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NATURE AND HUMAN ATTITUDES IN PAINTING REFLECTION

Abstract

The purpose of the research: This article analyzes the artist's feelings, experiences, imagination and fantasies to be reflected on a surface or space in lines, colors, black and white paints, volumetric or non-volumetric, colored or colorless forms.

Research methods: analysis, synthesis, observation, comparison, conversation.

Research results: As a result, the attention is drawn to the fact that the best works of Uzbek artists of this period are worked out with their own style, expressive images, high professional skills. These works are not similar in style and theme to each other, the idea of which is common, an impressive reflection of modern reality, a clear picture of the inner world of Uzbek people, their attitude to work and their way of life are in harmony with each other.

Practical application: Nature landscapes can be seen in murals and embossed images of the countries of the Ancient East, including Assyria, Babylon, Egypt. The role of the landscape genre in ancient Khorezm murals in Central Asian culture is significant. By the Middle Ages, the landscape genre was found in miniatures, monumental murals. Even in medieval Chinese art, the landscape genre took an important place and was reflected in the works of the series "mountain and waters".

Keywords: painting, image, style, rhythm, unique colors, genre, nature, landscape, creativity, artist, idea, fantasy, form.

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Introduction

In the visual arts, it is natural that the landscape genre that reflects nature involuntarily attracts a person with its magical world. The landscape genre is one of the lyrical types of Fine Art, in which, through manifestations of a real or fantastic nature, the artist's feelings, thoughts, desires of dreams find their expression. This genre describes natural landscapes, architectural devices, mountain landscapes, sea waves, which are changing with human activity.

The thought, feelings that arose in the process of perception of being were initially expressed by sound, movement, gestures, and as life experience increased, tone began to be reflected in forms. The emergence of art led to the deepening of a person's knowledge of objective reality, the enjoyment of ancestral experiences. This facilitated him to delve deeper into the secrets of

nature, accelerated the development of mental maturation, aesthetic views.

Fine art – it also convinces that there are things that are not in it, as is the case of describing visible phenomena in nature in their original form. People would not have believed in the existence of Angels if Angels had not long been depicted in the form of an animal or a beautiful person. When an artist describes reality in such a way, it seems that there is a certain internal contradiction. If an artist becomes obsessed with describing things by departure rather than artistic analysis, he cannot create a truly work of art.

Great artists have always paid special attention to the study of individual styles of artists who lived before them. As Leonardo da Vinci pointed out: "if an artist is inspired and creative with the images of others, his works will be far from perfect. If he learns from things in nature,

it can have a good effect" [5, 67]. As the first head of the Republic noted: "the fact that Uzbek artists are effectively creating and gaining new and new achievements in the following years, many young talents are entering this field, testifies to its prosperity and prospects" [2, 147].

Materials and methods

Natural landscapes have long attracted the attention of artists. In paintings made in various domestic, historical and batal genres, manifestations of nature and its elements are common. Nature landscapes can be seen in murals and embossed images of the countries of the Ancient East, including Assyria, Babylon, Egypt. The role of the landscape genre in ancient Khorezm murals in Central Asian culture is significant. By the Middle Ages, the landscape genre was found in miniatures, monumental murals. In medieval Chinese art, the landscape genre was also reflected in the works of the series "mountain and waters", which took the place of Mukhim. Medieval Chinese artists Go Si (11th century), Ma yuan, Xia Guy (both. 1st half of the XII century. XIII AA.), MUTSI (XIII a. 1-half.) created and left significant works in the landscape genre. Medieval Japanese scenery also achieved significant success [6, 28].

They expressed the activity of man in nature in the views of the landscape. The work of Kasusika Hokusai and Ando Hiroshige deserves attention at this point. From the XIII–XV centuries, the landscape began to occupy a significant place in European painting. It went to become an integral part of the works being created. The aspirations of the artists of the Renaissance to study nature, to fully describe the Muhit surrounding man began to take an important place in the development of realistic art. These movements laid the foundation for the rise of the landscape genre to the level of an independent genre. By the beginning of the 17th century, the principles of the classical landscape were formed in the work of a number of artists, including the work of the Italian brothers-cardigans.

Discussion. The landscape genre also began to move into the line of art, which reflected high ideals in itself. The work of Nicola Pussen, Claude Loren, the work of Salvador Rosa expressed these features in himself. Dutch artists also took a significant place in the development of the landscape genre. Ya. Van Goyen, X. Segers, Ya. Van Ryoysdal, M. Khabbema, Rembrandt, Ya. Wermer Delftley and other artists enriched the vivid appearance of nature in their works with their own hissy experiences, fantasies.

In the late XIX and early XX centuries, plenary painting found its expression in the work of European, Asian, American artists. Nicola Pussen, Claude Lorren are considered the founders of the landscape genre. By the 1630 s, disappointed philosophical views on life began to manifest in Pussen's work. A person expresses with pity that his life is extremely short and fleeting. By the end of 1640, Pussen begins to refer to the landscape genre. The landscape, as an independent genre, has come to life on a wide scale. The new stage of the landscape genre began in the second half of the XIX century. The desire to create works full of light to portray the manifestations of nature has taken a significant place in the work of French artists [6, 52].

Splendor in the form of nature, vastness, a state full of mystery excite the artist. Pussen cannot imagine nature without people. In his works, the artist expresses the grandeur and infinity of nature. They interpret the harmony of Man and nature, that man is a small particle before nature. The plot of the work "the Battle of Hercules and Cactus", created at the last stage of Pussen's work, is taken from the poem "Eneida" by the Roman writer Vergiliy of the 1st century. It tells the story of the Battle of the ancient hero Hercules with the Cactus.

In the composition, the appearance of nature occupies the main place. Majestic mountain, high trees, clouds in the sky create the appearance of majestic nature. The appearance of Hercules and the defeated Cactus depicted in the bosom of this nature is calm and calm, as if it did not spoil this splendor. In this calm and conflict within nature, the artist sees the meaning of life. Pussen's works on the seasons of the year are interpreted as a symbol of four seasons of human life [7, 36].

This painting entered Uzbekistan from the 19th century. L. Bure, I. Kazakov, O. Tatevosyan, A. Isopov and b., later P. Benkov and his disciples (R. Timorov, A. Rozikov) developed in his work. Landscape painting of the XX century is inextricably linked with the ideological plasty research of this period. Different currents and directions have also found expression in the landscape genre. Although the landscape genre in Uzbekistan also has a long history, but its large-scale development began in the middle of the 20th century. O'rol Tansikboev, Rashid Timurov, Nikolai Korakhon, bohmat Lambiboev later, the work of Anvar Mirsoatov, Abdumannop Yunusov shows different views and directions of this genre.

Among Uzbek artists, masters of the landscape genre create in their works a generalized image of a dear coun-

try, in which creative human activity is embodied, which changes nature as desired. One of these is O'Tansykboev, the greatest teacher of landscape artists. The beauty and grandeur of nature is clearly visible in the wards of in the landscape genre. The artist painted the charming landscapes of the country through a complex plan composition, a gamut of elegant and colorful paints, and sometimes decorative contrasts. In his lyrical landscapes and epic wards, the mother-country beauty was sung with vivid emotions. The artist lovingly described the valleys

in the bosom of the mountains, flowering valleys, vast deserts and quiet reservoirs.

Conclusions. Attention is attracted by the fact that the best works of Uzbek artists of this period are worked out with their own style, expressive images, high professional skills. These works are not similar in style and theme to each other, the idea of which is common, an impressive reflection of modern reality, a clear picture of the inner world of Uzbek people, their attitude to work and their way of life are in harmony with each other.

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