Artistic Analysis of Portraits and Other Genres

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Abstract - In this text-work it is elucidated main aspects of graphic arts, as drawing and painting. It is given valuable scientific-methodical recommendations for organizing lessons on graphic arts and acquisition of skill on drawing, painting and compositions.

Keywords - Portrait, Self-Portrait, Style, Watercolor, Composition, Ahromatic, Mastchin, Palette, Color Color, Genre, Harmonica, Stained Glass, Baguette, Still Life, Saturation Paint, Image, Reflex, Light, Rhythm, Shade, Artist, Uniform, Light, Line, Character, Abstract, Texture, Painting, Monumental, Bust, Plastic, Bench Painting.

Portrait (from portrait, French to portrait - "to draw a line or border", outdated parsu - Latin persona - "person; person") - is the most complex genre in the fine arts.

Portrait (French portrait - image) - genre of fine art; an image of the imaginary images that appear in the imagination of an artist, two or a group of individuals, present in real life. One of the most important genres in painting, sculpture, graphics, and photography. At the heart of the portrait is the perpetuation of the image of a particular person. An important aspect of the portrait is that the image is similar to the image (model, original). The artist portrays the spiritual world of the person portrayed in the portrait, his place in the social life, his profession, his position in society, and through these aspects he can provide information about the nature of the period and the political and economic situation. The professionalism of the artist and the material chosen for his portrait work add to the originality of his work. Various types and portraits of historic portraits have been formed: the way they work, their function, shape, content, workshop (painting, bust, graphic sheet) and monumental (monumental sculpture, fresco, mosaic), solemn parade and intimate, satirical, satirical portrait. Only the head of the image can be worn on the front and side with the entire neckline of the waist. Also in various historical periods there are engraved badges, coins, medals (medals), gemma (glyptics), miniature portraits on medallions. Several genres can often be included in a portrait genre. The portrait can be handled in a pure environment (without ground, that is, without reflecting the environment), in a peaceful environment, or in a certain environment. For this reason, the portrait and the portrait are conventionally divided. One of the most common types of portrait is self-portrait. Depending on the number of people portrayed, they are divided into single, double, and group portraits. The art of portraiture came from ancient times. Unique portraits of ancient Egypt (in sculpture - Exnaton, Nefertiti and other sculptures) are created. In Greece, generalized, idealized portraits of poets, philosophers and statesmen (sculptor Alopeci Demetrius, Lispus, etc.) were developed, and the desire to create dramatic images during the Hellenistic period was intensified.

The portrait of antiquity sculpture has reached the heights of ancient Roman art, with a clear focus on the individual. The portrait played an important role in the personal portrayal of the individual, revealing his spiritual experiences, along with sculptures and busts, the work of portraits on coins and medals, heme, as well as painting portraits. Faiyum portraits (Egypt, I, IV centuries), which were painted examples of the portrait of the workshop, also developed under the influence of ancient art traditions. In the Middle Ages, portraiture limited by strict religious laws became an integral part of the church-architectural
ensemble. The creators created portraits in the portrait of the king and the clergy, portrayed the virtues and characteristics of certain individuals in the portraits of religious content. In the works of medieval Chinese masters, certain personalities are often characterized by their peculiar qualities, while some portraits of Japanese artists and sculptors portray the acute psychological state. During the Renaissance, the types of portraiture, sculpture and graphics were highly developed. The image of a fearless, brave man who knows his dignity has become the protagonist of this era. The scientific study of existence and the desire to apply that knowledge in practice has created a new system of portrait. It is now reflected in the vicinity of human nature, not in the depicted noreal space and environment. Among the characters in monumental painting, the artist also began to work on his image. This process was further developed in the art of the following period (artist Jotto, Mazachcho, A. del Castano, D. Girdlanday, S. Bottichelli, Pero dela Francesca, J. Bellini, sculptor N. Pizano, Donatello, A. Verrocco; Deziderio da Settianyo in the sculpture, Antonio Rossellino; A. Pizanello in medals). Great artists of the Renaissance Leonardo da Vinci, Raphael, Georgone, Titian, Ya. van eyk, Rogir van der Weiden, A. Durer, Greater Lucas Cranach, Little Holbein, and other portraits have deepened the content, and by the 18th century, the rise of democratic views has created portraits full of love and water, with deep love for human beings, and portraits of portraits (Rembrandt). The self-portrait is the result of these studies, and the artist has sought to describe the changes in the human spirit in their appearance, look, and facial expressions. Portrait, romance, critical realism influenced the portraits of the era. Reflected in a revolutionary spirit (J.L. David), in a romantic spirit (T. Jeiko, e. Delacroa; O. Kiprensky, KP Brigullo), Fiction (F. Goya) The works showcased the art of Portrait and its diversity.

In the last quarter of the 19th century, the mental states of the 19th century began to link with the nature. Impressionists (E. Mane, O. Renuar, O. Roden, etc.), and postimpressionists (P. Sezann, Van Gogh) also sought to create a more complete image of the image, to show dramatic states in the movement of shapes. Twentieth-century portrait art is complex and controversial. On the one hand, the realistic Portrait seeks to deepen its potential, to reveal all the subtle changes in the human character, to reflect its philosophical-worldly thoughts, imaginations and assumptions, and to strengthen its plasticity (in Germany - K. Colwitz, E. Barlach; France - Sh. Despo, G. G. Picasso, A. Matiss; Modilla in Italy, R. Guttuzo; in Mexico - D. Rivera, D. Sikeyros; in the USA - E. Waeth; Japan in Seychelles Maeda; Nesterov P.D. Korin and others), on the other hand, modernism, which was widespread at that time style influenced the portrait. Supporters of this field are trying to create an image using the possibilities of shape, line, color, and texture. In the miniature art of the East (Central Asia, Afghanistan, Iran, India, etc.) unique portraits (Riza Abbasi and others) were created. In particular, Uzbek portrait art has a rich history. These artworks are found in ancient and medieval art (relief sculptures on Greek and Bactrian, Khorezm and Kushan kings), Amir Temur and Timurids, Sheibanids, and Baburids art (Kamoliddin Behzod, Mahmud Muzahhib, Muhammad Murod Samarkand, etc.) to a certain extent in miniature In the development of a miniature painting, several artists have co-authored a work, and the name of the artist depicting their faces has been added to the word chekhakushoy (face-to-face) or face. Especially during the period of Akbar and Jahongir, the Baburians developed a group portrait (with the participation of many men) with portraits of individuals. These portraits were studied and inspired to some extent by European artists (Rembrandt, J. Reynolds, and others).

In the 1930s-50s of the 20th century a modern portrait has developed. During this time, works were created on all portraits (Portrait, self-portrait, group Portrait, Portrait painting, historical portrait, etc.). L.Nasridsinov, Sh.Hasanova, A.Abdullaev, U.Tansykboev, M.Kh. Nabiev and other portraits were created, and portraits of the 50s and 60s were created: "Uzbek portrait" (U. Tansikboev, 1927), "Alisher Navoi" (V. Kaydalov, 1940, 1947), "Abu Rayhan Beruni" (M. Nabiev, 1950, 1972), "M. Turgunbaeva" (Ch. Ahmarov, 1951), "Yunus Rajabiy" (N. Kuziboev, 1954), "Portrait of an old collective farm" (R. Ahmedov, 1956), "Hamza" (M. Saidov, 1968) and other Today, Uzbek portraiture has its place in the background of the development of world art. B. Jalolov, A.Ikramjonov, S.Kh. In the works of Rakhmetov and others, the spirit of the time is reflected in the series of traditions of Eastern and Western art.

Fiction - description, description of the character's appearance; is one of the means of creating an artistic image. The portrait character depends on the genre of the work and on the characteristics of the writer's creative method and individual style. Typically, the portrait reveals aspects of the character that the writer considers the most important. Vertical literature has existed since ancient times. Changed and refined as a visual medium. Since folklore is not portrayed as an individualized person in its oral art, its portraits are often of an abstract, general character. In
folklore, the portrait is made in a mythological, fiction or traditional way. Therefore, it lacks specific social, historical, national, and individual characteristics. For example, in Alpomish's poem a portrait of devils is overblown: its rod is ninety inches long, and its bowl is larger than Sarhaus. Even in ancient Western and Oriental literature, portraits were often abstract and traditional. For example, ghazals are shown in relation to the moon, sun, star, night and day. Realistic writers describe in detail the outlines that reflect the changes that have occurred in relation to time and lifestyle (for example, Abdulla Kadiiri, Oybek). In the 19th century, a kind of portrait called the inner or psychological (spiritual) portrait was introduced, explaining the character of the man - a set of characters and spiritual experiences (Abdulla Kahhor, Odil Yakubov). Literary portrait is a genre of essays about the life and work of a famous person - writer, artist, and public figure. Nemat Abdullaev, Abdumajid Madraminov. As you know, there were master artists of every era. In portrait paintings, they have created beautiful images of contemporaries and passed on to subsequent generations. The great figure of the Renaissance is Lenardo da Vinci's work "Auto Portrait", "Jacaonda", a portrait of Velasquez "Pope Inocentiy X".

Many European artists, such as Dutch painter Rembrandt, have made great portraits. The great Russian artists who lived and worked in the first half of the 19th century. Kiprensky, V. Tropinin, A. The Venetians are the founders of Russian portrait art. Continuing the eighteenth-century portrait tradition, they paid more attention to the portrayal of man, paid much attention to the psychology of portraits, and enhanced their mastery of painting.

The success of O. Kiprensky's portrait art is that in the portraits of his contemporaries, the artist first described the beautiful spiritual world of man, his dignity, his dreams, his experiences. He has published a number of works, including the culmination of the creation of A.S. He created a portrait of Pushkin (1827). The portrait of a famous poet is perfectly illustrated in this portrait. The poem is very cleverly illustrated by the poet's physical appearance as well as his endless creative inspiration. One of his contemporaries, V. Tropin, is known to us as the author of such portraits as "Pushkin", "Guitarist", "Bagration". His portrait, "The Girl Weaving," created in 1823, depicted the look of a warm, cute girl. One of their followers, A. Venetsianov. He first introduced the peasant image to art and created the first poetic image of nature. In his work "Summer" in the 1920s, "Echinzorda" combines the nature and human image with the peasants' labor processes. He portrays the inner world of a hardworking boy in a portrait of Zacharka. In the 19th century in the field of realistic portraits, such great Russian artists as Kramskoy, Repin, N. Vasnetsov and V. Serov worked. N.Kramskoy's portraits of N. Nekrasov, P. Tretjakov, L. Tolstoy, I.Repin's V.Stasov, M.Musogorsky are a good example of this.

In the second half of the twentieth century, Uzbek portrait art grew and developed. Luftulla Abdullaev, Abdulhaq Abdullaev, Rakhim Akhmedov, Malik Nabiev are successfully working in the field of portrait. Luftulla Abdullaev's portraits of Mulla Tuychi Tashmukhamedov and Y. Akhunboboev are well illustrated in realistic traditions. Abdulhaq Abdullaev is one of the first Uzbek portrait painters to work hard in portraiture. He achieved great success by creating a portrait gallery of his contemporaries, intellectuals, scholars and literary figures. "Abror Khidoyatov in the role of Othello" is one of the author's work by the author of the portrait "Oybek", which cares about Othello and gave the portrait a romantic boost. It depicts the psychological state of facial expressions. In the portrait of Oybek the poet's image is very detailed and perfectly explained. In this work, the artist not only perpetuates the image of the human being, but also creates a vivid portrait of a great writer, full of excitement and anxiety, possessing all the highest human qualities. Rahim Akhmedov took a closer look at life in the portrait genre. In his work, he reveals his innermost experiences, feelings, dreams, and the heart of human beauty. His mother's thoughts, The Surkhandarya Woman, and the Farmer's Portrait are vivid examples. Malik Nabiev works mainly in the portrait genre with his contemporaries as well as on the image of historical scholars. In 1952 he created the image of "Beruni". In 1993 he created the portrait of the great commander Amir Temur. There is a distinctive style of artists in the creation of portrait composition that uses literary manuscripts and ethnographic documents. The portrait content is divided into the following types: head portrait, chest portrait, bust, semi-portrait, portrait, portrait painting, group portrait, miniature portrait and more. In the composition of the portrait composition an important role is played by the appearance and appearance of the person, his spirit, as well as his arm, sitting position, clothes, and the objects on the interior. Each artist relies on his or her own experience in creating portraits. This can be proved by unexpected portraits of color and technique. The portrait of Komil Yormatov by Bakhodir Jalolov confirms this.

Therefore, young people have learned from the experience of great portrait masters in the creation of portraits. They should be used effectively. The portrait
painter must first get to know the artist better, to watch and talk to him for a while, and to better understand his character, features, and inner world. Nesterov's pupil Portrait Corin always adhered to these works, and thus A. A. Tolstoy, N. Kachalov, M. Nesterov, and N. Saryan created portraits in this way.

REFERENCES