

DOMESTIC GENRE AND ITS IMPORTANT ISSUES IN PAINTING

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Annotation:

In this article, the emergence of a comic, socially critical trend of domestic life in the landscape genre with social content, emotional elegance, psychological subtlety and sharp life observations, and the domestic genre in painting and its current issues are discussed in detail.

Keywords: fine art, domestic genre, landscape, emotional elegance, psychological delicacy, acute life observations, domestic life, monumental panel,

Domestic genre is a genre of fine art that reflects everyday social and personal life, household life. It has features such as deep disclosure of relationships and behaviors, its inner essence and socio-historical content. It developed in connection with the growth of democratic and realistic artistic traditions, the increasing interest of artists in depicting people's life and labor activities in detail. In the household genre, painting (painting) takes the leading place, and in graphics, small-scale sculpture, the household theme is also widespread. Household plates are common in primitive art (hunting scenes, images of rituals), Eastern (mural paintings and reliefs) and Greek (decoration of vases), and occupied an important place in Hellenistic art. The first examples are from the Ancient East (China, later Korea, Made in Japan. During the renaissance, the domestic genre was enriched with real events and household details. In the Middle Ages, wall paintings, bas-reliefs, and miniatures spread widely in both Europe and Asia. It appeared as a special genre of art in the East and Europe. In the domestic genre, from the 17th century, domestic life acquired a social meaning, a comic, socially critical direction appeared, emotional elegance, psychological delicacy, and acute life observations were reflected. World artists such as Giotto, Rembrandt, W. Hogarth, A. Watteau, F. Goya, P. P. Rubens, V. G. Perov, I. Ye. Repin, V. Ye. Makovsky, A. A. Deineka are famous works of art in the domestic genre. In the territory of Uzbekistan, the household genre is expressed in wall paintings and miniatures. In the 20th century, artists B. Hamdami, L.



Abdullayev, Inog'omov, M. Saidov and others, and masters of applied art A. Mukhtorov, Sh. Mominova and others created works on household themes. Nadezhda Kashina is an artist who created many works in the household genre. In his works "The Girl Playing the Circle" (1945) and "The Midday Break" are reflected in the fact that man survives with hard work and enjoys nature with fresh air and sunlight. The composition of the work, color scheme, national spirit, modern characteristics of a person, and means of composition were manifested. Acts as a methodical advice to young people. In 1947 Chingiz Akhmarov, an opera called Navoi in Tashkent and created a magnificent color painting on the wall of the lobby of the ballet theater building dedicated to A. Navoi's works "Farhad and Shirin", "Layli and Madnun". Despite the fact that the main theme is a myth or past events, the types, their exact similarity, are found in the solution of complex composition. The people in the picture are depicted in clear lines without volume and in light delicate colors. On the theme of the "Monumental" panel, based on Alisher Navoi's poems "Farhod and Shirin", "Yetti Planeta", "Iskandarnoma", "Layli and Majnun", "Farhod and Shirin, The meeting of Layli and Majmunni, Bakhrom - cave and Dilorom", coming and seeing the construction of Alexander's reservoir is the main basis of the composition. The time when Shirin concubines are looking at Farhad and bowing to him for his bravery is represented. The artist's careful study of Alisher Navoi's epics helped a lot in the successful release of the work. For this work, Chingiz Akhmarov was awarded the "State Prize" in 1948. In the 1950s, the artist worked mainly on monumental mural works in Moscow, Kozon, Dnepropetrovsk, and Kemerevo. Since 1961, Chingiz Akhmarov began to create again in Uzbekistan. He created such portraits as "Alochi girl", "Rahima", "Ballerina", "Portrait of artist Temurov", "Mukarrama Turgunbayeva", "Zulfia".

Portrait" with thin lines, the posture of the body and hands, clothes are expressed in a unique beautiful state. The poet's sincerity, lovely look shows that he is the owner of a deep poetic creativity. Genghis Akhmarov has revealed the spiritual wealth and inner beauty of modern Uzbek women. Chingiz Akhmarov worked as a department head and professor at the Tashkent National Institute of Painting and Design named after Kamoliddin Behzod for many years. He trained many Uzbek "monu-mental" artists and created a unique school of compositional art. In 1953, Rahim Akhmedov, Nemat Kaziboyev, T.Oganesov, M.Saidov, V.Zelikov, V.Zelikov, V.Zhmakin, V.Sosedov graduated from Mukhina Institute of Art Academy of Leningrad, and



Yusuf Yelizarov graduated from Vasily Surikov Moscow Institute of Art. entered the world of art with new energy and enthusiasm. Along with creativity, they gave lessons to young people at the Pavel Benkov School of Art. Here, at first, O. Tatevosyan, V. Podgursky, M. Shchurovsky, R. Ahmedov, A. Krivonos, N. Qaziboyev, Yu. Yelizarov, M. Saidov, T. Oganosov, V. Yurovsky taught the basics of visual arts to young people at the pedagogical institute. . Especially Rahim Ahmedov took the initiative and worked hard. Later, this man with a fiery heart devoted his whole life to the establishment and development of the School of Fine Arts of Uzbekistan. He received prestigious state awards, orders, medals for his effective work and creativity. Russian Academy of Arts Correspondent member, Academician of the Academy of Arts of Uzbekistan, Professor Rahim Ahmedov, opened a laboratory of creativity, knowledge of visual arts, and later organized a postgraduate course. Its purpose was to educate young talented artists and develop the visual art of Uzbekistan. Musavvir's "Mother's Moons", "Morning", "Sora Akhmedova" portrait, "Tulip portrait", "Spring in Aktash", "Surkhandarya woman", the past, inner world, feelings and dreams of the Uzbek people are expressed in his works through attractive colors. Rahim Akhmedov was very devoted to portraiture at first. He found a unique artistic language to express his contemporaries' unique image and meaningful ideas. When creating a portrait, he strove to reveal not only his appearance, appropriate colors, but also the human qualities of his face. Therefore, he focused his attention on creating the image of women, elderly people, and youth, who embody the national characteristics of the hardworking people. "Portrait of the Shepherd" describes the fate of the generation of the 40s, who struggled with nature and took on hard work at a young age. In the form of a shepherd boy, his scrutinizing gaze is attached to the composition of the body, his bulging arms and leaning body, leaning on a stick, have found their solution in the background of warm colors in the hot sun. The main theme of the portrait composition is the image of a person. It depicts a teenage boy in a pink shirt, who wears hard work and wears a scarf on his head, imitating adults. This amazing work is currently kept in the State Art Museum of Uzbekistan. In 1956, in the village of Rahim Akhmedov, he created the work "Mother's Months", a portrait of a courageous old woman whose two-eyed and tumush comrade did not return from the front. The woman often sat and thought like an old man. The experiences of the woman touched the heart of Rakhim Akhmedov, who was left a young orphan by



his mother, and instilled in him love and deep respect. In the composition of the portrait "Mother Moons", the figure is slightly forward. The figure of a woman leaning on a pillow next to a walnut tree with her paws on her knees, lost in thought, has a classical position in terms of composition, and was found very successfully. The deep mental state of the woman's face, her big bright eyes on her sad face, and her hard-earned facial expression are characteristic of the statue. The "silhouette" in Gavda is depicted with intense skill in blue, purple, pink, green, and yellow colors against the background of the landscape in clear, light colors.

Rahim Akhmedov used to say that "at the present time, more importance should be attached to the portrait of the domestic genre, because there are conditions for believably and deeply expressing the inner feelings of a person in natural conditions, during the work process. Fascinated by colors, Rahim Akhmedov, along with many of his contemporaries, created the portrait "Surkhondaryoli Kiz" in 1959. Against the background of yellow colors, he created the image of a wheat-colored woman with a white headscarf wrapped around her head and her face tanned by the sun. The dress on the skirt is red-gold, the shiny silver coins and amulets on the neck are depicted in a unique style in decorative colors.

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