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## ANNOTATION FOR "A CANVAS OF CRISIS: ART AS A REFLECTION OF OUR PLANET'S FRAGILE FUTURE"

**Submission Date:** December 01, 2024, **Accepted Date:** December 05, 2024,

**Published Date:** December 10, 2024

**Crossref doi:** <https://doi.org/10.37547/ajsshr/Volume04Issue12-03>

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### ABSTRACT

This text explores the intersection of art and environmental advocacy, with a painting that reflects humanity's impact on nature and the urgent need for action against climate change. The artist frames the work as both a personal expression and a call to action, using symbolism to convey the fragility of life on Earth.

The central figure—a boy attempting to refill the Aral Sea—represents the struggle for ecological restoration, surrounded by extinct species and stark reminders of human-induced destruction. Surreal elements, such as an astronaut seeking new worlds and a bomber dropping candies, highlight the paradox of humanity's innovation and self-destruction.

Through vibrant contrasts and evocative imagery, the painting invites viewers to reflect on their role in preserving our shared home. At its core, it is a plea for awareness, resilience, and change, affirming art's power to inspire a sustainable future.

### KEYWORDS

Life on Earth. climate change. the Aral Sea. an astronaut. Lake Chad. extinct species. Art. Abstract painting. Oybek Art. Oybek Islamov.

### INTRODUCTION



## A Canvas of Crisis: Art as a Reflection of Our Planet's Fragile Future

As an artist, I see myself as a living thread in the vast tapestry of nature. Our planet is not only our home but also a source of endless inspiration, offering breathtaking landscapes and the intricate beauty of human faces. Yet, beneath this surface beauty lies a sobering reality: the Earth is deteriorating. Some wounds are irreversible, scars of human activity that compel me to channel my concerns into my art.

This sense of urgency gave birth to my latest painting—a monumental piece measuring 240x400 cm (94x157 inches), crafted with oil on canvas. The work is both a reflection and a call to action, addressing one of the most pressing issues of our time: climate change.

Climate change poses an existential threat to life on Earth. While some argue that humanity should simply adapt to the inevitable, I reject such resignation. We still have time—though fleeting—to act and mitigate the damage we've inflicted on our ecosystems. History reminds us of how dire inaction can be. The year 536, often referred to as the "worst year to be alive," saw catastrophic global cooling that wiped out half of humanity. Could we endure even a modest temperature rise today, given the interconnected vulnerabilities of our world?

In just two centuries, human activity has profoundly reshaped the Earth. We've drained bodies of water like

Lake Chad and the Aral Sea, disrupted rivers, and irreversibly altered ecosystems. My painting captures this devastation poignantly. At its heart, a boy attempts to refill the Aral Sea—a poignant metaphor for the unfulfilled dreams of restoration held by Central Asian nations for over 80 years.

Surrounding this central figure are representations of extinct species: the Tasmanian wolf, the Pinta giant tortoise, the Western black rhino, and countless birds. They appear in stark contrast to a highlighted red zone, symbolizing the urgency of preservation. Among these, the Great Auk and the Dutch Alcon Blue Butterfly interact with a seemingly innocent cat. However, this ordinary predator belies its impact—domestic cats in the U.S. alone are responsible for 1.3 to 4 billion bird deaths annually, alongside other threats like window collisions and vehicle strikes that claim hundreds of millions more.

In the painting's right corner, an astronaut navigates a fragile boat toward distant, potentially habitable planets, carrying moss—the Earth's oldest plant. This imagery reflects our yearning for new beginnings on worlds like super-Earth TOI-715 b and TOI-700 b. Meanwhile, the left corner presents a surreal juxtaposition: a bomber playfully dropping candies on Earth, while below, an evergreen tanker symbolizes economic collapse. A janitor figure cleans urban chaos, planting flowers atop a coal station—a paradoxical nod to green energy derived from polluting sources.

The dynamics of these elements come alive through vibrant contrasts and intense symbolism. At the heart of this chaos, a white pigeon—a universal symbol of peace—flies serenely overhead. Its expression is neither joyful nor mournful; it merely observes, embodying the inevitability of human actions and their consequences.

This painting is more than a visual narrative; it is a testament to resilience, a call for awareness, and a plea

for change. It invites viewers to ponder their role in shaping the future of our shared home and to question whether we can rise to the challenge of preserving it.

Art, I believe, holds the power to awaken minds and inspire action. Through this work, I hope to contribute to the global conversation about sustainability and the delicate balance of life on Earth.



Working process



Left Akmal Payziev

founder of. [Maxtrack](#)/[Workly.io](#)/[MyTaxi](#)/[Express24](#)/[IMPACT.T](#)/[Numeo.ai](#).

Right Oybek Islamov

The hall of the [IMPACT.T](#) technology hub. Tashkent 2024.







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