



## FINE ARTS AS AN ETHNOCULTURAL PHENOMENON

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### **Abstract:**

The paper is concerned with the peculiarities of the development of the fine arts in a multiethnic community. It touches upon the issue of the ethnic element in painting and sculpture in close contact with different ethnic cultures to maintain and develop features of ethnoart thinking. Ethnic function of art is outlined. The issue is discussed on the material of the artistic culture.

**Keywords:** ethnic, other ethnic elements, multiethnic integrity, traditionalism, the function of art

As you know, artistic culture is considered by cultologists as a subsystem of culture. Any traditional (rather ancient) culture has a certain ethno-artistic integrity, and through it, in a visual or auditory form, an ethnic element is fixed in the whole culture. The figurative world of an ethnos develops and changes along with the ethnos and, as G.K. Shchedrin, "with its most significant features, it defines the specifics of the traditional type of culture, the type of culture, in which art acts as a language that transmits and preserves collective artistic experience. Therefore, traditional creativity is impersonally, unconsciously based on traditions" [1; 26]. This explains the content saturation of the works of artists who grew up in a traditional environment and, at the same time, a dynamic, creative and personal type of development of the artistic culture of the republic. This type is characterized by a selective attitude towards traditions, which in art are understood as multi-level, multi-faceted: these are folklore traditions and traditions of professional art in its species, genre diversity, etc.

The functions of fine arts in a multi-ethnic society are also multifaceted: it contributes to the transmission of cultural information, ensuring the continuity of the spiritual life of the people, and is also the bearer of ethno-differentiating and ethno-integrating properties. This context of understanding is confirmed by N.A.Skhalyaho and R.G.Maiy: "It seems to us that there is no national specific content and national form in a pure frozen form" [2;79]. The latter is especially important, since the world of traditional cultures is homogeneous within a rather significant region. Here, ethnic features are presented especially brightly in style and less clearly - in conceptual and figurative models that underlie the artistic thinking of representatives of different ethnic groups, in genre structures and compositional schemes, which nevertheless have a supra-ethnic, regional character. In this regard, it can be argued that the ethnic





role of art is growing not only in the accumulation of its own artistic values and, consequently, the strengthening of "originality", "dissimilarity", but also in the preservation of ethno-artistic integrity, a direct connection with the original ethnic core. The normative-value structure of ethnic culture includes, first of all, traditions. Traditions act as regulators of type of behavior and as a social value. Values, technologies, arts, behaviors, ethics, morality and other elements of culture have a certain influence on each other. Together they form a traditional culture. The addition of new elements to it underlies the cultural integration of a new ethno-artistic reality. It should be noted that fine art is a rather "young" type of artistic activity for our peoples. Its appearance was facilitated by the transition of local cultures from the traditional canonical to the creative, when professional art acquired special significance.

The development of painting and graphics became possible due to close contact with other artistic culture. Lacking such an important foundation as folk amateur painting, the visual arts here are guided by the achievements of Asia. Nevertheless, despite the brevity of the path done, it is already possible to note the main trends, directions in which the development of painting in Uzbekistan is going.

As is known, this or that way of seeing the world is not only an individual phenomenon. It is determined by deep socio-psychological processes, the worldview of people in different cultural epochs, the peculiarities of perception and comprehension of the general plastic-spatial connections and relations of the material world. And all this information in a "coded" form is carried by the ways of artistic thinking. Those. fine art, like its other types, is a kind of cultural code, deciphering which we join the world, far from us, but deeply culturally significant in our time.

As you know, the concrete artistic theme of any work is an inseparable unity of the subject of reproduction and its interpretation. In what he sees, the artist usually selects what is essential for him, what corresponds to his aesthetic ideals, aesthetic tastes. Being under the influence of the Wanderers, local artists also retained some freedom of creativity, expressed in the conscious introduction of a national principle into their works, a purely individual way of seeing the world, based on the folk poetic worldview. These works were not innovative, but they made it possible to see new opportunities for realizing the original creative energy of the peoples of the region. It is advisable to recall the statement of the classic of American culture R.W. Emerson: "Because of our despondency or selfishness, we look nature in the eyes, and when we recover, she looks into ours" [3;302]. A qualitatively new invariant of painting was born, largely realistic, but, at the same time, poetic, and at the same time "programming" national variants. Thus, the synthesis of realistic and folklore-





mythological types of artistic consciousness and the merging of canonized and less canonized types of culture has become a shaping factor in contemporary pictorial art. The ethnic element is especially noticeable in the structure of the visual arts language, which is built on oppositions at the level of the relationship of integral images of painting to the visible world: "similarity-dissimilarity" or "life-likeness-conventionality", "generalization-detailization" of the image, "natural-artificial" illumination, as "optically authentic or symbolic" coloring, "natural-derived" texture, which allow a wide range of figurativeness and expressiveness ratios at the stage of formation, artistic and cultural integrity of a multi-ethnic community. Here, the plastic language of this or that ethno-artistic culture, this or that painter is determined by the real needs of his culture, and the predominant development of this or that genre of painting is determined not only by the artist's personal inclinations, but also to a large extent by the cultural demands of the time, the need to develop value or cognitive, constructive or the generalized potential of the culture of the republic.

A feature of modern artistic culture is its relatively weak institutional development, which is not sufficiently supported by art history. Rare but interesting exhibitions of local artists, however, attracted the attention of scientists and stimulated an attempt to analyze the emerging trends in this rather young form of art of our people. The first steps in this direction were made by the art critic and philosopher A.M. Mikryukov, who believed that the solution of this problem should be approached comprehensively, since it is "at the intersection of philosophical, general and specific scientific disciplines: epistemology, aesthetics, general systems theory, psychology, art history, philology of ethnography and others" [4; 47]. Noting that painting arose and is developing in the process of interaction of fine arts with the original artistic cultures of the indigenous peoples of Asia, A.M. Mikryukov emphasized that local artists had learned to "think pictorially" by mastering the integral experience of epochs, trends and schools. Already the first studies of the scientist outlined some significant differences in the creation of pictorial images, which are based on stable forms of traditional activities of representatives of each of the ethnic groups.

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