

**DEVELOPMENT OF PROFESSIONAL COMPETENCE OF STUDENTS THROUGH
THE CONTRIBUTION OF 20TH CENTURY UZBEK FINE ARTS MASTER ARTISTS
TO THE PORTRAIT GENRE AND ARTISTIC ANALYSIS OF FAMOUS WORKS**

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Annotation: Visual art also illuminates the mental image of a person, his interaction with others, the psychological and emotional content of the visual State. This article is about the history of art, the root of fine art, and the fact that portraitist artists and their works, which grew rapidly in the 20th century in Uzbekistan, are shown at world exhibitions today, and their place in Uzbekistan.

Keywords: Pedagogy, technological methods, didactic, philosophical-aesthetic, emotional, miniature, workshop, graphics, triptych, performances, composition, canvas, academy, cartoon, portrait, emotional, metropolitan, museum, color gamut.

Абстрактный. Изобразительное искусство также освещает духовный образ человека, его взаимодействие с окружающими, психологическое и эмоциональное содержание изобразительного состояния. В данной статье представлена информация об истории искусства, ставшего корнем изобразительного искусства, о художниках-портретистах, интенсивно выросших в XX веке в Узбекистане, и о том, как их произведения сегодня экспонируются на всемирных выставках, их роли в Узбекистане.

Ключевые слова: Педагогика, технологические методы, дидактические, философско-эстетические, эмоциональные, миниатюра, станковая, графика, триптих, Спектакль, композиция, холст, академия, картина, портрет, эмоциональный, столичный, музейный, цветовая гамма.

We know that the current modern developed countries are leaving us all lol with their new discoveries. In turn, new discoveries simply do not appear. It is the main task of representatives of each pedagogical sphere to train personnel who can provide a time - specific education for the fixation, development of the younger generation. In the world, achieving a result by improving education with the help of values, applying new technological methods, using historical values, insufficient use of didactic capabilities of traditions form the main directions of educational reforms. In the teaching of Fine Arts in this direction, the use of historical sources of Fine Arts in addition to today's news, changes, laws, resources in modern technologies, achievements, the latest realities taking place, the creation of technologies is an urgent pedagogical problem. Today, the attention of the United Community of the whole world is focused on the problems of humanization and beautification of all parts of the art sphere. After all, in this regard, a new philosophical and aesthetic paradigm is being formed in our artistic culture, like other countries, from various social approaches. Artists were allowed freedom of creativity, free choice of the method of Fine Arts, open expression of philosophical-aesthetic views to artistic analysis and criticism.

Art works created in Uzbekistan in the 20th century represent the spiritual spirit of this period, the originality of creativity, and are the defining source of Modern Art. To understand today's fine arts, its distinctive facets and style, one must first look at its yesterday's history, the qualities created by the era. The years of World War II were a great test for Uzbek artists. They were insightful. They wanted to create works that they could encourage for the victory of the front.

Moscow, Leningrad, Kiev, Kharkiv Art Institutes evacuated to Uzbekistan during the war years, mature artists who came with them-D. Moor, W. Favorsky and others helped revive the artistic life of the Republic. At the end of the war, the peace years marked a new stage in the development of Uzbek art. Human beauty, the glory of Nature began to find its expression in the work of our artists. This is Abdulkhaq Abdullaev's 'Portrait of Abror Khidoyatov', created in the post-war years, T. Oybek, L.Abdullaev's "Welcome to Khachraman", O'.Tansiqboev's "Qayroqqum GESida tong", R. Akhmedov's "Mother's thoughts", R.Timurov's "Samarkand", Yu.Elizarov's "Portrait of the artist guru of Uzbekistan", N.Karahan's "Golden autumn", V.Fadeev's "Watchwoman", M.Saidov's "Khirmonda", Ch.Akhmarov's murals and others take their rightful place in the history of Uzbek art. Artists of our republic have been actively participating in all exhibitions since this period, demonstrating the growing influence of our art. Our artists participated in many exhibitions. From 60-70 years, Uzbek art has entered a new step. It was during this period that it became clear that not only in the work of older artists, but also in the work of young people, the search for new means of expression, the emphasis on its emotional side in the interpretation of their works increased. This can be seen in the cartoons of Boboev and Choriev, in the cartoons of Mukhammedov, in the sculptures of Grishchenko, Khusniddinkhojaev. Uzbek art took a triumphant path.

It will not be an exaggeration to say that the work of Uzbek artists has gained popularity not only because of the colors, the way of drawing, but also because it differs from the works of other artists in terms of meaning. Portraits painted by Abdulkhaq Abdullaev, Genghis Ahmarov, Malik Nabiye, Pavel Benkov, Rahim Akhmedov, Shamsirov Khasanova are prominent examples.

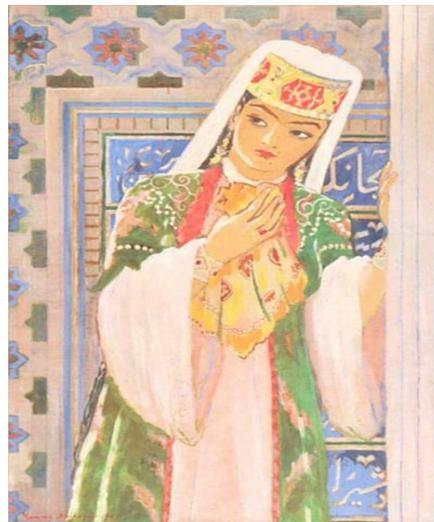
Genghis Abdurahmonovich Ahmarov was born on August 18, 1912, in Troitsk, now Chelyabinsk Oblast. Continuing the tradition of Oriental miniature in his work, he created the National School of musicology. At the Perm art technical school in 1930, in 1935-1942, V. He received his education at the Surikov Moscow Art Institute. Ahmarov actively served in the creative absorption of the progressive traditions of the rich and beautiful artistic heritage of the people into modern art in connection with the national identity of Uzbek Fine Arts. His works depict the beautiful and elegant, complex in nature and beautiful images of his contemporaries living in the spirit of creativity. His creativity began in the 1930s with the creation of works in the field of workshop painting and graphics. These include: Sh.1934. Solomon's "Li Chu" decorated the book; he painted for the magazines "Mushtum", "Mash`ala"; "Portrait of a girl", "Portrait of a child", "Portrait of my brother", etc.caused extensive discussion.. During the years of World War 2, in 1942, he painted the patriotic triptych "Sword of Uzbekistan". Initially, the Navoi theater worked on the entrance corridor for 3 years on the basis of the themes of Navoi's "Hamsa". From this period, the Eastern theme received a wide place from the work of Ahmarov. He painted murals at the Kazan opera and Ballet Theatre in 1959, the Navoi Literature Museum in 1968, the Beruni Institute of Oriental Studies in 1968-1969, the Ulugbek memorial Museum in Samarkand in 1964, The "Star" restaurant in 1970, the Hamza Institute of Art Studies in 1980, and other buildings. From the 50s, the multifaceted was visible as a creator: portraits ("M. Turgunboeva"; "Artist R. Temurov", "Poet Zulfiya", "Halima Nazirova", "Young Navoi"), drawings for theatrical performances and Motion Pictures (also created drawings for the tragedy of Shaykhzoda "Mirza Ulugbek", Hamza theater, "Ulugbek star", "Ikki dil dostoni"), book decorations (Oybek's novel "Navoi", epic "Raqshan"), household plates ("Bukhara dance", "Khorezmcha dance", "Welcome"), paintings ("Indonesian impressions" series), practical art objects. Also attractive are the works of the Tashkent Metro in the 1980s-1990s, which worked on the walls of the Alisher Navoiy Station, Museum of Applied Arts Building. In 1992-1995, he

created works such as "Amir Temur and Bibikhonim", "Amir Temur and darvesh", "Amir Temur and Boyazid". Works are kept in the Museum of Art of Uzbekistan, Museum of Applied Arts, Museum of Literature named after Navoi, Museum of Kokand literature and other museums. In 1964 he was the people's artist of Uzbekistan, in 1968 he was the laureate of the State prize of Uzbekistan named after Hamza. The "Shirin" cartoon was drawn in 1945 with a height of 129cm width of 82cm. The painting was drawn using a watermark on Holst, inspired by Alisher Navoi's "Hamsa". In the work, it is so skillfully described that Shirin is waiting for someone in a state of sadness that even a viewer who has no connection with art can clearly understand this. The image of the person in the image, in order to show his character well, Chingiz Akhmarov mentioned that he read the work "Farkhad and Shirin" repeatedly and repeatedly. The clothes in the work and the patterns in the building showed how rich and national our history was. From The Shape of the Shirin eyes, lips and face, we can know that the role of miniaturization in the works of the artist proved incomparable and that even in large cartoons it is possible to work in such a direction. The artist died on May 13, 1995 in Tashkent.

Khasanova Shamsiroi was born in 1917 in Tashkent in a family of artisans. 1933-1938-he was educated at the Tashkent Technical School of painting, studied the basics of Fine Arts from Volkov, Gan and others. His particular interest in the Fine Arts was V.L. Rozhdestvensky had a great influence. Later V. Serov disciple M.V. Shemyakin trains artists in the training course, which was opened at the Museum of Art of Uzbekistan in his hands. At the Uzbek State Art Museum, he initially worked as a staff member, and since 1945 as a director. During the preparation years for the 500-year anniversary of the great Uzbek writer Alisher Navoi, his career developed widely. She participates with her husband Genghis Ahmarov in the cartoons that are being worked on for the entrance hall of the Navoi opera and Ballet Theater, which was being built at that time. The artist conducted research seeking to find a harmonious combination of eastern and Western art styles. The plastic appearance of the Central Asian School of Miniatura and majestic painting, the Gamma of ornate decorative colors influenced the shaping of his works, creative style. These characteristics showed their result in his historical portraits. Babur's grandson, the xind poet Zebinisobegim, poet Nodirabegim, poet Uvaysi, Mutrabo portraits and other works, drew human attention for their compositional structure, colority elegance, and expressiveness of line plastic. The especially chic poet Mutriba's portrait stands out in his other works for its delicate peach blossom, crystal clear color, musicality of its lines. Sh. In this work, Khasanova achieved a unique new plastic solution, seeking to harmonize the traditions of Oriental

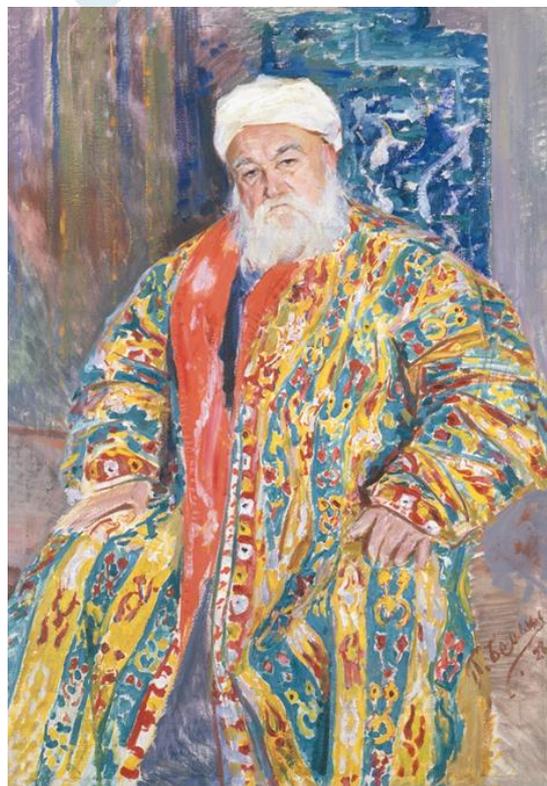


Miniatura and majestic mural painting art with the traditions of European realistic art. The centuries of Khasanova have been repeatedly shown not only in Uzbekistan, but also in foreign countries. In 1947 he exhibited in Masquade and Prague and in 1948 in Paris. Khasanova Shamsiroi



died in Tashkent in 1953. Currently, the works of the artist are preserved in several museums on the territory of the Republic of Uzbekistan.

Pavel Petrovich Benkov was born in Kazan in 1879 in a family of ordinary servants. It was here that he studied the basics of Fine Arts in the newly established educational institution of painting, and later became the graduate student of the Petersburg Academy of Fine Arts in 1909. Later in Paris, he would further improve his knowledge at the famous Julien school. He began his creativity in Kazan from 1909, where he taught students in the country of artistic knowledge, where he studied at the same time engaged in creativity and painted landscapes, portraits. These include "Portrait of Kovalevsky's children", "Portrait of an artist woman" and other cartoons. From 1913 to 1928, he creates decorative decorations for the Kazan Grand Theatre's classical operas such as "Ruslan and Lyudmilla", "Armen", "Aida", as well as performances such as "Oliyabonu" "Toxir and Zuxra". In 1928, Benkov visited Uzbekistan for the first time. The colorful nature of our country, the historical and architectural monuments rich in forms, the Oriental lifestyle of people attract the artist. Benkov leaves the being to work pictures on canvases that are larger in size than himself. Creates his compositions in the form of a portrait, household-landscape. In 1929, the artist completely moved to Uzbekistan and lived in Samarkand for the rest of his life. It was here that he began to teach future Knights in the land of art, creating cartoons in portrait and historical genres, leaving an indelible mark on the prosperity of Uzbek art. Of the portraits that Benkov worked on in Uzbekistan, the "Bukhara official", painted in 1926, is now in the Bukhara State Museum of architecture-painting. The work depicts a man full of energy despite being luminous, with a character that is tough in character and whose eyes look at a point is an image given to thoughtful fantasies. The artist was able to beautifully show The Art and culture of Bukhara in the work with the nationalism in his clothes. He also created a beautiful composition from the combination of distinctive yellow and blue colors in his colors. The artist's works "Bukhara tim", "Girl from Khiva", "Virgins", "Mother of Kahraman", "Gift to Warrior", "Dutorchi qiz", "Kitchen in Bukhara", "Old Bukhara", "Minorai Kalon", "Street", "Tea Room in Registan" are dedicated to the classical architectural buildings and people of Uzbekistan who can be seen in nationalism and simplicity. In 1939, the artist receives the title of Honored Artist of Uzbekistan. Benkov dies in Samarkand Shahri on 16 January 1949.



Conclusion

Analysis is an activity aimed at the realization of the creator's World, Social being through artistic and aesthetic means. The establishment of Fine Arts Gallery, Art and culture venues, museums, holding international and national festivals, competitions, the occupation of Uzbek Fine Arts samples from prestigious museums and galleries of the world, the high placement of young

artists in international competitions indicate the rise of art education in our country and the development of culture of our people. In order to increase these achievements and also leave a mark on world education, it is important that students in the field of education develop professional competence, take classes using innovative technologies, with the help of manuals. Taking into account the attention that is currently being paid to the field of Fine Arts, it is not just a lesson, but also an artistic analysis of the works of artists with the aim of expanding the circle of students ' thinking helps to study history.

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