

## FINE ART OF UZBEKISTAN

Dilnavoz Turg'unboy qizi Karimjonova  
Namangan State Pedagogical Institute

**Abstract:** This article provides brief information about the history of fine arts in Uzbekistan, and also highlights the creative works of famous artists and sculptors who worked in Uzbekistan.

**Keywords:** Tokhta Sodiq Khojaye, VV Vereshchagin, Sergei Petrovich Yudin, Leonard Leonardovich Bure, Maxim Yevstafyevich Novikov

Since the end of the 19th century, serious changes have begun to occur in the architectural art of Uzbekistan. Baked brick has become widely used. In construction, a movement has begun to harmonize the national decorative art with European architecture. In this regard, the summer residence of the Bukhara emir, Sitorai Mohi-Khoza, deserves attention. In the 19th century, fine arts in Central Asia manifested themselves in the creativity of Tashkent, Samarkand, Bukhara and Kokand miniaturists. It is known that the 19th century enlightener, poet, philosopher, and calligrapher, Ahmad Donish (1827-1897) also had the talent of a painter. His surviving paintings: the miniature "Poet and Artist" dedicated to the manuscript "Four Elements" by Abdukadir Bedil and the satirical miniature depicting the city governor testify to this. The miniatures he painted are distinguished by the perfect completion of the painting, the clear smooth contour lines of the paints placed in place, and his graphic signature. Abdukhaliq Mahmud, a student of Ahmad Donish, is also known as an artist who skillfully depicted insects and flowers.

The fact that the figurines of horses and deer, carved by Tokhta Sodiq Khojaye from Tashkent with his own hands, without any sculptural tools or cuts, and simply carved with a pencil, were exhibited at the Turkestan Exhibition in 1886 testifies to the desire of the peoples of Central Asia to reflect reality in an artistic image. Models of houses made by Tashkent craftsmen were also exhibited at this exhibition: a two-story European-style house made of stucco and two Uzbek houses made with great skill to resemble real ones. The famous Uzbek stucco master Tokhta Sodiq Khojaye (1882-1962) made bas-relief medallions from stucco with portraits of AV Suvorov and MI Kutuzov using photographs in the building of the Military Council (Officers' House) in Tashkent.

In 1915, the Tashkent lithography published the epic poem "Gorugli" with illustrations by the artist Sirojiddin Makhsum Siddiqi. This is the only Uzbek artist whose work was associated with printing in the late 19th and early 20th centuries. In the 1970s and early 20th centuries, the fine arts of Turkestan were dominated by the works of Russian artists, mainly students of the St. Petersburg Academy of Arts. Their work reflected the history of Central Asia and that era, its nature and life.

VVV Ereshchagin was the first and most influential artist to reflect the life and everyday life of Turkestan in his work. His paintings on the theme of Turkestan truly opened this country to many countries and peoples. In the Turkestan series, the artist reflected the cultural and everyday life of the country in his holistic and multifaceted paintings, imbued with the spirit of

humanity. In a number of his works, he demonstrated the high construction culture and the amazing decorative skills of Central Asian architects and folk craftsmen.

The emergence of teachers-artists who taught painting and drawing in secondary schools in Turkestan at the beginning of the 20th century indicated that the first buds of fine arts and visual literacy were beginning to sprout in the country. This contributed to the establishment of an artistic environment in Turkestan. The famous Tashkent landscape painter Sergei Petrovich Yudin (1858-1933) headed the theater circle of railway workers, and also painted decorations for amateur theaters in Tashkent. After graduating from the St. Petersburg Academy of Arts, he came to Tashkent in 1902. S. Yudin is a master of sunny plein air etudes. He gained immense fame with his landscape paintings painted in the style of traditional landscape color painting. In S.Yudin's landscape "Winter Evening", created in 1910, one can feel the artist's vivid communication with nature without any medium and his excellent skill in depicting a clear perspective. In his mountain and valley landscapes, the vastness of space, the play of light and shadow are extremely clearly and vividly reflected.

Leonard Leonardovich Bure (1887-1943) from Samarkand was interested in painting from a young age. In 1904, he went to Moscow, where he studied painting, and then continued his studies at the Academy of Arts in St. Petersburg. After receiving his education, he returned to his homeland and, along with his creativity, taught at the Samarkand Art School until the end of his life. Bure limited himself to drawing sketches from nature in landscape painting. His architectural landscapes were distinguished by the truthfulness of paints and an exquisite sense of colors. Bure tried not to fall into a pattern when choosing a point of view on architectural monuments, constantly searching for new facets. The collection includes three architectural landscapes: "Labikhovuz" from 1907, "Madrasa Courtyard" from 1910, and "Samarkand" from 1929, which was acquired by the gallery last year. The artist painted them in his favorite cities - Bukhara and Samarkand. The life and work of one of the most famous artists in Uzbekistan, a master of color and description and poet Leonard Leonardovich Bure (1886-1957) were connected with Fergana. The People's Artist of Uzbekistan was born in Fergana, studied at the St. Petersburg Academy of Arts, and taught at the Tashkent Art College. Although A. Volkov adhered to the traditions of Russian artists, he also absorbed the experience of French cubists. He lived with the idea of finding his own style in color painting. Volkov sought to combine the unique color-painting structure, the unique rhythm of the East and the colorful paints with the methods of the "Paris School" of the first quarter of the 20th century. A. Volkov's social background indicates that the themes of his paintings from 1916 to 1928 were teahouses, camel caravans, old cities, etc. He reflected these themes and plots in the direction of cubism and expressionism.

In 1968, this painting was exhibited in Paris, where it caused a wide response from the Parisian press, and was also shown on French television. The painting "Autumn Landscape", which is kept in the Bank's collection, was painted in 1931 in the impressionist style, in which color and light are changed with great skill.

The artist Alexander Vladimirovich Nikolayev, who entered the history of Uzbek fine arts under the name of Usto Momin (1897-1957), was also in love with the ancient culture and rich folk art of Central Asia.

K.Malevich's student Usto Momin came to Samarkand in 1921. He was captivated by the magnificent architectural monuments, colorful costumes and jewelry. As Usto Momin studied

the culture of the country, he studied with great interest not only the art of folk masters, but also the heritage of classical miniatures of Central Asia. In 1925, he moved to Tashkent. A highly talented artist, imbued with the folk and national culture of Uzbekistan, the unique and rich patterns of Central Asia, the greatest master of graphics and color painting, sought to combine Italian and Russian artistic traditions with the traditions of Uzbek art into a single, inseparable whole. The Bank's collection contains the graphic painting "Embroiderer Girl", painted in 1930 with a dream.

In 1924, the name of U'rol Tansiqbayev (1904-1974) first appeared in the Uzbek press. The newspaper 's reviewer, speaking about the club exhibition, tells about the unique talent of the young worker U'. Tansiqbayev. The article emphasizes that Tansiqbayev's works show a desire to reflect the national way of life, the nature of Turkestan, and great artistic insight. He carefully, knowing the eye of the work, depicts rural life with its intricacies and peculiarities, huts, camel caravans with their owners, views of mountains and valleys. Tansiqbayev's early works were drawn mainly in charcoal and pencil. He received his professional education first in Tashkent, and then at the Penza Art School. The master of epic landscapes, Ural Tansykbayev, constantly strived for perfection, and from the very beginning of his creative path, nature became a source of inspiration. In scenic etudes and compositions, he sought to achieve expressive simplicity and such a sequence of colors that would embody the charm of landscape tones even deeper and brighter. Perhaps that is why critics called him the "chief of Uzbek colorists". At that time, A.Volkov and U.Tansykbayev were closer to S. Yudin's student Nikolai Georgievich Karakhan (1900-1970). N. Karakhan fell in love with the mountainous nature of Uzbekistan. In his sketches and paintings, he depicted subjects related to the seasonal field work of rural workers, reflecting the tones of spring and autumn, dawn and dusk. In them, he combined plein air and genre into one unified color image. He was able to skillfully depict the state of nature bathed in the sun.

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