

## **THE IMPORTANCE OF FLOWS AND DIRECTIONS IN THE DEVELOPMENT OF COLOR IMAGE IN XX CENTURY UZBEKISTAN.**

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**Annotation:** The article is an interpretation of the current trends in the color image of XX century Uzbekistan.

**Key words:** Traditional, light-shadow, shape, size, direction, stage, interpretation, composition, flow, artistic interpretation, futurism.

The development of folk handicrafts, applied arts, architecture, especially fine arts, has played an important role in the historical and cultural civilization of the peoples of the world. The development of fine arts has long been important in Central Asia. It can be said that the Stone Age, the Early Community Age, or the Ancient World can be traced back to the unique, structured, and unique directions of the Fine Arts. In the art of ancient Khorezm, Sogdiana, Bactria, on the walls, on the skins of animals, on the surface of the stones, you can see the harmony of philosophical and traditional art. For example, in the past, applied art, sculpture, miniature as a source of productive creativity, has become an integral part of the artistic and cultural heritage of our people. The ancient art of painting in Uzbekistan went through a period of stagnation after the Arab conquest until the end of the XIX century. Types of Fine Arts began to take shape in the late 19th and early 20th centuries as a new non-traditional culture of art that began to enter the Russian dictatorship. This event was revived in response to the need for ideological propaganda of the time.

This process was the first stage in the entry of European art, which differed from our national art, which had developed over the centuries. Our people, which was occupied by the Russian Autonomy in the middle of the 19th century and later became the Turkestan Autonomy, got acquainted with many new directions of fine arts in the late 19th and early 20th centuries, typical of European art. Vasilevich Vareshegin was one of the first artists in Turkestan to create paintings in the 1870s. In the 1880s and 90s, only a handful of artists came to Central

Asia. In 1920, at the direction of the Turkestan Central Executive Committee, a group of artists and architects came to Uzbekistan from Moscow. Most of the visitors were artists working in the field of color art. Tatvosyan, A. Volkov, M. Kurzin, E. Korovay, K. S. Petrov, A. Nikolayev were all painters who created in the color image of fine art. By the 1920s, the influence of these visiting artists was felt in Uzbekistan. Craftsmen, architects, and art lovers who created with traditional applied art and miniature art that were not specific to their religious beliefs were considered unusual art. However, traditional color-coded posters based on genres would be the focus. The natural seasons of the ancient East and the richness of all colors on the sunny ground stand out. That is why the love of the East in the works of many artists who came to this country can be seen in every work. During the 10th century in European art, there were many trends in the color representation of fine arts. The nineteenth and twentieth centuries saw the rapid and varied flow and direction of the world's fine arts. At a time when realism was gaining ground in one country and Impressionism in another, abstractionism was gaining ground in the works of artists working in Uzbekistan. A. Nikolayev, a color painter under the pseudonym Master Mumin. After A. Nikolayev's arrival in the East, his discovery of style and his interest in oriental miniature silent art, his philosophical insights from his new worldview were reflected in many posters, sketches, illustrations, decorations and centuries. You can see works with a unique style in many paintings, such as "Dance", "Bridegroom", "Bedanavoz", "Sleeping robe". The colors in the picture have a state of purity, a compositional solution, and in the images the inner world retains the integrity of the external appearance. We can cite many artists in the same line.

The Samarkand School of Art was later established in its place. In 1919, the Turkestan Regional School of Art was opened in Tashkent. In addition, studios and clubs have been established in Tashkent. The new life has aroused the interest of young people in new knowledge. Many young people started coming to art studios and schools. According to art historian A. Umarov, in the early 1920s, more than 500 local youth were educated in art schools and studios in Uzbekistan. 2. M. Novikov, who moved to Uzbekistan in the 1920s, studied Uzbek art. created works in the lyrical direction of landscape art. Its small landscapes are decorated with historical monuments of Uzbekistan, bustling markets, rich architectural

architecture, and unique views of the eastern streets formed over the centuries. The establishment of a graphic workshop at the Turkestan School of Art in the late 1920s also contributed to the spread of this art in the cultural life of Uzbekistan. During these years, works were created in all types of graphics, but the art of posters took a leading place. The development of Uzbek art in the 1920s and 1930s was complex and controversial. On the one hand, the development of art was initially suppressed by the ideology of the period, and on the other hand, it was a period of large-scale entry of local artists into the field of art and mastering the realistic art alphabet. For the first time in Uzbek art, secular art, the emergence of new types and genres, and the emergence of the first critical direction. The 20s and 30s were also fruitful for the great artist P. Benkov. Zinaida Mikhailovna Kovalevskaya was another artist who left her mark on Uzbek art in the 1920s and 1930s. In 1930 he was invited to work in ethnography by the Uzbek Institute of Science and Technology. From that year Kovalevskaya lived in Samarkand until the end of her life (1978), where she taught at the Samarkand Art School. He has created in the genres of portrait, domestic and still life. There are new aspects in the work of Russian and other artists who were born and raised in Uzbekistan in the 1920s and 1930s or who moved here. Alexander Volkov, who began his career in a bright creative way, began to pay more attention to the ideological direction of the work and began to create real-life story-telling compositions. details and images for Photographs or portraits on the wall, a book in hand or a "antiquity "and other similar details. Art History, 1986 as well as the behavior of the subjects, their facial expressions, and the objects they use. The artist's work in the late 20s and early 30s made labor the main theme of his work. In his "Under Construction" (1930), "Cotton Run" (1930), "Offensive Offense" (1931), "Cotton" (triptych, 1931) and other works were performed in an understandable narrative style. His 1928 work "In the Teahouse" is noteworthy. In these centuries, the artist portrays those who do not sit still during the holidays, but rush to work, sharpening their weapons. The painting "Students" reveals that Uzbek girls are entering a new life, rushing to enlightenment through books and students depicting young girls and old priests looking at them with envy. In the early 20s and 30s, painting took a special place in art. Over the years, local artists have often participated in exhibitions to create contemporary views of new

Uzbek art, or the latest styles that have taken shape in Europe - abstract art, experiencing the most noisy, more precise, noisy period of their status. The exhibitions of the founders Russian artists Kandinsky, K. Malevich and others were important events of this period. Undoubtedly, all this was important in shaping the artist's worldview, in shaping the attitude of art to the means of plastic expression. Returning to his homeland (1916), the artist began his career on the basis of this passionate research. As a result, the first thoughts of his work, more precisely (1917-25), gave rise to the impression of different styles and directions of his research. During these years, both the analysis of Vrubel and the influence of ancient Russian icons began to combine with European Impressionism, Post-Impressionism, Primitivism, Cubism, Futurism and other styles of art, oriental art, its bright decorative arts. These works are created in a game of national themes, folk lifestyles, customs and plastic-emotional forms. Volkov began his career by imitating Vrubel because he considered Vrubel to be his spiritual mentor. A series of works such as "Caravans", "Primitive of the East", "Crying in the Cemetery", "Sandals" (1924), "Cart", "Dance" (1924) and finally The Pomegranate Tea House (1924) was the product of creative research, a new example of the harmony of the East and the West. In "Sandals" the sad lyric is solved in a somewhat philosophical direction, the composition "Dance" is rich in movement and passion, full of play of shapes and colors. It is also reflected in the skillful comparison and side-by-side placement of complementary colors. Pomegranate Tea House is a shining example of the harmony of Eastern and Western art, and has contributed to the presentation of Uzbek art on the world stage. In the 1920s, a school of color artists began to form in Uzbek art. Artists such as Hamdami and Ural Tansiqbaev, who created in a unique style in color painting, laid the foundation for a significant growth of color painting.

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