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KOREAN ARTISTS OF UZBEKISTAN BEFORE THE INDEPENDENCE PERIOD

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ABOUT ARTICLE

Key words: Deportation, avant-garde, watercolor, graphics, painting, landscape.**Received:** 20.01.2023**Accepted:** 25.01.2023**Published:** 30.01.2023**Abstract:** The article analyzes the emergence of Korean artists in Uzbekistan. In this article, the author draws attention to the fact of the resettlement of the Korean people from the Far East to Central Asia. How this period was reflected in the work of Korean artists of Uzbekistan. The fusion of two cultures, a friendly attitude, the discovery of the development and flourishing of the culture of Uzbekistan as a whole is blessed. Korean artists were the creators of the observation of culture, commensurate in European problems with the cultures of Asia and the East. The similarity in the upbringing and mentality of Eastern and Asian people united in thought a creative union and at the same time without prejudice to the individuality of each individual.

INTRODUCTION

This year is the anniversary, 85 years from the moment when the Korean people was deported to Central Asia. [1.7]

The countdown point of this tragic event is 1937 year, the date of forced deportation of the people from Far East to Central Asia.

THE MAIN RESULTS AND FINDINGS

Fear, uncertainty, emptiness, a stranger language, - there were lots of questions – what to do and how to survive? There weren't any ideas about art in that period, the main problem was in survival... (pict. 1, 2)



pic.1.



pic.2

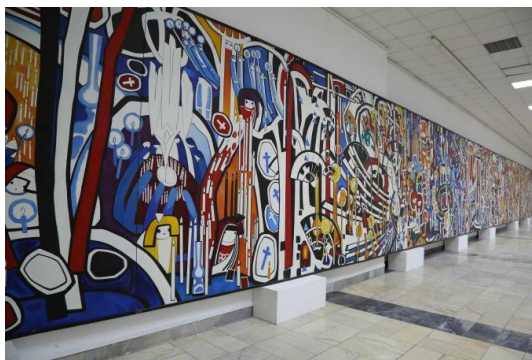
Since a time had passed, such artists as N.S. Shin, N.S. Pak, N.D. Ten, V.S. An, V. Toeh, Kh. Kan and the others had appeared. They made their contribution to establishing of the Uzbek arts, we may once more be convinced on their example that the concept “Tashkent is the city of Bread” is true. Uzbekistan gave them warmth, comfort, calmness and the opportunity to create. In their turn, they were pleased to share their experience with youth, their pupils were amazed by their diligence and devotion.

The deportation left a scar and a trauma in their hearts. It seemed they got healed under kindness and warmth of the Uzbek sun, but nevertheless, the theme of the resettlement was a painful point in their creativity, each of them had their own story.

As it was said before, all these people were occupied with teaching and they had educated several generations of young artists. My parents also were their pupils and later, they became be bounded with a strong friendship. I remember, being a little child, me and my family often visited the Shin’s family. They lived behind us, the atmosphere in their house was friendly and hospitable. At the tea party they talked about art, showed new works and discussed them.

Nikolay Sergeevich Shin (1928-2006) – was born in the miner’s family. In 1937 he relocated to Karaghanda district in Kazakhstan, the deportation. In 1944-49 he studied in the Republican art college named after P. Benkov. In 1954-1960 he studied in the Tashkent institute of theatre and arts named after N. Ostrovskiy. In 1949 – he starts his creative life. 1962 – a member of the Artists’ Union of USSR. 1987- he got a Honored art figure of Uzbekistan. 1997 – Honored academien of the Arts Academy of Uzbekistan. 1997 – Holder of the “Dostlik” Order of the Republic of Uzbekistan and at the same year a holder of the “Gold Crown” order in the Republic of Korea.

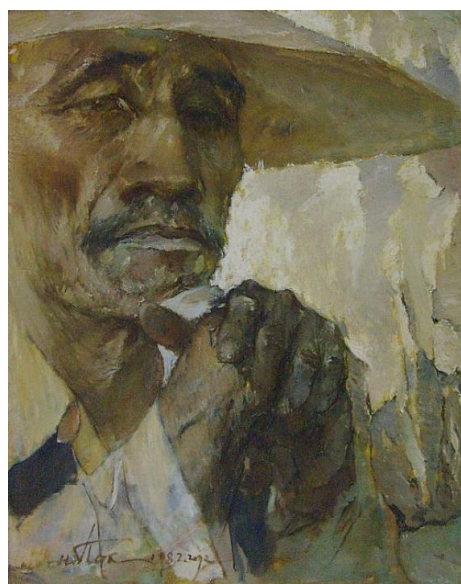
From childhood, my parents used to take us to art exhibitions. The art works of Shin had a big impression on me. They were too huge, with lots of red, black and white colours. The shapes of people were stylized as if marionettes in the hands of history, there were flashing candles reminded peoples’ hearts. I felt fear to watch them but it was impossible to stay ignoring them. The Shins’ art suddenly was turning to be an Avantguard art, hence they called him “Picasso of Asia”. A number of his works witnessed that, for example the “Requiem. The Memory road” series (pict.3), “Mourning”, “Korean Madonna”, “White and Black” and etc. The first theme of the series was a tragic saga about his people, the second theme this is a declaration of love to his second motherland – Uzbekistan.

**pic. 3**

Nikolay Semenovich Pak (1922-2008) Was born in Spassk, Far East region in the veterinary's family. He studied in Penza (Russia), in 1945 graduated from the Samarkand art college. In 1960 he finished Tashkent institute of theatre and arts named after N. Ostrovsky. 1954 – he is a member of the Artists' Union of the USSR. 1954 he got a degree of Professor in fine arts in Moscow. At the same year – an honoured figure of art in Uzbekistan. 2001 – an honoured member of the Seoul Association of artists and sculptors in Republic of Korea.

Nikolay Pak felt colours in a subtle way. He was strictly disciplined as if was made from steel, that I heard from my parents and after, I was convinced in this, being his student during a year in the institute. He often invited all our class to his studio where demonstrated his works, telling us about his trip to the historical motherland, Korea. There he had a wonderful opportunity to work and to enjoy the atmosphere of his childhood.

Basically, Pak painted portraits of hard working compatriots. Among them: “On the rice field” (pict.4), “The Ground”, “The portrait of farmer” (pict.5), “To the work”, “The portrait of the artist R.Chariyev”, “Women of Orient” and the others. The colours and virtuosity of performance attracts much attention in them. The works of art of N. Pak are in collections in museums of London, Moscow, Tokyo, Brussels and Seoul.

**pic. 4****pic. 5**

Alexander Lee (1941) – (my father) was born in the Marghilan town. He grew up in an orphanage, where his art teacher Ivan Vdovkin had noticed his talent for drawing. He recommended Alexander to go for study to Tashkent. Graduated from the Republican art college named after P. Benkov in 1964 and further, The institute of theatre and arts named after N. Ostrovskiy in 1969 (department of book

illustration). Since 1974 he is a member of the Artists' Union of the USSR. Also, he worked as a creative editor in the Gafur Gulams' printing house.

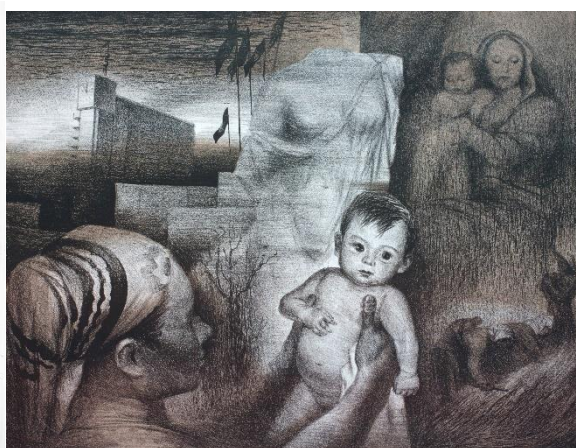
Since 1972 A. Lee became a teacher in the art college named after P. Benkov, later in the National institute of art and design named after K. Bekhzad. He is a perfect drawer possessing irreproachable artistic taste, an attentive teacher, and the one who has a subtle colour feeling in painting. He helped many students in their hard times of studying as he knew very well this road of studentship.

In 1964 he got married talented classmate Galina Suleymanova (Lee). She dedicated all her life to illustrating of books for children. There are more than 100 illustrations on her account. Me and my sister were grown on best examples of book illustrations, as we have had lots of classic books for children. My parents easily combined work and creation, their life was passing in a united impulse. Their works of arts were created in various techniques – monotype, lithography (stone printing), linocut graphics and etc.

Several his series, made in various techniques of lithography, in pencil, as well as using of oil on canvas, my father dedicated to his mom and other relatives, who suffered in times of hunger and deportation. Among his works are – “Grief”, “Scream”, “The portrait of mother”, “One year”, “Chaos” and the others. The theme of family has been passing as a red line through all his creation. He often drew us being kids, he drew our mom and his friends. As a result, the series “Living circle” was born. It contains of 12 symbols from birth to old ages. Everything is so simple and ingenious!



pic. 6



pic. 7



pic.. 8



pic. 9

Edison Kigay was born in Samarkand district in 1943. He is my father's friend. People call him “Korean Ostap Bender” because of his nimble sense of humour. He studied in the Benkov's art college

and in the institute of theatre and arts named after N. Ostrovskiy. A member of the Artists' Union of the USSR since 1979. He was occupied with book illustrations. [2.109]

He beautifully possesses pen and pencil. Draws fast. Virtuously makes a design for books in various graphic techniques. The Edison's stroke manner is used in illustrations to the Russian classical romans and in literature masterpieces of West. (pic.10,11)

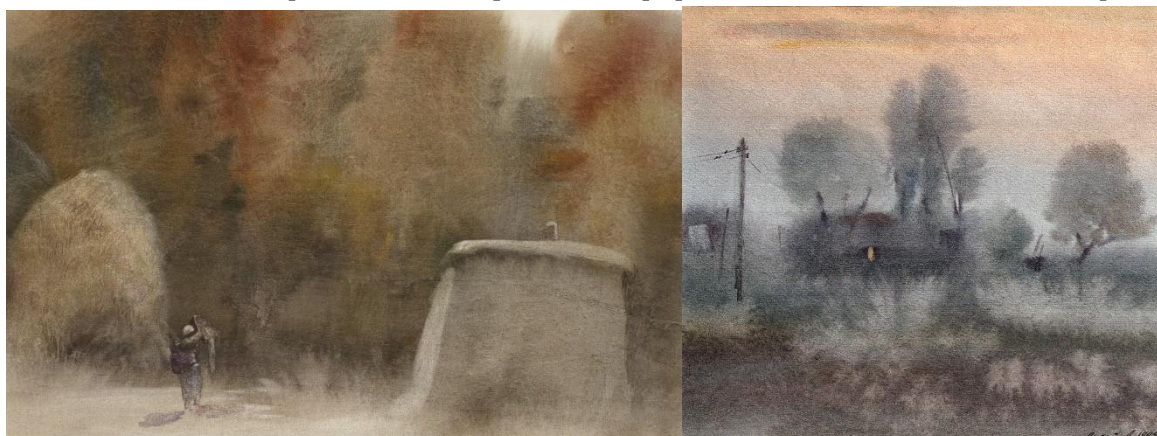
He taught in a Tashkent art institution and held masterclasses which were differed by their easiness and playful way.



Pic. 10

pic. 11

Anatoly Dmitriyevich Ligay (1941-2001) was born in the governmental worker's family in the Chimkent district. He studied in the Benkov's art college and then, graduated from the institute of theatre and arts named after N. Ostrovskiy. A member of the Arts' Union of the USSR. Worked as a creative editor in the Soviet Encyclopaedia. Then, he started working in the Academic drawing department of the institute of arts. He was very wise person, calm and short spoken. His aquarelle works spoke for himself. They were so inspiring, lyrical as if a music streamed through them. His favourite themes were "Countryside motives", where he, probably saw landscapes of his childhood. (pic. 12,13) Anatoly was a master of an aquarelle technique on wet paper, he was a master of landscape.



pic. 12

pic. 13

CONCLUSION

One may talk about each Korean artist separately, but it will be a theme for the whole book. I just call the names, without whom, the history of Korean artists in Uzbekistan would be incomplete: Nikolay Pak, Vladimir Pak, Pak Dyumon, Vladimir An, Georgy Kim, Nikolay Ten, Yuri Magay, Anatoly Magay, Miron Kheday, Boris Lim, Elena Lee, Volodya Kim, Leonid Kan, Tatyana Lee, and others. There are sculptors, graphics, painters, ceramists, teachers among them.

Thanks to their hard working, diligence and decent nature, they succeeded to get a deserving place in culture of their second motherland – Uzbekistan.

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