



UNIQUENESS OF UZBEK PORTRAIT PAINTING

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ABSTRACT

This article analyzes the development of the visual art of Uzbekistan, the leadership of the portrait genre in the visual art, the artists who created in the portrait genre and the uniqueness of their works. 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.

KEYWORDS

Development, visual art, leadership, portrait genre, expansion, creative worldview, patterns, A.Abdullaev, R.Akhmedov, R.Choriev, O.Tatevosyan, V.Burmakin.

INTRODUCTION

The portrait genre of fine art is complex, requires a lot of effort and knowledge, so not every artist dares to do it. It is the most complicated process for the image of a person in a portrait to be similar to the hero, and at the same time, to acquire artistry. At the heart of the portrait is the immortalization of the image of a specific

person. A portrait reflects the spiritual world of a person, his place in social life, and his status in society. Through these aspects, it can provide information about the characteristics of the period, the political and economic situation.



In 1999, the famous “Self-Portrait” created by Abdulhaq Abdullaev in 1984 was taken to the Uffizi Gallery of Italy, the world’s largest collection of self-portraits of great artists of different eras and nations, which became a global event for the art of Uzbekistan. In other words, it is correct to say that the high and unbiased assessment given to the portrait genre of XX century Uzbekistan.

In the portraits of Academician Rakhim Akhmedov, we see epic breadth and depth. His works are distinguished by deep psychological expression, inner experiences and emotions are skillfully expressed in them. He did not try to beautify the image of a person, idealize it in his own way, but tried to fully describe his original appearance, emotional and spiritual state. His heroes are ordinary people, hardworking people of the village, through whom the artist embodies oriental wisdom, spiritual purity, and Uzbek moral rules. Among such works of the artist, portraits such as “Jizzahlik ayol” and “Nigina” made in 1992-1993 can be cited as examples. The portraits created by the artist made a great contribution to the development of the portrait genre in Uzbek fine art.

The image of contemporaries attracts academician Rozi Choriev. The artist creates a gallery of full-length portraits as a product of his many creative trips to the regions. The flexibility of the lines in his works, the academic perfection of his pen drawing, enriched with Eastern and Western plastic ideas, created the “Chorievcha” style of new art. The artist showed himself as a master of delicate psychological portraits [2.10]. Among them, portraits with a complex compositional solution that praise the best spiritual and moral qualities of their people, such as “Boysunlik Kariya” (1996), “Sayroblik Gozal” (1997) are particularly noteworthy. In the work “Sayroblik Gozal” created in 1997, an Uzbek woman is depicted, wearing

an Iraqi cap, a white silk scarf, her eyes are focused on one point, Uzbek shame and manners are reflected in her eyes. Even in the white color of the woman’s dress and the background, one can see the love reflected in the pure-hearted, deep-minded, munis-loving eyes of Uzbek women.

Akmal Ikromjanov’s portraits attract attention due to their high skill and attention to detail, the use of paints in a unique way, and the full spiritual reflection of the image. The artist begins to feel a spiritual need for portrait art during this period. The desire of the master artists to continue the way of truthfully portraying the reality of life and the human figure increased. Each of his works shows a tendency to reveal the inner and outer beauty of a person through the integrity of color and color due to plastic clarity. His works such as “Malikaa”, “Madina”, “Self-Portrait”, “Japanese Ambassador Magasaki”, created in 1993, show that he attached great importance to the aspects of individual appearance and free expression of unrepeatable characters in the creation of a human image [5. 40].

In the 1990s, B. Jalolov actively created portraits. It is worth noting that in creating realistic drawings, he reaches an unparalleled level that no one can match him in this regard. “King of Saudi Arabia Aravi Fakhd bin Abdul Aziz” (1992), “Portrait of Academician S.Azimov” (1998) and other canvases created in the 90s can be added to the list of works created by the artist at the level of world standards among Uzbek painters.

The portraits of Rustam Khudoyberganov will not leave the viewer indifferent. The artist tries to reveal the world of heroes in his works. His portraits captivate the viewer with attention to detail and interest in people. Examples of this are his works “Hamid Olimjon”, “Aunt Khojar”, “Listening to the silence...”. The artist creates portraits on a dark background, using the style of

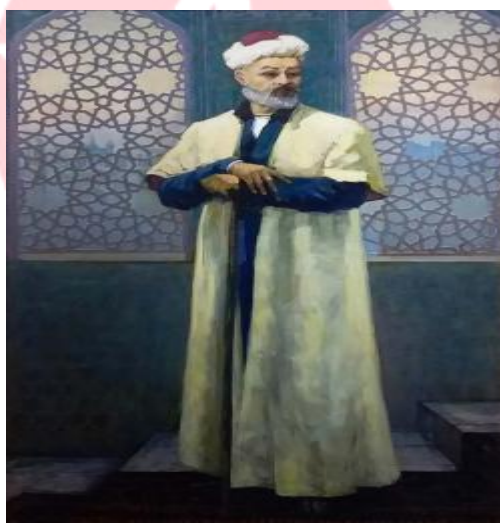
previous artists, without any auxiliary tools. This, in turn, increases the possibility of revealing the image of the hero of the work more perfectly [1. 37].

CONCLUSION

Each artist made a contribution to the development of the portrait genre of fine art by creating works based on his own experience, color characteristics and method of creating portraits. Also, portraits of famous people were created, and this process continues today.

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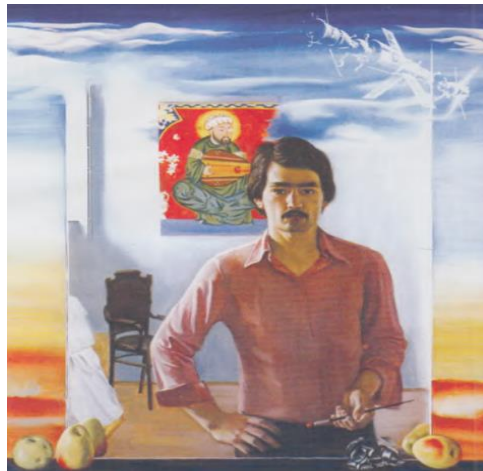
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A. Abdullaev. Portrait of A. Navoi.



R. Choriev. Sayroblik Gozal.



A. Ikromjanov. Self portrait. The sound of centuries.



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