

FINE ARTS INTERPRETATION AS A MODERN ANALYTICAL SCIENCE

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ABSTRACT

The article considers the importance of art in the aesthetic, philosophical and artistic formation of human thinking, the role and significance of interpretation in the process of understanding, evaluating works of art and analyzing their content and essence.

Keywords: Interpretation, Aesthetic thinking, idea, symbol, image.

INTRODUCTION

The importance of art in the aesthetic, philosophical and artistic formation of human thinking is immeasurable. The process of understanding, evaluating and analyzing works of art is closely related to the concept of interpretation.

Interpretation (lat. interpretatio - explanation, explanation) is the process of deeply understanding the ideas, symbols, images and compositional solutions in works of art, revealing their historical and cultural context. This plays an important role in the development of the culture and spirituality of young people.

Visual art interpretation is a scientific and methodological direction of studying and analyzing works of fine art. Interpretation is connected with various disciplines such as art history, aesthetics, philosophy, psychology, history, and cultural studies, and develops in close connection with them.

Interpretation as a separate discipline was formed on the basis of art history at the end of the 19th and beginning of the 20th centuries. During this period, art historians (E. Panofsky, G. Wölfling, and others) introduced scientific foundations into the analysis of art.

The word interpretation means explanation, explanation, and understanding. Interpretation in art:

1. Correct interpretation of the content of the work;
2. Revealing its philosophical and aesthetic ideas;
3. Explanation in a historical and cultural context;
4. The process of strengthening the dialogue between the viewer and the creator.

The theoretical and practical process of understanding and interpreting works of fine art is the subject of this science.

Painting, graphics, sculpture, applied art, modern art and other visual arts are the main object of science.

The purpose of this subject is to form students' competence of in-depth analysis, evaluation and correct interpretation of works of visual art, and the following are its tasks:

1. Teaching students about the basics of art studies;
2. Teaching methods of artistic analysis of works;
3. Teaching historical and cultural contexts;
4. Forming a culture of aesthetic thinking and art understanding;

5. Such as a deeper understanding of art by comparing examples of local and world art.

The interpretation of art has gone through its own stages at different times in human history, viz:

1. Ancient period: Includes the interpretation of works of art on mythological and religious grounds. .
2. Middle Ages: Spiritual and religious interpretation of art became dominant.
3. Renaissance: Analysis based on the ideas of aesthetics and humanism emerged.
4. Modern period: (XII-XVII centuries) Scientifically based theories were formed.
5. Late XX-XXI centuries: Development of modern methods such as formalism, iconology, semiotics, psychoanalysis.

The science of visual art interpretation is based on the following methodologies:

Formal analysis: Form, color, composition and technique;

Iconography and iconology: The content of images and symbols;

Semiology: Interpretation of the language of art as a system of signs;

Psychoanalytic approach: Interpretation through the psyche of the artist and the viewer;

Cultural studies: Interpretation in historical and national contexts.

The practical significance of visual art interpretation

This discipline forms in students:

The culture of understanding works of art;

Aesthetic taste and artistic thinking;

Analytical and interpretative skills. And also

develops the ability to conduct independent scientific research.

Visual art interpretation is the science of “reading” the language of works of art. It allows you to take a deep look at art, scientifically understand the artistic heritage (wealth) of national and world art and broadly evaluate them. This discipline, especially at the master's level, helps students analyze works of art on a scientific basis, conduct independent research and assess the place of Uzbek art in the world.

Art history is a science that scientifically studies, analyzes works of art, explains their artistic, historical and cultural significance. By knowing the history of art history, we understand the assessments, approaches and methods of interpretation given to art in different periods. This helps us to understand modern art more deeply.

Art criticism was formed as an independent scientific direction in the 19th century. However, its roots go back to ancient times. The ancient Greek philosophers Plato and Aristotle put forward the first philosophical views on the essence of art. For them, art was a means of reflecting reality, and its educational and moral significance was important.

In the Middle Ages, the explanation of art on religious grounds became the priority. During the Renaissance, the analysis of art based on humanism and beauty criteria developed.

In antiquity, art was explained through philosophical and aesthetic concepts. Plato considered art as a “shadow”, while Aristotle interpreted art as “mimesis” (imitation). During this period, criteria for evaluating examples of sculpture, architecture, and painting were formed.

In the Middle Ages, art was interpreted mainly in a religious spirit. Christianity took shape in the West, and Islamic art in the East. For example, miniature art, arabesque patterns, and

religious symbols played a major role in architecture. The interpretation of art during this period was mainly associated with religious texts.

The rise of art criticism during the Renaissance. The art of the Renaissance in the 14th-16th centuries is characterized by the centrality of man and the emergence of new artistic methods such as realism and perspective. Artists such as Leonardo da Vinci, Michelangelo, and Raphael began to analyze art on a scientific basis. During this period, approaches were formed aimed at understanding the beauty and artistic value of works of art.

Modern art criticism, on the other hand, formed the scientific foundations of art criticism in the 17th-18th centuries. Styles such as classicism, baroque, and rococo emerged. The science of aesthetics developed and theoretical approaches to art expanded. Philosophers such as Kant and Hegel developed the philosophical foundations of art.

In the 19th-20th centuries, art criticism was formed as an independent scientific discipline. During this period, historical-critical, formal, and iconographic schools emerged.

Heinrich Wölfflin: Created the method of formal analysis.

Erwin Panofsky: Founder of iconography and iconology. In the 20th century, semiotics, psychoanalytic, and social analysis methods developed.

Great monuments of art have been created on the territory of Uzbekistan since ancient times. Architectural monuments of Samarkand and Bukhara, miniature art of the Timurid period, Khiva and Kokand patterns serve as a great source for Uzbek art criticism. In the 20th century, art historians such as Hamid Sulaymon and Mark Vakhobov studied national art on a scientific basis.

In the history of art history, the contributions of scholars such as M. Rempel, G. Pugachenkova, Masson, and art historians such as Rafa'l Toktash, Abdulhai Umarov, Tilab Mahmudov, Nemat Abdullaev, and Akbar Khakimov are invaluable.

Today, art history includes the following areas:

1. Historical art history: Studies works from the perspective of historical development.
2. Theoretical art history: Studies the general laws of art.
3. Applied art history: Develops in connection with restoration, museology, and collection work.

Today, interpretation as a science is of great importance.

It serves as a bridge between national and world culture; It forms historical and aesthetic thinking in students;

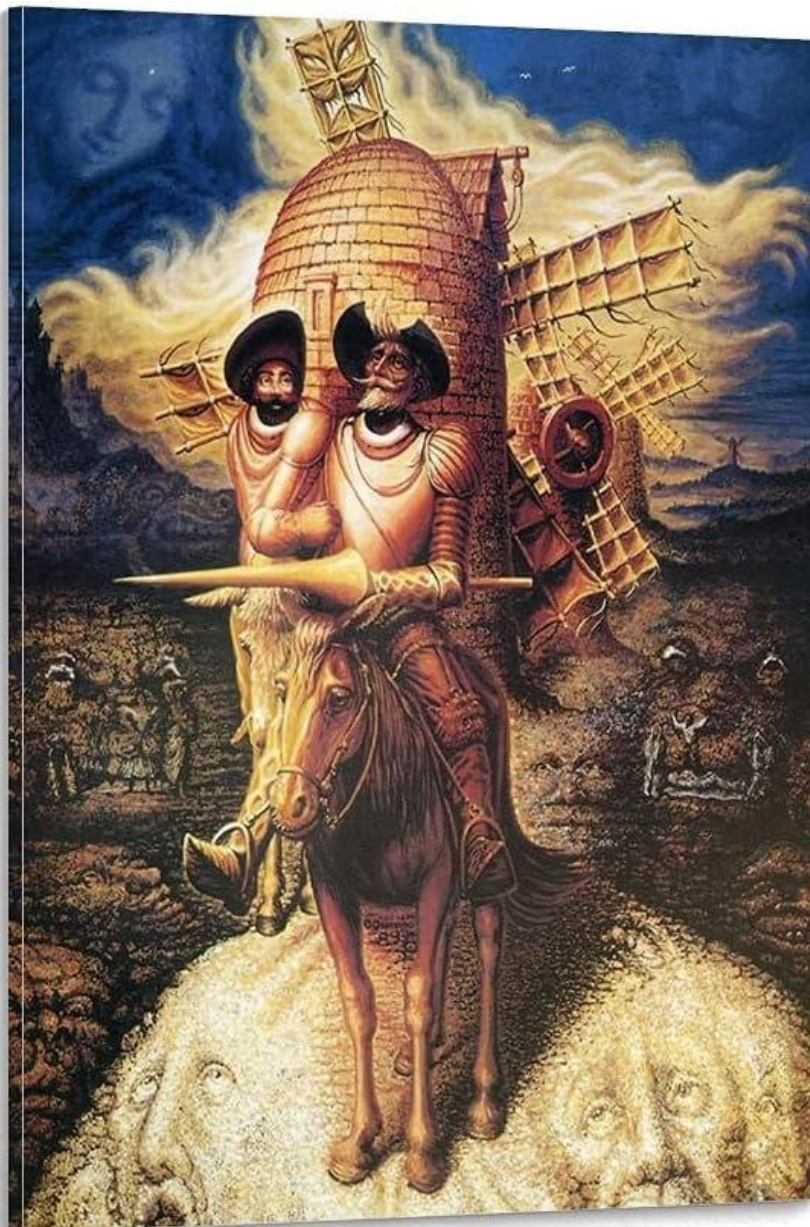
Increases the culture of understanding and promotion of art;

It reveals the significance of the created works as a spiritual value.

The history of art studies shows how people's views on art have changed. From ancient times to today, methods of understanding art, methods of analysis have developed and enriched. Knowledge of these historical processes lays the groundwork for a thorough study of modern methods of visual art interpretation.

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Сальвадор Дали. “Don Кихот ва Санчо Панса”

APPENDIX

Salvador Dali, “Don Quixote and Sancho Panza”. (created around 1940-1950)

Content and analysis of the work:

1. Composition and images. The work depicts two main characters in the center - Don Quixote (on horseback) and his faithful assistant Sancho Panza. Behind them are windmills - this is a reminder of the legendary battles of Don Quixote, who thought of them as giants.

However, Dali depicts this scene not simply as a story, but in a symbolic and illusory manner: when viewed from a distance, these heroes and windmills form the shape of a huge human face. This is the main feature of Dali's style - surrealism and multi-layered meaning.

2. Illusion and symbols. Facial shape: the entire composition forms the face of an elderly sage. This symbolizes human experience, philosophy of life, and the border between fantasy and reality.

Don Quixote is a symbol of fantasy and dreams. He is far from reality, but faithful to his ideals. Sancho Panza represents realism, that is, the down-to-earth side of life. Windmills are a symbol of a person's struggle with his own fantasies. The faces in the background and clouds represent the world of human consciousness, dreams and memories.

3. The play of color and light. Golden-brown and bluish tones prevail in the picture. The harmony of these colors gives a feeling of the past, nostalgia and spiritual adventure. And the light is directed towards Don Quixote - this is the light of idealism, an expression of the unfading nature of human dreams.

4. The idea of the work. Through this work, Salvador Dali shows that human thinking is bipolar: > Reality and fantasy, consciousness and dream, real and irrational exist in one whole. Don Quixote and Sancho Panza are living symbols of these two poles.

The work leads us to the idea that "human dreams, no matter how strange, give meaning to life." This work is a vivid example of surrealism in Dali's work. It reinterprets "Don Quixote" in a philosophical, spiritual and visual way. The painting plays not only on the eye, but also on the mind: new meanings are revealed every time it is viewed.