

The Path of Development of Monumental Painting of New Uzbekistan Today

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Abstract: This article describes the path of development of monumental painting in New Uzbekistan today.

The development of monumental art of painting in Uzbekistan and the path of development are also cited as an example for countries around the world. On this topic The works of the artist A. Alikulov are analyzed and studied.

Keywords: Fine arts, public life, monumental painting, creator, work, society, development, friendship of peoples, national costumes, country, spiritual worldview, victory.



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INTRODUCTION

Fine arts as a type of human activity are divided into painting, graphics, and sculpture according to the methods of their formation: painting, graphics, and sculpture. Surface images are manifested in painting and graphics, while sculpture uses three-dimensional space[1,8].

Surface images appeared in ancient times, but initially they were an integral part of the space and residential structures inhabited by ancient people. A striking example of this is the Paleolithic rock paintings (pictures in the caves of Altamir, Lascaux, Chauvet, Shulgantosh), which laid the foundation for monumental painting. Complementing and enriching the artistic design of the interior and exterior of stone, brick, and concrete (Ancient Rome) structures, monumental painting became an important component of the architectural ensemble[3,5].

Monumental painting is also called monumental-decorative painting or pictorial decor, which emphasizes the special decorative purpose of the image. Works of monumental painting are designed in a volumetric-spatial or planar-decorative manner, depending on their function.

LITERATURE ANALYSIS AND METHODOLOGY

As one of the most ancient art forms in the world, monumental painting has attracted great attention from Eastern and European artists throughout its development. It has achieved great successes in this field both in the East and in Europe. Nevertheless, monumental painting has developed most in Asian countries: China, Japan, India, and Southeast Asian countries are among them[13].

It should be noted that there are differences in the development of painting in the countries of the East and other continents. European countries have achieved relatively stable success in monumental painting. Most countries of the East have experienced periods of stagnation. In China, monumental painting has gone through a complex path of development. If in the history of art there are many special works related to the fine arts in general, then monumental painting and its principles are almost completely ignored by the authors.

RESULTS

The development of murals is closely related to the economy and worldview of the country's society.

In this regard, studying the current development of monumental painting in the fine arts of Uzbekistan, we will get acquainted with the high creative examples of many artists.

DISCUSSION

The works of A. Aliqulov, one of the most versatile artists of the new Uzbekistan, are currently gaining special meaning and significance on the walls of many architectural objects with their diverse themes[14].

One of the most outstanding works of Alisher Alikulov's work is the painting "Friendship of the Peoples of Central Asian States", dedicated to the opening of the Tashkent International Institute in 2021, in which one can see a complex compositional harmony. In the main plan of the work, women are sitting on a string, playing a drum and cooking sumalak, typical of Uzbek national traditions, while behind them are the images of another wonderful tradition - the bride's greeting, an old man and an old woman carrying a cradle, and a young man carrying a tray full of bread. The national fabric symbol in the form of a celestial bird flying above their heads is of particular importance.

On the other side, the bride and groom in the national costumes of the Turkmen peoples and their national fabric, a bakhshi holding a speech, and women with a knot tied around their heads with a tablecloth are depicted, such as "Bordi-keldi".

At the same time, the daily life of women in Kazakh national costumes and a Kyrgyz bakhshi playing the speech are depicted. The "Varraklar Sayli" with children in the midst of beautiful nature and the horse race that everyone eagerly awaits and watches every spring, as well as builders working on drawings, also form the entirety of the work.

Architectural structures are depicted in the uppermost background of the work. The work shows the strength of friendship along with the national costumes and national traditions of the peoples of Central Asia.

Looking at the painting, we recall that on December 29, 2020, at the initiative of our President Sh. Mirziyoyev, in his Address to the Oliy Majlis, he proposed to ensure stability, peace and harmony in society by celebrating the "Day of Friendship of Peoples", to strengthen the sense of belonging to a large, multinational single family in the minds of citizens, to comprehensively support and further develop the activities of national cultural centers and friendship societies, and to expand cultural and educational ties with foreign countries[14].

The artist once again demonstrated in his work that friendship of peoples - people, peoples, states - in general, consists of solidarity, tolerance, strengthening interethnic harmony and further development of friendly relations between different strata and structures of society.

This work is a visual and practical expression of Uzbekistan's initiative to form an atmosphere of good neighborliness.

Uzbekistan is the most populous, rich in natural resources and geographically convenient country in Central Asia, and plays a decisive role in the socio-economic development of the region[9,18]. Uzbekistan's relations with neighboring countries are based on the principles of friendship, close neighborliness, recognition of mutual interests, and readiness for dialogue to resolve any issues. The work, in its essence, encompasses all of the above ideas.

The artist A. Aliqulov also makes a huge contribution to the development of the great art of painting in the new Uzbekistan. In each of his works, he depicts the events of a certain place and time on the basis of a complete solution. The viewer, observing the artist's work, draws conclusions for himself and forms a new spiritual and enlightening worldview.

Another masterpiece of the artist's work is a large painting in the Museum of Glory in the Victory Park of Tashkent. We know that the sons of the Uzbek people also showed courage and heroism on the fronts of World War II. For their courage in the defense of the city of Stalingrad, Uzbek soldiers were awarded military orders and medals. For their heroism in the Battle of the Dnieper, they were awarded the title of Hero of the Soviet Union. In the territories temporarily occupied by the enemy, Uzbeks fought in partisan detachments. This work of the artist was dedicated to the 75th anniversary of the Victory and depicts the images of the brave and courageous sons of the Uzbek people, their families eagerly awaiting them, and the elderly who prayed for victory.

It should be noted that works of art of great importance effectively express human intelligence, thinking, large and small changes occurring in nature, philosophical ideas and fantastic images. Works of art make a great contribution to educating people in the spirit of nationalism and patriotism.

All branches of art have been a means of spiritually and morally educating people, especially young people, and conveying to them the traditions of their ancestors[9,17].

CONCLUSION

In particular, works of art of great importance reveal the full range of events and manifestations through genres of various directions and relying on the laws of fine art and composition. Especially in finding a way to the hearts of people, works of art have a powerful and influential power. Their mission is to serve as a source of joy and inspiration for millions of people. The development of monumental art follows this main path. Its development occurs in conjunction with periods, events, and processes.

No matter what style a monumental painting is executed in, the plot of the work is first examined. Then, what images are depicted, when this event took place, arouses interest. After that, the artist's style, what kind of paint he used, and the harmony of the chosen colors are studied[5,26].

In addition to promoting the life of the country, its power, the peaceful life of its people, and their love for the homeland and nation, monumental paintings decorate the walls of buildings and serve the development of spiritual elevation with the ideas of goodness, humanity, and education. Many modern murals can be cited as examples of this.

The composition created by A. Aliqulov for the high wall of the museum hall built in the Imam al-Bukhari complex is also proof of our idea. This painting is large in size, 45 meters long and 2.80 meters high, and it attempts to reveal al-Bukhari's place in the Islamic world, his life, scientific and religious activities. The painting impressively and expressively depicts al-Bukhari's travels to several Islamic countries from his youth in order to gain knowledge, his communication with great sheikhs and religious scholars. The full range of events and scenes is revealed through various means. The viewer who observes the work understands the exemplary life path of Bukhari and the greatness of the works of our ancestors.

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