiful winter landscape. This artwork combines elements of Impressionism and Pointillism, capturing the natural beauty of the Karakalpak land with a harmonious color palette.

Throughout his artistic career, Baybosinov created a diverse range of works, including portraits such as "Self-portrait", "Granddaughter Leyla", "Zakirbek", and "Malika Jumamatova", as well as still life paintings featuring Karakalpak everyday items, black house fragments, and fabric patterns. The still life "Flowers on the Roof" stands out, showcasing the artist's mastery in combining various materials and textures to create a vibrant composition.

In the landscape genre, Saraenbay Baybosinov's paintings, such as "Black Mountain", "Golden Autumn", "Seven Houses in Winter", "Amudarya", "Seven Houses" (2021), "Seven Houses in the Last Days of Winter", "Today, the Snow Is Melting", "Muynoq", "Chimbay", and "Chor Minor in Bukhara", reflect the diverse landscapes of Karakalpakstan. His landscape compositions skillfully convey the unique colors, climate, and atmosphere of the region.

Saraenbay Baybosinov's artworks are found in personal collections, the Urgench Gallery, the OMB Gallery, the Karakalpak State Art Museum named after I.V. Savitsky, and various museums in Europe, including Russia, the USA, Germany, and Austria. His paintings capture the love and deep connection to his homeland, showcasing the artist's imagination and the beauty of Karakalpak culture. While he is the creator of these works, his influence extends beyond, inspiring numerous students and followers in the art world.

References:

1. А.Алламуратов "Қарақалпақстан искусствосы" 38-40 б
2. И.Ильдузова Постигая сущность беспредметного "Вести Каракалпакстана" Т.29.10.2016
3. Х.Халилаева "Душевные порывы" "Вести Каракалпакстана" Т.01.02.2022