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SECTION 13. History.

INTERNATIONAL EXHIBITIONS OF UZBEKISTAN HELD TOGETHER WITH ASIAN COUNTRIES AND PARTICIPATION OF INDIA (1945-1991)

Abstract: In this article has been investigated process of international exhibitions of Uzbekistan which held together with Asian countries and participation of India in 1945-1991 as well.

Key words: exhibition, art, gallery, picture, culture.

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Introduction

Uzbekistan's culture and art has been developing from prehistoric era. In their times the people of Uzbek culture always managed to demonstrate the achievements of Uzbek people to the world in all fields of life. After Second World War years, international exhibitions were organised as exhibitions of paintings and practical arts, also photo galleries and book fairs. Mutual exchange of exhibitions between Asian countries became traditional in international cooperation industry and creates opportunities for familiarisation with cultural achievements of each nation. During the years after the war, owing to exhibitions of pieces of picture arts in Asian countries, the people of the region had an opportunity to know works of such talented artists like I. Kazakov, P. Benkov, O. Tatevosyan, Usto Mumin, V. Kaydalov, U. Tansiqboev, C. Ahmarov, L. Abdullaev and others.

Materials and Methods

R. Ahmedov, M. Nabiev, A. Abdullaev, Z. Inogomov, B. Quziboev, M.Saidov, R. Choriev, R. Temirov, B. Boboev and Q. Bashirov, who stepped into the creative art in 1950's, contributed to familiarisation of Uzbekistan picture art to the world.

In their works Uzbek artists paid attention to depict pictures about the labour after the war, patriotism and social themes. However, we should note that these themes required interpretation of

direct practical results of politics of the management of the Communist party and Soviet government [1].

Moral images of Uzbek people, their character, and pictures of Uzbek village life were vividly described in the works of "Samarqand sonatasi" (Sonata of Samarqand) by O. Tatevosyan, "O'talar yeri" (Land of forefathers) by Usto Mumin, "Kolkhozidagi ayol" (A woman in a collective farm) by P. Benkov, "Jonajon o'lka" (Home land) and "Qayroqqum GESi tongi" (Dawn at Qayroqqum Power Station) by O'. Tansiqboev, "M.I. Kalinin Samarqandda" (M.I. Kalinin in Samarqand) and "Dugonalar" (Friends) by M. Saidov, "Cho'pon" (A shepherd) by M. Nabiev, "Chopon yigit" (A shepherd young man), "Cho'pon qizcha" (A little shepherd girl) by R. Ahmedov, "Qizlar" (Girls), "A'lochi Zotova" (Exemplary student Zotova), "M. Turg'unboeva portreti" (Portrait of M. Turgunboeva) and "Ganalik qiz" (A Ghanaian girl) by Ch. Ahmarov, and canvas of "Dohiyga sovg'a" (A gift to the Leader) by A. Abdullaev, "Choykhonachi" (Tea-house man) and "Choyga" (To tea) by Z. Inogomov. These works have been shown at international art exhibitions.

The works of these trends were demonstrated at the artists' exhibition held in 1952 at the Museum of Arts in Tashkent. Though this exhibition was organised within the artists of the Soviet Union only, the visitors from Korea and Mongolia made a special note that "organisation of this event for entire Oriental countries would have a great



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importance”[2]. Pen Varle’s work “In Korea” was highly esteemed at the picture art exhibition. This work was painted in historical theme: it describes the fight of Korean patriots against American and English colonists. This exhibition expanded beyond the boundaries of one country and became a basis for organising such exhibitions among neighbouring countries.

The reforming issues of organisation of interstate exhibitions within the system of international cultural relations were raised at the XV congress of the Uzbekistan Communist Party in 1960. As a result of this effort, in November 1960, the Uzbekistan Society for Friendship and Cultural Relations with Foreign Countries organised some exhibitions in Tashkent. In 1960, the exhibition “Soviet artists in India” was opened in the capital of India – Delhi. This exhibition included demonstration of works in genres of landscape, domestic life and historical issues by masters of picture arts from Uzbekistan like N.Benkov, O’. Tansiqboev, Kaydalov, V. Ufimtsev and A. Abdullaev. These exhibitions showed over 300 works of picture art [3].

In its turn, the said Society made a plausible initiative in familiarising the people of Oriental countries with the works of Uzbekistan children. The Society organised a contest of children’s paintings for demonstration at exhibitions in Oriental countries. About 200 selected paintings were prepared for show-pieces of a future exhibition [4].

The creative picture art works of children were divided into exhibitions and one part was selected for demonstrating at picture arts exhibition in India, while the other was intended for an exhibition in Iraq. After the exhibitions had been demonstrated at several towns in each country, the Uzbek children’s paintings were left as a memory gist for Indian and Iraqi people. The important aspects of this is that this was the first time the paintings of Uzbekistan children were to be demonstrated in Oriental countries and this was the initial step for a new page in international exhibitions.

New progress was achieved in this field in 1960 to be a base for future when an exhibition of new cycle works of Uzbek artist U. Tansiqboev in the capital of Syria – Damascus [5] and an exhibition of Uzbek artists in Afghanistan [6].

The photo exhibition held in Ceylon was a special event among international photo exhibitions with Asian countries. At this exhibition of picture arts and photographs, held in 1962, there were over 10000 participants. In November 1960, an exhibition of works of Uzbek artists was held in the Republic of Afghanistan. The Union of Artists of Uzbekistan and the Directorate of Panorama and Exhibitions at the Ministry of Culture sent a collection of the best pieces of art of our artists to Oriental countries. This exhibition was a big success in the capital of Afghanistan Kabul. The mass media news of those

days wrote that: “The show-pieces are so diverse. Together with the works that describe the boiling and well-being life, there are works that are dedicated to historical heritages and famous pages of the October destroy” [7].

As a result of exhibitions of picture art, Uzbek artists had an opportunity to arrange creative trips to Asian countries. This included a number of works in portrait genre by the Uzbekistan Peoples Artist A. Abdullaev as a result of his trip to India in 1967 and later, these portraits were exhibited at an art’s exhibition in New Delhi [8].

A photo exhibition of “In the valley of Hindi and Ganges” was opened on August 20th 1963 in the Club of Military Officers, which presented photo collections of an Indian photographer Hamendra Shoh. For ten days, the “Pravda Vostoka” daily and television of Uzbekistan showed over fifty photo sets of the photographer [9].

While information about over 6500 people visitors of the photo exhibition, the organisers noted that the professionals and amateurs highly assessed the photo reports of “Dawn”, “Pangs of conscious”, “Twilight”, “The barefooted”, “Sad life”, and “Philosopher” that describe the life of Indian people and the nature of India. The photo artist, who could approach to social problems of all aspects of life very neatly and thoroughly, was noted as “a realist creator, who described the real picture of people’s life”, “the master of descriptions that are saturated with the sense of humanity and lack any excessive colours”, and “each photo work shows the endless love of the creator to his motherland and his people”. There were over 10000 participants at the 1962 Ceylon picture art and fiction photo exhibition [10].

In the end of 1970’s, joint organisation of exhibition of Uzbekistan with Asian countries was activated. This included the travelling exhibition of “Modern picture art of Mongolia” in October 1978 at the Tashkent Friendship of People Museum. This exhibition was organised at the initiative of the Council of the Soviet-Mongolia Friendship Society. The best works of Mongolian artists, painted during the past recent years were demonstrated at the exhibition.

1980’s saw most activation of exhibitions of picture arts. Participation of Uzbekistan in at cultural events among Asian region countries was mostly explained by the comfortable geographic proximity of Uzbekistan to demonstrate “spreading by socialism of advanced rays of culture to Oriental countries”; the Soviet Union had already established cultural relations with Asian countries with the help of Central Asian republics and relative activeness of Uzbekistan in this was already known. A number of works of U. Tansiqboev, R. Ahmedov, N.Karasan, Z.Inogomov and A. Abdullaev were demonstrated in India, Peoples Republic of China, Burma and Republic of Afghanistan.

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In addition, in October 1982, an exhibition was held in Ulan Bator (Mongolia) to demonstrate different genre works of different generation artists of Uzbekistan to the lovers of Uzbekistan Picture and Applied Arts. The exhibition was visited by over 1100 people, five excursion tours were organised to discover new sides of Uzbek picture and applied arts. The trip to Mongolia accelerated the process of demonstration of works of Uzbek artists in Asian countries on a special rotational basis. The works of Honoured Artist of Uzbekistan R. Choriev in his India cycle are among these. The result of the tour of the artist to Afghanistan, India was a number of paintings, which became very famous after demonstrations at exhibitions in Afghanistan, India, Laos and Vietnam [11].

The artist said the following about his trip to Vietnam: "I went to Vietnam with my personal exhibition. It was shown in Hanoi and Ho Chi Min. the all was always busy with people, and I recall this with great pleasure. I am proud to be the first artist from Uzbekistan to show my works in Vietnam. Very soon I am expecting to receive one of Vietnamese artists in my studio. The best event that occurred during this trip was that for the first time we signed an agreement for direct relationships between the Unions of Artists of Uzbekistan and Vietnam. From now on, our creative relationships will also be stronger. Every year three artists from each country visit the other country and exchange with exhibitions"[12].

Irrespective of the period under study and the feeling of the era in the activity of the cultural relations, the way the ideological and political influence was, we can say that upgrading of Uzbek picture art to the development stage happened owing to the international picture art exhibitions. In addition, demonstration of children's works at international exhibitions was an important base for the future of Uzbek picture art.

The exhibition of paintings by children from Samarqand and Bangladesh, held in January 1982 in the Museum of History and Art of the People of Uzbekistan raised great interest in lovers of art. The exhibition demonstrated over 120 paintings in different topics. The young artists described the merry moments of innocent childhood, friendship and Mother Nature in rich colours.

The creative visit of Japanese artists to Tashkent in July 1986 was named "USSR in the view of Japanese artists" [13]. This meeting had a historical importance in development of Uzbek-Japanese water-colour art and the artists exchanged their experience in search of independent description methods. The cycles in India and Afghanistan take a special position in the system of picture art works exhibitions. While specific methods of Indian picture art methods are discovered in the works of Indian artists Husayn and H. Shoh, the Uzbek artists had

opportunities to exchange experience in mastering schools of arts with Indian art lovers. With this regard, as a result of his trip to India, a well-known Uzbek artist B. Jalolov presented to the Government of India his painting "Ever and young India" as a sign of friendship of Uzbekistan and India. This gesture is values as a great event in the system of our cultural relations. This work of the talented Uzbek artist reflects a perfect image of brave children of India.

In general, international exhibitions with Asian countries were also represented in the form of photo exhibitions, book fairs. For instance, in 1957, the books fair "Fair of Soviet Union books" in Calcutta of India presented about 3500 different books [14]. Editor of "Jungata" daily Vivekananda Mukejari wrote the following in the impressions book of the fair: "This fair gives us an idea of the progress of the Soviet Union, achieved in culture and science. Glancing at the books, published in Hindi and exhibited at the fair, we can clearly imagine how well the work on learning languages of India, especially, Bengali language is organised in the Soviet Union. This fair is a proof of how high a culture a socialist system can create." We can also note the international book fairs, held in a number of Asian countries like Iran, Nepal, United Arab Emirates, Iraq, Pakistan, India, Japan, Burma and Syria. With the help of such fairs, readers of Asian countries like India, Afghanistan, Pakistan, China and Vietnam had an opportunity to read the works of known Uzbek writers and poets like Hamza, Hamid Olimjon, Oybek, Zulia, Sh.Rashidov and A.Mukhtor.

In the system of cultural relations of Uzbekistan with Asian countries exhibitions of applied arts samples are organised indirectly in cooperation with applied art museums. Although some applied art items are produced as regular bulk, the conditions of demonstration at exhibitions required that applied art items were to be made manually by real masters. This was because the fact that international exhibitions have a reputation of showing culture of a certain nation, their modern life, which is closely associated with their ancient roots.

The exhibition of applied arts works of folk of India, China, Japan and China held together with Asian countries in Tashkent from June 3rd to August 16th 1957 is considered a big event in the international relations activities of Uzbekistan. The ceramics (china and faience items) products, embroidery pattern cloth, which represented by best samples of handcraftsmanship; and wooden sculptures of lions with wings, many headed snakes that were samples of picture and applied arts of Burma had a serious positive influence to cultural exchange in folk applied arts. The participants of the exhibition highly value the wall painting by Burmese artist U. Oun Luin "Rainbow over rice fields". On October 1973, an international symposium was held



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in Tokyo and Kyoto in Japan on the history of cultural-fiction relations of Oriental and Western countries. At this symposium, Uzbek academician T.N. Qori Niyozy made a speech about cultural-fiction relations of Central Asian people and Oriental countries, spoke about similar aspects of Japanese and Uzbek picture and applied arts.

Conclusion

Opened at the same in Tashkent time the exhibition of Indian culture lasted from September

27 to December 31 1973. This culture exhibition covered all types of Indian culture: theatre, cinema, picture arts, including 316 works within the framework of days of literature. This exhibition opened wide opportunities for Uzbek people to get closely familiarised with all fields of Indian culture and exchange of cultures between our nations. In general, international exhibitions, completed together with Asian countries, created certain extent opportunities for picture and applied arts of Uzbekistan and open itself to the world culture.

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