
The Role and Significance of Exhibitions in the Development of Modern Art in Uzbekistan

Akhmedov Tulkin Baltabayevich

Lecturer of the National Institute of Fine art and design named after Kamoliddin Bekhzod

Annotation: Uzbekistan became a member of international organizations and established diplomatic relations with many countries of the world as a subject of international law. As a result, significant results were achieved in the field of culture and art. As a result, the creative intellectuals of our country not only had the opportunity to get to know the modern artistic process, but also to demonstrate the achievements of our national culture and art on a global scale. Uzbekistan's membership in the UN, UNESCO and other international organizations made it possible to develop comprehensive projects in the fields of education, culture and art. They were successfully implemented in Uzbekistan and stimulated the development of the spiritual culture of our nation.

Keywords: method, innovative method, "communication" training, alternative capacity choice (MIT) strategy, "why?" graphic organizer, video recording method.

In 1999 emerged a group of 35-60-year-old artists with a unique style, united on the basis of new creative ideas, and attracted the attention of connoisseurs and experts in the country. Their works met the demand from a commercial point of view.

The general view of the development of art in this period was shown in a two-sided and sometimes mixed way. On the one hand, modern principles, the search for new plastic forms of expression, the figurativeness of the artistic language have increased, while on the other hand, there has been an effort to appeal to the traditional layers of aesthetic consciousness.

Various stylistic trends are typical for the painting of Uzbekistan in the early 1900s. This, in its essence, appeared as a sign of transitional art based on a path of inquiry. In other words, social realism, decorativism, innovative directions in the form of non-traditional painting or installation were combined in wonderful stylistic manifestations. This was caused by the deepening and broadening of the creative worldview, and the desire of the authors to go beyond their limits.

In general, in the art of Uzbekistan in the 1990s, stylistic changes are observed, from the traditions of Eastern miniatures to avant-garde projects, which some artists tried to interpret in a single national style. Coming from the realist tradition between these two poles, it has not lost its followers even in the 1990s. Also, due to the new historical conditions, which did not sharply reject the plastic achievements of the recent past, artistic and stylistic diversity arose.

The art of Uzbekistan did not develop evenly for 20 years. At the beginning of the 1990s, it can be observed that the philosophy of art and methodological principles have changed quite dramatically. New era epkin influenced many artists. But by the mid-1990s, despite the conditions of full creative freedom, a certain state of stagnation was observed. In other words, innovative spatial projects were created, characterized by the understanding of tasks and unique plastic thinking. Tashkent international biennials of modern art, held in 2001, 2003, 2005, 2007 and 2009, demonstrated the innovative capabilities of our country's artists.

The VII modern Tashkent Biennale, held in Tashkent on October 1-20, 2005, was held on this topic. As this Biennale was held in 2001 and 2003, its initiators were the Academy of Arts of Uzbekistan and the Tashkent city administration. 75 artists from 26 countries participated in the conference. Installations, video projects, paintings, and graphics were exhibited in the Central Exhibition Hall, the Center for Contemporary Art, the National Gallery, and the Palace of Culture.

Jury members: chairman - famous art critic, Dr. Henri Nakov (France), members: Mukhsin Attiyya (Egypt), Han Heung San (Korea), chairman of the executive committee of the International Confederation of Artists' Associations (RUXK), Makhmut Fatkulov (Russia), Paulos Polis (Greece), Doctor of Arts, Academician Akbar Hakimov and Doctor of Arts, Academician Nigora Akhmedova (Uzbekistan).

Ahmed Nadaliyan Ali (Iran) won the "Grand Prix" of the exhibition. The first place was awarded to Vyacheslav Useinov (Uzbekistan), and the second place - to Chang Kil Hwan (Korea).

The special award of RUKK (Russia, Moscow) was given to Faizullah Khan Ahmadaliev (Uzbekistan), the special award of the Association of Korean Artists to Jamal Usmanov (Uzbekistan) and the special award of the Academy of Arts of Uzbekistan to Corinna Schnitt (Germany).

Andre Nakov, the chairman of the international committee (France), said the following words about the exhibition can be taken as a general assessment of the Tashkent Biennale:

"This is my third time participating in the Tashkent Biennale. I would like to emphasize that this biennale is changing in a positive direction. Previous exhibitions and the current one are different from each other. The next one is especially special. It is gratifying to note that works of various directions and styles were presented to the exhibition.

The abundance of video works became a characteristic feature of this biennale. This is also a bright indicator of the rapidly developing modern artistic process in the region. Two years ago, I advised artists to focus on this promising art form. Here, my wishes are coming true. I think that the master class organized by German Corinna Schnitt within the biennale for artists working on video works was interesting. It is also important that new, avant-garde directions are emerging in Central Asia because of the existence of traditionalism and monotony of thinking, which to a certain extent prevents joining the world artistic process. Uzbek artists are trying to enter the world artistic process. But what they're doing now is a bit more simple. Breaking away from tradition is not easy. But a video can help with that. It is important that the biennale should not be a special event organized by initiative.

On October 22-27, 2013, the "VII Tashkent International Biennale of Contemporary Art" was held in the capital of our country in cooperation with the Academy of Arts of Uzbekistan and Tashkent City Hall.

As a result of this international exhibition, artists such as "Modern Art of Karakalpakstan", Damir Roziboev's "Jazz in Paint", "Samarkand Artists" projects, Bayot Mukhtorov, Ibrahim Valikhojhaev, Bobur Mukhammedov, Bobur Ismailov, Lekim Ibragimov, Bahadir Jalolov, Zelimkhan Saidjonov, etc. "The works submitted to the VII-Tashkent International Biennale of Contemporary Art" were encouraged to combine the traditions of Uzbek art and fine art with modern figurative language.

Artists such as Urich Lau Wai-Yuen (Singapore), Saodat Ismailova (Uzbekistan), "Finding us" group (South Korea, Montenegro, Serbia, Spain, Egypt, Ethiopia, Denmark, Poland) were awarded special prizes of the biennale.

"Grand Prix" was awarded to Vyacheslav Useinov (Uzbekistan). Jean-Yves Langle (France), chairman of the committee of the exhibition, expressed his opinion about the artists of

Uzbekistan as follows: "I think it is not for nothing that the Biennale is held under the theme "Different cultures - one world". This topic was also interesting for many artists, of course, the works created by Uzbek artists are worth showing at international exhibitions. Because they are created in a unique style, they can arouse the interest of foreign art lovers. Modern interpretation of traditions can be observed in the works of artists of your country. It would be great if Uzbek artists participated in exhibitions abroad with more "contemporary art" works. We look forward to new ideas from them. I would like to emphasize that V. Useinov's installations and S. Jabborov, T. Makachyova's video-arts presented at this exhibition were very successful."

The fact that international art historians express such warm opinions about the modern art and artists of Uzbekistan shows that the holding of international biennial exhibitions in Uzbekistan creates the ground for the further development of the modern art of Uzbekistan.

One of them, and the most important innovation that accelerated the integration of artists' works into the world, was the establishment of fine art galleries.

In addition to these international exhibitions, at the fifth anniversary event of M&TVA, "ART Week Stile.Uz" of the Foundation "Forum of Culture and Art of Uzbekistan" was awarded in the nomination "Best show of the year". project was recognized as the best. Within the framework of this week, the exhibition "Arastu's Riddle" was held. At it, the participants presented their artistically attractive works of installation, photo and video art, happiness, sculpture, graphics. Academician A. Hakimov, the author of the idea of the exhibition, was awarded at this event.

On the basis of this exhibition, the art critic Sardor Boboev published his article "Arastu's Riddle" in the 1st issue of 2011 of the Art magazine and expressed his opinion about this exhibition: "In the last century, the art of Uzbekistan was developed within limits based on the strict social realism based on the aesthetics of ancient mimesis, which prevented the free search of the inner artist. After the independence of Uzbekistan, the imagination of national artists about the boundaries of art expanded, they had the opportunity to acquire new principles and forms of art specific to the current era.

Considering the breadth of the topic, the attention of the participants of the exhibition was focused on one topic, that is, the creation of the cow oboe. It was recommended to interpret this image in unrealistic shapes and sizes. The artist Dior Rozikov fully fulfilled this artistic task ("Dry milk"). His installation, consisting of two black pipes and white fabric, resembles part of an industrial building more than an animal. The work refers to the speed of development and the fact that everyday life, which is full of various details, is developing faster. The artist sees all nature in the form of technocratic devices.

The project of Sherzod Rajamov's work "Holy Cow" corresponds to its essence. He saw a piece of wood, cuts the cow into two parts and mounts it on two walls of the exhibition hall. As a result, Rajamov's pictorial work evokes the impression of covering the entire globe. In addition to these, the author believes that it is necessary to define a limit in the reflection of the integrity of the composition of human thinking and his fantasy world.

Artists such as Kurban Norkhorozov, Shuhrat Abdumalikov, Tatyana Fadeeva, Inna Sendler, Nuriddin Rasulov, Pavel Makarov, Nigora Sharafkhojaeva also participated in the exhibition and presented their works with interesting ideas within the framework of the project.

In general, according to academician Akbar Hakimov, the author of the idea of the project, the exhibition "Aristotle's Riddle" is aimed at developing the non-standard approach of Uzbek artists to understanding and interpreting the world, forming their ability to solve artistic tasks in their own way. This gives an opportunity to make a true assessment of their creative potential and determine the extent to which postmodern views have grown in national art.