



## **FAMILY VALUES IN THE PAINTINGS OF UZBEK ARTISTS**

Shirin Karimova,  
3rd Year Doctoral Student (PhD)  
Kamoliddin Behzod National Institute of Arts and Design

### **Abstract**

The article is devoted to the theme of love, family and fidelity in the work of Uzbek artists. The theme of family values in Russian fine art has been and remains one of the main ones. The topic is relevant in the domestic mentality, where stories dedicated to marriage, motherhood and childhood became popular by the 17th century, in Uzbekistan it has always acquired a special flavor – despite social transformations and revolutions, and sometimes thanks to them.

**Keywords:** artist, love, family, loyalty, mother, innovation.

### **Introduction**

With the declaration of independence of Uzbekistan, the most important thing was the liberation of art from ideological censorship, and artists began to develop new methods of fine art and create new works, guided only by their own inspiration and worldview. The years of independence gave the masters of art freedom of creativity, ample opportunities for the development of all artistic directions. The evaluation criteria have changed, they began to rely on personal experience, reflections and reflections of the authors [2].

In recent years, the range of painting subjects has expanded. As a result, Uzbek artists began to turn more to the themes of love, family and fidelity, and began to create works dedicated primarily to events related to national history. New images and compositions have appeared in the visual arts that reflect the glorious past of Uzbekistan.

As a result of the transition to national origins in the 1990s, a system of symbolic and stylistic images was formed, in which the following ideas and artistic directions can be distinguished: realism (N. Kuzybaev, A. Yunusov, A. Abdurakhmanov, H. Mirzaakhmedova), philosophical and aesthetic, focused on deep and innovative understanding For the foundations of ethnocultural heritage (J. Usmanov, F. Akhmadaliev, L. Ibragimov, E. Kambina, H. Ziyakhanov, F. Gambarova), plastic color or decorative line (Yu. Chernyshov, R. Akhmedov, R. Shodiev, J. Umarbekov, A. Mirzaev, Y. Taldykin, E. Melnikov, Ya. Salpinkidi, G. Baimatov, V. A. Shen, R. Gaglova) [1]. The artists who inspire them use the motifs and colors of the painting traditions. It is characteristic that over time in painting it becomes difficult to divide into clear lines between directions, the search for individual dogma prevails and genre specificity is not preserved.

The revival of artistic life, the organization of international and major republican exhibitions stimulated artists to search for new interesting visual solutions. Numerous trips of artists to the countries of the near and far abroad contributed to the enrichment of the thematic coverage of Uzbek painting.



Family is the beginning and continuation of every person. A sense of family and kinship arose even when there were no records or languages. Yes, what is there - the genus and the family are older than the self-consciousness of a person.

The concept and feeling of family came to us at the genetic level from prehistoric times in the rays of the first fire produced by human hands.

And it is not surprising that this theme has always been manifested and sounded in any work, in any religion and in every kind of human art. The family was depicted in the first rock paintings, poems were composed about families, and family relationships were often described in chronicles and stories.

With the advent of fine art, talented artists painted portraits dedicated to the theme of family and motherhood. In the best paintings, they conveyed not only the individuality and unique character of the characters, but, above all, conveyed tender relationships, warmth and friendliness of feelings. All those unique features of the family, which are valued above all else, give a sense of security and attract with their honesty.

The theme of family is "eternal" in art. How many lyrical and unforgettable portraits of loved ones, hearth were left to us by the great masters of painting: Raphael, Rembrandt, Van Dyck, Murillo, Repin, Surikov, Serov, Konchalovsky, Kustodiev and others. Paintings of parents and children, motherhood, charming paintings of children, touching scenes of family life, spiritual human relationships, all this is a hymn to the family.

A vivid example of the theme of love and family is the famous painting "Maternal Reflection" by R.Akhmedov (Fig. 1).

In the painting of this woman, he put all his love for his mother, who died early. The picture, full of bright sadness, immediately received national recognition, and today people are seriously worried. An old woman in the shade of a tree, behind a cozy courtyard and a white hut. The plot of the painting is uncomplicated and concise, but there is so much sadness in the mother's eyes, hardworking hands and colors of nature are so skillfully painted that it is difficult to look away from the painting [3].

The author often recalls the day when he painted the painting. His spacious workshop, located on the tenth floor of the house opposite the Blue Domes, has a real greenhouse. There are completely fresh flowers along the large windows. There is an exercise bike next to the stand. Convenient: I put the brush aside for five minutes and heated it up. The artist repeatedly returns to the image of his mother. This topic has always been his source of inspiration, he was a source of life inspiration. And now, half a century later, there is an author's repeat of "Reflections" on the easel. Even an unfinished canvas looks like a completed work [2].

Moreover, it is reported that the fate of the heroine of R. Akhmedov's painting is similar to the fate of the heroine of the story "The Mother Field" by Ch. Aitmatov, a Kyrgyz collective farmer Tolgonai, who lost her beloved husband and sons in the war, but despite all the troubles, she is not broken, not discouraged.

We conclude that for them, the image of R.Akhmedov is all the mothers of the Motherland, these are the women of Uzbekistan who fulfilled their patriotic, international and simply humanitarian duty during the Second World War by adopting children who lost their parents on military roads. Also in the



painting by the artist Abdulkhak Abdullayev "Big Family" (Fig. 2), they recall the noble deed of Bakhrikhon Akramova and her husband, the blacksmith Shakhmodov, who took fourteen boys and girls of different nationalities to their home.

The poem by the Uzbek poet Gafur Gulyam "You are not an orphan!", and on the topic of motherhood, the sayings of great men are quoted: "There is nothing holier and more unselfish than the love of a mother; every attachment, every love, every passion is either weak or self-serving in comparison with her."

Vissarion Grigorievich Belinsky, "The people begin with women" (I. Yevtushenko), "Flowers do not bloom without the sun, there is no happiness without love, there is no love without a woman, there is no poet or hero without a mother. All the joy in the world comes from mothers." (M. Gorky).

It is not easy and difficult to open the world of beauty to a child, make him sensitive to beauty and teach him to appreciate beauty and create beauty with his own hands, but it is necessary. It should be noted that the upbringing and education of children is something that is able to join folk art, mastering the paintings of another of the young artists of Uzbekistan, D. Mammadova, do not leave anyone indifferent. Her work is dedicated to the picturesque nature, unique historical and architectural monuments of Uzbekistan. The works of the talented artist are kept in the State Museum of Art of Uzbekistan, the Nikor Gallery in Moscow, as well as in private collections in Germany, the USA, Switzerland, England, Japan, Russia, Turkey, India, Australia and Israel. She is one of the most prolific contemporary artists of the republic. Paying tribute to the realistic genre, the artist does not depart from the original national customs. Her favorite topic is the beauty of her native land, culture and traditions of the Uzbek people. We can trace this on such canvases as "Narrow Streets", "Old Hazel", and the triptych "Winter". And the greatness of the historical monument cities of Uzbekistan is captured in her works "Shakhimardan", "Long Road", "Khorezm", "Registan", "Streets of Samarkand" and others.

The paintings of the talented artist Saira Keltayeva are very close and understandable to many residents of Uzbekistan, because they are a reminder of our native places, where we were born and grew up. Artists with their images – the leaders of living art traditions [1]. In these paintings, she creates her own world, the world of symbolism and beauty of an oriental woman's face, in which she artfully weaves the biography of ancient oriental jewelry. It seems that the images of oriental feathers in the aura of very beautiful oriental jewelry, whether it is the image of an Uzbek, Kazakh or Tajik beauty, have disappeared from our absurd existence.

However, the tremulous line of the drawing, the rich juicy color palette enhance the attractive power of the picturesque female images created by Saira. Maybe not without Vrubel's influence. But show a professional artist who, throughout his creative life, would not have experienced the influence of the great masters of the past on his work. Saira's paintings are one of the most unique phenomena of modern Uzbek painting; she is a master of portraiture and an excellent colorist. In her works, she celebrates the greatness and beauty of Oriental women, the passion of the oriental genre and ethnographic decor. In her creative search, the traditions of national art and European painting intertwined. She is inspired by the rich heritage of Central Asian art and craft.



The style of her paintings is always formal and charming. The artist raises his images above the ordinary, emphasizing high spiritual qualities. Therefore, her works adorn many museums in our country, are kept in private collections in Turkey, the USA, Germany, Spain, France, England, Sweden, Korea, Japan and Russia. In addition, in a wide range of searches, contacts with heritage, attempts to discover new artistic ideas in it, the work of A. Mirzaev and artists of the same decorative orientation (Yu. Salpinkidi, V. Burmakin, R. Gagloeva, V. Kim). This line continued in the painting of Uzbekistan in the 80s and 90s. This can be seen in the work of R. Shodiev, the connection with folk art in his works is manifested not only in the color concept. Don't rule out the huge nearby NS business. His paintings "Autumn Juice", "Incomplete Time", "Requiem" trace the features of devotion to the place of his birth, people's perception of the world as a single rhythm and cyclicity of being, which expresses the philosophical idea of human unity. Everything that is on earth.

Thus, this is a brief overview of the work of artists from Uzbekistan, who will open the doors of our complex and multicolored world of art. It is important to try to cover the main nodes of the development of art in Uzbekistan and unlock its potential.

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Figure 1. The painting "Mother in thought" by R.Akhmedov





Figure 2. A. Abdullaev. A big family