UDC 7.036:7.04

THE HARMONY OF NATIONAL TRADITIONS AND ARTISTIC THINKING IN CONTEMPORARY FINE ARTS

Rustamova Dildora Aslbek qizi
Gulistan State Pedagogical InstituteFirst-Year Master's Student in Fine Arts
Republic of Uzbekistan
E-mail: rustamovadildora2005@gmail.com
Xayrov Rasim Zolimkhon o'g'li
Associate Professor, Department of Art Studies, PhD
Gulistan State Pedagogical InstituteRepublic of Uzbekistan
E-mail: xayrov@mail.ru
ORCID: https://orcid.org/0000-0002-4150-3726
doi:**https://doi.org/10.5281/zenodo.23587043**

Abstract. This article explores the harmony between national traditions and artistic thinking in contemporary Uzbek fine arts, focusing on the creative interpretation of cultural heritage in modern artistic practice. Particular attention is given to the work of Chingiz Akhmarov, including his monumental paintings inspired by the literary heritage of Alisher Navoi, as well as the influence of Eastern miniature painting, traditional ornamental motifs, color harmony, and compositional principles on contemporary artistic expression. The study examines how historical and cultural elements are transformed through individual artistic interpretation rather than reproduced in their original forms. It also considers the role of national artistic heritage in preserving cultural identity, enriching contemporary visual language, and developing creative thinking in fine arts education. The findings emphasize that the interaction between national traditions and contemporary artistic approaches contributes to the continuity and further development of Uzbek fine arts.

Keywords: contemporary fine arts, traditions, artistic thinking, Uzbek painting, Chingiz Akhmarov, miniature, painting, national, ornaments, color harmony, composition, cultural heritage, artistic interpretation.

INTRODUCTION

Contemporary fine arts represent an important creative field that reflects the relationship between the historical roots of national culture and current artistic explorations. National traditions and the artistic experience developed through folk applied arts, miniature painting, and architectural ornamentation serve as rich sources of inspiration for contemporary artists [2, p. 15; 3, p. 5].

In the context of contemporary globalization, preserving national cultural heritage, studying its artistic characteristics in depth, and integrating them into contemporary art are becoming increasingly important. In particular, the integration of national traditions with contemporary artistic thinking in fine arts expands artists' opportunities to express national identity. The use of traditional colors, national ornaments, historical imagery, and compositional techniques characteristic of folk applied arts in contemporary painting underscores the need for a comprehensive study of this subject [1, p. 30; 2, p. 40].

The aim of this study is to examine the characteristics of the interaction between national traditions and artistic thinking in contemporary Uzbek fine arts, analyze the significance of traditional means of artistic expression in contemporary painting, and determine the role of national cultural heritage in the creative practices of artists.

To achieve this aim, the study sets out to investigate the distinctive features of national fine art traditions, analyze the use of national symbols, colors, and compositional techniques in the works of contemporary artists, and identify the relationships between traditional and contemporary means of artistic expression.

RESEARCH METHODOLOGY (METHODS)

This study employs historical-cultural, comparative, and art-historical analysis methods to examine the harmony between national traditions and artistic thinking in contemporary fine arts. These methods provide a framework for investigating the representation of national artistic heritage in contemporary painting, the transformation of traditional means of visual expression, and artists' individual creative approaches [1; 7].

The historical-cultural approach is used to examine the distinctive characteristics of Uzbek fine art traditions, particularly miniature painting, folk applied arts, and architectural ornamentation. Special attention is given to their historical development, artistic features, and contribution to the formation of national visual identity [2, p. 20; 3, p.10]. The comparative method identifies similarities and differences between traditional and contemporary fine arts in terms of color, form, composition, symbolism, and techniques of image construction. This comparison helps clarify how traditional artistic elements are preserved, transformed, and incorporated into contemporary creative practices [8, 10].

Art-historical analysis focuses on the content, visual language, expressive techniques, and national characteristics of selected artworks. Particular emphasis is placed on the contemporary interpretation of national symbols, the expressive and semantic functions of color, and the relationship between compositional decisions and artistic meaning. Through the integration of these methods, the study explores how national cultural heritage continues to shape artistic thinking and contributes to the development of distinctive forms of contemporary Uzbek fine arts.

RESEARCH RESULTS

To study the harmony between national traditions and artistic thinking in contemporary fine arts, the works of Uzbek artists, traditional miniature painting, and the ornamental patterns and color schemes characteristic of folk applied arts are examined in relation to one another. These three areas make it possible to analyze the relationship between national artistic heritage and contemporary creative thinking from different perspectives [7, p. 25].

The harmony between national traditions and artistic thinking in Uzbek fine arts can be illustrated through the work of Chingiz Akhmarov. The artist created murals dedicated to the characters of Alisher Navoi's literary works in the Navoi Lyric Poetry Hall of the State Museum of Literature named after Alisher Navoi. These works provide an important example of the artistic relationship between literary heritage and monumental painting [4, p. 1].

Chingiz Akhmarov's Allegory of Poetry (1978), executed in tempera on plaster, illustrates the harmony between national artistic traditions and contemporary artistic thinking [1, pp. 25-26]. The work combines the refined decorative qualities of Eastern miniature painting with traditional architectural ornamentation and an expressive female figure, reflecting the continuity of historical artistic heritage in contemporary visual culture [6, p. 45]. The predominantly blue palette, intricate geometric patterns, and elegant composition create an atmosphere associated with the cultural and poetic heritage of the East. The expressive role of color and composition is particularly significant in interpreting the visual language of miniature art [5, p. 2].

The relationship between literary imagery and visual art is also reflected in the cultural heritage preserved at the State Museum of Literature named after Alisher Navoi [4, p. 1]. The painting demonstrates how traditional artistic elements can be incorporated into an individual artistic

interpretation, preserving their cultural significance while expressing the distinctive visual language of the artist (Figure 1).

One of the important features of Akhmarov's work is his use of national artistic heritage in contemporary creative exploration. His monumental paintings combine artistic characteristics of miniature painting with national imagery and historical and literary themes [5, pp. 56]. In his depictions of characters from Alisher Navoi's works, the artist seeks to express a national spirit through the artistic interpretation of Eastern facial features, clothing, and gestures. This relationship between literary heritage and visual art can also be examined through the collections of the State Museum of Literature named after Alisher Navoi [4, p. 1]. In this respect, Akhmarov's work demonstrates the continuity of traditional artistic experience in contemporary fine arts [2, p. 45].

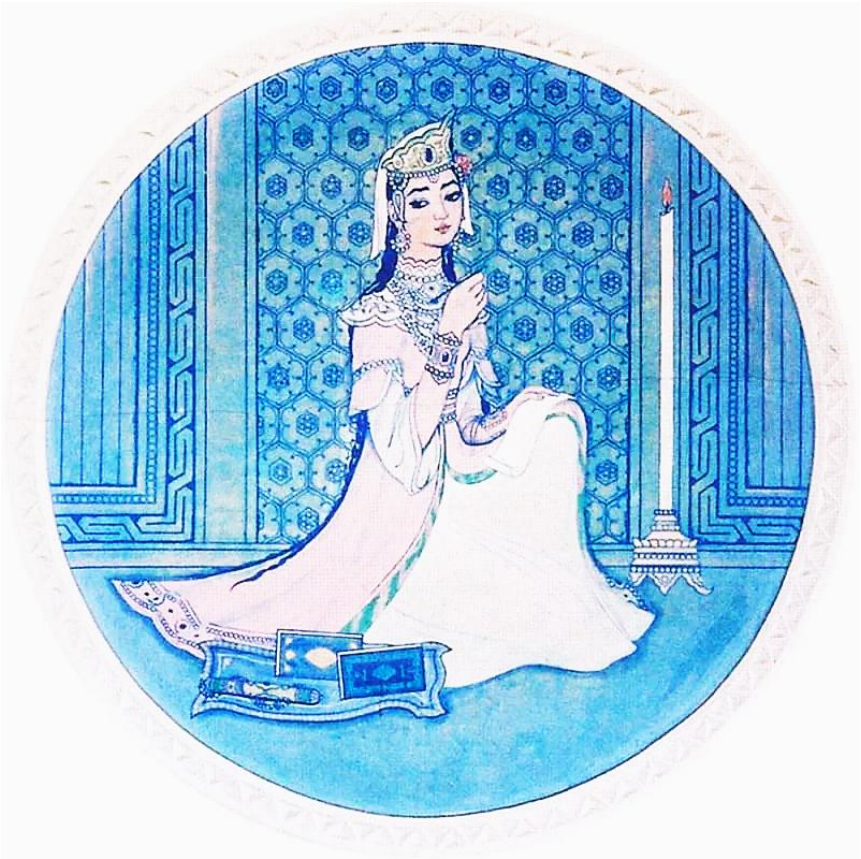


Figure 1. Chingiz Akhmarov, Allegory of Poetry (1978). Tempera on plaster.

Eastern miniature painting plays a particularly important role in studying the relationship between national traditions and contemporary artistic thinking. In miniature artworks, color harmony, elegant forms, decorative richness, and compositional unity are essential features. The role of color and composition in shaping the artistic expressiveness of miniature painting provides a useful framework for analyzing these characteristics [5, p. 2]. Decorative painting also demonstrates how traditional ornamental motifs and color combinations can contribute to the development of an individual artistic style [3, p. 18]. These characteristics enable contemporary artists to study historical heritage and reinterpret it in new ways, sustaining the cultural significance of national artistic traditions [2, p. 60].

The influence of miniature painting on contemporary painting is not limited to the exact reproduction of traditional techniques. Artists can use the colors, imagery, and compositional

principles of national heritage and reinterpret them through their individual creative perspectives. As a result, a distinctive harmony emerges between historical artistic experience and contemporary means of expression.

National ornaments and colors are also important means of artistic expression in contemporary fine arts. Geometric and floral patterns, harmonious color combinations, and national symbols found in traditional decorative art acquire new meanings in contemporary artworks. Their creative interpretation demonstrates the close relationship between national cultural heritage and contemporary artistic thinking.

DISCUSSION

The results of the analysis show that national traditions and contemporary artistic thinking are creative factors that enrich one another. The work of Chingiz Akhmarov demonstrates how historical and literary figures can be represented through monumental painting. The colors, forms, and compositional techniques characteristic of miniature art can also be reinterpreted by contemporary artists. In this process, creatively using the artistic potential of national heritage, rather than reproducing it exactly, is particularly important.

The artist's individual artistic thinking plays an important role in incorporating national traditions into contemporary fine arts. The same historical figure or national ornament may be interpreted differently by different artists, reflecting their individual creative approaches and cultural perspectives [1, pp. 40-45]. The colors, composition, and techniques chosen by the artist influence the meaning of the artwork. In this regard, color and compositional structure are important means of conveying artistic ideas and creating visual expressiveness [5, p. 1]. Therefore, the continuity of national traditions should be assessed not only by the preservation of external decorative elements but also by their role in expressing new artistic ideas and sustaining the cultural significance of artistic heritage [2, p. 35].

The harmony between national traditions and contemporary artistic thinking can also be considered in relation to art education. By studying examples of miniature painting, traditional ornamental art, and painting, students develop an understanding of the means of expression characteristic of national art. Applying this knowledge in creative assignments encourages students to use historical heritage to create new artistic images rather than merely reproduce traditional forms. Thus, the study of national traditions can strengthen the connection between theoretical knowledge and practical artistic activity.

Decorative painting offers important opportunities for combining national artistic traditions with contemporary creativity. Color harmony, the simplification of forms, and the use of decorative elements can enhance the artistic impact of an artwork. Combining national ornaments and traditional color schemes with decorative painting techniques reveals the artist's individual creative approach. In painting, color is a primary means of artistic expression that, together with composition and visual forms, conveys the meaning of an artwork. The existence of different forms of painting, including monumental, easel, and miniature painting, makes it possible to express national traditions through various artistic approaches.

Eastern miniature painting is closely associated with the tradition of manuscript illumination. In book arts, collaboration among painters, ornamentation artists, and other craftspeople established a harmony between text and image. This historical experience provides an important foundation for analyzing the use of literary imagery and decorative elements in contemporary fine arts.

CONCLUSION

The study established that national traditions constitute an important source of artistic thinking in contemporary Uzbek fine arts. The analysis of Chingiz Akhmarov's work, Eastern miniature painting, and national ornaments and color schemes demonstrated that traditional artistic heritage can be interpreted in various ways in contemporary creative practice [1, p. 25; 2, p. 30]. The preservation and

creative application of national artistic traditions contribute to maintaining and developing the distinctive character of contemporary fine arts [3, pp. 18-19].

The findings also indicate that the integration of traditional artistic elements with contemporary approaches enables artists to express national identity through new visual forms. The reinterpretation of traditional colors, symbols, compositional principles, and historical imagery allows artists to preserve the cultural significance of national heritage while developing their individual artistic styles [5, pp. 1-3]. In this context, continuity does not imply the exact reproduction of historical forms; rather, it involves their creative transformation in accordance with contemporary artistic ideas and aesthetic perspectives [2, pp. 45-46]. This approach also highlights the importance of art education in developing creative independence and the ability to apply traditional artistic knowledge in new contexts [6, pp. 1-2; 7, pp. 15-16].

Furthermore, the study highlights the importance of studying national artistic heritage in art education. Familiarity with miniature painting, ornamental art, and traditional painting techniques can help students understand the distinctive features of national visual culture and apply this knowledge in their own creative activities. Thus, the interaction between national traditions and contemporary artistic thinking represents an important factor in preserving cultural heritage, fostering national identity, and encouraging the further development of Uzbek fine arts.

REFERENCES

1. Elliott, D. (2021). Art and trousers: Tradition and modernity in contemporary Asian art. NUS Press.
2. de Tiesenhausen, A. (Ed.). (2023). The social role of art and culture in Central Asia. Routledge. https://www.routledge.com/The-Social-Role-of-Art-and-Culture-in-Central-Asia/deTiesenhausen/p/book/9781032195858
3. Xayrov R.Z. Dekorativ rangtasvir. – Guliston: Guliston davlat universiteti, 2020.
4. O‘zbekiston Respublikasi Fanlar akademiyasi Alisher Navoiy nomidagi Davlat adabiyot muzeyi. Ekspozitsiya. https://navoimuseum.uz/uz/ekspozitsiya (murojaat sanasi: 24.09.2026).
5. Kattaev N.S. The Role of Color and Composition in Miniature Art // Texas Journal of Philology, Culture and History. – 2025. – Vol. 41. – P. 1–3.
6. Zolimkhon K. R. Methodology for individual approaches to pupils in the lessons of the fine art //European Journal of Research and Reflection in Educational Sciences. – 2019. – T. 2019.
7. Qo‘ziyev T., Egamov A., Qanoatov T., Nurqobilov A. Rangtasvir. 5–9-sinflar uchun uslubiy qo‘llanma.
8. Xayrov R. Z. Development of the professional training of fine arts students through watercolor painting //American Journal of Education and Evaluation Studies. – 2025. – T. 2. – №. 8. – C. 209-214.
9. AIMED K. R. Z. I. E. A. AT IMPROVING THE PROFESSIONAL AND METHODOLOGICAL TRAINING OF FUTURE TEACHERS OF FINE ARTS //BREAKTHROUGH SCIENTIFIC RESEARCH AS AN ENGINE OF SCIENCE. – 2024. – C. 40.
10. Ziyodullo o‘g‘li X. S., Zolimxon o‘g‘li X. R. TASVIRIY SAN’AT VOSITALARIDA SIRDARYO VILOYATI OBIDALARINING BADIIY TALQINI VA ESTETIK IFODASI. IQRO INDEXING, 18 (01), 1053-1057 [Электронный ресурс].