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IBI (India) = 4.260  
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SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

### International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2021 Issue: 03 Volume: 95

Published: 17.03.2021 <http://T-Science.org>

QR – Issue



QR – Article



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## DEVELOPMENT OF PAINTING OF UZBEKISTAN IN THE PERIOD OF INDEPENDENCE

**Abstract:** The article researches development main trend in painting Uzbekistan period to independence.

**Key words:** Picture, culture, painting, creative activity, shaping, artist, colour, evolution.

**Language:** English

**Citation:** Sagatov, A. A. (2021). Development of painting of Uzbekistan in the period of independence. *ISJ Theoretical & Applied Science*, 03 (95), 164-167.

**Soi:** <http://s-o-i.org/1.1/TAS-03-95-29> **Doi:**  <https://dx.doi.org/10.15863/TAS.2021.03.95.29>

**Scopus ASCC:** 1200.

### Introduction

The interest of artists in the pressing problems of our time, in the implementation of traditions, in expanding the arsenal of means of artistic expression, characterize the painting of Uzbekistan in the 90s. Innovation in the field of form and color, the search for unique expressive means, the originality of the artistic manner in the period of Independence has a sharp, radical character. Contemplation and lyricism, which became one of the priority qualities of national painting in the process of the development of the visual arts of previous eras, did not completely recede into the background, but transformed into a symbolic, metaphorically rich form. But still, in the period under study, the circle of paintings is rather narrow, but nevertheless, many traditions and trends develop within the species. The tendency to enrich the plot material is combined with the enrichment of emotionally - figurative language, pictorial handwriting.

In modern art galleries and at special exhibitions, lyrical, fantastic, metaphorical paintings begin to prevail, and especially a lot of iconic paintings. The number of chamber paintings is increasing. Artists no longer turn to monumental canvases; another note has appeared in their work, a note of concern for the future of their country and the planet as a whole.

### Materials and Methods

As a result of the appeal to national origins, the figurative-style system of painting of the 90s took shape, in which the following artistic ideas and tendencies can be distinguished: realism (N. Kuzybaev, A. Yunusov, A. Mirsagatov, G. Abdurakhmanov, H. Mirzaakhmedov), philosophical and aesthetic, focused on in-depth and innovative comprehension of the foundations of the ethnocultural heritage (J. Usmanov, F. Akhmadaliev, L. Ibragimov, E. Kambina, H. Ziyakhanov, F. Gambarova), color-plastic or decorative line (Y. Chernyshov, R. Akhmedov, R. Shodiev, J. Umarbekov, A. Mirzaev, Yu. Taldykin, E. Melnikov, Ya. Salpinkidi, G. Baimatov, V. Burmakin, I. Shin, R. Gagloeva). Inspired by the artists, they use ornamental and coloristic motives of painting traditions. It is characteristic that over time in painting, the division into clear boundaries between trends becomes more complicated, since the search for an individual credo prevails and genre specificity is not preserved.

The revitalization of artistic life, the organization of large international, republican exhibitions, stimulated artists to search for new interesting pictorial solutions. Numerous trips of artists to the CIS countries and to foreign countries contributed to the enrichment of the thematic range of painting in Uzbekistan.

In the expanding range of searches, contacts with the heritage, attempts to discover new artistic ideas in

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it, the work of A. Mirzaev and artists of a decorative orientation close to him (Y. Chernyshov, R. Shodiev, E. Melnikov, J. Salpinkidi, V. Burmakin, R. Gagloeva, V. Kim) characterize important aspects. Continuation of this line in the painting of Uzbekistan in the 80-90s. can be seen in the works of R. Shodyev, in whose works the connection with folk art is manifested not only in the color concept. It is not necessary to discount the enormous close of N. Shin's works to Shodiev's art, hence his tendency towards primitiveness and epic character. In his paintings "Autumn Sukok", "Unfinished Time", "Requiem" there are features of the people's perception of the world as a single rhythm and cyclicity of life, which expresses the philosophical idea of the unity of everything on earth.

Another trend in modern painting is the depiction by artists of the image of historical cities. It is appropriate here to recall the paintings dedicated to the legendary Samarkand by the artist A. Isaev. The paintings of this artist are distinguished by emotional trepidation and subtle coloristic sound. His paintings seem to be woven from exquisite silver, gold and pastel tones, but they also have a huge mystical beginning in their second plan, they are highly spiritual and permeated with an oriental mentality.

With the development of the art market in Uzbekistan in art galleries and salons, there has been a tendency towards a certain commercialization of art, which is most noticeable in still life and landscape. The tendency to deepen the lyrical and romantic interpretation prevails here, but this line of national painting is more valuable as a "commodity". The views of the eastern cities - Bukhara, Samarkand, Khiva, that is, the architectural landscape, have always been of particular interest to tourists. This is natural. Western fine art also went through a difficult stage of formation in its time. In the modern visual arts of Uzbekistan, a period has also come when in the work of many artists canvases are written precisely for commercial purposes. But this trend is beyond the scope of our study.

The next trend in the painting of Uzbekistan is the development of a philosophical direction, when the main language of artistic expression is a sign, a symbol, a metaphor and revealing the general laws of nature, its relationship with the time factor, with the human factor. For the artists of this group, the problems of symbolic-conditional interpretation of real forms are important. In this situation, it is interesting to trace the work of the artist Zh. Usmanov. The conventionality of space and drawing, far from realistic authenticity, the originality of style prompts us to see the influence of medieval miniature painting in D. Usmanov's paintings. To understand the meaning of the artist's paintings, it is necessary to familiarize yourself with the works of the medieval poets of the East - Attar, Navoi, Nizami, Rumi, with

the works of the medieval theologian Imam al-Ghazali.

Another development trend in the painting of Uzbekistan during the period of Independence is the intimacy of the created canvases, where personal feelings and experiences of artists prevail, which led to the emergence of an orientation towards spirituality. The specific attitude towards motives is replaced by a more associative figurative structure of paintings, where the main place is often given to the subjective sensations of the master. This is especially evident in the work of young artists (A. Nur, D. Mamedov, S. Keltayev E. Lee, D. Akhunbabaev, E. Kulagina, T. Lee).

Every true artist creates his own world - that spiritual space, which is permeated with his thoughts and feelings. This is a kind of world order in which certain heroes are born and live, actions take place, there is a countdown of time and space. The Uzbek artist Akmal Nur also has his own imaginative world - a very peculiar world, at the junction of the real and the surreal, visually perceptible and mythologized. The world, it would seem, is familiar and at the same time revealing its new facets, new perspectives, new interpretations. Akmal Nur works exclusively in painting, because painting is his element, through which he expresses himself most fully, conveys his feelings, thoughts, feelings.

The multidirectional stylistic solutions in the works of A. Nur does not deny the integrity of his artistic worldview, but only confirms the idea of the dynamism of his searches, the master's focus on philosophical reflection and plastic expressiveness.

The works of young artists of Uzbekistan D. Mamedova do not leave anyone indifferent. Her work is dedicated to the picturesque nature, unique historical and architectural monuments of Uzbekistan. The works of the talented artist are kept in the State Museum of Arts of Uzbekistan, the Moscow gallery "Nikor", as well as in private collections in Germany, USA, Switzerland, England, Japan, Russia, Turkey, India, Australia and Israel. She is one of the most prolific contemporary artists of the republic. Paying tribute to the realistic genre, the artist does not deviate from the original national customs. Her favorite theme is the beauty of her native land, culture and traditions of the Uzbek people. We can trace this on such canvases as "Narrow streets", "Old hazel", triptych "Winter". And the greatness of the historical cities-monuments of Uzbekistan is captured in her works "Shakhimardan", "Long Road", "Khorezm", "Registan", "Streets of Samarkand" and others.

The canvases of the talented artist Saira Keltayeva are very close and understandable to many residents of Uzbekistan, because they are a reminder of our native places in which we were born and raised. In these canvases she creates her own world, the world of symbolism and beauty of the face of an oriental

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woman, into which Saira skillfully weaves ancient oriental jewelry.

Images of oriental peri in a halo of unusually beautiful oriental jewelry, be it the image of Uzbek, Kazakh or Tajik beauties, seem to be removed from our vain life. And yet, the fluttering line of the drawing, luscious, colorful palette, enhance the attractive power of the picturesque female images created by Saira.

Perhaps it was not without the influence of Vrubel. But, show me a professional artist who, in his entire creative life, would not have been influenced by the great masters of the past.

Saira's paintings are one of the most peculiar phenomena of modern Uzbek painting, she is a master of portraiture and a brilliant colorist. In her works, she glorifies the greatness and beauty of the women of the East, the exoticism of the oriental type and ethnographic decoration. In her creative quest, the traditions of national art and European painting were intertwined. She draws inspiration from the rich heritage of arts and crafts of Central Asia. The style of her paintings is always solemn and magical. The artist raises his images above the ordinary, emphasizing high spiritual qualities. Therefore, her works adorn many museums in our country, are kept in private collections in Turkey and the USA, Germany and Spain, France and England, Sweden and Korea, Japan and Russia.

The priority of the idea of national independence in the early 1990s naturally brought to the fore the historical theme, including the images of great ancestors. In the recent past, artists working in the genre of historical painting focused on the themes of revolutionary history and the struggle for Soviet power. Here one should recall the works of V. Ufimtsev, Ch. Akhmarov, M. Nabiev, V. Zhmakin, N. Kuzybaev, M. Saidov, G. Abdurakhmanov, B. Babaev, R. Chariyev, Zh. Umarbekov and others.

During the period of independence, there have been significant changes in the understanding of the

national past. Plots of national history and culture have become a priority, artists are studying their little-known pages, images of great historical figures are reviving from oblivion.

In the 1990s, in the context of the cultural self-affirmation of the nation, respect for its history, previously lost values and traditions, ideals, the historical genre and portrait developed. This process stimulated the creation of a whole gallery of portraits of great ancestors, national poets and philosophers. And also a variety of options for the historical picture - from philosophical and poetic to documentary and narrative. In general, two approaches can be noted when creating works on a historical theme. The traditions of realism, in which the historical genre developed at the last stage, were preserved, enriched with new data from history, material culture and other sources. A. Abdullaev, M. Nabiev worked in this direction, S. Abdullaev, R. Khudaibergenov, A. Mamatova, A. Ikramjanov, S. Rakhmetov, M. Nuritdinov, A. Alikulov and others continue to work.

### Conclusion

The second approach is more characterized by a symbolic and metaphorical way of interpreting historical themes. It is originally embodied in the works of Zh.Umarbekov, B. Dzhalal, A. Ikramzhanov, O. Muinov, R. Shodiev. Sh.Abdullaeva.

Determining approaches to work on a historical theme: traditional - with attention to documentary sources, reliance on the iconography of the image, as well as - on the basis of poetic imagination, an ideal. The analysis of the works shows the diversity of individual interpretations of the historical theme in the modern painting of Uzbekistan.

This is a brief analysis of the creativity of artists of Uzbekistan, who would open the doors of the complex and multicolored world of our art. We are fed to cover the main nodes of the development of art in Uzbekistan. Its potentialities are revealed.

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