



**ACADEMICIA**  
**An International  
 Multidisciplinary  
 Research Journal**  
 (Double Blind Refereed & Peer Reviewed Journal)



**DOI: 10.5958/2249-7137.2021.01017.X**

## FLOWS AND DIRECTIONS IN FINE ART, ARTISTIC PERCEPTION OF WORKS

**Smaylova Gulmari Yuldashevna\***

\*Associate Professor,  
 Regional Center for Retraining of Public Educators,  
 Republic of Karakalpakstan Applied Sciences and Extracurricular Teaching Methods,  
 UZBEKISTAN

### ABSTRACT

*The article focuses on currents and trends in fine arts classes in secondary schools, such as impressionism, post-impressionism, cubism, pointilism, fascism, which have a special place in the artistic perception of works and their important place in world art and also, information on flows and directions. Freedom in creativity cannot exist outside of society; society gives its meaning to art, expressed in the language of national styles. However, national styles are not the texture of a group of artists, nor are they a guide to all events in life or a top-down guide, a code of conduct or a way of thinking, but a spiritual unity of ethnic and linguistic brotherhood and it is the result of an action that has taken place in the collaboration of historical directions.*

**KEYWORDS:** *Currents and trends, Impressionism, Post-impressionism, Cubism, Pointillism, fauvism, Avant-garde, Neo-impressionism.*

### INTRODUCTION

As in the social life of Uzbekistan, radical changes are taking place in its art. Fine art, which has a rich heritage, especially its most popular type, differs from other types of painting in its development, its ease of depicting ideas in an avant-garde way. For this reason, in the history of fine arts, works in painting, which are divided into different streams, directions and styles, and created on the basis of symbolic forms, have a special place. There are two main opposing traditions in contemporary painting. One is “retro” that is, creation based on traditional realistic rules, and the other is “avant-garde”, and that is, a combination of currents and trends that transcend the boundaries of the advanced traditions of world art is a direct result. The theoretical roots of avant-garde were not born of abstractionism and its disconnection from reality. Because even if any work does not look like real life in one way or another, it is first and foremost a

combination of events. Freedom in creativity cannot exist outside of society; society gives its meaning to art, expressed in the language of national styles. However, national styles are not the texture of a group of artists, nor are they a guide to all events in life or a top-down guide, a code of conduct or a way of thinking, but a spiritual unity of ethnic and linguistic brotherhood and it is the result of an action that has taken place in the collaboration of historical directions. There are some periods in the development of world art that the current artistic method, direction and means of depiction do not fully meet the requirements of the time. Then, as a result of the artist's desire for innovation, he creates a unique direction and style. The art of Uzbekistan has entered the XXI century with great changes. That is why in many exhibitions we see the works of artists in different styles. At the same time, there are cases of misunderstanding of such works. This is due to the fact that they do not know how to "read" works of art, analyze them, currents and directions, styles, specific schools, and do not know about them.

This is due to the fact that they do not know how to "read" works of art, analyze them, currents and directions, styles, specific schools, and do not know about them. Given that the book's audience could expand, we decided to include information about them as well. Impressionism (French: impressionism) is one of the major artistic trends of the 19th century, which emerged and developed in opposition to the rigid, dogmatic academic-salon art. In 1874, an exhibition of works by The Humiliated (as unofficial artists were called) opened in a cafe in Paris. It contained pictures that did not look like the clocks that everyone was used to, and that at first glance contradicted "real art". A journalist called the title of his article for the exhibition "Impressers" based on Claude Monet's work "Impressions before the Sunrise". Originally used to describe the work of a group of artists, the term was later applied to sculpture, music, literature, and other forms of art. This style is realistic in its content and enriches its possibilities. The artists tried to use color greases freely and effectively. Color has become one of the tools of general perception of existence, of its objects. From nature itself, open-air painting (in the open air) became the main creative style of the Impressionists. This enriched their palette and enhanced the impact of their work. Impressionists have emerged in the history of art as innovative artists. The peculiarity of the direction of Imperialism is manifested in the works of Claude Monet, the founder and leader of this movement, such as "Pichantarami", "Poppy field", when objects are wrapped in light and air, lose their appearance and will become a color balance. Although Kamil Pissarro's works, such as "The Streets of Paris" and "Montmartre Avenue", are small in size, the composition is complete, in keeping the beauty of nature alive and vibrant, Pierre Auguste Renoir's "Mrs. Samari" and "The Naked Woman" reflected youth, physical beauty, and cheerfulness with great skill. Edgar Degas's "Dancers in Blue Dress", "Ballet Class" and Alfred Sisley's "Little Square in Argentina" are also examples of Impressionism. Representatives of Impressionism brought light and color to the art of world painting. They paid more attention to the brilliance of the colors, the play of light and shadow, than to the outlines of the objects, to the expression of its concrete form. They created works using "pure" colors close to the colors of the spectrum, using optical interference of colors. Impressionism existed as a trend for almost 30 years, and later gave way to post-impressionism. Despite much controversy and criticism, the Impressionists were more effective. Their contribution to the further development of world art is invaluable. In particular, Impressionism has laid the foundations for many currents and trends in contemporary art. The role of the representatives of Impressionism in understanding is incomparable.

Post-Impressionism (Latin for “post” later) is a movement influenced by Impressionism, in which members of the movement work in pure colors, such as the Impressionists, in contrast to them, they sought to create generalized images through conditionality. The term is conditional and is usually used to describe the work of artists who emerged after Impressionism and marked their path in art history without its achievements. While acknowledging the achievements of the Impressionists, the movement opposed the use of etiquette as etiquette, ignoring pencil painting as the basis of fine art, and avoiding social issues. Great artists such as Vincent Van Gogh, Paul Cézanne and Paul Gauguin are great representatives of post-impressionism.

Neo-impressionism (French: neo-impressionnisme) was a movement in late 19th-century French painting. Its major representatives are J.Syora and P.Sinyak. Neoimpressionism is also widespread in Belgium (T.VanReyselberg) and Italy (J.Segantini). Its representatives worked on thematic compositions, portraits in a three-dimensional space. Neo-Impressionists developed the traditions of recent Impressionism, including optical properties, and developed methods for applying complex shades of color. In this sense, they laid the foundations of divisionism, pointillism.

The great masters of neo-impressionism overcame the randomness of impressionism, the fragmentation of compositions, and came up with a decorative solution. This style usually led to cold intellectualism, the dryness of the images. Nevertheless, the brightness and excitement of the color system of artists such as P.Sinyak, A.Kross created the basis for the emergence of fascism.

Pointillism (French “pointillisme”, “point” means “dot”) – “pointiller” - means to write, draw with dots, is one of the major trends in painting. In this style, color smears are applied in the form of small round dots with a characteristic of neo-impressionism. In some cases, this style is called divisionism (“divisionism” - French – “separation”). In the 1880s and 90s, a number of trends and trends emerged in French art. Artists such as Paul Sinyak (1863-1935), George Syora (1859-1891), and Henri Edmond Cross sought to scientifically substantiate the optical addition of colors. They tried to work their works without touching the spectral color greases in the form of small cubes or round dots. These color greases are separated, creating a new, cohesive color system through the addition of optics. This method is called point, that is, the point method. In the history of art, this style is called “pointillism” and its representatives are called “pointillists”.

George Syora's “Grant Jatt Holiday”. Paul Sinyak's “Fractions in Avignon” reveals the peculiarities of the style of pointillism. Cubism (French “cubisme”). The homeland of this movement is France, which originated in the early twentieth century, and its great representatives, such as P.Picasso, J.Brock, F.Leté, R.Belonin sought to exaggerate the informational potential of the depicted objects, to divide them into simple geometric shapes. Fauvism (derived from the French word “fauvism”, “fauve”, meaning “savages”) is a movement in French painting of the early twentieth century. This is the nickname “les fauves” (the wicked), who in 1905 year took part in the Paris show “Salon of Independence” A.Metiss, A.Marge, J.Ruo, M.Vlemink, A.Deren, R.Dyufi, J.Brek, K.It was used in relation to Van Dongen and similar artists. They sought to solve the issues of form, plasticity in a primitive (extremely simple) way, similar to medieval art, including in a way peculiar to Oriental Art.

**REFERENCES**

1. ДелакруадоМатисса. СоставителиР.Бретел, Э.Нортон, С. Стайн, Г. Гинтероу. - Ленинград: 1988.
2. Популярнаяхудожественнаяэнциклопедия. Составители: В.М.Полевой, В.Ф.Маркузон, Д.В.Сарабьяков, В.Д.Синюков и др. - М.Энциклопедия, I-II часть. 1986.
3. Словарьиностранныхслов. - М. 1979.
4. Сорока-Цюпа О.С., Смирнов В.П., Строганов А.М. Мир в XX веке. Учебникдляобщеобразовательныхучебныхзаведений. -М.Дрофа, 2002.
5. Сулаймонов А.П. Импрессионистларнинг «тугилганкуни» ёхудмактабдатасвирийсанъатдагиокимвайуналишларниурганиш. «Халктаълими» ж. - Т. 2007. №6.