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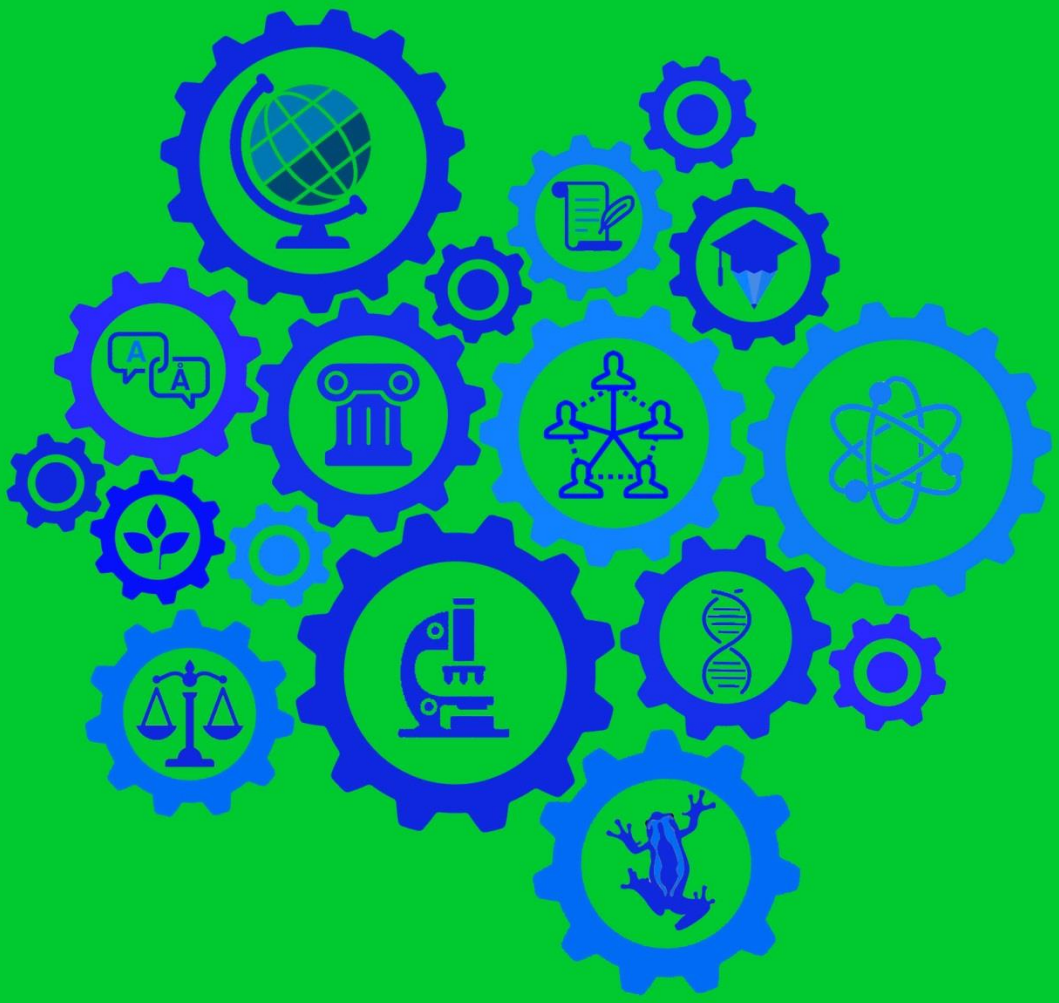

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NATIONAL ORIGINS AND ARTISTIC SEARCHES IN THE CREATIVITY OF MUKHAMMADIER TASHMURADOV

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Annotation: The article is devoted to the study of the work of a contemporary artist of Uzbekistan – a representative of the older generation of national painters Mukhammadier Tashmuradov. For the first time, it provides information about important stages of the artist's life and work, reveals the features of the early period. The analytical review of the artist's key works, performed by the author, undoubtedly contributes to the fullest disclosure of the specifics of M.Tashmuradov's painting. The significance of this article is related to the fact that the study of the work of contemporary artists of Uzbekistan, taking into account the updated methodology of art studies, is one of the topical themes of domestic science. In general, the results of the analysis conducted in this article are of great importance in the study of the historiography of the development of Uzbek fine art.

Keywords: painting, Uzbekistan, creativity, Tashmuradov, landscape, modernity, realism, development, trends.

Modern processes in the painting of Uzbekistan continue the artistic traditions and trends of the XX – early XXI centuries, in particular realism, which has a separate place. Among the national artists developing the principles of the realistic school of painting, the name of Mukhammadier Tashmuradov stands out. He is a disciple and follower of R.Akhmedov, a contemporary of B.Jalalov, J.Umarbekov and other artists. The retrospective exhibition dedicated to the 70th anniversary of M.Tashmuradov showed the gradual evolution of the formation of the artist's pictorial writing, reflected the diversity of his creative searches.

M.Tashmuradov's creative career began in the late 1970s: after graduating from the Tashkent Theater and Art Institute named after A.N.Ostrovsky (1979) the artist actively joined the stream of pluralistic trends formed on the basis of political and social changes and reflections of that time. Iconic canvases in the 1980s reflected the features of national identity, seasoned with modernist trends. Among the most striking examples are "Portrait of M.Rakhimov" by B.Jalalov (1980), "Sunny day. The Family" by A.Mirzaev (1982), as well as "Women at the Water" by J.Umarbekov (1988). According to art critic N.Akhmedova, this period of the development of Uzbek painting was characterized by "the inherent mechanism of Central Asian art at all stages of development" for the preservation of old and new, borrowed forms, as well as the principle of "canonization" of stylistic forms inherent in every oriental art, which can function for many years along with new ones, without denying them but growing up as if in addition to existing plastic ideas"[1].

The early searches for stylistic self-identification in the work of M.Tashmuradov fall at the end of the 1980s and are directly related to the active creative activity of the artist and his travels. He participated in international art projects in 1988-1989, conducted creative business trips in the cities of Tauturgen (Kazakhstan); Gurzuf (Crimea); Senezh (Russia); Sofia, Plovdiv and Kazanlak (Bulgaria); as well as in the village of Yardan (Uzbek enclave in Kyrgyzstan). As a result of his creative trips, M.Tashmuradov created a series of canvases: "The Black Sea", "Senezh", "Shakhimardan", which transfer to canvas the searches undertaken by the artist in the spirit of avant–garde, surrealism and expressionism.

The result of the painting and style experiments was a series of paintings created during a symposium held in 1988 in Tauturgen (Kazakhstan), which became a creative platform for young artists from the former Soviet Union. During two months, M.Tashmuradov, living in a boarding house near Medeo, painted many portraits of contemporary artists. Among them it is worth noting "Portrait of Bakhyt

[1] Akhmedova N. Painting of Central Asia of the XX century: traditions, identity, dialogue. Tashkent, 2004. p. 104.

Bapishev", "Portrait of Zhumaokyn Kairanbayev", "Altinai" and others. In the portrait of the artist Bakhyt Bapishev, the trends of avant-garde and primitivism were synthesized, which were reflected in the brightness of the coloristic system, local tones, expression and the decorative key of the figurative solution. This serves as an artistic expression of the transfer of the difficult, expressive character of the hero. If the serial works of the Symposium consist mainly of portrait works, then the canvases from the series "The Black Sea", created during a creative trip to Gurzuf, expand the range of the landscape genre in the artist's work.

The development of genre and thematic diversity in the work of M.Tashmuradov can be traced in the paintings from the series "The Black Sea". For example, such works as "Yalta", "Vorontsov's Palace", "Gurzuf", "The Last Day of Summer" and the triptych "Trap" are important in shaping the individual style of the painter's writing. These works were created in the House of creativity named after K.Korovin (the founder of Russian Impressionism), in which M.Tashmuradov lived and worked for some time. According to the artist, the fact of living in a house built in the early twentieth century by Korovin's own design, inspired him to the creation of bright, emotionally intense works and contributed to fruitful creativity[2]. In the painting "Yalta", the artist decided to compose the Crimean landscape through the prism of abstractionism: a strip of blue sky, a view of the Black Sea and a sun-drenched coast made up a horizontal tricolor. The vertical silhouettes of a palm tree and two cypresses give the composition balance. These and other works of the artist were the results of his first independent searches at an early stage of his work.

In the late 1980s and early 1990s, an important stage in the work of M.Tashmuradov began, which was associated with trips to the mountainous regions and rural areas of Uzbekistan. The result was a series of landscapes "Gelan", "Sarchashma" and "Hunting". Gelan, located in the Kashkadarya region, at an altitude of two thousand meters above sea level, had a strong influence on the artist,

[2] From a personal conversation between the author and the artist (August 2022).

becoming the central theme for many years of creativity. For his peculiar interpretation of the rural nature of Gelan and the original way of life of local residents, M.Tashmuradov was called "the artist who discovered Gelan"[3]. His series of works includes not only a panorama of a mountain village, but also a reflection of the cultural characteristics of the Gelans: their knowledge and skills in the field of local architecture, mastery in the art of bakhshi (singing), traditional clothing and national rituals. Gelan's images continue to delight and inspire the artist to our days.

It is worth mentioning the fact that M.Tashmuradov first visited the village of Gelan as part of the “Shohimardon” group, which was formed in Tashkent and consisted of such masters of national painting as S.Rakhmetov, Akmal Nur, M.Nuriddinov, A.Mirsagatov and others. After the artists discovered Gelan to the world and showed it on their canvases, the flow of tourists wishing to visit this unexplored area increased significantly. The Gelan series brought M.Tashmuradov fame not only at home, among compatriots, but also became popular and in demand among foreign fans of the artist's work.

The master's works dedicated to Gelan have heterogeneity in artistic and stylistic features, and therefore they can be divided into two large groups: the first, which includes works from the 1990s to the 2000s; the second, which includes the most modern canvases created after the 2010s. In the works of the first cycle, the artist is looking for a generalized landscape, devoid of excessive detail, the "image" of Gelan. He creates many sketches for paintings in which the dark coloristic system is preserved. This group includes such works as the landscape "Munavvar" (1991) – a view of the village leading to Gelan; the painting "Gelan Street" (1992); as well as the plot composition "Bakhshi" (1998), in the center of which is the Gelan singer Rakhmonota.

Gelan's research and the pictorial search for his representation, which began in the 1990s, found a logical continuation in the systematic works of the artist,

[3] Boboniyaz Kurban. The artist who discovered Gelan// Mohiyat (newspaper). № 45. 2008. P. 5.

completed already at the beginning of the new millennium: in such paintings as "Gelan's weekdays", "Morning" (2009), "Silver day" (2010), "Gelan's motive" (2019). The artist introduced innovative elements into the compositional solution and coloristic structure of the paintings of the second group, endowing the Gelan's landscape with fundamentally new distinctive features, including the complexity and detail of the composition, locally bright color spots, lightened coloring and the use of whitewash. In search of illustrative techniques and in order to enhance the narrative character of the plot, the artist introduces the principles of miniature painting: flatness, apertuality, detail. During this period, such archetypes appeared in M.Tashmuradov's work as the figure of a potter at work, as well as the image of domestic animals (donkey, dog) in the foreground, which became a frequent element in the artist's subsequent works dedicated to Gelan. The whiteness of the palette, indirectly indicating the silver color of Gelan, gives reason to interpret the landscape as a fabulous, utopian image and to make metaphorical associations with the Garden of Eden.

In 2007, M.Tashmuradov visited the city of Hangzhou (China) with his art project and took part in the annual exhibition "We Draw the Si-Hu River", held within the framework of the cultural program of the Shanghai Cooperation Organization. According to the plan of the project, each invited artist should display the landscape with the Si-Hu River in front of the visitors of the event. M.Tashmuradov solved this problem in an original way – he captured on a two-meter canvas that rare moment when the sun that has not yet left the horizon and the outline of the newly appeared moon can be seen simultaneously in the sunset sky. The moving surface of the Si-Hu River, against the background of a fleeting vision, enhanced the impressionistic character of the landscape. Along with artists from Uzbekistan, the event was attended by painters from Russia, Kyrgyzstan, Kazakhstan and China. Holding such creative meetings and master classes undoubtedly contribute

to strengthening friendly relations between the countries, and also becomes a platform for the exchange of artistic experience between the masters.

The creative heritage of M.Tashmuradov is recognized not only in Uzbekistan, but also beyond the boundaries of his native land. This is evidenced by the fact that his works can be seen not only in the country's leading museums (for example, in the I.Savitsky State Museum of Art and the State Museum of Art in Tashkent), but also in 17 major museums and galleries around the world (including the A.Kasteev State Museum in Alma Ata, the State Tretyakov Gallery in Moscow, Mark Datrino Gallery in Turin). The path in art to which M.Tashmuradov devoted his life was passed with dignity. Despite the difficulties of his chosen profession, the artist believes that "art based on the artistic representation of reality will never lose its relevance"[4]. A peculiar result of M.Tashmuradov's creative path was a personal exhibition of his works dedicated to the 70th anniversary of the master, held in 2023 in the Central Exhibition Hall of the Academy of Arts of Uzbekistan.

M.Tashmuradov, being a follower of the artistic traditions of R.Akhmedov, often recalls his mentor, in his stories there is a special respect and reverence for the teacher. He cherishes in his memory those lessons of the painting school, which he is now trying to pass on to his students – students of the National Institute of Arts and Design named after K.Behzod. Thus, the continuity of artistic principles is preserved, which contributes to the formation of a new generation of young painters. Many graduates of M.Tashmuradov continue the creative endeavors of their teacher, actively participating in the modern artistic process. The most successful of them are E.Kulmanov, J.Chorshanbiev, S.Erkinov, F.Mavlanov, D.Ruzibaev. It is worth noting that despite his advanced age, M.Tashmuradov still manages to combine creative activity and pedagogy.

It is necessary to highlight the breadth of the range of themes and genres in the work of M.Tashmuradov, who managed to show the subtleties of various styles and

[4] Normatov N. The singer of his Native land // Uzbek literature and art (newspaper). № 37. 2015. P. 5.

directions: from industrial landscape to lyrical motifs, from psychological portrait to collective image, from abstract art to impressionism. M.Tashmuradov showed academic skill not only in painting, but also in graphics.

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