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Nigorakhon Daniyarovna Kultasheva

Freelance researcher,
teacher of the National Institute of Arts and Design
Named after Kamoliddin Behzod
jasur184@list.ru

SECTION 15. Decorative and fine arts.

THE GENRE SYSTEM FORMATION (EVOLUTION) IN PAINTING OF UZBEKISTAN IN 20TH CENTURY

Abstract: *One of the little studied problems in the national art history - formation of the genre system in the art of Uzbekistan of the twentieth century was examined in this article, using the portrait as an example. The problems of formation, specificity of subjects and traditions, historical and cultural situation, the nature of artistic processes, its main trends, the role and influence of the traditions of culture are considered.*

Key words: art, genre, collection, trend, painting, traditions, ornament, culture.

Language: English

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Introduction

The problems of genres history and theory involve wide range of issues where various aspects of development of art are implicated. They are directly related to both the history of art and its current process. In evolution of genres, not only the historical and cultural situation is reflected, but also the artistic process, trends, which are formed by tendencies, traditions and influence of artist's bright individuality. Thereby, the formation of genres and dynamics of their development derive a specific character at each national school. Meanwhile, studies devoted to this problem are extremely insufficient.

Considering new historical and cultural period of development at present, it is necessary to actualize the problems of genre forming in Uzbek painting art, release its specific evolution on the background of the complicated processes of the 20th century. In the context of updated approaches to the problem of genre system development of Uzbekistan's painting, potentially to correct a number of outdated views on the formation period, development of style trends and tendencies in future. In 20th century during the evolution of Uzbekistan's painting thematically and characteristically unique genre system was formed, which reflected nation's mentality, its values and ideals.

Materials and Methods

This problem is explored in two aspects, two approaches - in problem and chronological or

historical and theoretical approaches. Genre is expressed both in the special structure and content of images, communication principles between them, specific genre determining signs, character of common cultural contexts, which stimulate and motivate different structures. In this sense, in each national art there is a peculiar system of unity and development of genres.

Without taking into account the nature of the historical and cultural situation, it is impossible to determine the specification and genre formation of Uzbek painting. Patterns are directly depended on various conditions and factors. The example of the avant-garde and others demonstrates a complex internal evolution and a combination of different concepts. The era of cultural change, when there was a need for a transition to a new paradigm of art, the way and nature of the functioning of the main factors of artistic consciousness changed.

The formation of a genre system in Uzbekistan's painting has its own specific features, many of which are explained by the nature of the historical and cultural situation at the beginning of the 20th century. They, in fact, are directly dependent on the special historical, political and cultural conditions and factors of the emergence of European art forms in the republic. According to researchers, "the peculiarity of the genesis of fine art in Central Asia lies in many respects in its very" mechanism "- the dramatic junction of the different types of cultures on the one hand, the medieval Muslim, on the other, the



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European New time. It provoked not only a structural change in the entire traditional system of art, but, in essence, assumed the rejection of the old model, in the process of establishing a new European system". In the new model, the easel painting became that basic typological form, which was the genesis of the fine arts of Uzbekistan at the beginning and retained this status later too.

In Uzbekistan, unlike the experience of other national schools, the so-called accelerated development, the formation of painting started not with mastering the realism. Masters oriented in avant-garde were at its origins. Therefore, the formation and evolution of genres proceeded quite specific and direct chronological line of their development cannot be derived.

In the 20s and early 30s, A.Volkov, M.Kurzin, V.Ufimtsev, U.Tansykbaev, N.Karakhan, N.Kashina clearly showed a tendency to an independent concept of the East, each of them was looking for a purely individual plastic equivalent and experimented a lot. Naturally, it was not in the spirit of the avant-garde, which retreated from all norms, to adhere to the principles, "boundaries" or norms of a particular genre. However, in progress of the general patterns of the historical period, when there was a transition from the traditional world to the new, great attention was to the individual, to the new man and this could not but interest these masters. Emphasizing the portrait genre in the painting of Uzbekistan in the 1920s, connected with the problem of genre system that interests us, indicates its significant role in the work of these masters. It is firmly connected with a complex of specific features of the ideology and culture of the first revolutionary decades, reflected the complexity and character of the adaptation of the European experience, the confusion of various trends - from realism, impressionism to the avant-garde. Portraits of that time have become not only one of the valuable documents of a difficult era, but have clearly reflected the wonderful world and the face of a man of the new East. They became the foundation on which many imaginative and stylistic principles of Uzbekistan's painting will be formed in the future. In past years, for ideological reasons, the evaluation of this period did not always correspond to its real creative practice, but with the approval of more free views on the development of art, in monographs devoted to the artists of the 1930s began publishing materials on portraits of that time. The combination of different trends, their struggle, a wide range of traditions, on which they developed, created that unique situation that gave impulse to the development of various modifications of the portrait genre in the future.

In the 1920s A. Volkov passed a period of interesting searches. Cubism in the artist's painting played the role of a foundation, attaching special features to his quest in the course of neo-primitivism.

Taking as a basis the principles of folk art and creating compositions of geometric shapes and bright, local colors, he sought to achieve flatness. It was flatness that became the most important condition for the realization of the plastic ideas of the avant-garde. In the 1930s, A.Volkov's painting was referring to the "portrait-type", which was reflected in the works "Girls with Cotton" and "Collective Farmer". These breast portraits are frontal, facing the viewer, the faces are very expressive, and undoubtedly have real prototypes.

Ural Tansykbaev was undeniably a unique and in some way premature phenomenon for young Uzbek art. He independently and dynamically formed into a bright creative personality with a deeply national outlook. In the late 1920s and early 1930s, the artist created a series of portraits that originally represented two artistic concepts: impressionistic (Portrait of A.Tashkenbaev, Self-portrait) and neo-primitive (Portrait of an Uzbek, Kazashka, Uzbek Samarkand). The image-sign, symbols coming from the depth of traditional consciousness form the essence of these neo-primitivism works. This principle is fully realized in the background, faces, figures, in which the extreme brightness of color and bold conditional nature comes from the traditions and from the experiments of the young artist. Therefore, primitivism is not only in stylistics, it is in sensation and demonstration of simplicity, game and power in the display of these generalized "man-schemes". Here it is correlated with the inherent decline of the avant-garde, the archaization of the image.

The artist, close to the creative concepts of A.Volkov and U. Tansykbaev was N.Karakhan. His understanding of the plastic form came from a somewhat naive, direct perception of life, and the decorative color came from folk art. The contemporary theme, devoted to the work and life of collective farmers, prevailed in the artist's work. In these years N. Karakhan creates his best works - "Laying a water pipe", "Building a dam", "Waterer", "Build a road", "Collect cotton". The main effect of the paintings is on the scale of the figures, the impression of a close-up. Clear, accurate, as if illuminated by the bright light of the figure and stiffness in the expressions of figures, bring to these ordinary scenes the motif of eternity. The weak draftsman N. Karakhan often used his favorite method of geometrization of the nose and eyebrows, simplified the monotonous faces of collective farmers, their emotions. As a result, a Karakhanov iconographic type emerged. Characteristic for N.Karakhan saturation of decorative color, contrasting sonorous, pure colors were combined with the thematic principles, picturesqueness, than portraits of images.

The philosophical-meditative comprehension of the world, the expression of special symbols and

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concepts, whose roots Usto Mumin saw in poetry, philosophy and religion, embodied in his works of 20-ies and early 30-ies- "Spring", "Groom", "Friendship, Love, Eternity", "Bedanabaz". Based on the poetry and traditions of the Middle East, the artist created his own concept of painting of Uzbekistan, which reflected the subtle aesthetic sense, intuition and plastic culture of Usto Mumin. He combined in his work the space-time principles of various plastic systems - miniatures, ancient Russian icons and early Italian painting. Inspired by the idea of their synthesis, the artist tried to develop a new language of painting, boldly introducing symbols of medieval art and associations. In portraits "The Boy with the Quail" and "Dutarist" (Dutar player) the views and style of the master were brightly reflected, at the same time his understanding of the portrait as an embodiment of the ideal, images inspired by traditional notions, far from reality.

However, the avant-garde concept was the only component found specific in the development of Uzbek portrait.

P. Benkov is a bright representative of Impressionism. He was one of the first in Uzbekistan to paint portraits in the open air (Portrait of an Old Collective Farmer, Girl with a Dutar), thereby reflecting one of the important aspects of being a man of the East - his harmony with nature. The combination of landscape and portrait, which became characteristic of the artist's painting, laid on the foundation for an open-air and genre-type portrait in the development of Uzbekistan's painting.

One of the characteristic sides of impressionism, researchers note in all the national schools where it is

developed, is that due to the equivalence of the pictorial and plastic components, the national specificity was not stylistically manifested in it. At the same time, in understanding the national identity, P. Benkov was close to the principles of Russian realistic painting, according to which the embodiment of a nationally original motive, type, and natural environment is exhausted the problems of national identity in art.

Thereby, assuming certain simplifications, the portrait genre in the republic's painting emerged with a wide variety of tendencies appeared with the search of the mentioned masters - A. Volkov, P. Benkov, Usto-Mumin, U. Tansykbayev, N. Karakhan can be accepted. At different stages of development of this genre in Uzbekistan, each of these trends, acted on the forefront, was in the lead, and then gave way to others.

Conclusion

Consequently, the portrait was one of the first genres represented variously during the stage of development of republic's painting, what determined its great place and significance in future. The leading tendencies of 30s-80s were reflected in its development, certain stable features and varieties, updated old and crated new trends. At the same time, the most important imagery-aesthetic constants, which in their own way reflected the character and mentality of the people, its value orientations and ideals, were revealed more vividly. It was on them that "all the changes in genre forms and their components" were "strung up".

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