

# THE EMERGENCE OF UZBEK PHOTOGRAPHIC ART: WAYS OF DEVELOPMENT, MODERNITY

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**Abstract :** *The object of this research is the photographic art of Uzbekistan, and the subject of the research is the analysis of the specifics of photographic art as the essential structure of modern culture of Uzbekistan. The purpose of the work is to identify and analyze the specifics of the photographic art of Uzbekistan in the historical and cultural context and the purpose of the work defines the following tasks: To outline the main modern problems of understanding photos and ways to solve them. In this work we carried out a cultural analysis of the development of photographic art in Uzbekistan in the XX - XXI centuries;*

**Keywords:** *Photography, art, camera obscure, history, Khorezm, visual culture, portraits.*

## INTRODUCTION

The human was conducting information from generation to generation since early ancient times. Even in prehistoric times, a man had a need to portray the outside world, especially the animals he encountered in his daily life. This evidenced by numerous cave paintings. Over time, a visual art that reflects reality was born from this need. The idea of a light-painting image appeared much later, the creation of photography preceded by the discoveries of many generations of scientists and inventors.

## MATERIALS AND METHODS

On writing the article, number of information was used from foreign and domestic sources. The main theoretical basis of the study was the works of J. Baudrillard, V. Benjamin, R. Bart, M. Heidegger, A. Bergson, S. Zontag. The basis for determining the research methodology was the work of M. Foucault, R. Krauss, D. Batchen.

When analyzing the tradition of studying photography, the author relied on studies that address the issues of a methodological approach to the study of the history and theory of photography and examine the main historical trends and contemporary problems of the study of photography (L. Wells, D. Krimp, A. Secula).

In the study of the historical and cultural context of the existence of everyday photography, publications on the history of photography (M.U. Marien, M. Friso, V. Levashov, M. Shepter), literary experiences of photographers (O. Wendell Holmes, A. Rodchenko, L.) were used. Mokholi-Nagy), as well as works devoted to the problems of the cultural and social history of certain areas of everyday photography (D. Tagg, A.D. Coleman, W. Mitchell, P. Bourdieu).

The objectives of the proposed study require the use of an integrated methodology. The methodological basis of the study was the principles developed in the humanities and based on a systematic approach to the study of cultural phenomena. In the dissertation applied system-historical, descriptive methods. Culturological analysis involves a comprehensive study of the processes and trends that affect the formation and development of everyday photography as a cultural phenomenon. The work uses the method of comparative and system analysis, the method of culturological description of phenomena.

## CONSIDERATION

"Do you want to see the whole world, look into a drop of water". It is unlikely that this ancient Italian proverb meant a photograph. Except that, is it not only a documentary plot shot a drop of a huge sea of human destinies? Since prehistoric times, mankind has sought to carry out its plans on rocks, sketching in chronicles, sketches of parchment and so on.

Each sketch of our ancestors' becomes a historical factor of the time in the past centuries of whether it was in painting or drawing. Even from the time of the Renaissance, the aesthetics and practical manuals recommended to painters. Firstly, to take care of the drawing since it believed that the character of the objects conveyed to them, and the impact was determined the whole picture as a whole. The lines that make up the pattern. When the first drawing of Dagger appeared, there was the question? Is photography an art? In the years of the revival of light painting, this question did not occur to anyone.

Some contemporaries even doubted the benefits of a photographic invention. According to the new method of invention predicted, handicraft technical means of expression by applied. Even such luminaries as O. Balzac and Baudelaire saw in the photographic painting a threat to "pure" creativity. Charles Baudelaire wrote in his works "If the photographs are allowed to be taken into the hands of the intangible and imaginary, that is, what is valuable only because a person adds his hand to it - then woe to us." There were many opponents of "mechanical sketches. Especially unacceptable was shooting people. The desire to capture a cursory display of people bordered on blasphemy. God created man in his own likeness and no mechanical apparatus can capture images of Balzac's likeness, only Baudelaire would have to change his eternal principles in order to allow some Frenchman from Paris to throw such a diabolical toy into the world: an invention of 1893.

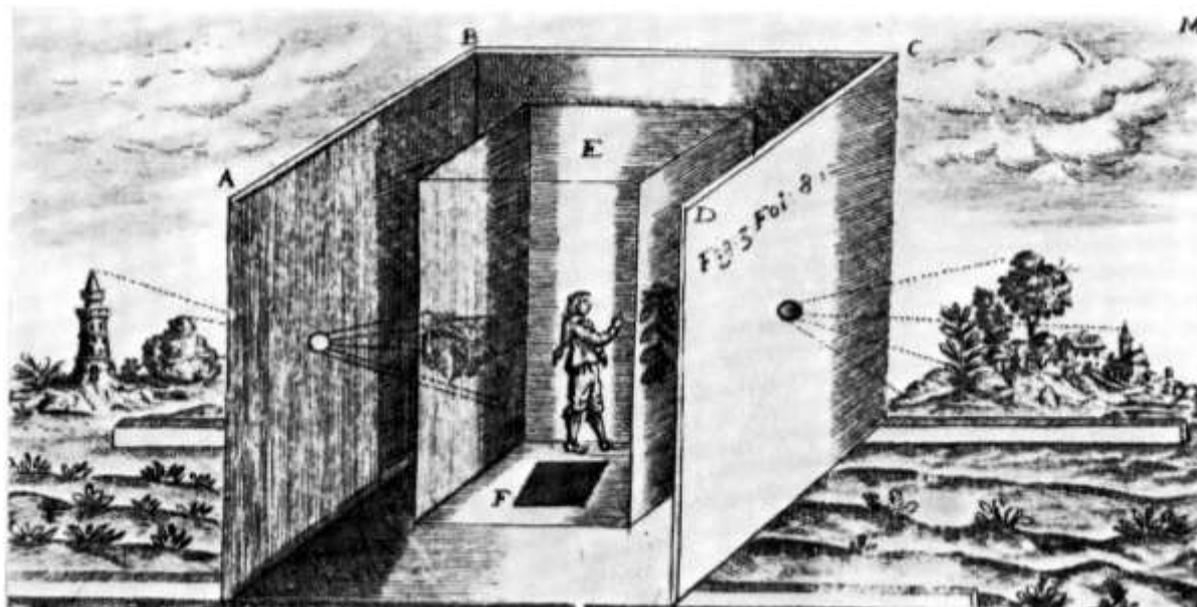
Ancient Greek philosopher Aristotle in 350 BC described the following phenomenon: "The window of the room is closed by the shutters". On a sunny day, a ray of light passing through the opening of the shutter draws images of some objects located in front of the window on the room wall. The farther from the window the wall is, the larger the scale of the image of objects on it. The "drawing light" effect has been seen by many researchers and artists. It used in drawing experiments. Later, this principle formed the basis for creating a model of a room with a closed window (dark room) - pinhole camera.

Some artists used the effect of "drawing light" for instant sketching sketches for future works. The famous Italian artist and scientist Leonardo da Vinci repeatedly used it in his work. He described how the rays reflected from objects, passing through a small hole in the wall, form an inverted image.

However, photography was still far away. In addition, the effect of "painting light" becomes to a certain extent a competitor to artists and greeted jealously by them. Thus, there are no obstacles stop the adherents of the new method.

The scientific works of some scientists produced facts that even before the invention of the camera obscure in the X century the Arab scientist Ibn al-Khaysam (Alkhazen) from Basra, used special tents to observe the eclipses of the sun. Knowing, how harmful it is to look at the sun with the naked eye, he made a small hole in the tent canopy and examined the images of the sun on the opposite wall. These scientific papers state that Alkhazen was the

first to explain the principle of the pinhole camera based on the principle of straightforward light distribution. At the same time, he concluded that the theory of the propagation of light generally accepted in those years (according to which light rays emanate from the eyes and “feel” the object, as it were) is not true.



*Fig. 1. Figure from the book of Athanasius Kircher «Ars Magna Lucis Et Umbrae» (1645). Illustration of the model Friedrich Risner*

Nowadays, few people recall that the most consistent incentive to the invention of photography was the desire to accelerate the work of the artist. That is, from its very birth, photography has been and was conscious of an innovative step precisely in the development of art. Central Asia and, in particular, Turkestan, as our country was then called, presented ideal conditions for photography to rapidly develop both in breadth and in depth. The original nature of this region, vivid expressive images of its inhabitants, all this perceived by Europeans as exotic and recorded abundantly on photographic plates. By the way, how great was the interest in knowing this region and the desire to fix its appearance for history in order to carry more than bulky photographic equipment of the time and fragile glass plates.

The inertia of life in the East resonated in surprising ways with the slowness and partly forced thoroughness of photographs of that time. It was still a long way to the stopped moments and “freeze frames”, and, perhaps, not so actual. Indeed, the first photographs taken 125 years ago that have come down, thank God, are expensive firstly, because they made it possible to peer into the depths of life, and not to fix its vanity. Thanks to these pictures, the past not only gets closer to us, but also opens up with the completeness and many details that cannot be preserved and imagined in any other way.

It was a happy time for photography, when its creative, research and creative component combined with a surprisingly mass character, it is known that the scale was undoubtedly comparable to the present, but allowed us to reach those times in the turbulent 20th century. Only about 10 to 20 percent of human creatures are free from decay and destruction.

Photography, like other technical achievements of the take-off of the industrial era, not only recorded reality. She actively intervened in life. The fact that gave me the opportunity to look at myself from a much larger number of people than in a long period of pictorial and graphic portraits. For the East, which maintained a special tradition of depicting a person, the possibilities of creating his photo portrait were generally unheard of. All the

more invaluable are beautiful examples of photographic portraits of more than a hundred years ago. Photography lifted a man in his own eyes, made his image and his life more meaningful. Look back, at how much dignity in the appearance of the characters of the first photojournalists.

Of course, the first photographers in Uzbekistan were Europeans, and they actually brought with them Western European production cameras. After that, the interest of the local population in technical innovations increased. Some of them became the first photographers and owners of studios for fear of the news. The first reliable photographs taken in the territory of modern Uzbekistan date back to the late 1970s. The birth of Uzbek photography has a deep symbolic meaning.

However, being honest if the date of birth of Uzbek photography is 1908 taken when in the first Khudaibergan Devanov the first photographs of ancient Khorezm. This amazing man can rightly called the first photographer and operator of Turkestan. He was born in 1879 in the family of Nurmuhammad Devanov, the secretary office of khan in Khiva. He was well educated and he spoke Arabic. He loved poesy and tried to write poetry.



*Fig. 2. Khudaibergan Devanov*

He played on almost all Uzbek musical instruments. He was fond of gardening, in the family garden about 40 varieties of roses were grown. The meeting with Wilhelm Penner, the

elder of the Mennonite German community living in the village of White Mosque near Khiva, turned out to be fatal for Khudaibergan Devanov. Penner, who was involved in photography, among other things, introduced an energetic and inquisitive Khorezmian to this craft.

Since 1903, Khudaibergan independently photographed both the Khiva minarets and their contemporaries, carefully navigating the sky without blue clouds.



*Fig. 3. The business card of H. Devanov*

It is difficult to imagine how, in an atmosphere of orthodox Islamic society, where for centuries there was a religious ban on the depiction of everything animate, a young man managed to become a pioneer - the first photographer, and then the cinema operator of the Khiva Khanate.

The growing fame of the Khorezm photographer brought him problems-zealots for strict observance of religious canons, led by Khiva judge Salim Akhun, who complained to the khan about the occupation, which they did not like, of God. The father of Khudaibergan reminded that to draw, and even more so to photograph people is a sin, because an angel does not fly into the room where a photograph of a man hangs on the wall. To which Nurmuhammad, ready to spend hardly anything he earned from the khan's service, to educate his beloved and only son, replied that if the angel really considers it possible to visit the room where his son is engaged in photography, he will have the remaining nine rooms his home. Even his father understood that discouraging his son to leave his studies was pointless, although he realized the danger of his choice.

Much of the fate of Khudaibergan Devanov, well documented today, seems like a legend, because it makes up a chain of amazing events, each of which, however, is full of deep inner meaning. And although the scope and nature of the introductory article of this anthology suggest brevity, information on how the relations of one of the outstanding inventions of the 19th century and Khudaibergan came about and developed was worthy of becoming the property of all.



*Fig. 4. Work in the valley. 1871. Author H.Devanov*

Khan, Muhammad Rahimkhan, being a poet, and therefore a person open to everything new, became interested and asked Khudaibergan to take a picture and the ruler liked him and, appreciating the young man's creative and technical skills, not only protected him from clergy slander, but also invited him to work as a printer to the Mint. When the delegation of the Khiva khan headed by the First Vizier Islam Haja went to St. Petersburg and they also took Khudaibergan, who by that time called Devanov, to perpetuate this event in 1907. In order to get to know more closely how the photographic business was set up in the capital of Russia, he, with the permission of the head of the delegation, remains there for two months and thoroughly delves into the intricacies of his beloved business. Returning to his homeland, Khudaibergan brought with him a Pate Freres camera No. 593, a gramophone and, of course, several cameras.

Looking at the photographs of H. Devanov, one is the most struck by the historicism of imaginative thinking inherent in this amazing artist. The high mission of the plenipotentiary of his people and his era were responsible to future generations, realized apparently by him almost instantly. Choosing scenes for filming, he directs the photo lens to objects that clearly bear signs of eternal values - minarets, mosques, historical places.

Photographing people, he seeks to combine an ethnographic approach with an artistic one - each of his characters, representing one type or another, expresses himself as a unique person. Providence was pleased to minimize other human joys and even its most important ones - the son and daughter of H. Devanov died as children, there remained only a faithful companion - his wife and ... an irresistible passion for cinema. There were a high position of the Minister of Finance in the government of the Khorezm Republic, and leadership of a photo-film circle at the Pedagogical College, and a well-deserved job as the first Uzbek cinema operator at the first Uzbek film studio in his life. In his youth, Kh. Devanov was a member of the party of young Khiva residents, and this, in the end, cost him his life: already as a pensioner, Kh. Devanov repressed by the Soviet authorities as a henchman of Akmal Ikramov and Fayzulla Khodzhaev and executed in 1940. Rehabilitated in 1958.



*Fig. 5. View of the village of Chashmaboshi. 1870 Author H.H.Devanov*

In 1937, H. Devanov repressed, sent to a political prison camp in Yangiyul, where he died. So an outstanding person, the creator of the photo-film chronicles of his land, tragically ended his life ... In 1958, Khudaibergan Devanov was rehabilitated. He left behind a wealth of footage, most of which was destroyed after his arrest. However, something saved. Part of the archive is stored in TsGAKFFD in the city of Krasnogorsk. Unique materials are also still in the Devanov family archive in the city of Urgench. This is a large number of photographs of the beginning of the century, glass negatives, film albums, photo albums, correspondence and an amazingly preserved relic - the Pate Freres camera No. 593, which H. Devanov himself worked with, having shot more than a thousand meters of film.

In 2007, the French Senate hosted an exhibition-presentation “The Anthology of Uzbek Photography”, dedicated to the opening of the representative office of the Forum of Culture and Art of Uzbekistan Foundation in France. The works of Khudaibergan Devanov, the founder of Uzbek photography, as well as his fate left no one indifferent. Pictures of H. Devanov also exhibited at exhibitions in Moscow and Geneva (2006-2007), where they were very warm received by visitors. Books and articles written about him, a documentary shot. The name of Khudaibergan Devanov rightfully inscribed in gold letters in the history of Uzbek photo and cinematography. Today, on the anniversary of the centenary of Uzbek cinema, I want to once again recall this outstanding man and appreciate his enormous contribution to the culture of his native land. Without Khudaibergan Devanov, the annals of Khorezm, in particular, Uzbekistan, would be incomplete, and much could be lost forever.

Information about the majority of authors of Uzbek photographs of the late 19th - first third of the 20th centuries is either extremely stingy or completely absent. This is quite typical for a situation where a photograph perceived solely as documentary evidence. Paradoxically, it was precisely this circumstance of relative namelessness that contributed albeit to a limited extent to a certain freedom in the sphere of form-creation.



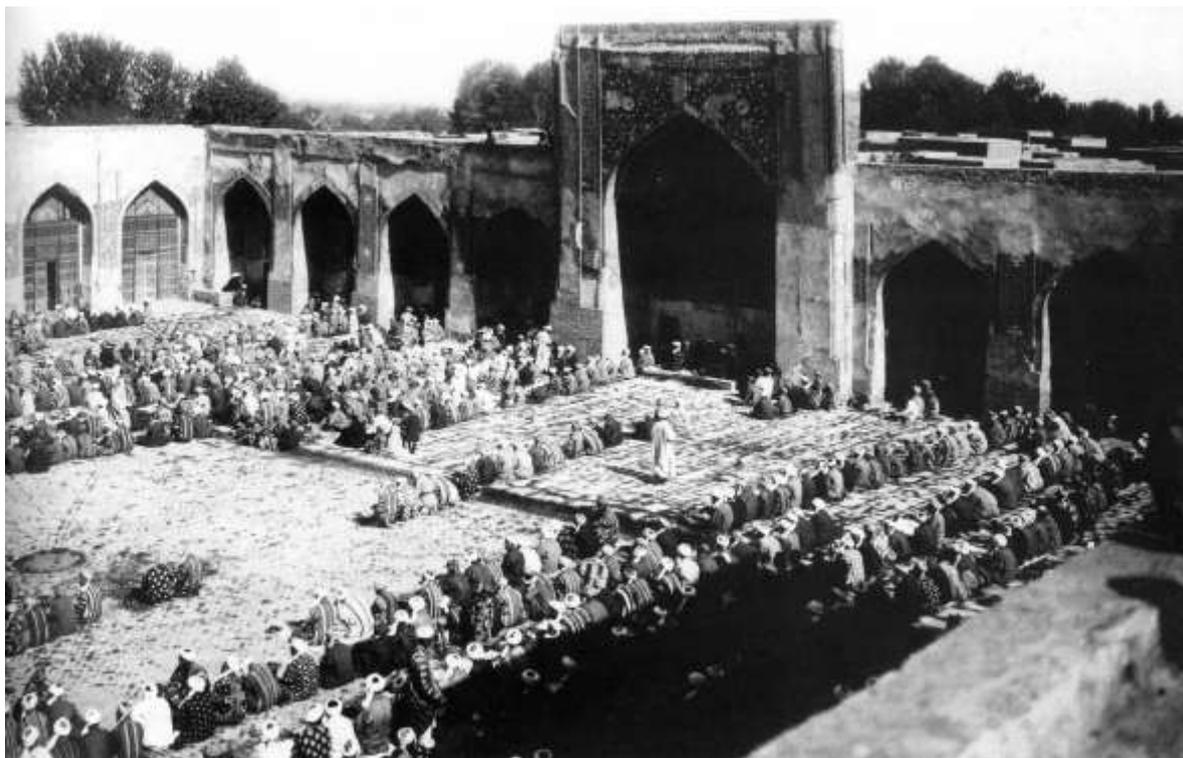
*Fig. 6. M. Penson. Uzbek Madonna. 1934*

Filming in the Soviet period of history, socially determined custom stories, many Uzbek photographers manifest themselves as original photo-painters and photo-graphics, choosing expressive angles for shooting, presenting such an expressive play of light and shadow that banal shooting lenses (bridges, factory shops, building structures, etc.) gained the self-sufficiency of the artistic image.

Among the photographers of this period, the works of the Samarkand photographer P. Kildyushev the Tashkent photographer M. Penson, Fedorov, who created the photo chronicle of the Chirchik system, and some others in the works of P. Kildyushev, most noticeably influenced by the traditions of the classic West European and Russian fine art. - Carefully calibrated stable composition of the frame, a central ruler and a cut-off perspective that gently rivets visual attention emphasized attention to psychology in photo portraits.

In the photographs of Fedorov and some other photographers of the 30-40s of the XX century, on the contrary, the decorativeness and expression of modernism triumph. Bold foreshortenings aggressively push to the fore the details of machines, intricate instructions, and light and shadows express the ultimate tension of the changes taking place in life. Photos by M. Penson are perhaps the most resonant of this era and are synthetic. The social and reporting principle in them strengthened, and partly balanced by a certain universal artistry - the classical composition in them often combined with the information aggressiveness of the social order and the laconic imagery of the details. Sometimes all this accumulates in posterity and slogan.

The relative weakening of the canons of spectator perception and their east-west confusion, which led to a rather high tolerance of artistic styles and trends, contributed to the strikingly bright and rapid flowering of photography in Uzbekistan. Some of the photographers continued and developed the traditions of solid realism, working as a painter, and at the same time, a documentary depicting the life of the Uzbek people, exotic reality.



*Fig. 7. P. Kildyusheva. Samarkand. 1932*

Someone was looking for form-making and, being surprised, found that the coveted decorativeness unexpectedly resonated with the masterpieces of local carpet weaving and other types of decorative and applied art, which for centuries formed what had only recently become the discovery of the European avant-garde. Someone synthesized all this, mixing genres and styles, keeping up with the time, unexpectedly swift in this leisurely eternal land, and not thinking about the fact that he was making his feasible and significant contribution to the creation of masterpieces of a new man made eternity.

A detailed study of the vast array of photographic art of Uzbekistan, covering the space of time of three centuries, has yet to come and is fraught with a lot both informational and artistic discoveries. Outside of this publication, for various reasons, there are photos stored in private collections, mass photographs presented on numerous postcards, and much more. The first glance, this is quite natural, is directed in breadth, seeks to embrace the phenomenon as a whole, to draw public and scientific attention to it. The original art of photography in Uzbekistan, of course, is worth it.

Nowadays, in Uzbek photography there is a new wave of photographers who are "free" from the knowledge of the old school: they have digital cameras that allow on-site analysis of shooting. On the one hand, this is a plus, since over the past five to six years there have been many young photographers who it would seem, need only computer skills. The availability of digital computer technology allows photographs to develop rapidly, today there are no past technical problems, there is no need to show film, print photos, today there is more scope for creativity. On the other hand, facilitating the processing of footage leads to a massive enthusiasm for photography, and sometimes its artistic meaning is lost. The ability to work "miracles" in Photoshop sometimes leads to the fact that the photo loses its documentary value.

A distinctive feature of documentary photography is the reflection of reality. We think that it is not acceptable in a documentary photograph of editing, when, for example, a landscape taken from one frame and clouds from another. The uniqueness of documentary

photography, in our opinion, lies in the fact that you were able to catch this "truth", managed to capture it.



*Fig. 8. A. Fedorov. Chirchikstroy. 1934*

Market conditions today led to the fact that in Uzbekistan genre photography is not very popular, which generally reduces its level. At the same time, there is a great demand for wedding, staged and other photos that have little to do with the true purpose of the photo, its documentary.



*Fig. 9. L. Kudreiko. Photo from the Sukok series.*

Professional photographers in Uzbekistan did not often demand and not so much as, say, in Russia, Kazakhstan or Kyrgyzstan. For example, many organizations, not trusting professionals, and most likely saving, take photographs for billboards themselves, sometimes using digital “soap dishes”, in a result of which an advertisement appears that spoils the appearance of the capital. The Uzbeks have a saying: "Even a sparrow should be cut by a butcher." In the case of photography - professionals should deal with it.

It is a shame and another: in our metropolis, many photographers have absolutely no opportunity to publish, which could not say about neighboring countries. More often than not, we have some kind of small “brawls” that only friends, acquaintances, and rare viewers come from. It seems to us that the culture of perception of photography is rather low throughout the post-Soviet space — maybe, with the exception of the Baltic countries, they are closest to Europe, where the perception of this art form has always been at a different level. Perhaps that is why photographers in Uzbekistan often do not take seriously. It is a shame that in the understanding of our people, a photographer is a person taking passport photos, taking family celebrations and weddings.

In spite of everything, professional photographers are engaged in exhibition activities, trying to participate in competitions yet. Last year was very fruitful for photographers of Uzbekistan. These are exhibitions in St. Petersburg, Yekaterinburg and Bishkek. Without support, it is very difficult for us to enter the international level.

A natural question arises, what should be such support? First of all, in organizing photo contests with the support of some state funds, organizations that would stimulate the creative process.



*Fig 10. E. Kurtveliev, “After the lessons”.*

In order to develop photography in Uzbekistan, constant support from the state needed. Today, many announced photo contests held as follows: photos did not return, copyrights did not respect, prizes also unclear what. As a result, you realize that someone needed to make a calendar, and he just “for free” received a large number of photos, selecting the ones that needed. As a rule, self-respecting professionals do not participate in such contests.

Sometimes foreign organizations conduct photo contests quite unprofessionally and quickly publish catalogs, as was the case with the catalog of photographs devoted to the Aral

Sea ecological disaster. In a good way, for a publication that raises such a serious problem, it was necessary to select several photographers on a competitive basis, send them on a long-term expedition to collect material, and then photographers and environmentalists could select the necessary photos for a catalog and exhibition that would show the whole pain of the Aral Sea tragedy.

Most often, the level of professionalism of these masters does not depend on technical equipment. For example, Alexander Shepelin, who, as far as we know, still has Soviet-era technology, never ceases to amaze us with his masterpieces. He always has very low-budget projects. Often, people with large funds, super-equipment, do not go beyond pop photography.



Fig. 11. Sh. Boltaev. Photo from the series "Central Asian Gypsies".

Today there are several professional photographers in Uzbekistan. Of course, the phrase "professional photographer" multifaceted, you need to be a professional when shooting wedding photos. This is a certain circle of people that there are advertising photographers, photojournalists. We have already talked about genre photography - few are seriously involved in it, since today it is not in demand. Therefore, professionals whose names well known often forced to change the direction of their work: in order to survive, they have to earn exclusively by commercial photography. Not everyone has the strength and money to remove what like. There are also young photographers who will reach a certain level in a year or two. It is gratifying that a new generation is now growing, which attracts good genre, documentary photography, and not just butterfly flowers.

In generally talk the state of photography in our country is difficult, because the profession of a photographer, as already mentioned, is not in demand. There remains a small group of people in this matter who are trying seriously engage. Let me tell you about myself: I gave professional photography twenty-five years, and if you could still talk about the "life" of photography before the age of ninety-five, now we have only a few magazines that collaborate with professional photographers.

Of course, one cannot say that there is one negative, but the positive, unfortunately, is very small today. Photographers take something, do something, send something. It is hard to say. They have to buy all the equipment at world prices. Giving three or four thousand dollars to the equipment is unthinkable for many.

So how popular are professional photographers in our neighboring countries? In Kazakhstan, for example, they are much stronger financially. In Kyrgyzstan, it is probably a little bit better and it is easier for young people to get there. However, serious exhibitions mostly attended by adults who have been involved in professional photography for many years, and young photographers almost never attend them.

In general, there is no single structure that really to support professional photographers in Uzbekistan. The Tashkent House of Photography is probably one of the few places where anything happens, but the structure is mostly amateur. Today, certain circles in Tashkent take part in international photography and international exhibitions where information about these exhibitions is available only on the Internet.



*Fig. 12. L. Kudreiko, Photo from the Sukok series.*

The panorama has the foundations of professional Uzbek photography representatives: Victor An, Vladimir Zhirnov, Marat Baltabaev, and, unfortunately, the late Anatoly Rakhimbaev and many others. Some are left, others are scattered all over the world. The club headed by the legendary Michael Stein. It all depends on his strength, his organizational ability. After the collapse of the Soviet Union, it destroyed by the wave of immigration and, unfortunately, we have no connection with it. Stein was a man with a beard and hair like a bible hermit. When he listened to his interlocutor and shook his beard, he walked quickly and suddenly, like a spring, got up and tired of it.



*Fig. 13. Z. Saidova. The rite of circumcision among Muslims, Bukhara.*

Only then can we truly understand how many good photographers have left the Panorama Club. Michael Stein was a "guru" and knew how to inspire confidence in young photographers, but that time he cut the "belly of truth." Under him, in 1985, I received a silver medal at the USSR Economic Achievements Exhibition at the All-Union Photo Contest, which was dedicated to the 40th anniversary of Victory, and first of all, his work. He then "shoveled" a series of photographs with Muscovites specially selected for his selection. He always had a million plans and that time he was one of the founders of Uzbek photography.



*Fig. 14. Sh. Boltaev, "Sacred Bukhara".*



*Fig. 15. U. Akhmedova, "Baysun dreamer"*

"When there are a lot of photographers, but they exist separately from each other, by themselves, it begins to seem that they seem to be gone. Stein's merit was that he tried to structure everything, uniting different people, and he completely succeeded. Such structures as the Union of Cinematographers or the Union of Artists have remained from the Soviet past, but they are already "dead", although they are trying to function by inertia. They do not unite the existing forces, but, on the contrary, divide them" the famous photographer Oleg Karpov explains the situation.

Today, many photographers do not realize that they could not solve alone common tasks. There are exhibitions where it is simply necessary to act as a united team. As for our young people, among them are really quite talented photographers and you can immediately name a few names like Varya Soboleva, Ilyer Nematov, who made an exhibition in the Victor Hugo French Center, and who participated in the St. Petersburg exhibition. Alexander Barkovsky is known in Uzbekistan through his works. Today he is number one in art photography and no one else does anything like this here.

There are also youngsters from the Benkov Art College. A whole team of youngsters from the Architectural Institute demonstrates great potential that they are engaged in photography and video art. As a school, the Architectural Institute is now superior to the cinematography department of the Theater Institute, and this is very bad.

In general, speaking about the level of Uzbek photography, today Uzbek photographers look much better than Kazakh, Kyrgyz and Tajik photographers since people engaged in creative rather than commercial photography in Uzbekistan are much more. There are many users here, especially in Kazakhstan, unlike Uzbekistan fewer people are willing to work for gratis. As you can see, Uzbek photographers work exclusively for themselves, creating interesting artworks. As you know, professional photographers, who do not shoot for themselves "for training," will soon get worse.

## **CONCLUSION**

Modern photography, like the abundance of modern analog and digital technology, has encouraged almost everyone to do photography: a "soap box," a mobile phone with a built-in camera, an automatic camera used to capture the best work possible. Many artisans still do not

realize that it is not enough to buy an expensive camera with a large amount of automatic modes, because everything works immediately with magic, such a deep misconception. Of course, automation has made the photography process much easier: automatic exposure, auto focusing, and other possibilities of photography or how the "lotions" of modern youth reflected. Unfortunately, it is impossible to teach composition, light, mode, dynamics, it is as innate as a musical ear.

Parts of the content - photo plot. It is only possible to develop this feeling over time, but if not, it is not. You could not teach how to feel light, or what light patterns should be in a lively photo, but a black-and-white pattern is one of the most important parts of a properly photographed photo. The laws of light are the same - we know this from physics, and it does not matter which carrier or number the movie is.

Photography called photography for a long time and for this, it became not a craft, but an art. Even if you know a few simple light schemes and apply them with precision to all compositions in a row, it turns into a stamp, a "craft". At the institute, I often ask students to stay in the role of a model. Sitting in front of the camera, the student tries to understand how the light is set, and then look at the pictures of his comrades and compare them. Plaster, portraits with the same lighting scheme will still be different.

Each student sees a model in his or her style, thereby revealing his image, character and key features. Henri Cartier-Bresson, the great 19th-century French photographer: "The difference between good and average photography is one millimeter. Very little, but significant. I don't think much of a difference in photography, but small differences are important." "To a certain extent, Henry's statement can be traced to the cutting of photographs. Many students bring their work to view, and often:" For me this is the frame they wrote, "throw in, print out your paintings directly with the publisher, and correct them as needed - "Of course, you have to focus on the arts, not the craft. It is also important for young photojournalists to know their native languages, Russian and English. All this is a requirement of time. They should also participate in various festivals, photo competitions and improve their professionalism.

From the above, one can conclude that in the near future there are no problems with the commercialization of this sector in Uzbekistan. Unlike Kazakhstan, where advertising photography is more demanding and produces more print products, it is clear that they will not pay more than they do now.

At the amateur level many especially young people, will take pictures for themselves, as modern technology is becoming more accessible, people have "soap dishes" and smartphones with built-in cameras. Those who see they are doing something, buying, according to their possibility and more serious equipment. It is still obvious that most photographers have few prospects that they can earn a few photograph and even then mainly at weddings or photographing citizens with passports. Of course creativity in photography never dies...

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