

Creating A Creative Portrait Into Graphics

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Abstract: This article is about the development of the portrait genre in the visual arts and the analysis of the masterpiece, with the exception of the individual character of a person in the portrait genre, his environment and occupation. All types and genres of fine arts in one way or another tell the story of human life. In art, people are always at the forefront, and this speaks of their appearance, their complex inner world, their character, their spirit, their emotions, as well as their various aspects. A true portrait painter, however, depicts some of the characteristics of several people through a human face and creates a portrait that explores life and enriches his imagination. Many artists work on portraits, but some depict one aspect of the human character, and some create a more general image of their contemporaries.

Keywords: Art, artist, portrait, genre, graphics, creativity, skill, image, culture, easel.

Introduction

When we talk about reaching the human heart through art and culture, we all understand that every talent is a unique world. Therefore, you cannot teach the creators any meaning, and most importantly, try to control them. But in this life there are sacred concepts that unite them and inspire them to new creative goals, which are inextricably linked with the principles of the Motherland and the people, goodness and man. If each creator is the main goal of these works and expresses these immortal ideas through their artistic skills, then literature, culture and art will be able to achieve their spiritual goals and fulfill their social mission.

The main results and findings

The implementation of the tasks outlined by the leadership of our republic in the field of art requires from each teacher a special attitude to their professional duties. Indeed, the result of the work of the entire educational institution depends on the sense of responsibility and professional duty with which the teachers of an art university relate to their duties. It should be emphasized that very fruitful work is carried out by state, government, public, non-state and non-governmental organizations.

Among them: the Academy of Arts of the Republic of Uzbekistan, the Creative Association of Artists at the Academy of Arts of Uzbekistan, the Union of Theaters of Uzbekistan, Uzbekistan Workers, the Creative Union of Journalists, the Public Fund for the Support of Artists of Uzbekistan "Ilkhom", etc. With the formation of the Academy of Arts of Uzbekistan in 1997 a new stage in the development of art.

This organization contributed to the holding of various exhibitions at the republican and international levels, which allowed artists from our republic to expand the range of their creative perspective. Many creative works with a historical theme were prepared, works dedicated to events related to national traditions, customs, ceremonies and rituals were created. In addition, new portraits and compositions have appeared in the visual arts, reflecting the glorious past and current development of Uzbekistan.

In order to provide all-round support for the work carried out in this direction, the necessary conditions have been created in our republic for the realization of the creative potential of student youth. These include: organizing the active participation of students in republican and international events related to the arts; purposeful and consistent development of their creative potential; providing students with opportunities for self-knowledge and self-realization; organization of student participation in various events at university, interuniversity, republican and international levels; long-term planning of joint affairs with higher educational institutions, with enterprises and the organization of meetings with people who have made a significant contribution to the development of domestic and world art.

According to written sources, the fine arts have been developing in Uzbekistan since ancient times. The homes of wealthy nobles, palaces and hotels are decorated with various works of art and sculpture. Such paintings and sculptures depict the image and character of the people of that time. We believe that the restoration of spiritual values is an inextricable, natural process of the growth of national self-awareness, a return to spiritual roots. A portrait is a portrait of a person that reveals not only the appearance, but also the inner world and psychological characteristics. The portrait reflects not only a person's appearance, his inner world, but also the circumstances of a certain historical period. There are various forms of portraiture, these are sincere, solemn, social, group and psychological portraits.

Portrait - creating an image of a person is one of the most difficult genres in the visual arts.

— Sincere portrait: the artist enriches and expresses human features that are well known to a narrow circle.

— Formal portrait: Portraits of celebrities intended for public spaces. They depict the merits of a person, his place in society, his clothes, interior and objects.

— Social portrait: describes the lifestyle of the wider community.

— Group portrait: consists of several people representing the group.

— Psychological portrait: the character is expressed with great artistic skill.

When an artist paints his portrait, it is called a self-portrait. The portrait genre is one of the strongest aspects of painting in Uzbekistan. The formation of a strong realistic school in Uzbekistan created a dynasty of artists. Among them are world famous portrait painters A. Abdullaev, R. Akhmedov, R. Choriev, T. Oganosov, V. Burmakin. The positive effects of independence paved the way for free creativity in a wide variety of styles of art, including the portrait genre. As a result, the portrait became a leader in contemporary art. One of the most complex and attractive forms of visual art is graphics. The development of the graphic arts has changed over the past decade. The decline of printed production in the early 1980s and 1990s led to a change in the creative direction of famous graphic artists - M. Kagarov, K. Basharov, M. Sodikov, F. Kambarov, G. Boimatov and even their painting.

Nevertheless, applied graphics do not develop as they used to, however, continues to live among graphic artists. The rapid development of this art form is not associated with frequent exhibitions. This is probably due to the completely different approach of artists to graphics. In addition, special graphics capabilities played an important role.

The art of graphics is so universal that we feel and see it in every corner of our life. Graphics is a category of artistic and print art that has its own visual aids. There are many styles, from sketches to thought-provoking compositions (type compositions that serve the purpose of decoration). He managed to create portraits in completely new forms and styles, abandoning the traditional concept of graphic art. The creation of a portrait of an artist, especially in a graphic style, is one of the challenges of contemporary art. Work of this kind is practically not observed at the present time. While maintaining this style, one should continue to create works in harmony with new views. The creation of a unique portrait is a daunting task for an artist with great responsibility and effort.

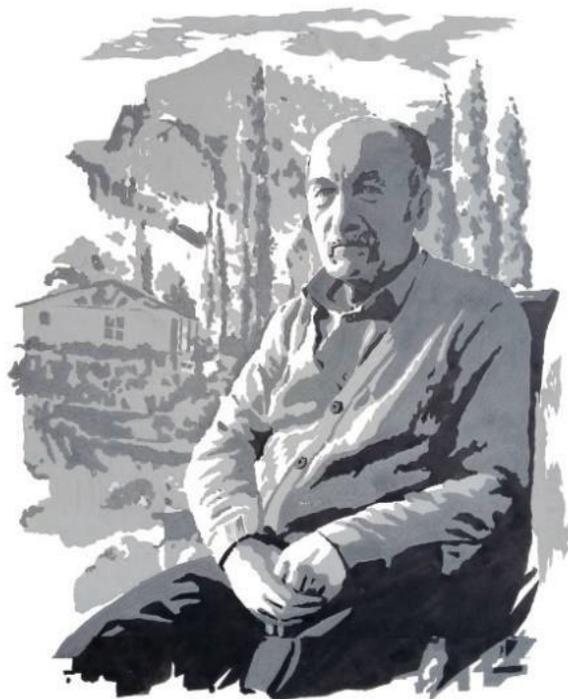
At the same time, the artist must express his compositional position, the character and features of the image, the color harmony in the image and the artist's understanding of what he wants to convey to the viewer through the portrait. Making portraits on graphics can leave a mark on future generations who may also use these styles.

In conclusion, it should be noted that graphic art created the movement of figures in the process of development. In our time, a new direction has appeared, a new kind of art. Since a graphic artist can work in a painting style, he or she can excel in graphics as well. Given the uniqueness of graphics, let our artists continue to create this style of art.

Image of Ayupov R.U., sitting on a chair. With a man sitting on a bench, I divided the composition one by one and tried to place the second part of the composition on the landscape of the artist's favorite village. I tried to apply this

type of portrait in my later works. Color limitations of graphics in black and white mode did not bother us much. I tried to animate the image using three colors. I think this portrait is complete and perfect in composition. (Picture 1)

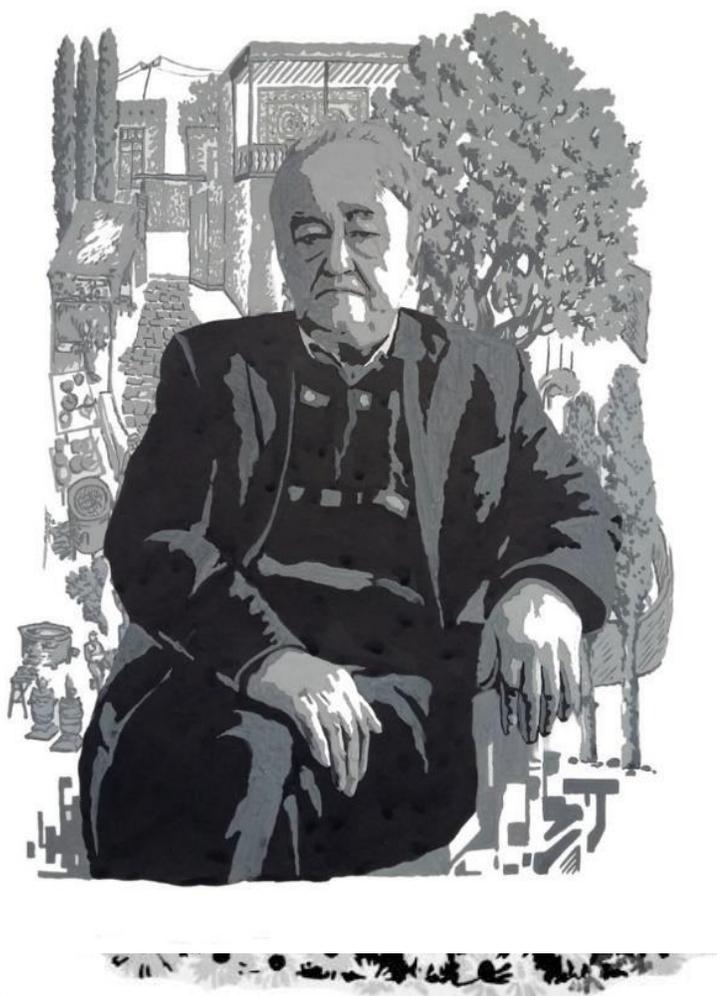
Ayupov Rikhsiboy Umarovich was born in 1941 in the old Khastim district of Tashkent. From 1957 to 1959 he attended a drawing club at the House of Pioneers named after N. Ostrovsky. Entered the Republican Art School named after P. Benkov. For the first time, the secrets of painting were revealed by V. A. Petrov, V. I. Kuznetsov and N. S. Shin. After graduating from high school in 1964, he worked in Gulistan, and this year he took an active part in the design of the city on the eve of the 40th anniversary



of the formation of the Republic of Uzbekistan. In 1973 he entered the Theater and Art Institute named after N. Ostrovsky and studied the secrets of graphics. After graduation, he began teaching at this faculty. His artistic career at an art school prompted him to pursue a career in the field. In 2003, the landscape of the Chorbog village of the Bustanlik region opened a new stage of its work. He is a member of the Union of War and Labor Veterans of the Art Association and takes an active part in annual exhibitions dedicated to Independence Day and Army Day.

Working on the portrait of P. Khaitov, I drew a picture of rural life in the background, dreaming about them on a chair. In the background, I used the artist's creative work. In his work, the teacher often referred to the old city. When analyzing the appearance of the portrait, I noticed that the portrait complements the final face and landscape, so I tried to keep the final image (Figure 2).

Khaitov Pathilla was born on April 7, 1947 in the city of Labzak, Tashkent. He enrolled in the art department of the art school named after Benkov in 1963. Jalil Khakimov taught him from his youth. During the 1967 summer holidays, university students were selected to participate in the reconstruction of the Alisher Navoi Grand Opera and Ballet Theater after the earthquake. Among them was Pathulla Khaitov. After graduating from the Benkovsky Art School, he entered the Theater and Art Institute named after Ostrovsky at the Department of Applied Graphics. He considers for himself a mentor such great artists as A.V. Titov, K. Basharov, N. Kuziboev, R. Akhmedov, B. Boboev, D. Imomov. F. Khaitov began working on applied



graphics and wrote many works on lithography, autolithography, linocut, aorta, monotyping. Today he is one of the leading teachers National Institute of Arts and design named after Kamoliddin Bekhzod, taking into account the advice of his mentors. His students work in different parts of the country.

The image of Elena Fedorovna Korolkova depicts the flight of two swallows with the architectural monuments of our country around their facial structures. At the same time, I wanted to portray her as a hardworking artist, but at the same time she was strict. I described Elena Fyodorovna holding her purse

in her hands. In the background, I depicted Mother Nature and early childhood. I described the two-winged landscape with a thin pencil.

Elena Fedorovna Korolkova was born on May 30, 1952 in Tashkent. In 1971 she graduated from the art school named after A. P. Benkov. She studied at the university under the tutelage of S.S. Ivashkina and learned the secrets of the fine arts at the department of "Magnificently decorative painting" of the Institute of Theater and Art named after A. N. Ostrovsky, Professor V. I. Dzhmakin, Ch. Akhmarov, V. Sosedov, N. Kozybaev, I. Rubin, R. Belyaev and others. "Painting". She also works at the "Artist" plant. Since 1979 recognizing her talent, the artists will award her with the scholarship of the People's Artist Urol Tansikbaev. After graduating from the institute with honors, she began to work as a teacher at the department, she works in the department "Fine arts and decorative painting". Here she teaches students graphics, painting, composition and techniques for working with objects. Participant of exhibitions in the republic and abroad. Her works are exhibited in private collections in France, England and Russia.

Mirsalimov D. The portrait depicts the state of the artistic imagination. As a result of my observation of the teacher's character, some of the drawings also helped. In the center of the work is a portrait of the teacher, and in the background are fragments of the teacher's painting. In addition, a bird flight is shown, which means that the teacher is on a creative flight. The main feature of the portrait of Mirsalimov in this work is the master's creative imagination. (Figure 4).

Mirsalimov Dilyus Mingadievich was born on December 1, 1948 in the village of Sarmaniy, Orenburg region. In 1964 he entered the painting department of the Benkov Art School to study the secrets of art. In 1974 he was admitted to the art-graphic department of the Theater-Art Institute named after A. N Ostrovsky. From 1974 to 1978 he worked at the Kemerovo gymnasium and at the Kemerovo publishing house. In 1978-1986 he worked as a teacher and mentor at the Theater and Art Institute named after N. A. Ostrovsky. From 1986 to 1997 he worked at the Art Factory. He is currently an assistant professor at the Kamoliddin Bekhzod National Institute of Arts and Design.



When I was working on the portrait of Serik Pirmatov, I first tried to use the image of the teacher at the center of his imagination. In the final version, I described a teacher sitting in front of a computer with various logos around them. My main task was to show that S. Pirmatov is a master in processing commercial content and creating logos for various enterprises. (Figure 5)

Serik Pirmatov graduated from the A. Kasteev Shymkent Art School in 1985 with honors. In 1992 he graduated from the Tashkent State Institute of Arts. Mannon Uygur with a degree in applied arts. Since 2001 he has been working as a teacher at the Department of Advertising and Applied Graphics of the National Institute of Art and Design named after Kamoliddin Bekhzod.

Serik Pirmatov was the head of the department in the magazine "For a Healthy Generation" and "Preschool Group". He was awarded the Shukhrat medal in 2001. He participated in the competition announced by UNESCO, dedicated to the 2750th anniversary of Samarkand in 2008, and won first place. Serik Pirmatov works in the field of applied arts, advertising, graphics and computer graphics. It should be noted that the pictures and logos he paints are beautiful and attractive. Thus, I once again became convinced that the creation of a portrait genre in graphics is a very difficult and painstaking task. In color can be emphasized to a specific element. But in black and white graphics, the color border is much higher than that. This is exactly what might be the expected result if the composition of the composition is clearly chosen. In my portraits, I tried to express my creativity in the form of a swallow and a dove. It is important to



understand not only the similarity of a person's face in the process of a portrait, but also its role in life. A portrait is an image of a person that reveals not only the appearance, but also the inner world and psychological characteristics. The portrait not only reflects a person's appearance, his inner world, but also accurately describes the circumstances of a certain historical period. There are different types of portraits: sincere, solemn, social, group and psychological portraits.

National self-knowledge and self-identification allowed young people to study more deeply the national characteristics of Uzbekistan. In this context, a huge role is assigned to works of art, capable of giving an image of the past, the understanding of which is based on concrete rational knowledge and on emotional and sensory perception. Today, the opportunities for the development and improvement of



all artistic directions of art have been expanded. The assessment criteria have changed, in general, they began to be based on personal experiences, thoughts and reflections of artists.

Conclusion

From the point of view of the problem of studying graphics in Uzbekistan, it should be emphasized that in order to achieve this goal, it is necessary to comprehend the path traversed by graphic artists in historical terms. To solve this problem, it is necessary to understand the phenomenon of the emergence of the Uzbek scientific school of graphic art, philosophy and the main trends in its development, to evaluate various forms of staging scientific research, their effectiveness in relation to the practical needs of society, as well as the productivity of their application in modern conditions. For this purpose, we studied the development of graphic art in Uzbekistan, which is closely related to architecture, sculpture, painting and folk decorative arts.

In the process of realizing the intended goal, we have developed the principles of methodology, techniques and technology for performing graphic works, showing the continuity between generations, carried out through interpersonal contacts that support these traditions, and educational institutions designed to train qualified personnel.

Thus, in modern conditions, the most important condition for the formation and development of graphics in our republic is taking into account the national characteristics of our people.

“Bow to the teachers” series by B.Kh. Namozov. 2016 y.

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