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The main tendencies of Uzbekistan's painting in the period of independence

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ABSTRACT

This article is devoted to the analysis of new tendencies in the painting of Uzbekistan since the independence. The pivotal changes which have influenced the development of art process in the Republic, caused by refusal former ideological norms, restoration of historical and cultural continuity and traditional spirituality with nation ideals, conservative attitude to heritage, become apparent. Freedom of artistic expression has become a main principle in art. A new system of ideas comes, leading to the abandonment of past trends replaced by the interest to different areas of twentieth-century modernism. Appeal to the traditions of the people of culture stimulated the new interpretation and understanding of their own history, national and universal values at the present stage of their development, and intensified traditional and innovative artistic concept. The analysis of some pieces which is carried out by the author has shown that such tendencies as realistic, symbolic and metaphorical and conditional and decorative, connected with reference to mythopoetic heritage, to traditional and innovative art concepts developed in the painting of Uzbekistan. The principle of dynamic development in close contact with world art process, when traditions are preserved, encourages the development of major cultural achievements of the past and familiarizing with new modern forms.

Keywords: traditions, spirituality, identity, heritage, uniqueness, coloring, symbol, metaphor, conditionality

1. INTRODUCTION

The actuality of the topic of this article is due to the fact that the fine arts of Uzbekistan in general, and painting in particular, in recent years have changed dramatically, and the search for artists, their innovative ideas have been dynamized by the processes of the formation of a new society.

The revival of the spirituality and culture of the people at the present stage of development acquires decisive importance for our society. The most critical problem raised at the level of state policy in the years of independence was the renewal of that huge spiritual and cultural heritage, which for many centuries was created in our country by previous generations. In the socio-political, economic and religious culture of Uzbekistan at this stage, there have been cardinal changes that have affected the development of the artistic process. Freedom of artistic expression has become a leader in the work of artists. In the appeal to national and universal values, traditional and innovative artistic concepts became more active. Specificity of the development of painting was due to the rejection of the former ideological norms, the restoration of historical and cultural continuity and traditional spirituality with the ideals of the nation. The art process in which Soviet art developed in the Soviet years with its all-Union tendencies and internationalization, with stable communist ideological foundations, is replaced by a new system of ideas leading to the abandonment of past trends, replaced by a fascination with various trends of modernism of the twentieth century, from which Uzbek painting used to be Is "protected" by Soviet ideology. The flow of new plastic ideas, of course, began to influence the artists, changing their search, contributing to the freedom of their own development. Another important source of influence was associated with the ideology of independent development, new spiritual priorities of society, a historical and social factor, and the search for new forms and trends.

Especially in painting the formation of tendencies connected with new spiritual and aesthetic priorities, conservative attitude to the heritage, to its most important traditions, promising for future development occurred most brightly and fruitfully. These major changes contributed to the formation of new principles of national painting. However, in the 1990's the methods of research of contemporary art in Uzbekistan faced a crisis of previous approaches, previously adopted in Soviet art. New approaches, mainly of an interdisciplinary nature, emanating from the philosophical foundations of contemporary art, new theoretical models, as well as oriental principles, which together allowed art critics to explore Uzbek painting in a new way, were updated.

2. LITERATURE REVIEW

As N. Akhmedova notes, in the context of art in the 1990s the problem of ethnocultural traditions, which were previously considered mainly as a manifestation of the "national" at the level of stylistics and means of expressiveness, appears as a scientific problem of a more complicated order, and methods previously considered traditional and reference for the study of the pictorial and plastic characteristics of art are currently inadequate painting, appealing to the elements of the disorder and marked-semantic foundations of the art of the East [1, p. 127].

In the fine arts of Uzbekistan for 1991 – 2018 the need for cultural self-determination drew the artists of the country to a reflection and reassessment of attitudes in the art of the recent

past. The appeal to the traditions of the culture of the people stimulated a new reading and comprehension of one's own history, national and universal values at the present stage of its development. The most interesting of them are related to the appeal to the *symbols* and *metaphors* of the spiritual, poetic and mythological heritage.

Painting of Uzbekistan, established by European and Russian artistic traditions, was gradually changing under the influence of social and political factors in the early 1990s, and a holistic picture of development was breaking up. Freedom of self-expression contributes to the emergence in the painting of works of emotional, "liberators". Various stylistic variants are developing dynamically in it. In the formation of the creative method of painting in the second half of the 1980s, social "premonitions", environmental and economic shocks played an important role. Reorganized transformations have exacerbated the growing awareness in society of the need to define and approve national spiritual values.

Typical was the interweaving of stylistic tendencies, the diversity of the bright individualities of masters of different generations. In the works of many of them the ideas of rethinking the schemes of the usual Soviet painting, a new attitude to traditions and continuity were already being formed. On the one hand, the search for national identity in the fine art led artists into the cultural history of the people, evoking a kind of passive, and on the other - opened a direct appeal to the trends of modern world art, setting artists the task of conducting new creative experiments. In such a dichotomous format, the national art of independent Uzbekistan began to develop.

The revival of spiritual landmarks, the idea of a return to the roots of folk art, determined the interest of artists to the spirituality and philosophy of the East, poetic, Sufi ideas. For the art of the republic in the early 1990s characteristic for development was not the Western influence, but an appeal to traditional metaphors and symbols. Such artists as R. Akramov, F. Akhmadaliyev, H. Ziyahanov, G. Kadyrov, M. Karabaev, L. Ibrahimov, A. Mirzaev, M. Isanov, B. Ismailov, A. Nur, J. Usmanov, J. Umarbekov, Sh. Hakimov, proceeded in their works from the symbols, opening a new metaphorical meaning, which indicated the contact with the traditions.



Figure 1. A. Mirzaev. Oriental beautiful women. 2005

At the forefront of them were put philosophical-poetic, mystical, as well as abstract concepts. Relying on national Uzbek traditions, primarily on medieval miniature book, monumental and decorative and folk applied arts, as well as on Western European and Russian art, each individual artist went his own way in his individual search. Therefore, the above-listed artists can be combined in the style direction only conditionally: according to the symbolic-metaphorical way of artistic thinking and the striving for national certainty of expressive means. They are united both by an inner subconscious aspiration, and by a deeply conscious, purposeful desire to take root in their cultured layer, which has been tested for centuries. They were among the first to perceive new artistic ideas, linking them with the increased interest in the ethno cultural heritage, which in the situation of dramatic collisions of time became the backbone and source of various spiritual and philosophical impulses.

3. THEORETICAL BACKGROUND

Sacral and moral values, concentrated in ethno-cultural traditions, in this complex of ideas were one and uninterrupted. Many artists, relying on the ethical and aesthetic ideals of the nation, tried in new ways to express their mentality, new plastic opportunities in the newly discovered spiritual traditions.

In modern painting of Uzbekistan are developing such trends as symbolic and metaphorical and conditionally decorative, etc. In the strictly easel concept of Uzbek painting, artists reveal the eternal theme - the theme of the dramatic art: the search for Truth, Light and Love. In their work, artists are close to the eastern mentality, in their works there is felt something hidden "in veil" of everyday life. In that reality, actuality is only an impulse to create an image and plot that does not reveal, but rather hides some sacredness and mystery of the East. The foundations of the works of artists are symbols, a metaphor for the country and the valleys of eternal love, peace and enlightenment, philosophy, poetry, which they seek to attest to the perception by them, from contact with tradition, of various philosophical-poetic, mystical, and abstract concepts. This makes it possible to understand the new possibilities of art, namely: thanks to the content of the work, to discover a certain transcendent meaning inherent in the eastern mentality: contemplation, abstraction from reality. Thus, in the painting of Uzbek artists of the late twentieth and early twenty-first centuries formed an original symbolic-metaphorical pattern.

In the creative work of artists there is also a strictly individual iconography of oriental images, the variations of which are quite diverse, which does not exclude a common basis for them. These are visualized metaphors and poetic symbols: the nightingale, rose, paradise garden, loving couples, strangers and dervishes, birds of paradise, symbols of the moon and sun, animal images, popular and characteristic of ancient mythological and folklore traditions: bull, fish, lion, peacocks, etc. In addition, the artists create generalized images, for example, the beloved and poetic signs-symbols, praised in Central Asian literature. Mytho-poetic ideas, legendary fairy-tale symbols were embodied by artists in original decorative solutions. Own cultural heritage: history, art, epic, ancient sculpture and painting, oriental miniature - is certainly reflected in their works. A special aesthetic significance to the work is attached to the appeal of artists to Sufi subjects, their special symbolism, conventionality and simplicity of expressive means [3, p. 233].

The profound philosophy of works of artists leads to the sphere of the symbolic-figurative system of ancient legends, to an attempt to generalize the characters' images to the symbol and sign, without stopping the viewer on the stylistic interpretation. Penetration through a certain social and historical and cultural code into the interior of the designated one makes it possible to understand and appreciate the significant role of iconic figures or cult images of a given epoch, mentality, inner aspirations, and hidden experiences.

4. MAIN PART

It is important, however, to note that the process of the formation of symbols in art cannot be reduced only to the study of external and internal connections between images-signs.

At the same time, the increasingly complicated search for mediated links between the surrounding real world and the meanings that such artists, such as F. Akhmadaliyev, B. Ismailov, J. Usmanov, Sh. Khakimov, seek to convey through this world, objective process.

Some artists - H. Ziyahanov, M. Isanov, M. Karabaev see their task in expressing the ideal position of the person in the world, others like L. Ibrahimov, G. Kadyrov, A. Nur, J. Umarbekov aspire to translate visual means forms of his presence in the world.



Figure 2. H. Ziyahanov. Picnic. 2004

The boundary between the symbolism of real and artistic phenomena is always in action - it was completely erased, but, on the contrary, it required serious efforts to extract the hidden

content of the work. The study of the symbol, or the projection of metaphor in the context of contemporary fine arts, is currently focused primarily on philosophers, religious scholars, art historians, and others. In the works of Uzbek artists, there is a reliance on the foundations of poetry, religion, and philosophy, D. Usmanov "Valley of loneliness", "Valley of contemplation", "Valley of knowledge", "Lovers".

5. DISCUSSIONS

Often the term "symbol" in painting is combined with such concepts as allegory, personification, type, etc. A metaphor in art often becomes an aesthetic goal in itself and displaces the original meaning of the word. In painting, the metaphor is not so much a reflection of life as it recreates it according to its own laws, creates it. For example, in F. Akhmadaliyev's painting "The Wandering Dervishes", "The Heart of a Dervish", "The Life of a Dervish", "Sacred Water", "The Wall", "Girls from Humsan". It is she who, creating a concrete image of the abstract concept, gives the possibility of a different interpretation of real messages. In the artistic creation of the possibility of symbolic systems, conditionality realizes and expresses the same content by different structural means [2, p. 45].

Signs used in contemporary Uzbekistan's paintings are characterized by varying degrees of conventionality in terms of the arbitrariness of the connection between their ordinary use outside art and the importance they acquire within the artistic system. For example, in D. Usmanov's paintings "Meditation", "Reflection", "Pondering", "Dreams", B. Ismailov's, "Attitude", Reflection. "Window".



Figure 3. J. Usmanov. Reflection. 2007

During the years of independent development, new trends in art have passed certain stages. Thus, the conditional decorative trend was transformed in the works of the painters A. Mirzaev, R. Shadyev, A. Isaev, I. Valikhuzhaev, Sh. Abdullaeva, T. Karimov, K. Babayev, Z. Saidjanov. The main content of their work: emotionality, color expression, love of conventional plastic language, symbolism of color. In their painting, the role of tradition, its interpretation leads to conventionality in style, since it is known that the art of the medieval East, for example, is based on flatness and ornamentation.

The conventional decorative line in the art of Uzbekistan arose in the years of its formation in the 1920s-1930s as a reaction to the passive-philistine realism gaining strength, as a discussion with an external fixation of life. Artists A. Volkov, U. Tansykbaev, N. Karakhan, N. Kashina were among the first to discover bold color combinations in the traditional Uzbek art, the principles of beautiful and conditional composition, which at the same time were the goal of plastic avant-garde innovations. In the works of these masters, a concept was born, which was to go through a long and difficult path to determine many features of this stylistic trend. In different years, adherents of coloristic principles expressed them in the spirit of impressionism, then through the poetics of the Oriental miniature. And only since the 1990s, all the diversity of traditions of the national heritage has become recognized as one of the defining factors of contemporary fine arts.

In the painting of Uzbekistan of the 20th century, decorative and color search always determined the main line of its development. Bold combinations of bright colors, individual rhythms, and understanding of the decorative principles of the composition of folk art were the basis of the innovative searches of masters of the Uzbek innovation. In their work, a concept was born, which was to be interlinked by more than one generation of painters. Therefore, it is difficult to understand the nature and originality of realism in Uzbekistan of the 20th century without taking into account the diverse national traditions and the specifics of life, which served as a source of its constant renewal.



Figure 4. K. Babaev. Lyabi-hauz. 2007

6. CONCLUSION

The modern art of Uzbekistan has undergone a paradigm shift in the years of independent development - from accentuated attention to the cultural and historical heritage, to the traditions of Oriental miniature and folk art, to attempts of timid but conceptually directed projects. In

these dynamic processes, the factor of historical consciousness played an important role, determining the leading trends and vectors of the development of modern national art.

The experience of modern art in Uzbekistan which develops the principle of dynamically mastering the trends of the world process while preserving the nation's inherent aesthetic ideals and traditions allowed artists to preserve the most important foundations of their culture and acquire new modern features.

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