



DEVELOPMENT OF GRAPHIC ART IN UZBEKISTAN

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Abstract

The article discusses the history of the visual arts and graphic arts of Uzbekistan, its origin and stages of development, directions and styles, its significance today, and book graphics.

Keywords: Visual arts, artist, etching, xelography, linocut, enstamp, charcoal, sepia, sangina, pencil, paper, eraser.

“Art is a miracle. There are such secluded places in the heart and brain that can only be accessed through the medium of art.”

Abu Ali ibn Sino

Introduction

Our President Shavkat Mirziyoyev supported the activities of creative people, saying at a creative meeting with representatives of literature, art and culture, “The role and contribution of our creative intellectuals in the process of large-scale reforms, renewal and changes being carried out in our country is very great. We always acknowledge with gratitude the great merits of cultural figures in the spiritual development of our people. We all know well that living selflessly for the sake of high ideals, realizing our identity, taking pride and honor, and standing up for our national interests are noble qualities inherent in creative people and we highly appreciate them,” he said, supporting the activities of creative people.¹

Although the history of book graphics in Uzbek art goes back a long way, its modern forms have been widely introduced since the end of the 19th century, and the first examples of Uzbek modern art were created precisely in this art form.

¹ Speech by Sh.M.Mirziyoyev at a meeting with representatives of the creative intelligentsia of Uzbekistan. 03.08.2017



Since the 20s and 30s of the 20th century, specific national forms of this art have developed and its mature representatives have emerged.

The artist and the book. The complex relationship connecting the creator and his work reaches the depths of centuries with its depth. The manuscripts created in ancient times still amaze us. The book has been valued in the East since ancient times. Because for the peoples of the East, it is not only a “salve of souls”, but also a “treasure of secrets, a sea of treasures, a mine of sciences, a source of wisdom”. Since the 17th century, along with the creation of manuscripts in the East, lithographic and printed books began to be published. Before joining Russia, Turkestan did not have printed books. In the 60s-80s of the 19th century, printing appeared in Turkestan.

Book culture in Uzbekistan was formed rather difficultly due to the lack of printed book traditions. There are no national artists engaged in book decoration in the republic. There were few artists from Russia. In the early years of the revolution, book decoration was very simple, mainly decorated with cover letters and sometimes with pictorial elements.

Changes in the field of book graphics occurred in the republic only in the 30s. During this period, V. Rozhdestvensky, A. Nikolayev (Usto Momin), M. Kurzin, V. Kaydalov and others who came to Uzbekistan were engaged in book decoration. The first national graphic artists emerged among the Uzbek people. The work of Iskandar Ikromov, who graduated from the Leningrad Art College in 1929, attracted attention.

Book graphics during this period became an independent type of art. This art became increasingly closely intertwined with the book, changing and expanding its expressive capabilities. The artist's creative searches were reflected in conventional symbolic images, emblematics, fonts and patterns, thematic and plot covers designed in accordance with the theme. In the thirties, searches began to create a whole ensemble using internal and external decorations. However, despite the artist's efforts, the lack of skill and the shortage of printing materials were very noticeable in the books of that time.

The large-scale preparation for the Decade of Uzbek Literature and Art, to be held in Moscow in 1951, marked a turning point in the development of Uzbek book graphics. At the Moscow exhibition in 1959, Uzbekistan exhibited about 400 of its new books, dedicated to the decade. About sixty graphic artists participated in their



decoration. If we recall that in 1951, fifteen artists prepared books for the decade, we can once again witness how quickly the growth went. Thus, a large group of artists appeared in search of new visual means in book graphics. These included I. Ikromov, V. Kaydalov, V. Yeremyan, Mikhail Reich, V. Kedrin, G. Sokolov, M. Schirozsky, A. Osheiko, K. Cheprakov, A. Rossal, S. Malt, I. Tsiganov, G. Tkachev, G. Makovskaya and others.

The 60s were a period of formation of individual signatures of such artists in Uzbek book graphics as A. Tsiglintsev, Q. Basharov, T. Chiganov, V. Budayev, V. Tiy. Their first experiences in the field of book decoration date back to the late 50s. Soon, young talented artists such as L. Davatts, E. Ishakov, M. Kagarov, T. Muhammedov, Y. Strelnikov, Yu. Pavlov, N. Kholikov, I. Kiriakidi joined their ranks. In the 70s, Uzbek book graphics were enriched with the work of such artists as A. Bobrov, E. Kigay, A. Kiva, D. Tsirin, M. Reich, F. Gambarova, V. Apukhtin, R. Khalilov, A. Gulyomov.²

The works of the Eastern classics are under constant and special attention of Uzbek artists. Today, the research of young graphic artists to create visual images similar to the masterpieces of our poetry gives hope that in the future even more powerful and meaningful works will appear.

Over the past decade, children's books in Uzbekistan have become even more beautiful. They have become more colorful and cheerful. In this regard, continuous research is underway on decoration and layout. Children's book illustrators, like adult book illustrators, are trying to create a national color in the decoration of the publication, to embody the unique features of Uzbek architecture, nature, and outstanding people. Well-illustrated children's books, imbued with humanity and vitality, have become an effective means of aesthetic and moral education.

The art of illuminating a book with pictures is diverse. Color pictures, widely used in the 40s and 50s, were replaced by linocuts that were suitable for the book page in the 60s, in accordance with the demands of the time. By the 70s, artists' research in the field of material and drawing art became even more extensive. Linocut began to be replaced by drawings made on paper, engraving (etching), xylography, lithography, monotype, and mixed methods. A complex process of working on material, as well as plastic ideas, is taking place.

² Abdullayev N. U. History of Art. Two volumes. T.1.–T.: O'qituvati, 1986. –B.179



Graphics expands the scope of figurative language. As usual, a modern artist combines both illustrative and decorative work in a book. Now you can find many examples of harmoniously decorated publications, taking into account all the elements of the book, from the titles to the font and text letters.

A book is a work of art. Therefore, its content and appearance, like other types of art, should reflect the national character and bright national color of a particular people. At that time, the book, which was an invaluable wealth of the material and spiritual culture of peoples, was not wrapped in the shell of the traditions of a particular people, but was acquiring a universal essence. The successes achieved by artists of this period in this field are a significant and clear manifestation in our graphic art. Using the achievements of Russian and fraternal peoples in book graphics, preserving national traditions passed down from generation to generation remains a strong guarantee of the further productive development of book art in Uzbekistan.

Book art in Uzbekistan has long since emerged from the period of Tepatoye and entered a triumphant phase. Decorated books in the most difficult periods of our country's history, with their unique history and structure, protect the paths of our culture. All steps in the development of book art are accelerating. Especially since the current era is characterized by increased demand and technical capabilities, many innovations and new ideas are emerging in this area. Talents with unique talents and courage capable of unexpected discoveries are raising Uzbek book art to new heights.

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