



THE DEVELOPMENT OF PLEASURE IN THE FINE ARTS OF UZBEKISTAN

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ABSTRACT

In this article, the feeling towards nature is interpreted through plein air in the visual art of Uzbekistan. Emphasis is placed on perception of existence and spiritual and moral education through visual art.

KEYWORDS

Batal, plein air, nature, composition, polytra, proportion, color gamut, horizon line, perspective, perspective, plot, picture, construction, icon.

INTRODUCTION

In the Uzbek national fine art, we can find the appearance of plein air painting in the miniature art, which was widely developed in the Middle Ages. In these images, we see that nature scenes are conventionally performed, trees, streams, mountains, animals and people are performed based on certain laws. Miniature art has its own aesthetics and visual language, and the objects depicted in it were executed conditionally.

Realistic painting entered and began to develop in the territory of Uzbekistan, mainly in the XVIII-XIX centuries. The artists who created during this period

mainly worked in the spirit of the traditions of European visual art and relied on the methods of this school. Almost more than half of the works painted in these years depict landscapes or architectural monuments, and the eventful paintings based on the plot were related to nature, that is, the principles of plein air painting developed from these times. There are representatives of this period, among them artists such as Yudin, Sommer, Bure can be cited as examples. In Yudin's work, we can see scenes depicting mountain landscapes, views of villages, and dramatic nature, as well as battle scenes made in the battle genre.



All kinds of outdoor practical classes from visual arts are the first step in students' perfect mastery of portraying existence in realistic images, professional training of future specialists. In order to depict the original form of natural rock, various objects on paper surface with high skill, the student must have perfect

theoretical knowledge of fine art and apply it in practice - nature, as well as , it is necessary to learn to draw based on memory and imagination. Of course, in order to perform such creative tasks, it is important for a person to have certain abilities and to be able to work on himself continuously and independently.



Sergey Yudin. "Tea house on the mountain". Fabric, watercolor. 47x52.5. The beginning of the 20th century.

Each style has its own characteristics, different colors, lighting and props. In landscape paintings, as a rule, additional elements are added in addition to the landscape itself. Traditionally, these are animals and people. The purpose of landscape artwork is to

showcase the natural beauty of nature, be it soothing, violent, or surreal. Landscape painting refers to works of art focused on nature (mountains, forests, rocks, trees, rivers, valleys, etc.). From vast deserts to lush green forests, from endless oceans to cloudy skies, Earth is a magnificent creation. Throughout history, artists have been inspired by the mysterious beauty of nature and the majesty of Earth's diverse landscapes.



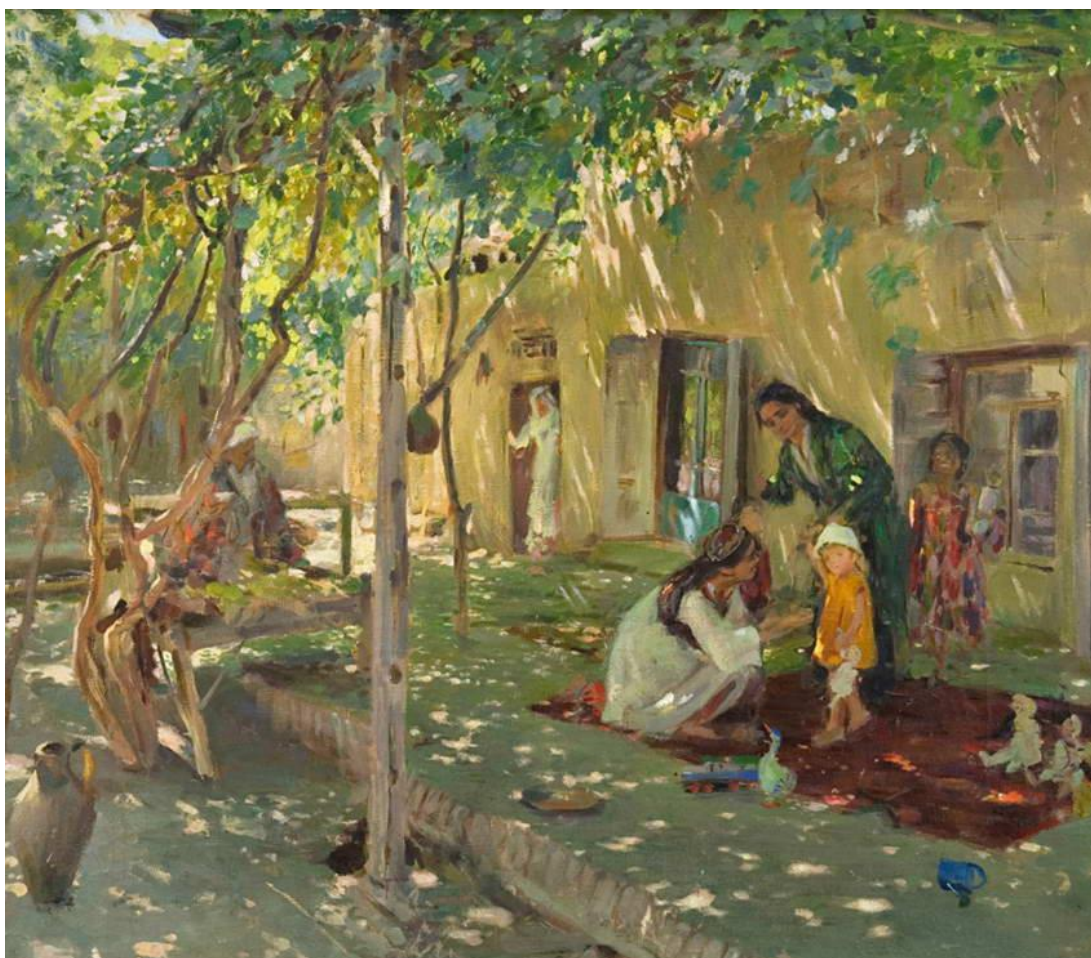
Richard Sommer. "Bazaar in Samarkand". Fabric, watercolor. 59x85. 1897.



Leonard Bure. "Vegetable row". Fabric, watercolor. 29.5x70. 1916.

In the work of Sommer and Burelar, we can find architectural monuments, streets, teahouses and other similar outdoor works of that period. In them, we

will learn about the sunny and warm nature of Uzbekistan and the people of that time.



Pavel Petrovich Benkov. "In a new family". Fabric, watercolor. 120x139. 1942.

Among the artists who sang the sun of our country with great inspiration, P.P. Benkov is considered an artist of special importance and attention. He opened his own unique school in Uzbekistan.

Pavel Petrovich Benkov moved to Samarkand, the capital of Uzbekistan at that time, in 1930. Here, he made a great contribution to our fine art by depicting architectural monuments, old streets, parks, and local people. In addition to his work, Benkov was also engaged in pedagogical activities. It was during those times that he founded the current state of art

education in the republic. He did not spare his skill, experience and love in educating local personnel.

Uzbekistan left a lot of works in the creation of plein-air painting. The construction, color palette, and composition of these works are a high example of the stylistic traditions of fine art. "Grape Picking" (Friends) is an open-air work, depicting a group of grape pickers among the workers. The sunlight falling through the grape leaves and illuminating them forms the basis of the color mood in it, giving it its own charm. A person approaching the painting feels like standing in a vineyard.

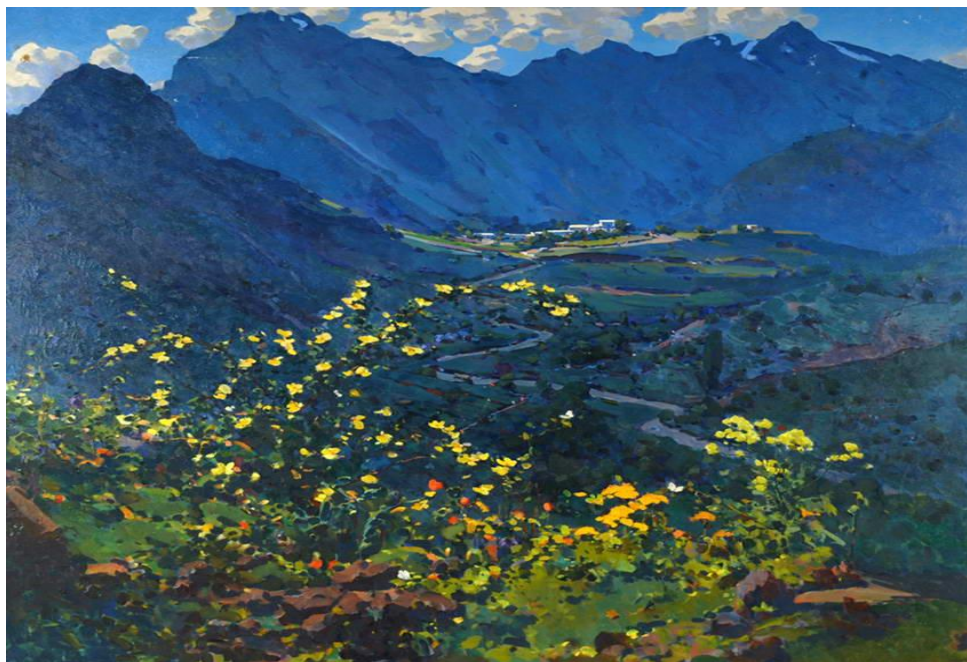


Pavel Petrovich Benkov. "Grape picking", (Friends)". Fabric, watercolor. 1940.

Z. Kovalevskaya, L. Abdullaev, A. Abdullaev are the artists who were trained by P. P. Benkov as a teacher. Artists of the next generation continue to study Benkov's creative heritage as their main school. O. Tansikboev, one of the great landscape painters who created in the later periods, also forms the basis of the work of plein air. His landscapes are wide-planned, depicting the mountains, rivers, and oases of our country, skillfully defining their colors. At the beginning of his work, he was based on conventional research, but in his later landscape works, he developed the principles of realistic painting and skillfully achieved a

color gamut. Along with having a place in plein-air painting, he left behind a number of unique landscape works. There is no mistake in saying that the work "My Song" is a special anthem dedicated to the scenery of Uzbekistan.

When the results of nature and the conscious activity of man are combined, a certain dissonance must appear. But there is an environment where these two opposites can come to terms with each other and achieve a relative balance. These are, first of all, rural and landscape parks filled with natural architectural elements.



Ural Tansikbayev. "My song." Fabric, watercolor. 200x235. 1972.

All forms in nature, as well as the human body, reflect a complex plastic form consisting of combinations of various geometric parts. That's why the first lessons in fine arts are devoted to drawing simple geometric shapes in different positions and angles. The main task of fine art is to develop the ability to feel existence in the future teacher and to vividly describe it in the course of his work. The process of forming visual skills is carried out through exercises of life-like depiction of nature. The main feature of this genre of fine art is that the main subject of the image is nature in its original form or changed by man.

Fine art is a genre created to please the eye. Naturally, artists first of all tried to depict the things that interested them. Such a scene appeared - the beauties of nature transferred to the canvas with the help of brushes and paints. Artists began to depict nature even before it began. However, in those days such an image served as a background or part of a picture. Considering that most of the works are related to religious themes, the depiction of nature was rather sketchy.



Ural Tansikbayev. "New Angren". Fabric, watercolor. 100x205. 1962.



Ural Tansikbayev. "Scenery of the collective farm". Fabric, watercolor. 143x298. 1958.

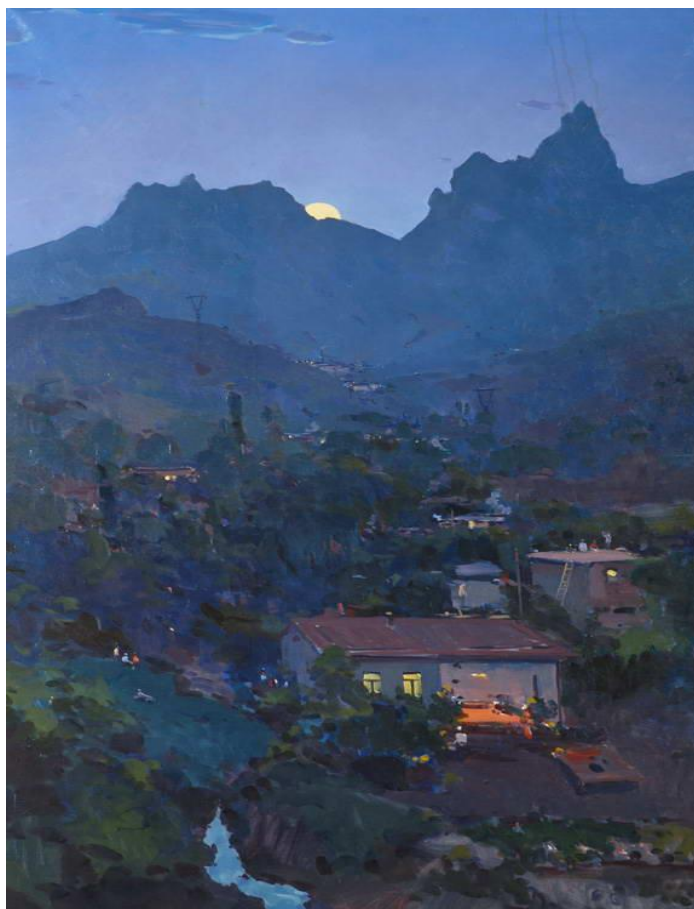
Among the artists of the next generation who created at the same time as O. Tansikboev, it is appropriate to cite N. Koziboev, M. Saidov, R. Ahmedov as examples

of artists who worked in close connection with plein air painting. Their paintings developed in connection with plein air. Academic artist Rakhim Akhmedov's portrait work "Thoughts of Motherhood" is particularly



important in the artist's work. The image of a woman is depicted in it, sitting outside in the shade of a tree, immersed in thought, the work is done in a very skillful color, the colors are all unique. When we studied the history of this work, they told us that the author gave this work to the students as a study guide and it was

created as a result of working together with the students. In this way, we witnessed the creation of one of the rare works of Uzbek art. Since this is the case, let's dwell on the requirements and tasks of organizing student practice.



Ural Tansikbayev. "Mountain village. Evening". Fabric, watercolor. 176x111. 1962.



Nigmat Koziboyev. "In the presence of the shepherds." Fabric, watercolor. 200x150. 1964.

The horizon line refers to the light that passes through eye level. We can determine the horizon line by raising the paper horizontally to the level of our eyes. 1. Above the horizon line 2. Below the horizon line 3. At the height of the light of our eye (at the level of the height of the horizon line) The horizon line always passes through the height of the eye light. If we go up, it goes up with us, if we go down, the horizon goes down.

Spatial perspective means that things change (shrink) under the influence of space (space). Space is a clear environment. But its clarity can change under the influence of various natural phenomena. For example: air humidity, changes in atmospheric pressure, the effect of dust in the air, cloudiness, etc. Therefore, how the depicted object is located in the space, color, proportion, tone, and the appearance of its individual parts (clear or dim) have a strong impact. Spatial



perspective also changes depending on the time of day (morning, afternoon, evening), seasons (spring, summer, autumn) and atmospheric changes (sunny or cloudy). There are several basic rules of spatial perspective, which are as follows: 1. Objects that are close to the artist are clearly visible, and those that are far away are generally visible. In order to perceive the space in the image, it is necessary to clearly describe the objects located in the near distance, and the distant ones in a general way. 2. Objects located in space (width) appear dimmer the farther they are from the artist. In order to correctly show the spatial perspective in the image, distant objects should be slightly lightened, and objects in the foreground should be clearly depicted. 3. Objects located at a close distance appear clearly voluminous in space, and those at a distance appear dimmer. It is also necessary to follow this procedure in imaging. 4. Objects located further away from the artist appear inky, airy and pale under the influence of atmospheric pressure. In order to show the perspective of space more strongly, it is necessary to depict clearly visible objects in the near distance, and those that are far away in a lighter color. 5. The items located in the front row are in their true color (color), and the ones in the distance look the same. This law of spatial perspective requires the artist to depict the objects at a close distance clearly, and those at a distance generally, more dimly. Observance of these laws of spatial perspective is very important for the student. The student must follow the above-mentioned rules, regardless of the task (portrait, still life, landscape, etc.). Linear constructive structure. Regardless of whether the item being depicted is simple or complex, it has a constructive structure. The word "construction" means construction, and the artist should follow this law when depicting the object. It is appropriate to pay attention to its linear constructive structure for a true description of the item. Follow a linear construction structure when

describing any item. Drawing the structural structure of the item is carried out by drawing auxiliary lines of its main parts. The correct depiction of an object through a linear structural structure requires full compliance with the rules of the law of perspective. In addition to size, objects have height and width. This is called the ratio of items. A set consisting of several items has its own proportions, depending on the size and size, there are mutual proportions. In realistic rendering, the correct determination of the ratio of objects is of great importance. The correct determination and description of the proportions of the item is carried out in the following way. For example, let's take a simple jug. In order to determine the size of its height compared to its width, we hold a pencil in our hand and mark the size of the small side of the socket with the thumb and compare it with the height of the socket. Then we mark this found ratio on paper. In this way, it is possible to correctly find the proportions of a still life or others made up of a group of objects.

Man began to depict nature in ancient times, landscape elements can be found even in the Neolithic period, in the reliefs and paintings of the countries of the Ancient East, especially in the art of the Ancient Egyptians and Ancient Greece. In the Middle Ages, landscape motifs were used to decorate temples, palaces, rich houses, landscapes often served as a means of conventional spatial constructions in icons and, most importantly, in miniatures. In conclusion, it should be noted that. For the future pedagogue-artist, it will be appropriate if he starts doing exercises to observe existence, perform daily pencil drawings and sketches on the subject. Works in the landscape genre provide spiritual nourishment for a person, inspire him, bring happiness and joy to life.

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