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ART IN UNITED KINGDDOM**Saidova Zulfizar Khudoyberdievna***PhD, teacher of English linguistics department**Bukhara state university***M.K.Akhmedova****O.A. Abdullaeva****Sh.Sh.Allaberganov***3RD year students of BSU***L.O.Omonova***student of 11-6ING20 of BSU*

Abstract : *The Art of the United Kingdom refers to all forms of visual art in or associated with the United Kingdom since the formation of the Kingdom of Great Britain in 1707 and encompasses English art, Scottish art, Welsh art and Irish art, and forms part of Western art history. During the 18th century, Britain began to reclaim the leading place England had previously played in European art during the Middle Ages, being especially strong in portraiture and landscape art.*

Key words: *Art, UK, landscape, pictures, sculpture, portraiture.*

Increased British prosperity at the time led to a greatly increased production of both fine art and the decorative arts, the latter often being exported. The Romantic period resulted from very diverse talents, including the painters William Blake, J. M. W. Turner, John Constable and Samuel Palmer. The Victorian period saw a great diversity of art, and a far bigger quantity created than before. Much Victorian art is now out of critical favour, with interest concentrated on the Pre-Raphaelites and the innovative movements at the end of the 18th century. The training of artists, which had long been neglected, began to improve in the 18th century through private and government initiatives, and greatly expanded in the 19th century. Public exhibitions and the later opening of museums brought art to a wider public, especially in London. In the 19th century publicly displayed religious art once again became popular after a virtual absence since the Reformation, and, as in other countries, movements such as the Pre-Raphaelite Brotherhood and the Glasgow School contended with established Academic art. The British contribution to early "modern" art was relatively small, but since World War II British artists have made a considerable impact on Contemporary art, especially with figurative work, and Britain remains a key centre of an increasingly globalized art world.

The oldest surviving British art includes Stonehenge from around 2600 BC, and tin and gold works of art produced by the Beaker people from around 2150 BC. The La Tène style of Celtic art reached the British Isles rather late, no earlier than about 400

BC, and developed a particular "Insular Celtic" style seen in objects such as the Battersea Shield, and a number of bronze mirror-backs decorated with intricate patterns of curves, spirals and trumpet-shapes. Only in the British Isles can Celtic decorative style be seen to have survived throughout the Roman period, as shown in objects like the Staffordshire Moorlands Pan and the resurgence of Celtic motifs, now blended with Germanic interlace and Mediterranean elements, in Christian Insular art. This had a brief but spectacular flowering in all the countries that now form the United Kingdom in the 7th and 8th centuries, in works such as the Book of Kells and Book of Lindisfarne. The Insular style was influential across Northern Europe, and especially so in later Anglo-Saxon art, although this received new Continental influences. The English contribution to Romanesque art and Gothic art was considerable, especially in illuminated manuscripts and monumental sculpture for churches, though the other countries were now essentially provincial, and in the 15th century Britain struggled to keep up with developments in painting on the Continent. A few examples of top-quality English painting on walls or panel from before 1500 have survived, including the Westminster Retable, The Wilton Diptych and some survivals from paintings in Westminster Abbey and the Palace of Westminster.

The Protestant Reformations of England and Scotland were especially destructive of existing religious art, and the production of new work virtually ceased. The Artists of the Tudor Court were mostly imported from Europe, setting a pattern that would continue until the 18th century. The portraiture of Elizabeth I ignored contemporary European Renaissance models to create iconic images that border on naive art. The portraitists Hans Holbein and Anthony van Dyck were the most distinguished and influential of a large number of artists who spent extended periods in Britain, generally eclipsing local talents like Nicolas Hilliard, the painter of portrait miniatures, Robert Peake the elder, William Larkin, William Dobson, and John Michael Wright, a Scot who mostly worked in London.

Landscape painting was as yet little developed in Britain at the time of the Union, but a tradition of marine art had been established by the father and son both called Willem van de Velde, who had been the leading Dutch maritime painters until they moved to London in 1673, in the middle of the Third Anglo-Dutch War.

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