Art Of Modern Uzbekistan: The History Of Its Development During The Years Of Independence

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ABSTRACT

The article is dedicated to the history and development of culture and art of Uzbekistan, its traditions, at the origins of which were the leading Russian artists who came to Uzbekistan and forever interconnected their work with this land. It informs how the cultural heritage was formed in the process of formation and development of national identity, constantly enriching its own and world cultural experience, who gave the world the pinnacle of artistic achievements and an integral part of world culture.

KEYWORDS

National culture and art, traditions, wayfaring artists.

INTRODUCTION

The newly independent states of Central Asia arised “on the ruins” of the former Soviet Union, inheriting both the achievements and all the problems of the “failed historical experiment”. The Republic of Uzbekistan belongs to the number of independent states. Uzbekistan proclaimed and gained independence, the new state was recognized

by the world community, the country received membership in the UN, OSCE, and other authoritative and influential international organizations. The Republic of Uzbekistan adopted a Constitution, introduced its own national currency, and moved on to the development of a market economy.

The analysis of world experience shows that achieving the results of independence requires a sequence and direction of reforms.

All of these principles are equally central to the successful reform of cultural transformation in art history.

The ultimate goal of all reforms carried out in Uzbekistan, demographic, political, cultural, is to build a strong democratic rule of law and civil society with a stable market economy and an open foreign policy. The construction of such a society guarantees a high level of human rights and freedoms, ensures the revival of national traditions and culture, the spiritual and moral development of man as an individual.

The former Soviet period, this is a complex and contradictory development not only for the history of Uzbekistan, but also for its culture. This time, the fatherland gave it to famous scientists and researchers, talented artists, writers, musicians, actors, directors. However, at the beginning of the twentieth century, a total socio-cultural mythology was created, which was accompanied by dogmatization, manipulation of consciousness, denial of dissent, the physical

destruction of the color of Uzbek scientific and artistic intellectuals. In short, the culture of the former Soviet period was never monolithic, and culture, and especially its field as art, had to become “part of the work of the general proletariat”, expressing the interests of this class and therefore of society. In this vein, it is necessary to analyze the culture of that period.

The former October Revolution, in the opinion of its authors, was to radically change the situation in culture. For the first time, culture had to be able to be fully and truly “belonging to the people,” serving as an expression of their interests and spiritual needs. However, the leaders of the revolution, considering it proletarian, concluded that the new culture that the new society would build must also be proletarian in principle, refusing to recognize cultural evolution, continuity in the development of culture. Along with positive changes in the Soviet period, there was a sharp ideologization of culture, traditional moral and aesthetic values were ignored. However, artistic practice turned out to be much richer than the recommended party guidelines.

Despite the negative socio-political environment, which has led to a large number of gray and opportunistic works, real masterpieces have been created in the art of Uzbekistan, which is part of the golden fund of national culture. In their works, artists were deeply, organically connected with the time in which they lived and worked, breaking the dynamics of artistic ideas and aesthetic ideals in their works, looking for the hopes, dreams and ways to get rid of them.

At the same time, many masters who reflected the achievements and richness of national culture created their works in accordance with the principles of artistic perception of reality and contrary to socialist teachings, but relied on artistic experiences.

Leading Uzbek and Russian artists, who came to Uzbekistan and forever connected their work with this land, stood at the beginning of new forms of art culture in Uzbekistan. They are L. Bure, A. Nikolaev (Usto-Mumin), V. Ufimtsev, P. Benkov, A. Volkov, N. Kashina and many others. The

search for artistic expression was not limited to a certain stylistic direction. Cubist, three-dimensional experiments in Alexander Volkov's paintings "The Pomegranate Teahouse", "Musicians", the use of the traditions of oriental miniatures and Russian icons by Usto-Mumin in the paintings "Spring", "Boy with a Bedana", or based on the principles of realism, the use of impressionist techniques in the works of Pavel Benkov "Lyabi-Hauz", "Uzbek Courtyard". Styles, techniques, manners replaced each other quite rapidly, reflecting the general processes that took place in the culture of Uzbekistan, when socialist realism stubbornly supplanted the creative search for new forms.

The history of Uzbek art of that period is a history of the search for a unique art synthesis with the experience of national, world culture created over the centuries, which is manifested primarily by Russian culture as a "transmitter" of European cultural experience.

True, it is now clear from a historical point of view that the process of real, objective formation of national culture was much broader than its subjective conception and encompassed the work of artists in a variety of creative styles and trends.

Further development of national culture continued in the direction of complicating the relationship between the people and the systems of professional thinking, the emergence of new genres - portrait, thematic painting, landscape, still life. This process can be clearly seen in the works of U. Tansykbaev, Ch. Akhmarov. A. Abdullaeva, R. Akhmedova, M. Nabieva, G. Abdurakhmanova, Z. Inogamova and others. All of them, equally, but each in their own way, represent the national culture. These are the murals of the foyer at the Opera and Ballet Theater. A. Navoi in Tashkent by Chingiz Akhmarov, a series of landscapes by Ural Tansykbaev, portraits – “the writer Oybek”, “Abror

Khidoyatov in the role of Othello” by Abdulkhak Abdullaev, thematic paintings “Morning. Motherhood”, “Maternal meditation” by Rakhim Akhmedov.

The creativity of the artist Rakhim Ahmedov has always been associated with his modern era, the general level of development of national culture, because from today's positions, for example, it would be absurd to blame the older generation for extreme realism, limited methods and means. On the other hand, the creative emancipation of the younger generation of artists is not only their personal achievement, it is a certain stage of the objective historical and cultural process. And between them there is a variety of “intermediate stages” reflecting one or another stage of the formation of national culture.

However, the “methodological spectrum” of art in Uzbekistan is not only temporary, but

also large from a historical point of view, it is very wide and depends on a certain period.

On the one hand, national forms continue to live, as if reviving for a new life, on the other hand, stylistic devices that do not have adequacy in the Uzbek tradition.

Modern Uzbek art can be described as a period of transition. Before our eyes, a civil society is being formed that is characterized by pluralism in the spiritual life that meets “world standards”. From the first days of Uzbekistan's independence, the most important problem raised to the level of state policy was the revival of that huge cultural heritage that was created by our ancestors for many centuries. Our cultural heritage was formed in the process of the formation and development of national identity, was constantly enriched by our own and world cultural experience and gave the world the pinnacle of artistic achievements, has become an integral part of world culture. The peculiarities of the formation of Uzbek art are seen in the following main factors:

- ✓ The need to return to the spiritual origins of the people, their roots;
- ✓ Differentiated approach to the revitalized heritage;
- ✓ Selection of the most important, significant achievements of national art, enriching universal human values,

meeting the requirements of humanization and renewal of our society;

- ✓ Wide international contacts, familiarization with universal values, national and contemporary art;
- ✓ Forming a new generation of intellectuals whose thinking defines the spirit of independence.

Local art, as it were, collects the “torn” pages of its history and restores a forcibly stopped artistic and historical process. Before our eyes, a civil society is being formed that requires a higher level of education, economic and political culture of people who are able to independently navigate in various ideological and cultural traditions and trends.

In the spiritual life of Uzbek society, values and ideals are being reconsidered, personal and social consciousness is being directed to the worldview. New for the current stage in the development of culture can be considered the fact that the community is now realized not only in the aesthetic, but also in a much more special area of creative, in particular, style searches and trends.

Thus, in the first years of independence, in search of a national ideal, the symbol of the young state, the personality was proclaimed - Amir Temur.

In 1993, the first monument to Amir Temur was opened in Tashkent by its sculptors Ilhom Jabborov and Kamol Jabborov. The creator of the state and the great commander is depicted riding a horse. On the pedestal of the monument, the winged expression of Sakhibkiran is carved: "Strength is in justice".

Thus, "objectivity of historical analysis" becomes the main task. And once academician I. Muminov was persecuted and criticized for publishing an article about Amir Temur.

Restoring the identity of the Uzbek people is going in many directions. Giving the Uzbek language the status of a state language is an important step towards independence. Acquiring the native language in all the richness and diversity of its possibilities is not an easy process reflecting the will of the Uzbek people, the growth of national self-awareness. The new does not arise from scratch, but embraces all the achievements and contradictions of the previous culture.

The culture and art of independent Uzbekistan seeks to give a new concept of human and the world, where the universal humanistic is more significant than the frozen dogmas of the national-historical past.

In terms of the diversity of creative styles, aesthetic views, advantages for this or that artistic tradition, the culture of modern Uzbekistan chooses a failed stage of its development.

The issue of national identity is one of the current problems of the XXI century. A few decades ago, there was an opinion that the world was moving towards global standardization and unification, that the very process of economic and political modernization erased historical and cultural traditions, national identity, cultural characteristics and ideological differences. Reality refuted these attitudes. Moreover, practice has shown that it is the diversity of national elements that gives stability to the cultural system.

CONCLUSION

In conclusion, it should be noted that the art of independent Uzbekistan seeks to give a

new concept of humanity and the world, where the universal humanistic national-historical is more important than the frozen dogmas of the past. Due to the diversity of creative styles, aesthetic views, advantages over one or another artistic tradition, the culture of modern Uzbekistan is beginning a failed phase of its development.

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