



VARSHAM NIKITOVICH ERMYYAN

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Abstract

In the 20th century, Uzbekistan also experienced positive changes and developments in the field of fine arts, including a number of artists who dedicated their lives to the development of this field. Varsham Nikitovich Ermyan's toothe place is incomparable. In this articlePeople's artist of Uzbekistan Varsham Nikitovich ErmyanThe creative work of the author is discussed and hisabout his work and creativity in the field of fine artsinformation is provided.

Keywords: Art, artist, international, film studio, visual arts, producer, portrait, caricature, color image, graphic, book, poster, photograph.

Introduction

In the 20th century, during the Soviet era, the idea of internationalism was promoted in the development of fine arts and culture in Uzbekistan and other Soviet republics. The goal was not to bring peoples closer together and develop culture, but to create a culture that would serve the ruling ideology. The unique nature and beautiful landscapes of Uzbekistan have fascinated creative people. No political threats and pressures have been able to halalify the art of creative people. Nevertheless, many creative people have made a great contribution to the development of fine arts and other areas.

MAIN PART

One of these artists is the People's Artist of Uzbekistan Varsham Nikitovich Yermmyan. He was born in 1897 in Nagorno-Karabakh. The artist Varsham Nikitich Yermmyan, an Armenian by nationality, first lived in Samarkand from 1918-1921 and 1927-1937, and later in Tashkent. In 1937, he worked as the



director of the Uzbekfilm film studio. In 1937, he worked as an artist at the Uzbekfilm film studio[1]. "Registon", "Old Samarkand Crossroads", "For Conversation", "Tea House"[1]and dozens of other works, making a significant contribution to Uzbek fine art.

From 1934 he also began working in the film industry. In 1937, the Union of Artists of the Uzbek SSR sent Yeremyan to Moscow to study the works of Western European and Russian masters. Since 1938, Yeremyan worked as a producer at the Tashkent Film Studio and as the chief artist of the Uzbekfilm Film Studio (1944-1963).In 1937, he worked as the director of the Uzbekfilm film studio. Since 1937, he has been working as an artist at the Uzbekfilm film studio. As an artist, Yermyan, who worked at the Tashkent feature film studio, created such works as "Son of the People", "Razvetchik Tagir", "Emigrants", "Honey", "Garden", "Concert to the Front", "Nasriddin in Bukhara", "Tohir and Zuhra", "The Adventures of Nasriddin", "Ibn Sino", "Work in the Desert" [2] and others. He drew caricatures for the satirical magazine "Mushtum" (1928-1934), created propaganda posters such as "Dekhkanlar" (1920s), "Bad collective farms, bad leaders!" (1933). Through such works, he expressed the shortcomings and shortcomings of society through color and imagery, and placed the main emphasis on the issue of reforming society. From 1938 to 1944, he taught at the Tashkent Institute of Advanced Training under the Academy of Arts of the Uzbek SSR. He created a large-scale series of graphics, including landscapes, portraits and self-portraits ("Self-portrait" 1926, "Khokkiz" 1934, "Alley" 1930, "Autumn Day" 1949, "Samarkand" (1927-1928), "Union of Collective Farm Farmers" 1935). His paintings are distinguished by a joyful perception of the events taking place, careful observation, a simple style of expression with primary color combinations and an amazing vibrancy of color, it is not surprising that his paintings and sketches contain a lot of air and light. He created bright landscapes and bazaars, crowded squares, green shaded corners of old Samarkand with watercolors and ink, special works for illustrated books intended for the publishing houses of the Tajik SSR and the Uzbek SSR. For the design of the book of Uzbek folk tales, created in 1955, he was awarded a special diploma of the USSR Ministry of Culture at the All-Union Exhibition of Books, Graphics and Posters in Moscow in 1956.[3].



An exhibition dedicated to the All-Union Conference on Oriental Studies was organized at the Alisher Navoi Opera and Ballet Theater in June 1957. The exhibition featured 110 stands and a number of exhibits. Another ally on the show Along with the republics, the Armenian SSR also participated in the post-1917 period with exhibits depicting the fields of science and culture”[4]. The artist participated in many exhibitions, such as the International Exhibition of Decorative Arts (1925, Paris), Graphics, Drawings, Posters and Books (1930, Danzig), Contemporary Soviet Art (1930, Berlin-Vienna), Soviet Graphics, Books, Posters, Photographs and Art Industry (1931, Johannesburg), Contemporary Art of the USSR (1933, USA), Artists of Uzbekistan (1934-1935, Moscow, Tashkent), Landscape and Still Life (1941, Tashkent), Artists of the Union Republics of the RSFSR (1941, Moscow)[3]. With this work, he not only contributed to the development of Uzbek fine art, but also caused the birth of new multifaceted artists.

CONCLUSION

In conclusion, it can be said that Varsham Nikitich Yeremyan made a significant contribution to the development and elevation of Uzbek painting during his creative activity. The main significance of the artists who studied in Russia and worked in Bukhara, Samarkand and Tashkent is that they not only participated in the formation of Central Asian art, but also brought the most modern artistic trends to this process, expanding and diversifying the spectrum of visual culture. With their works, they glorified the unique features of the Uzbek people through color and imagery.

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