

To Study the Compositional Organization of the Works of Uzbek Artists Who Worked in the Landscape Genre

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ABSTRACT

It is known from the history of Central Asian visual arts that there was no easel in the artistic culture of Uzbekistan until the 19th century. The first Russian artists who came to Turkestan, the founders of easel painting in Uzbekistan were officers, Orthodox missionaries, and finally, officials of the Russian Empire - people who executed royal orders. It is impossible not to admit that the masters of the Russian painting school of the end of the 19th century and the beginning of the 20th century were the founders of the fine art of easel art of Uzbekistan: "It was reflected in their (Russian artists') work. History and modern reality, nature and life of Central Asia; he created an artistic environment that shaped the taste not only of the Russian population of the large cities of Turkestan, but also of the local population, who were introduced to new types of visual arts when they visited art exhibitions.

Introduction: S. Yudin, L. Bure, R. Sommer, N. Karazin and other artists contributed to the emergence of color painting in Uzbekistan. The one-sidedness of the country in the works of Turkestan artists before the revolution was one of the characteristics of landscape painting at the end of the 19th century. Most of the plein-air paintings and studies are devoted to the urban landscape, in particular, to many architectural monuments (V. Vereshchagin, R. Sommer, etc.).

All artists of this period considered Central Asia exotic [V. Vereshchagin, N. Karazin, R. Sommer]. Although in the works of L. Bure of this period scenic tasks appear. The paintings of artists of this period are iconographic material is of great importance. Unfortunately, many paintings created during this period have perished and many have been restored. At the beginning of the 1920s, landscape painters were not concerned with the idea of objectively conveying natural motifs, features and nature of the landscape. Although, compared to the landscape of the late 19th century, the "traditional" landscape seems to have declined, but this impression is only visible. The fact is that the artists of the beginning of the 20th century (A. Volkov, V. Ufimtsev, early U. Tansikboyev, N. Karakhan) strictly destroyed the genre system, so the shifts in the field of free interpretation of nature became noticeable. In the 1920s, the range of non-landscape concepts expanded, clearly displacing the objective world image and often "removing" the image altogether. It is important that the development of landscape painting in Uzbekistan differs sharply from the development of landscape painting in world fine art and European art. For example, the avant-garde in the visual arts of Uzbekistan is a cultural layer that includes many concepts: expressionism, cubism, futurism. In the 1920s and 1930s, most of the

landscapes were painted in this tradition. The names of A. Volkov, V. Ufimtsev, first U. Tansikboyev, N. Karakhan are associated with the avant-garde. Some features of the avant-garde, for example, a strong belief in the ability to recognize the world and the unlimited possibilities of the human mind, were actively used by Alexander Volkov in his paintings. His landscapes were full of plastic explorations, understanding of color problems, the rhythm of color masses and the deep sound of vision of the created paintings. The main features of the avant-garde traditions contributed to the formation of Urol Tansikboev. The avant-garde in Uzbekistan was not like that of the Russian or the West. Simplicity, perhaps even primitivism in his early work attracted the attention of the young Orol Tansikboev. Looking ahead, let's look at this with the example of the Nomadic painting of 1931, which has the main characteristics of the avant-garde. This canvas, which goes back to the traditions of post-impressionism, is covered with romance and love for one's homeland. It is here that the beginning of the song can be observed for the first time in the paintings of U. Tansikboyev, which later led to the creation of large epic canvases by the artist ("Morning of Qayraqkum HPP" 1957, "My Song" 1972).

The further development of the landscape genre, which has a decorative and impulsive nature in the works of the above artists, gradually comes to a realistic interpretation of the surrounding world through natural science ([P. Benkov, Z. Kovalevskaya, as well as A. Volkov, N. Karakhan, O' Tansikboevlar later works). In landscape painting, Pavel Benkov took the first step towards a realistic image of the landscape. The subject of his art was a lyrical, camera landscape. In this sense, the landscape depicts a line of urban perspectives that inherited the art of the Impressionists. P. Benkov creates a landscape filled with air thanks to the panoramic construction of the plans. Perspective and aerial atmosphere are crucial components of his landscapes. For P. Benkov, the landscape is not a view of the territory, but a view of city life. Such inconsistency is very important, almost the core of the image, and therefore it is difficult to determine the genre based on the subject of the image, because it is difficult to evaluate the work in terms of genre typology. Like the impressionists, P. Benkov does not limit himself to enjoying the city as a kind of locality, the integrity of its life, its architectural features "Spring" (1942), "Street with a ditch" (1944), "In the Samarkand Registon" (1946), "Early Spring in Bibikhonim" (1947) are focused on the sights of antiquity, "ruins" characteristic of the classicism landscape. Interpretation of the landscape through the air was a characteristic of the artists of the Samarkand school [Z. Kovalevskaya, R. Timurov, A. Razikov, A. Abdullaev, L. Abdullaev, R. Akhmedov], whose founder was Pavel Benkov.¹

The development of the landscape of the post-war period was somewhat dramatic, because in terms of the ideology of the period in question, the country needed landscapes, where the main characters were the man who changed his native land and the image. nature served only as a background. Many artists who created paintings in the landscape genre (A. Post-war period Volkov, U. Tansikbayev, N. Karakhan, P. Gan, P. Benkov, R. Timurov, Z. Kovalevskaya, O. Tatevosyan) still before the war preserved the prevailing trends in the landscape. period. Nevertheless, it should be noted that in the work of many masters, it is the landscape that is the driving force, the impetus, which later leads to the creation of unique landscapes and becomes a recognizable feature of the national school of painting. However, it should be noted that in the 1950s landscape became one of the leading genres of art in Uzbekistan. It shows trends in common with the development of other genres. Although the ideology of the period in question did not allow the landscape, nevertheless, the landscape played a complementary role in the large paintings. And the most interesting findings can be seen in the sketches. It was the drawings made in the open air that determined the specific features of the development of the landscape of

¹ Temirova, M. (2023). THE ABILITY OF THE TEACHER TO APPLY THE TECHNOLOGIES OF INDIVIDUAL WORK WHEN TEACHING STUDENTS THE LESSONS OF SKILLFUL PAINTING. *Евразийский журнал академических исследований*, 3(3), 177-181.

this period. The landscape of the studied period is closely related to the traditions of Russian realistic landscape, Western European painting of the XIX-XX centuries, frescoes, and oriental miniatures. For these artists, plein air work was the main aspect of creativity. And naturally, this led to the development of the landscape. The turn of art to socialist realism is noted in the studies of many local art historians (L. Jadova, R. Taktash, V. Lakovskaya, N. Akhmedova, N. Abdullaev, A. Egamberdiev, etc.).

In 1960s-1980s, studying the development dynamics and trends of the landscape image in Uzbekistan, the typology of the landscape in the painting system includes the "pure nature" landscape and the "second environment" landscape. Traditionally, the theme of mountains dominates the landscape. The "second environment" landscape is dominated by the industrial theme and the old city theme. During these years, a kind of virgin and memorial landscape was formed. Mainly two trends develop in painting: firstly, plein air (tonal) associated with the work of the founders of fine art and based on impressionist and Russian painting traditions, goes up through P. Benkov to K. Korovin, i.e. to those Russian artists who attached great importance to working from nature. Secondly, pictorial-structural (decorative), on the one hand - from the traditions of Russian Cézanneism, and on the other - from the traditions of national art. The poetics of natural beauty dictates the dominant position of the lyrical, camera landscape. Landscape artists associated his solution with a realistic reflection of the natural environment, which has geographical accuracy and evokes unique experiences when interacting with it. The following factors contributed to this process: the nature of Uzbekistan, its harmonious proportions, constant change, the uniqueness of the architectural types of ancient cities (R. Timurov, Yu. Elizarov). The uniqueness of the nature of village complexes, that is, the lyrical-poetic interpretation of nature (Z. Kovalevskaya, A. Abdullaev, P. Gan, V. Zelikov, Z. Inoghomov). Features of the "second environment" created by man (the late U. Tansikboyev and N. Karakhan, G. Abdurakhmanov, V. Petrov, K. Bogodukhov). Philosophical understanding of the nature and uniqueness of the landscape genre change (E. Melnikov, Yu. Strelnikov, G. Ulko, R. Charyev, Yu. Taldykin, Ya. Salpinkidi, B. Jalalov, A. Mirzaev, V. Chub).). Two defining trends of the landscape genre stand out most from this division. One of them is the topic of human environment.

The next trend is the role of nature in a generalized sense. The main thing is a person and his philosophical understanding of the world. We add to everything that the role of landscape in thematic painting is growing; therefore, visual art in general is experiencing a period of interpenetration of genres. It should be noted that today's classical landscape is both real and plein air, but it is always colorful and unique, that is, it reveals its power, spirituality, and content through color. Seems significant.

The work of many talented landscape masters (R. Charyev, R. Ahmedov, J. Umarbekov, Y. Salpinkidi, E. Chernyshov, E. Melnikov, A. Jamolov, J. Usmonov, F. Akhmadaliyev, I. Shin, A. Mirsagatov, A. Mirzaev and others) can serve as a vivid example of an individual stylistic style with a general genre orientation. Landscape painting is of great importance, where the main place is occupied by the themes of the old city, mountain landscape. Lyrical scenes, which are not simple at first glance, reveal the deep love of the artists for the motherland, the sense of patriotism.

In the works of R. Ahmedov, Kh. Mirzaahmedov, A. Mirsagatov, Y. Salpinkidi, A. Yunusov, I. Shin, many-faceted symbols of the beautiful nature of Uzbekistan were found. In conclusion, it should be noted that the modern landscape image of Uzbekistan is based on deep life observations and understanding of nature as the main source of inspiration.

Development and formation of the landscape of Uzbekistan in the 20th century. - this is an insignificant part in the system of development and formation of the whole world fine art. It fully covers the evolution of the genre, the formation of its own ideas, all the necessary conditions for

the birth of real art.

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