

HISTORY OF FINE ART DEVELOPMENT IN THE YEARS OF INDEPENDENCE

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Abstract The years of independence, Uzbekistan has effectively collaborated with foreign countries in all areas of art. Prestigious international organizations also have a unique role to play in the further development of cooperation between peoples in the field of fine arts.

Key words: Fine arts, national style, iconographic portrait, cover design, letter construction, character, visual elements.

Introduction

The art of the 90s is distinguished by the wide range of different regional styles typical of the transitional period. Academic realism, decorativism and national-romanticism (in many cases in the tones of miniature interpretation), avant-gardism in the form of faceless painting, installation solution coexist in this scale. To a large extent, this is explained by the expansion and deepening of the creative outlook, the desire of authors to go beyond the limits of established patterns.

Each portrait written by academician A. Abdullayev, the founder of the portrait genre in Uzbek painting, reflects the deep spiritual world of people, and requires a real and open relationship between the artist and the hero of the portrait and between the portrait and the viewer. In 1999, A. Abdullayev's famous self-portrait, made in 1984, was given to the Uffizi (Italy), the world's largest collection of self-portraits of great artists of different eras and peoples, which was a global event for the art of Uzbekistan¹.

Academicians R. Ahmedov's portraits "Jizzah's Woman" (1992) "Nigina" (1993) are ordinary people, rural people, in whom the artist embodies wisdom, spiritual purity, high moral principles, and R. Choriyev's "Old Man from Boysun" (1996), such as "Sairoblik gozal" (1997),

¹ Mustaqillikning bayrami.“Eng ulug‘, eng aziz”. Ma’naviyat gazetasi 2016y 08.

portraits of the Uzbek people with a complex compositional solution were created, praising the best spiritual and moral qualities of the Uzbek people.

In the early works of the great painter A. Ikromdzhonov, the realistic basis has a strong influence. His portraits are made with high skill and attention, textured application of paints, analysis of nature, even down to the photograph, as well as spiritual fullness of the image ("Portrait of the Princess" (1993), "Madina" (1993)). stands out.

The portraits of the artist R. Khudoyberdiyev do not leave anyone indifferent. (Khajar aunt) (1999). Using the style of the previous masters, the artist creates portraits without any auxiliary tools, on a dark background, which lead to a more perfect appearance of the hero. One of his wonderful works is "Portrait of Composer R. Abdullayev".

In the realistic direction of the new generation of artists, R. Shodiyev expresses his creative ideas in a way that is somewhat influenced by passions. Compared to the bright colors typical of Musavvir's work, such as "Landscape" (1999), "Bayram" (1999), the painting "Dashtda tong" made in 1999, despite the fact that it was created in blue-gray black cold gamma, unexpectedly embodies the perfect composition. In A. Mirzayev's works "Tales from the past", "Soqmakta" (1995), "Meeting at the foot of the Red Mountain" (1996), a desire to strengthen expressive means of color based on simple themes can be felt².

The deeply imaginative works of the great painter Nikolay Shin give a tragic tone at the same time. Melodies that have a negative effect on the mood in the works of the series "Memory Road" are replaced by cheerful decorative tones in the series "Sokok". The source of the conditionality and decorativeness of the style in the series of street scenes is the similarity to the traditions of folk art in both Korea and Uzbekistan. These are folklore themes and motifs, patterns of woven fabrics and embroidery belonging to different peoples, stylistic similarity of national toys, and a sign of the harmony of man and nature. N. Shin uses them in his works of art, which do not exist at all, but turn into a truly strange real world³.

In general, during this period of research, the national-romantic direction of painting of Uzbekistan entered a new phase of development and became one of the bright artistic aspects of modern painting.

The works of B. Jalolov, the leading painter of the republic, created during this period were formed as a gradual continuation of the works created in the 80s, and showed absolutely new

² Oydinov N. O'zbekiston tasviriy san'atidan lavhalar. – Toshkent: O'qituvchi, 1997.

³ M. Abdurahmonova. Farg'ona haqiqati. "Rangtasvirda vatan jamoli". 2011.27.08.

formal and bright conceptual plastic solutions. Therefore, the high skill of the artist, the unique elegance of the colorful plastic solutions, the harmony of the universe and nature, man and existence, existence and the purity of the soul have retained their importance⁴.

His talent for drawing prompts him to turn to repeated forms of painting. The creative genius of the artist is in harmony with the Europeans. B. Jalolov's work "Golden Age" (1999), which reflects the ideological values of a new historical event, was created as a reaction to political reality. In it, under the wing of the Khumo bird, the horseman Amir Temur is depicted accompanied by a pregnant woman. It reminds me of Dali's fantastic works. In the combination of national symbols with Western aesthetics, the artist's characteristic of observing the East and the West in harmony is evident⁵.

The artist's desire to break the boundaries of the world of life forms and embody his fantasies leads to the creation of many works of figurative serial interpretation. Although he maintained his tendency towards formal expression in the field of majestic painting, he gave unlimited freedom to his imagination in easel painting. However, as he polishes color, shape, lines, he never repeats himself, using new possibilities of painting every time.

Thus, in his works "Secrets of Being" (1991), "Love Garden" (1992), "Pillars of the Universe", "Bukhara" (1991), "Temur's Tower" (1996), decoration was at the forefront. In these works, a deep philosophical solution is combined with the principles of bright decorative and applied composition.

B. Jalalov prefers soft lines in some of his compositions ("Me'raj" (1996), "Poet and Inspirational Fairy" (1996)) and promotes the aesthetics of Islamic art in them, while in others he is sharp and clear. tries to awaken dormant emotions by depicting shapes and lines. ("Moonlight" (1995), "To the memory of the Kushans" (1998)). In 1999, the personal exhibition of B. Jalolov, held in the Central Exhibition Hall of the Academy of Arts, was a demonstration of his bright and vivid talent⁶.

The desire to show all the powerful side of the palette with a national character prompts J. Umarbekov to leave the narrow national stylistic "border" (within this border - bright decorations, colors, household attributes, as well as a positive attitude to life are mixed with each other, are related). The colors of the mood and Uzbek national characteristics are undoubtedly

⁴ M. Abdurahmonova. Farg'ona haqiqati. "Rangtasvirda vatan jamoli". 2011.27.08.

⁵ Oydinov N. O'zbekiston tasviriy san'atidan lavhalar. – Toshkent: O'qituvchi, 1997.

⁶ Nurbek Mirzayev. Farg'ona haqiqati. "Suratdagi aks etgan bahor" 2014. № 3.26.03.

wide and rich. J. Umarbekov feels this, his works include a wide range of moods, tone, delicate colors with a lively look, and unique national qualities of the people. The works with a new melodious tone, created in the early 90s, fully confirm the above ideas, that is, self-awareness and free expression of it in creativity is logically connected with the process of independence of the state of Uzbekistan.

S. Alibekov wants to say that in his works there is nothing that changes as quickly as an event, and that there is nothing as solid as the past. However, there is a desire to change history and culture through his preaching, which has signs of preaching. S. Alibekov's works are distinguished by the richness and attractiveness of elegant colors, the uplifting spirit of the images, and the wonderful color. The historical elements, legendary and figurative characters and melodies in his compositions form a separate fantasy world, which can be called a unique magical epic. Under the influence of the events, there is an artistry in the relationship of thoughts literally, there is an inner meaning, a coherent depth at the heart of the imagined scenes, and the narrative is combined with the eloquent, metaphorical and wise thoughts. In the series of works created by the artist in recent years, human feelings and heartaches are expressed in a wonderful, fantastic and legendary interpretation. Each composite work - a part of a large performance - has a charm that expresses the essence of the whole artistic event.

There are works of S. Alibekov that are unusual, poetic, encouraging to deep observations, in which the artist's elegant fantasy world and artistic talent are kneaded, which makes him himself (that is, the fullness of the artist's personality. Among them are "The moment when the lotus bloomed" (1995), "The smell of strange juice" (1996), "The heat for the floating flamingo" (1996), "The garden of balance" (1997) and others⁷.

The main trend in S. Alibekov's work is poetic thinking, a bright flight of creative thought. In them, the emphasis is more on the play of warm and cold colors, solutions in space and development: movement, pace or, on the contrary, of stopped time (a falling stick, a soldier's pose, a flight of butterflies, an ancient triton upper part of a man, half a sea god in the form of a fish tail, a petrified mask, etc.) are dominated by sensory properties⁸.

So, the formation of new spiritual and ideological trends in Uzbekistan, in turn, effectively influenced all areas of modern art, expanded the scope of creative research, and accelerated the development of artistic thinking. The ideas of re-perception of broad layers of

⁷ М.Абдурахмонова. Фаргона ҳақиқати. "Рангтасвирда ватан жамоли". 2011.27.08.

⁸ Жаҳогир Холиков Бегойим. "Ранглардаги ҳаёт нафаси" .№ .17.04.2008й

historical, cultural and spiritual-ethical values, principles of renewal are clearly manifested in the fields of architecture, visual and applied arts.

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