



THE ROLE AND SIGNIFICANCE OF THE EASEL PAINTING COLLECTION IN THE ACTIVITY OF PERSONAL EXHIBITIONS OF THE DIRECTORATE OF ART EXHIBITIONS OF UZBEKISTAN

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ABOUT ARTICLE

Key words: Easel painting, art exhibitions, Directorate of Art Exhibitions of Uzbekistan, personal exhibitions, visual arts, cultural heritage, contemporary art, traditional Uzbek art, audience engagement, artistic preservation.

Received: 05.12.2024

Accepted: 10.12.2024

Published: 15.12.2024

Abstract: The Directorate of Art Exhibitions of Uzbekistan plays a pivotal role in promoting the visual arts and fostering cultural enrichment through personal exhibitions. This article explores the role and significance of the easel painting collection within the Directorate's activities, highlighting its contribution to the organization and success of personal exhibitions. The study examines how these collections serve as a cultural and educational resource, enabling artists to showcase their creativity while preserving the nation's artistic heritage. The analysis also considers the impact of the easel painting collection on audience engagement, the development of contemporary art, and the preservation of traditional Uzbek artistic techniques. Through this research, the importance of strategic management in curating and expanding the easel painting collection is emphasized, ensuring its continued relevance in the artistic and cultural landscape of Uzbekistan.

INTRODUCTION

Solo exhibitions play an important role in the activities of the Directorate of Art Exhibitions of Uzbekistan. Such exhibitions are mainly held on the occasion of artist anniversaries. In addition, a number of permanent events include memorial exhibitions of Uzbekistan's masters of fine arts, who constitute our national treasure. In this article we will try to analyse the most significant solo exhibitions in the activities of the Directorate of Art Exhibitions of Uzbekistan of the XXI century.

At the beginning of the XXI century, more precisely in 2001, a solo exhibition was organised to mark the 80th anniversary of Rakhim Akhmedov's birth and the 50th anniversary of his creative activity. In addition to all the works of the artist kept in the Directorate of Art Exhibitions, the exhibition included

works from the State Art Museum, Samarkand and Bukhara museums, as well as works from private collections. The Fund of the Directorate showed the wealth of unique works of the artist's creativity. The collection of paintings contains a number of portrait works ('Portrait of My Daughter' 1967, 'Milkmaid' 1960, 'Girl with Violet' 1971, 'Portrait of N. Rakhimov' 1968, 'Portrait of Guli' 1979, "Portrait of film director Sh. Abbasov" 1986, etc.) .k.), still lifes ('Chrysanthemums' 1988) and landscapes ('Spring in White Stone' 1969, "Moonlight Night" 1971, "Spring" 1969, 'Etude. New Herbs' 1964) are among the best works of R. Akhmedov.

The 90th anniversary of the birth of Rashid Temurov, based on the series 'Our Heritage', was celebrated in August 2002 at the Centre for Contemporary Art with a large exhibition and memorial evening. Honoured Artist of Uzbekistan R. Temurov showed classical tones of landscape genre in his art. The main theme of his art is depicting landscapes, historical heritage and beautiful architectural monuments of the ancient city of Samarkand. As a result of the artist's long-term observations, architecture and landscape create a harmonious appearance in his works. The directorate keeps more than 20 works of the artist created in the 60-70s, and all of them are included in this exhibition ('Power Station'. 1960; Grave of Timurids. 1968; Evening. 1961; Under the shadow of pines. 1971). ; 'My City' series, 1974; 'Cloudy Day', 1977, etc.).

Retrospective exhibitions like this one allow us to look into the past, to compare it with today's art, to observe the changing attitude of a generation of artists to a certain subject through their work. At the same time, such comparisons help to identify the problems of development of contemporary fine arts and find solutions to them. Of course, the greatest importance of such exhibitions is their role in the education of the younger generation.

In 2003, a personal exhibition of Muhammad Nuriddinov was organised at the Centre for Contemporary Art. Several of the artist's works stored in the directorate's collection (Student Khalikov. 1977; Still Life. 1979; Today's Day. 1980; Bairam Yakin. 1981; Urban Motive. 1986; Autoportrait. 1994; Namangan 1991; Bahar Gullari. 2004) took place in the exposition.

Looking at his works, we see that the collection of the artist kept in the fund is created in different genres: portrait, landscape, still life and covers 30 years of his creative work. The fact that the collection is curved in this way shows that its creator is multifaceted. This is certainly one of the important criteria for buying an artist's works for the foundation's collection.

The Directorate of Art Exhibitions regularly organises solo exhibitions of artists. These are mainly exhibitions of contemporary artists organised by the Directorate of Art Exhibitions on the basis of an annual plan approved by the Academy of Arts of Uzbekistan. The year 2009 was also full of personal exhibitions. These included Ruzikhon Jalilova, Tahir Shaimuradov, Svetlana Tsoi, Mohammadi Chorshanbiyev, solo exhibitions of foreign artists and a solo exhibition dedicated to the 100th anniversary of the birth of Sattor Bahlulzade, People's Artist of Azerbaijan. In addition, an exhibition of Mikhail Kurzin and Alexander Nikolayev (Usto Mumin) was held in 2009. The event was held with the co-operation of a number of museums. The artists' works for the exhibition were taken from the Fine Arts Gallery of Uzbekistan, the State Art Museum of Karakalpakstan and the Samarkand State Art Museum. Unfortunately, the collection of the Directorate of Art Exhibitions does not contain works by these artists, who effectively created in the early twentieth century. The Foundation's graphic collection holds only one work belonging to Usto Mumin.

The individual exhibitions of 2010 presented interesting expositions of artists of different generations with stylistic peculiarities. Undoubtedly, the Directorate of Art Exhibitions performs the organisational and artistic part of all exhibitions from the beginning to the end according to the plan. They develop the

concept of the exhibition on the basis of constant dialogue with artists. They travel to the workshops, select works, take responsibility according to the act and carry out the transport. In the artistic part of the organisational work they create the exhibition exposition, prepare annotations, markings and press notes about the exhibition. Also, until the end of the exhibition, visitors will be given guided tours from the point of view of art history. Thus, in 2010 there were no fewer private exhibitions organised without the use of the Directorate's funds. Personal exhibitions of Alexander Batikov, Alexander Vokhitov, theatre artist Zubaidullo Botirov, Mirza-Anvar Mirsagatov, Arif Muynov, Radik Azizov, Muhammad Rutsamov, Alexander Tyurin, Erkin Dzhoraev, Vladimir Chub and Yuri Zorkin were organised. In addition, a number of graphic artists and sculptors, masters of decorative and applied arts were given the opportunity to hold personal, national and international exhibitions. It should be said that this year was one of the most productive in the activities of the Directorate in terms of the number of exhibitions. In 2010, 42 exhibitions were held.

Among the personal exhibitions of 2013 it is necessary to note the memorial exhibitions of Namoz Sultanov, Arif Muynov, the exhibition dedicated to the 80th anniversary of the birth of Mubarak Yoldoshev, and the group exhibition of Muhammadiyor Tashmurodov, Rustam Khudoyberganov and his students. Among them the personal exhibition of Abdulkhak Abdullayev definitely occupy a special place. The exposition dedicated to the 95th anniversary of the artist consisted of 35 works. This jubilee exhibition, consisting of works kept in the fund of the Directorate of Art Exhibitions of the Academy of Arts of Uzbekistan, represents only a fragment of the artist's creativity, rich in long, fruitful and life-long research. His best works are kept in the collections of the State Art Museum of Uzbekistan, the State Art Museum of Karakalpakstan, the State Tretyakov Gallery, the Art Museum of the Peoples of the East, the Peoples' Friendship Museum in Nepal and the Uffizi Gallery in Florence.

Artist A. Abdullaev is the author of a remarkable gallery of portraits of famous representatives of science and culture of Uzbekistan. Among them are such artists as S. Eshontoaraeva, M. Uygur, A. Hidayatov, film director K. Yormatov, national masters Usto Shirin Murodov, Tashpolat Arslankulov, academician Kori-Niesi, writers Oybek, Sabir Abdulla, Kamil Yashin, Maksud. Shaykhzade, Shukhrat, Erkin. Portraits of Vakhidov and others. The artist actively continued his creative activity until the end of his life and set an example of service to high art for everyone.

The solo exhibition of Evgeny Melnikov, one of the founders of this traditional exhibition, within the framework of 'Artist and Nature' deserves attention. E. Melnikov, a master of genre painting, who successfully created works in various genres: portrait, landscape, still life, master of the nature of Uzbekistan, a talented colourist, preferred to work outdoors. In fact, compositions about his personal experiences were also a great success: including 'Corrida' and others.

In the manner of painting E. Melnikov is close to the artists-postimpressionists. A vivid example of this is that he never stopped communicating with them throughout his long artistic career, dedicating to them other colourful works, such as 'Self-Portrait in a Mirror', 'Dedication to Modigliani', 'Vineyards', 'Dedication to Modigliani'. Portrait of G. Zilberman', "May in the Alley". The exhibition includes all 32 paintings of the artist from the collection, as well as works from his personal collection.

The main concept of A. Nur's plastic painting was formed in the 1990s. However, a number of memorable compositions were created by the artist in the previous years. Although experts emphasise that the initial stage of his art corresponds to 1988-89, the Directorate's collection also contains a work created in 1986 by A. Nur (Kushan village). During this period he was professionally creating serious plastic works and compositions. The stylistics of such a painting is connected with the emotional and psychological state of the artist and the influence of the social situation in the years of reconstruction

(‘Birth of Life’. 1987; Orzu. 1988; Hope. 1988;). Contemptuous social criticism and inner spiritual oppression are clearly visible in the painting ‘Sacrifice’ (1988), which depicts a sheep tied up for sacrifice.

In the early 1990s, Akmal Noor’s religious works Farishta, Prayer, and The Road to Mecca were widely discussed. They did not seem to have a deep understanding of Islamic teachings. The artist has drawn attention to the historical and cultural aspects of the theme through his unique colour and plastic solutions. The image of a pious person reflected in these works is considered a symbol of obedience, submission to divine forces, and a call to restore spiritual and moral values.

Under the influence of the rich traditions of medieval oriental literature, a new interpretation of images and landscapes began to take shape in A.Nur’s work (Boza. 1996). New approaches are evident in the style of this work - the themes of tragedy and apocalypse no longer prevent the artist from trying to solve the problems of plastic painting. The images, represented by symbols, are perceived as fantasy connected with the symbols of oriental epic. They are characterised by a complex, fairy-tale lustre. The artist creates a high poetic harmony, refusing the rhythmicity of colours and lines.

Such retrospective exhibitions help to create a holistic picture of different stages of the artist’s work. It can be seen that the artist was inspired by the method of fine art or the work of world-famous artists and as a result created experimental works.

The directorate constantly organises retrospective exhibitions. In fact, such exhibitions constitute a ‘biography’ of the artist’s work from its inception to the present stage.

Among the solo exhibitions held in 2015, the most important ones, where works from the Directorate’s fund took part, are the solo exhibitions of Alexander Wiener and Rimma Gagloeva.

The exhibition of A. Wiener, a famous artist, master of the portrait genre, a unique representative of the national art school, a painter who created a gallery of images of contemporaries, famous figures of culture and science, comprised several works. kept in the directorate and in the State Art Museum of Uzbekistan. The collection includes about 40 works by the artist dedicated to the Uzbek people and landscapes. His constant interest in absorbing rich life impressions of nature, people and everyday life of the Uzbek people and enriching his creative experience made him realise that in order to become an artist in Uzbekistan, he had to become a colourist. In his series of portraits we see images of ordinary working people. While in his early portraits he needed a certain literary plot content to add an important narrative element, over time he often abandoned details and focused on the models’ faces and gestures, the angles of the head and the position of the figure (‘Portrait of Temirchi Rakhmetov, 1960. Portrait of war participant Okbi Orinboyev, 1977. Portrait of Khairikhon Alibekova, 1978, etc.).

This exhibition was organised in the Kamoliddin Behzod Memorial Park-Museum. It is known that the Directorate of Art Exhibitions has held a number of exhibitions in different halls. Although the Tashkent House of Photography has been working in the building of the Centre for Contemporary Art since 2005, since it is under the jurisdiction of the Academy of Arts of Uzbekistan, the Directorate continued to hold individual vernissages in this building. However, the majority of exhibitions are still held in the Central Exhibition Hall.

The exposition of R. Gagloeva’s personal exhibition was also created in the Central Exhibition Hall, the largest exhibition space in Tashkent. It included the artist’s personal collection, as well as more than ten paintings from the directorate’s collection, and a total of about 200 works (Excovatorchi Kilichev. 1973; Prorab Goteev. 1974; Interview. 1988; Bogistan. 1984; Mountain Landscape. 1984; Bukhara. 1986; Autumn. 1985; 1990; Sokok, etc.).

At the first stage of his art he created portraits of his contemporaries according to the requirements of the time. But later he realised that his favourite genres were still life and landscape. We can see that his love for easel painting is high, and his technique of creating works is unusual and designed for one-on-one communication with the viewer. At first glance it is a little difficult to understand what is depicted on the surface of the fabric.

For information, it should be said that art critic L. Mirzabaeva, at the request of the artist, compiled a list of more than 300 works in her studio in the form of passport data of the painting, such as the name of the work, year of creation, technique and size.

2016 was full of memories and personal exhibitions of artists. The series "Our Heritage", which presented the works of many artists celebrating anniversaries, is discussed in detail in another section. In addition, individual exhibitions of artists Rozi Choriev, Alexander Perov, Malik Nabiyeu, Vasily Lisov, Yigitali Tursunnazarov, who made a great contribution to the development of fine art in Uzbekistan, were organized. All these exhibitions are dedicated to the anniversaries of the artists' births.

The exhibition dedicated to the 85th anniversary of Ruza Charyev featured more than 60 paintings and graphic works by the maestro. 40 of them were taken from the fund of the Directorate of Art Exhibitions. The artist's collection in the fund is rich and allows us to trace the stages of his creative path.

The composition of Ruzi Charyev's works consists of a generalization of the concepts of color, grandeur, flatness. The artist's searches in this style are reflected in the artist's works "Bride", "Portrait of Academician Khodjaev", "Boysun Woman". The compositional and coloristic solution in his works has the character of a decorative panel. In-depth study and perception of high professionalism and European artistic culture in 1964 at the St. Petersburg (Leningrad) State Academic Institute of Painting, Sculpture and Architecture named after I. Repin in the workshop of Yuri Neprintsev led the artist to complex work on the patterns of formation of a new stage of development and synthesis of Western and Eastern artistic systems. The artist has always been attracted by unusual poses, appearance and facial expressions of people expressing an acute psychological state. His creative search for details and colors is rich in unexpected solutions, he finds something unique and masterfully uses it. Among his portraits, a special place is occupied by the portrait of "Doctor Yagub Makhmudov". A man whose life is full of trials, courage and perseverance, infinitely devoted to the Motherland and work, whose name is immortalized in the museums of Tashkent and Russia for his heroism during the Second World War, is majestically and beautifully depicted in the work of Rozi Choriev through contrasts. In addition, the work "Artist Sh. Abdusalomov" shows that Rozi Chorieva is a strong portrait artist. Self-portrait also plays an important role in the work of R. Charyev. They show the stages of the author's worldview and self-awareness as images reflecting the evolution of the artist's character.

The artist worked on a self-portrait every year. The works created in the style of the European and Russian traditional direction, but saturated with sunny, rainbow tones show the true spiritual world and style of the author. Originality, unusual coloring and artistic solution, high culture of the image - evidence of the constant search and professionalism of the artist, who paid special attention to the compositional structure, coloring and variety of figures. The structure of the composition, the elegance of proportions, the academic thoroughness of the description of each detail, the clarity of graphic lines and the aesthetically attractive description of the selected object form the basis of the work of Rozi Choriev. The European expressionist style is used in the following works of Ruza Charyev - "Iman Baba" (1970), "Ravshan Polvon Davronov" (1981), "Sophie Baba" (1982), "Woman from Surkhandarya" (1985). The influence of the European model did not manifest itself directly in the artist's work, but was definitely absorbed by the framework of aesthetic problems and ideological boundaries of the time.

Since 1965, he began to sign his works. He found his own style. His development as a professional artist was also facilitated by a trip to African and Mediterranean countries with Abdulkhak Abdullaev. R. Charyev's work is distinguished by a variety of epic images.

Malik Nabiyeu's personal exhibition is dedicated to the 100th anniversary of the artist's birth. Nabiyeu visited more than 40 countries in Europe, Asia and America. During his travels, he studied the works of artists presented in various architectural monuments, museums and exhibition halls. Despite the influence of different styles of Jahan's work, he is a unique artist who adheres to the traditions of realism. The directorate's collection contains about twenty works by Malik Nabiyeu. Among them are experimental works. Although there are many modern themes in Malik Nabiyeu's works, he is better known as a master of historical portraiture.

The collection of the fund includes famous historical portraits "Portrait of Beruni" (1973), "Portrait of Khorezmi" (1982), "Portrait of Babur" (1990), another "Portrait of Khorezmi". In the portraits of these historical figures, the artist conveyed the standard appearance of the heroes of the work, the atmosphere of that time through their clothes, the architecture visible in the background, the interior of the room and accessories and, of course, with the help of attributes they showed that they were scientists of a certain science. Along with portraits of historical figures, the BKD fund includes "Portrait of Mukhitdinova" (1986), "Portrait of Elmira Khodjaeva" (1986), "Portrait of Shifokor Makhmudova" (1967), "Portrait of the artist O. Khasanov", "Portrait of the artist O. Khasanov". Portrait of Khusankhodjaev" (1976), portraits of contemporaries, such as "Woman Heroine", "Portrait of a Woman with a Bouquet" (1984), "Velvet Policeman" (1976), "Portrait of a Scientist" (1960). have been preserved. In all of them, the characteristic features of the characters are revealed in facial expressions, and internal experiences are revealed through hand movements. Among the notable works stored in the fund are "Announcement" (1977), "India", "Nepal. Sketch works like "Kathmandu" (1985) encourage a new look at the artist's work. "Nepal. "Kathmandu" is the result of the artist's ongoing research and observations. We know that Malik Nabiyeu has always been attracted to the unique state of people, their appearance, facial expressions, revealing an acute psychological state in his portrait works. In this work, we are witnessing a creative search for details full of unexpected color solutions and the skillful use of these aspects by the artist. The artist seems to be constantly observing the lifestyle, nature and behavior of the inhabitants of Nepal. He paid attention to the color, style and fit of his clothes.

While working on the composition in the work "India", Malik Nabiyeu observed the lifestyle and unique culture of the Indian people and reflected his impressions. Since cows and bulls are considered sacred to the Indian people, the bulls in the composition are embodied as symbols of India. Interest in the plot of the work is aroused by the fact that a man in a dhoti (Indian national men's trousers) and with a jug on his head talks to a man in a cart.

Many portraits of historical personalities, including the portrait of "Zakhiruddin Muhammad Babur", are created in bright, saturated colors, typical of oriental miniatures, with a contrast of warm and cold colors. The portrait "Woman with a Bouquet" realistically depicts a woman in a bright dress and hat with a colorful bouquet in her hand against the backdrop of an open landscape. The combination of pink, ink, yellow and green colors in the composition gives the work an upbeat spirit. Another work similar to this work is the portrait of the Heroine, who is also depicted sitting on an open porch against the backdrop of a landscape. The contrast of light and dark colors makes the composition as a whole look dynamic. In the facial expression of the hero of the work, the viewer can feel a sense of pride in victory and despondency as a universal tragedy of war. It is well known that Malik Nabiev's mastery in

portraiture is manifested in his ability to reveal a complex psychological state. The exhibition of Chingiz Akhmarov occupies a special place among the solo exhibitions held in the Central Exhibition Hall in 2022 in the series "Our Heritage". The Directorate's fund made it possible to organize an exhibition of the artist's works, whose wealth was limited only by his own collection. By presenting exhibitions of masters of art, not only the memory of art heroes is honored, their creative achievements are demonstrated, but also a new generation of artists and art lovers is introduced to the most interesting period in the history of art. art of Uzbekistan. Chingiz Akhmarov created many works without being distracted by details in his work. In particular, the canvas "African", painted in 1961, captures the viewer's entire gaze. The vertical figure in perspective from the bottom up looks majestic, and the work has a decorative appearance due to the sharp contrast between the dark-skinned figure and her pale pink dress. It is also noteworthy that the background is left in the color of the fabric, without touching the watercolor, and that a white line is drawn at the bottom of the background in order to show that the hero of the work is not in the air, but on the ground, which increases the decorativeness of the composition.

Chingiz Akhmarov created "Spring" with tempera paints in 1966. The heroine of the work is depicted as a real Uzbek woman, opening a new stage in the artist's work. Faces resembling a full moon, almond-shaped eyelids, curved eyebrows, arrow-shaped eyelashes... In a word, all this is traditional. From this period on, the artist paid close attention to the national heritage and ethnocultural identity. In the second half of the 20th century, the spiritual need for awareness of national self-awareness prompted artists to freely address themes related to the history of the people, and the tasks of expressing universal and national aspects based on new principles were set in their works. research reflecting ethnocultural identity. The artistic idea of Ch. Akhmarov, based on the absolute generalization of the historical and poetic existence of the people, was enriched with modern decorative trends. The artist found the source of his creativity in the eastern Sharia and the miniature inextricably linked with it. A pair of portraits created in 1971 fully demonstrated these activities. In creating the images of "Boy" and "Girl", Ch. Akhmarov uses a number of stylistic moments that remained true later in these two small works. One of them is the above-mentioned oriental images, and the second is his coloring, which definitely distinguishes him from others. The combination of blue, blue, green colors and the enrichment of these colors with yellow gives the artist's works a unique spirit. Seeing these two young people with almond-shaped eyes, pouty lips, bow-shaped eyebrows and dressed in luxurious clothes, the viewer will most likely imagine the images of Farhad and Shirin, Leyli and Majnun, or Tahir and Zukhralar. Looking at the artist's works, the image of "People's Artist of Azerbaijan Bahlul-Zade" (1979) can be added to the list of experimental works. This is an image depicting the youth of Sattar Bahlulzade M. Like Vrubel's "Demon", the facial features and especially the eyes are very expressive. In the painting "Bahlul-Zade" the blue-light blue color dominates, which in turn gives the work a special mystery. Since the 1980s, Akhmarov has focused on creating images of historical figures. Among the historical images created by the artist, the collection of the Directorate of Art Exhibitions contains two images of Abu Ali Ibn Sina (1980), Beruni and Ibn Sina (1981), Al Khorezmi (1982).

Chingiz Akhmarov is, first of all, a great painter, and this is felt in the large images of images in his easel works. Among his unique majestic works, the majestic panels created for the interior walls of the museum building in front of the Mirzo Ulugbek Observatory in Samarkand stand out for their artistic expressiveness, perfection of form and spatial solution. A triptych of fragments of this painting is kept in the collection of the Directorate of Art Exhibitions. This triptych, executed in tempera on plywood, has a monochrome appearance and is painted with graphic lines. The artist paid special attention to the

historical costumes of the characters he depicted. The composition includes episodes of the great thinker's conversation with engineers during the construction of the observatory project, and this scene is embodied in the center of the tripod triptych. Among the works of Chingiz Akhmarov stored in the collection, there are masterpieces known to everyone. The works "Bride and Groom" and "Fairy of Inspiration", created in 1987, look like finished easel works. Both of them are bright and decorative, rich in national, oriental and historical elements. The work "Fairy of Inspiration" consists of two characters and in a combination of blue and yellow, that is, warm and cold colors, forms a decorative composition without a background with a perspective view. We can only guess whether the legendary winged fairy fell from the sky or the second hero ascended to the sky. Because the blue background creates the illusion of the sky. The fact that the male hero, dressed in luxurious clothes, is also depicted without attributes, does not reveal to us in what direction he works. This legendary and mysterious work occupies a special place in the artist's work. Another work reminiscent of a historical fresco is called "Ancient Fresco" (1989), which depicts a mother and child in oriental clothes and shokhan clothes against the background of the interior of a building. A large mosque building also rises in the background. This work is one of the complex compositions in the work of an artist who does not pay too much attention to detail in his work. The characters in the work are also rich in detail. The boy is depicted holding a toy horse in his hands. While her mother sits on a luxurious chair in a richly decorated patterned dress, her gaze at the viewer shows her confidence that with her by her side she will be the parent of a future ruler.

CONCLUSION

In conclusion, it should be noted that the study of modern world experience shows that the museum sphere is not only culture, but one of the important areas of activity of the entire modern society. Over the past seven years, the modernization of all spheres of life in Uzbekistan has not failed to touch both the sphere of museum practice and its exhibition activities, and its theoretical and methodological sphere. Moreover, it is impossible to create a comprehensive and effective strategy for the development of exhibition halls without an objective analysis of the results and existing problems in this regard. In particular, an important place in the collection of the Directorate of Art Exhibitions of Uzbekistan is occupied by the legacy of works by Chingiz Akhmarov, Rimma Gagloeva, Malik Nabiyev, Ruzi Choriev and other famous artists of the twentieth century.

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