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Abstract: “In the second half of the 19th century and the beginning of the 20th century, Russian artists came here, even worked here all the time, reflecting the life and nature of the peoples of Turkestan from a position of high humanism.” The list of Russian and other nationalities artists who worked in the country at that time refers to artists and sculptors who came to Russia.

Keywords: Composition, rhythm, landscape, plein air, Perspective, object, color, contrast, symmetry, asymmetry.

Russian fine arts, based on European creative traditions, began to enter Uzbekistan at the beginning of the 20th century. It took a long time for fine arts in the country to reach a stage of widespread development. Since there was no such easel fine arts in Uzbekistan, but rather the miniature genre was widely developed, there were no local artists. Therefore, during the formation of this art, until the emergence of national artists, the main place was occupied by the work of artists belonging to Russia and other nationalities within its borders. “In the second half of the 19th century and the beginning of the 20th century, Russian artists came here, even worked here all the time, reflecting the life and nature of the peoples of Turkestan from a position of high humanism.”¹ Among the Russian and other nationalities who worked in the country at that time, the names of the artists and sculptors who came to Russia, V.V. Vereshchagin, N.N. Karazin, D. Kavkazsky, O. Fedchenko, as well as the Ukrainian S. Svetoslavsky, the Georgian G. Gabashvili, and the sculptor Mikeschin, can be noted separately. They painted paintings dedicated to ancient cities such as Samarkand, Bukhara, Khujand, Tashkent, and their monuments. Most of these paintings were ethnographic in nature and formed a picture of the new land, the ethnic appearance of its people, clothing, everyday life, and the unique environment surrounding them.

The above-mentioned pictorial expressiveness is also noticeable in the work of the artist D.V. Velezhev. For example, graphic images such as “Old Tashkent Street”, “Yard in Old Tashkent”, which depict mosques and madrasas, a fortress, and the outskirts of the city in Tashkent, can be noted here.

These works are notable for their compositional artistic expressiveness, unique perception of light and shadow, and the use of life scenes.

Among the artists who came to Uzbekistan to work, the work of V.V. Vereshchagin also stands out. Vasily Vasilyevich Vereshchagin, a master of Russian realistic fine art, was a Russian artist who lived and worked in 1842-1904. In 1860-63, he received his fine art education at the St. Petersburg Academy of Arts, which specialized in training skilled artists of that time, and in 1864-65 in France (in Paris).

He was a Russian artist who was on creative and military trips, came to Central Asia with the Russian troops and worked on drawings during the war.

We will refer to some studies conducted to reflect on the work of this artist. In particular, in the graduation qualification work of M. Goyboeva, a graduate of the Fine Arts and Engineering Graphics Department of Namangan State University, there are also scientific considerations about this artist. In particular, Vereshchagin's work “As it is written in many Russian-language literature, he created against the oppression that people suffered as a result of the war, singing the peoples' freedom, and he revealed this well in his works. Is this really so? Or did the horror of war, the blood flowing like a

¹ И.Ирась. Ўзбекистон рассомлари. Тошкент, 1960 й.б.90

river, not attract him? Maybe he himself enjoyed the consequences of the war?! If he had the spirit of a warrior and an artist in his body, which of them prevailed? In order to find answers to many such questions and shed light on historical events, we set out to study and analyze V. Vereshchagin's activities in Central Asia, in particular in Uzbekistan. In 1867, Vereshchagin, who returned to St. Petersburg from Paris, learned that K.P. Kaufman, who had been appointed Governor-General of Turkestan and Commander-in-Chief of the Turkestan military forces, wanted to recruit a young, talented artist to his service.² Vereshchagin met the commander and volunteered for his service, and after that he was engaged in various paintings during military campaigns. "In August 1867, Vereshchagin set off for Central Asia. By this time, he had become a good pencil artist, but he did not have sufficient experience in painting. He traveled a long way from Petersburg to the Volga, from there to Orenburg, from Orenburg to Tashkent and Samarkand. He wrote about his impressions of the trip in his travel notes and published them in a newspaper, and later, together with illustrations, in the May 1874 issue of the magazine "Vsemirniy Puteshestvennik". In general, the artist's trip to Turkestan can be called the most productive period of his life, both as a writer and as an artist."³

The artist's paintings "Poppies", "In the Prison", "Slave Trade", "In Front of the Gate of Amir Temur" can be noted. His series called "Turkestan" was exhibited at exhibitions in Paris and St. Petersburg.

Among the artists who visited Uzbekistan at the end of the 19th century, one can also cite the master of portraits, landscapes, and still lifes, Professor of the Tbilisi Academy of Arts, Gabashvili Georgy Ivanovich. He visited the ancient cities of the country, such as Samarkand and Bukhara, and worked on the unique views of the magnificent architectural monuments.

His work "Market in Samarkand", painted in 1897, can be noted in this regard. Among the artists who worked with interest and left a rich impression on the monuments of ancient architecture, their unique grandeur, their high level of oriental architectural tradition, is the Ukrainian artist S.I. Svetoslavsky's painting "The Market in Front of Bibi-Khanom" (1910) is also noteworthy. It seeks to reflect a country with a glorious past through such a dignified historical monument.

The number of artists visiting Central Asian countries, including Uzbekistan, increased even more at the beginning of the 20th century. For example, Russian artists Pavel Kuznetsov, Petrov-Vodkin, Franz Roubaud, and sculptor O. Mikeschin can be cited as examples. They also enthusiastically depicted the past history and architectural monuments of this country, which are considered a rich cultural heritage.

When studying the work of Russian artists who worked in Uzbekistan at the beginning of the 20th century, they can be divided into three groups: the first is the artists who temporarily came to this country to work - V.V. Vereshchagin, N.N. Karazin, D. Kavkazsky, S. Yudin, O. Fedchenko, as well as the Ukrainian S. Svetoslavsky, the Georgian G. Gabashvili, D.V. Velezhev, Pavel Kuznetsov, Petrov-Vodkin, Franz Roubaud, K. Korovin, R. Sommer, the sculptors Mikeschin and O. Mikeschin; the second can be divided into artists who devoted their work entirely to the life of Uzbekistan and found a homeland for themselves - M.A. Arinin, A. Nikolaev (Usta Momin), P.V. Gan, M.E. Novikov, M.A. Gvozdkov, F.I. Grishenko, V.N. Eremyan, A.N. Ivanov (sculptor), I.S. Kazakov, V.E. Kaydalov, N.V. Kashina, Z.M. Kovalevskaya, S.A. Malt, V.N. Kedrin, O.K. Tatevosyan, V.I. Ufimsev; the third can be divided into artists of Russian nationality who were born in this country and began their creative path - L.L. Bure, A.M. Venediktov, A. Volkov, V.I. Evenko, P.M. Nikiforov, K.P. Cheprakov.

The literature was reviewed to obtain more detailed information about the artists belonging to the first of these three groups. The existing literature only provides general concepts about them. It remains an important topic for future research.

² M.G'oyibboyeva. Rus rassomi V.Vereshaginning O'rta Osiyodagi ijodiy faoliyati. BMI., Наманган, 2014 y., 12 b.

³ Ўша манба 13 б.

This, in turn, shows that there is still a lot of scientific research to be done on this topic. This shows that this issue is one of the most relevant topics facing art history. And above, information was provided about the first group of artists. The remaining artists of the second and third groups will be described separately and in detail in the following chapters. Now, let's return to the description of the formation of the visual arts of Uzbekistan at the beginning of the 20th century. The visual arts of Uzbekistan have gone through a long historical development stage.

The creative stage of the 20th century, which is part of this historical stage, stands out. By the beginning of the 20th century, visual arts began to change their creative and artistic direction. For example, the miniature type of visual arts has now lost its leadership, and the creative directions of European realistic visual arts began to penetrate through Russian visual arts. On the one hand, this changed the previous status of miniature, which had been formed and developed over many years, and on the other hand, it led to the formation of fine arts in a new format, creating a development in line with the creative traditions of world fine arts. From the end of the 19th century, changes began to occur in architecture in Uzbekistan. From these years, the traditions of Russian architecture began to enter. People of various professions of Russian nationality moved to the cities of Tashkent and Fergana. As a result of the beginning of various construction works related to providing them with jobs, opening schools, and providing other household services, a new type of architecture began to enter. At the beginning of the 20th century, the field of archaeology also entered Uzbekistan with the arrival of Russian archaeologists. Archaeological excavations were conducted in many regions of our country. Let's take the historical cities of the Namangan region as an example. Ancient cities, which are supposed to be located in the ancient Chust, Kosonsoy, Akhsi, Pop districts of the Namangan region, were discovered and studied. N.Sherbina, V.Bartold, M.Masson, V.Zhukov, A.Brenshtam, A.Okladnikov, and later Uzbek archaeologists YA.G'ulomov, O'.Islomov also conducted excavations in their study. "In the Namangan region, cultural layers called "Chust culture" and "Eylaton culture" developed, in which many material evidences dating back to millennia BC were found. Materials related to this culture were found in such cities and villages as "Buonamozor" of Chust, "Shakhrikhaibar" of Eylaton, "Mug" of Koson, "Munchoktepa" of Pop, and "Akhsikent" of Turakurgan."⁴. As a result of such archaeological research, the remains of our country's ancient cities began to be studied. "In particular, it can be recognized that in these years, archaeologists began excavations in Afrasiab, attention was paid to studying the murals of the Bibi Khanum monument, making copies of them, and the restoration of the crumbling minarets of the Ulugbek Madrasah was put on the agenda."⁵.

The opening of art schools in Tashkent, Samarkand, and later in Fergana, as a result of the influx of Russian art at the beginning of the century, was of great importance in the formation of Uzbek fine arts. In these schools, Russian artists taught local youth the secrets of painting. As a result, Uzbek artists began to appear who could create on a par with Russian artists.

Nemat Abdullaev, a scholar engaged in Uzbek fine arts, candidate of art sciences, reported that the work of Uzbek artists began to appear in fine arts in the late 19th and early 20th centuries. worked on various legendary figures, including Ishaqkhon Tora Junaydullakhodja Sunnatullakhodja oglu (1862-1937), Sirojiddin Siddiq Khandaqliqi (1884-1934) who painted illustrations for "One Thousand Nights", Saadi's "Guliston" and portraits (for example, the portrait of Tavallo), artists and calligraphers such as Mirzo Khairullo, Mullo Husniddin, Mullo Ortuq, Rahmatiy, Mulla Abdulhamid Jalalobodi also worked on propaganda-oriented paintings in the visual arts, local entrepreneurs had the works of A. Navoiy and Firdavsi printed in lithography and decorated them with paintings, as well as the epic poem "Gor ugli" printed and decorated with paintings in 1915, and the poet and artist Ibrokhim Davron, born in Kokand in 1874, was also more active in his work, painting on various

⁴ Д.Пўлатов. Наманган хайкалтарошлик санъати. Наманган. 2000 й., 9-6

⁵ Н.Абдуллаев. Ўзбекистон санъати тарихи. Т., 2007 у. 125 б.

topics He also admits that he worked, decorated his lions with paintings, worked on satirical paintings, portraits and genre compositions, and that these compositions depicted the difficult daily lives of women and girls, as well as life events.⁶. Among the artists who visited Uzbekistan at the end of the 19th century, one can cite the example of Gabashvili Georgiy Ivanovich, a master of portraits, landscapes, and still lifes, professor of the Tbilisi Academy of Arts. He visited the ancient cities of the country, such as Samarkand and Bukhara, and created unique images of magnificent architectural monuments. His work "The Market in Samarkand" created in 1897 can be noted here. Among the artists who worked with interest and left a rich impression on the unique grandeur of ancient architectural monuments, their high level of oriental architectural tradition, the painting "The Market in Front of Bibi-Khonim" (1910) by the Ukrainian artist S.I. Svetoslavsky is also noteworthy. In it, he sought to reflect a country with a glorious past through such a dignified historical monument.

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