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THE POSITION OF THE ARTIST IN MODERN SOCIETY

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ABSTRACT

The article shows that under the influence of the position of the artist in modern society, worldview, spiritual and moral creative aspects, realism was formed as the main base in the painting of Uzbekistan, that classical artists who have a personal method of work have been filling it with their creativity, that in the years of independence, the realist direction was manifested in the prolific work of the old and middle generation artists.

KEYWORDS

Aspect, method, realism, avant-garde, revolution, decorativeism, interpretation, installation.

INTRODUCTION

The national art of Uzbekistan is presented among the art of the world, Europe and the republics of the former Soviet Union, while not being local, avant-garde. The artists of the 1990s were not engaged in revolutionary movements in the artistic direction, their innovations took on the coloring of a “quiet revolution”. This is different from the rich historical

and artistic heritage, which in a sense limits the innovative ideas of modern painters. Today, the artists of Uzbekistan are reviving historical memory, revising their artistic heritage, and mastering the latest achievements of world artistic culture.

The boundary between the stylistic directions and currents of the 90s painting has conditional

characteristics. During this period, various currents in visual arts developed harmoniously. They are divided into realistic, conditional-decorativism, interpretation of miniatures, installation or non-figurative painting abstractionism.

Realism became the main base in the painting of Uzbekistan. Classical artists who have a personal method of work filled it with their creativity. In the years of independence, the realistic direction is manifested in the prolific work of artists of the older and middle generations. R.Ahmedov, N.Koziboev, M.Nabiev, R.Choriev, S.Abdullaev, A.Ikromjonov, S.Rakhmetov, E.Masharipov, O.Muinov, Z.Sharipova, A.Alikulov and other artists for this direction traditional historical and genre paintings, portraits, landscapes and still lifes find their expression.

THE MAIN FINDINGS AND RESULTS

In the development of the realistic direction, especially in the 1990s, the historical genre began to dominate. Because in this period, when a new ideology appeared, a new interest in the historical genre was observed in all types of art, that is, the representation of national heroes became widespread. With their unique approach to the artistic process, they left an effective mark on it. "The new unorthodox is not so much a disappointment as it invites and leads us to the famous ancient Eastern poetry and Sufi philosophy, in newly enriched artistic and unique forms."

The process of achieving artistic perfection in Eastern poetry is approximately the same as in fine art, in other words, the inner creative idea of the poet is reflected in the text, the rhymes and rhymes in it perform the functions of color gradations in fine art, notes in music. The special plastic forms in the works of artists of Uzbekistan, despite the clearly visible structural consistency, in all of them, the elements of the worldview characteristic of the East are noticeable. Artists such as R. Kadirov, L. Ibragimov, J. Usmonov, A. Nur, Z. Sharipova, F. Ahmadaliev, Sh. Khakimov, A. Rihsitullaev created a new world of plastic images based on the general ideas of Eastern philosophy and poetry. They pay special attention to the meaning of the color gloss and the proportion of the painter.

Each work created in the modern artistic process, based on the ideas of Eastern poetry and Sufism, shows the creator's "personal attitude" to reality. Commenting on the visual art of Uzbekistan in the 1990s, it is no coincidence that critics say that "the most important difference of the new philosophers is clearly visible in the personalization of expression."

They are united by internal missionary aspirations, as well as by referring to the national traditions formed over the centuries. General developments in cultural life, changes in the development of society were reflected in the works of these artists.

They were the first to perceive new artistic ideas. They connected it with the ethnocultural heritage, which was considered the source of various spiritual and philosophical views that appeared in the new society. This factor became the basis for the development of creativity of young artists during the transition period. The ideas in their works clearly reflect the unity of cultural and spiritual values gathered in ethnocultural traditions. The importance of spiritual values became especially great in the researches of the artists of that time. Criticism emphasized this in its time. The famous scientist H. Zeidlmayer also stated that the escalation of philosophical problems in modern art is legitimate. According to the scientist, "the history of art, which is the history of the soul", will be enriched with a deeper meaning than the essence that has been revealed so far. These artists are brought together not only by common aspects of style, but also by a new world view of events. This, in turn, in the words of art critic A. Khakimov, gives reason to call them a "new wave" in the art of Uzbekistan. For them, visual art is the true beauty of existence, inspiration from traditions, excessive aestheticization of subjects, and luxury. Therefore, in their works, a desire for a new philosophical and artistic understanding of the world can be felt. In the 20th century, a sufficiently strong school was formed in Uzbekistan. Gaining independence gave artists a new power to express themselves artistically they were now free to choose a method and style. In the work of artists, it was

possible to express their philosophical views, which could not be expressed in the previous period. In most of the modern philosophical plastic systems of painting, the development of the abstract-symbolic style, which laid the foundation stone in the late 80s, accelerated. The art of the 90s is distinguished by the breadth of the range of different styles typical of the transitional period. On this scale, academic realism, democratism and national romanticism (most often in the tone of miniature interpretation), faceless painting, and avant-garde in the form of installation solutions exist side by side. To a large extent, this is explained by the expansion and deepening of the creative worldview, the desire of authors to go beyond the boundaries of established patterns.

The establishment of the Art Academy in 1997 was an important event in the artistic life of Uzbekistan. Its activities are focused on art education, exhibition work and promotion of the republic's artistic heritage and modern art. Among the academicians there are more painters: Honorary academicians R. Akhmedov, A. Abdullaev, D. Roziboev, M. Saidov, R. Choriev, M. Nabiev. Real members of the Academy - V. Burmakin, A. Ikromjonov, T. Koziev, T. Mirjalolov, J. Umarbekov, B. Jalolov, A. Mirzaev, J. Izentaev, L. Ibragimov, B. Boboev, I. Tursunnazarov, S. Abdullaev and others. The composition of academicians, consisting of different generations of artists,

symbolically represents the unique path of the country's visual arts in the 20th century.

The national art of Uzbekistan is represented among the art of the world, Europe and the republics of the former Soviet territory, without being local, neither ultra-modern nor avant-garde. The painters of the 1990s, entering into movements that made a coup in the artistic direction, earned the dream of a "quiet revolution". This is largely due to the rich historical-artistic heritage, which in a certain sense limits the innovative vision of modern painters and sculptors. In the painting of the end of the 20th century, the principles of socio-conditional and general social maintenance lost their importance and disappeared. In the 1990s, a group of stylistically unique artists in Uzbekistan formed an interest in their work by the audience and experts, and it has not subsided. Serious developments are taking place in the work of these artists. The fantastic fairy tales, epics, folklore and fabric characters, plots, signs and symbols related to various paintings and rituals created in the new plastic techniques define a new stage of their painting.

Many achievements in easel painting are clearly visible in the exhibition organized in the spring of 1999. At the exhibition, these types of artistic creations were highly appreciated by enthusiasts and experts.

The 90s brought new names to art. These are B. Ismailov, T. Karimov, B. Muhammedov, N.

Shoabdurakhimov, T. Ahmedov, M. Jalalyan, D. Sodikova, Z. Sharipova and others. Their work, while enriching modern fine art, in many ways defines its own characteristics in the perspective of the 21st century.

CONCLUSION

In general, when we look at the work of artists who create in modern painting art today, under the influence of the position of the artist in modern society, worldview, spiritual and moral creative aspects, realism is formed as the main base in the painting of Uzbekistan, classical artists who have a personal working method fill it with their creativity, It is clear that the realistic direction was manifested in the prolific works of the artists of the old and middle generations. Therefore, it can be understood from the above points that under the influence of time, the creative process continues in a new interpretation.

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