

UNIQUE SCHOOLS OF PAINTING AND WOODCARVING ART IN UZBEKISTAN

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Abstract:

Information is given about the history of several unique schools of painting in Uzbekistan, the unique styles of the Tashkent school of painting, the creation and development of the Ferghana school of painting, the Khorezm school of painting, the Bukhara and Samarkand schools of painting. villages. In addition, information is provided on the history of wood carving and the creative activities of its schools and craftsmen. The great contribution of master carvers to the development of woodcarving is noted.

Keywords:

Art of painting, figurative form, modern architecture, visual arts, architecture, practical decoration, handicraft, Kufic writing.

Introduction

There are several unique schools of painting art in Uzbekistan, which were reshaped and further developed in the middle of the 20th century.

Tashkent school of painting has its own style. Patterns made in this style are distinguished by subtle colors, green and golden brown colors. Also, the diversity of the pattern elements is unique in that the decoration methods are performed with the more popular drawing technique.

Materials and Methods

The representatives of the Tashkent school of painting are Sherali Haji Hasanov, Vakil and Sabir Isaev, Olimjon Kasimjanov, Yaqubjon Raupov, Jalil Hakimov, Toir Tokhtakho'jaev, Mahmud Toraev, Kamil Karimov and Anvar Ilhomov.

The style of the Fergana painting school is similar to Tajik examples. In the pattern compositions, without excessive shapers, ground spaces are skillfully filled with Islamic flower and branch shapes. Darker, contrasting (contrast) colors add glory to Ferghana patterns. Decorations of flower and leaf elements are done in a more traditional style. When talking about the Ferghana school of painting, one can proudly mention the names of Kokan painting masters. They are Norkozi Nurmatov, Saidmahmud Norkoziev, Saidahmad Mahmudov. Saidahmad Mahmudov, who celebrated his 80th wedding anniversary in the first years of our independence and received the title of Honored Artist of Uzbekistan, has many students.

Khorezm painting school also has its own style. Khorezm motifs consist of complex circular spiral patterns with more rods. Three and four different colors are involved in the variety of Khorezm patterns, the ground of the pattern is light green branches and white; and the finish is black.

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In Khorezm motifs, there are many flexible Islamic forms of madohil. The representatives of the Khorezm school of painting are Abdulla Boltaev, Khojaniyoz Saidniyozov, Eshmurodov Sofoev, brothers Vafo and Bolta Mirzaev, Rozimat Masharipov and others. The work styles of the Bukhara school of painting are characterized by the perfection and attractiveness of pattern compositions, the use of intricate plant-like, mixed patterns in bright colors. In Bukhara patterns, there are a lot of pattern compositions, as well as examples typical of bowl and altar patterns.

Samarkand patterns are similar to Tashkent and Ferghana patterns. Blue-green colors are often used in Samarkand patterns. Among the pattern compositions, complex plant-like gyri types are particularly attractive. Embellishment methods are widely used in Samarkand patterns. The masters of this painting school include: master Rahmon, master Jamoliddin, master Sharif, master Amijon, master Mahmud and others.

Results

History of wood carving, schools, masters and their creative activities. The historical origin of practical art goes back to the childhood of mankind. Humanity is increasingly practical. Art also rose. As long as there is a struggle for survival, it is good. In the process of increasing the need for living, mental work began to separate from manual work. The need for hunting weapons and household goods increased. First of all, stone carving, bone carving... and then wood carving slowly developed. With the emergence of a class society, there were great changes in social development. And Bo' became important in the development of science and art. Professional art and artists appeared during these times. People's life, behavior and habits, achievements and defeats found their way into their works. Such art and artists, which existed in every era, depicted the beauty of life, perfected their high qualities and qualities in people, and encouraged them to fight for equality, freedom, brotherhood and striving for a bright future.

As a result of archeological excavations, the finds of wood carving found at the bottom of YUmalaq tepa in Surkhan oasis proved that this type of art was well developed in these places, one and a half thousand years ago, as a result of their research. Still, such rare finds are found not only in Surkhan, but also in Samarkand, Bukhara, Khiva, Shakhrisabz, Sokh and other ancient cities and villages in the Fergana valley. Works of art belonging to the 5th-6th centuries are found. arts, especially pottery, glassmaking and woodcarving, developed. Great attention was paid to contemporary architecture, residences, craft workshops, palaces, administrative buildings, shopping stalls, baths, and madrasahs were built.

Bricks were mainly used in the construction, sometimes the walls of the building were made of raw bricks, and the roof-dome was made of bricks. Attention was paid to making the buildings attractive and durable, and they mobilized all their knowledge and strength. It was found that the Samonite mausoleum was created on the basis of geometric order and principle, from the plan to the volumetric structure. There is no doubt that Maqbara had a deep knowledge of geometry and mathematics, otherwise he would not have found such a standard of beauty. Maybe it's a coincidence. There is no historical requirement.

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Muhammad Khorazmi (787-850), who founded the science of Algebra, and his name is derived from the words logarithm and algorithm, remember the thinker scientist Abu Nasr Farabi (870-950), whose treatises in the field of practical geometry influenced architecture. served as a guide for There is no doubt that Abu Rayhan Beruni, who investigated the universe and authored treatises on astronomy, geometry and trigonometry, contributed to memorization. Observations show that applied mathematics and geometry related to architecture have always been in the memory of memory [1.27.]

In architecture, wooden columns were decorated with patterns. By the beginning of the VII-VIII centuries, palaces, palaces, synagogues and palaces were built in cities. During this period, wood carving became more developed, attention was paid to the colorfulness of wall paintings, which can be seen in the examples of our cultural monuments such as Afrasiyob, Varakhsha and YUmoloq Tepa. Such works of art, the culture of the Sugdians allow us to say that the peoples who lived in the territory of our republic at that time traded with the neighboring peoples, which allows us to say that the bird had cultural contact with the peoples.

Arabs destroyed temples and works of art in the VII-VIII centuries. The result was almost a century of depression.

"Before the Arabs conquered Central Asia, local goddesses were found. Each household had its own goddess (god) depending on its position and wealth in the community. Usually this goddess is placed above the door. The owner of the house was buying and exchanging a new goddess carved from wood with his mavridi. Such a process indicates that the art of wood carving was a reed. As a result of the Arab invasion, the production of wooden sculptures, along with many types of visual arts, completely disappeared. However, Islam could not completely destroy this art. Master woodcarving artists demonstrated their art in wood, expressing the reflection of trees and making complex geometric shapes from simple lines. The art of the masters is inherited from parents to children, from generation to generation." [2.6.]

Of course, as the author emphasized, in the early days of the emergence of Islam, it was forbidden to place a monument on the grave. Such laws were observed during the first rule of the Omvais and the Abbasids. However, later, the Arabs first built mosques within the territory of our republic, and converted ancient temples into mosques. As an example, we can take the health center in the Moh market of Bukhara. Finally, a revival began in architecture and applied decorative arts, in various fields of handicrafts.

In 862, after Al-mantasir and Fatiddin, a mausoleum named after "Amir al-ma'man" was built with the fatwa of the clergy. Later, in other countries of the East, where Islam spread, it became common to build similar monuments.

The tomb of the Samonites in Bukhara, built in the 9th-10th centuries, is one of them. This mausoleum is the first of the oldest mausoleums in the Middle East, and the second is the "Arab father" - "Arab-al ma" decorated with various patterns in the village of Tim, located in the Samarkand mountains, which we mentioned above. Man" ("Patron of the Arabs") mausoleum.

According to the Arabic inscriptions on the facade of this mausoleum discovered by poet and geographer Nikolay Lionov, professor of Ferghana Pedagogical Institute, it was found that this mausoleum belongs to 367 AH and 977 AD. Due to the fact that Islam strictly forbids the depiction of living creatures, it allows the development of pictorial art, only practical decorative art has developed. Mosques, mausoleums, palaces, and madrasas began to be decorated with various district motifs.

In the 8th-9th centuries, especially in Bukhara, artistic crafts developed widely. From the 9th-10th centuries, the art of girih rose. Arabic writing has risen to the level of decoration. For example, the Kufic script was widely used in those times, and the Naskh script was widely used in memorization from the 11th-12th centuries.

Discussion

As the culture progressed, magnificent memorial monuments were built, and such monuments were naturally decorated with national ornaments, including gates, doors, pillars and archways were decorated with wood carvings. This allowed wood carving to grow rapidly. In addition to these, carvers skillfully demonstrated their art in decorating household items. Various tables, chairs, couches, plates, laux, chests, boxes, pencil cases and hakoza were created by the masters.

Due to the invasion of Chingiz Khan, cultural life disappeared by the 13th century. A number of cities in Central Asia, such as Bukhara, Samarkand, Urganch, Balkh and Moor, were destroyed by the Mongol invaders led by Chingiz Khan.

In the second half of the 14th century, the lame Johongir Amir Temur put an end to these destructions by uniting the peoples of Central Asia and contributed to the development of our people's culture and art, including wood carving, with the monuments, works and antiques he built. He gathered great artists, poets-scholars, craftsmen-masters to Samarkand and built many mosques, madrasahs, houses, palaces and other huge buildings. After the death of Amir Temur, the conflicts between the Timurids had a negative impact on the development of culture.

In the 16th century, the appearance of architectural constructions improved, many public buildings, acrobats, bridges, cisterns, baths, baths, and other stalls were built in cities. Changes were made to the history and appearance of the museum buildings, artisans' guilds were created. Some mosques were built in palace-type splendor, guzars and mahals were built as winter and summer mosques, and large porches were decorated with carved columns and doors.

By the 17th century, mutual feudal disputes and wars, Iran's attack on Khiva, and others had a negative impact on architecture and artistic crafts. Many artists and artisans were forced to go to India, to the palace of the Baburites. By the end of the 18th century, the art of architecture and practical decoration began to develop. In the construction of the palace, using the compositional methods of folk architecture, an inner courtyard, a pool, a porch with many columns, and detailed buildings were built. In the 18th and 19th centuries, the interior of the buildings was decorated with tiles, stone, ganch and wood carvings.

Examples of these are the mausoleum of Pahlavon Mhamud in Khivady, and the Dakhman shoshan works in Kokon. CHorminor in Bukhara.

Until our century, works of art remained under the ruins due to various destructions, but in our century they remained under "red blue ink". The educated, knowledgeable and intelligent children of our people were attacked for various reasons. Craftsmen were accused of gaining personal wealth and their activities were suspended. However, among the selfless children of our people, the creative masters are Shirin Murodov, Mirkhamid Yunusov, Shamsiddin Gafurov, Yunus Ali Musaev, Usman Ikramov, Quli Jalillov, Suleiman Khojaev, Heydar Najmiddinnov, Tashpulat Arslonkulov, Maqsud Kasimov, Mhamud Usmanov, Olimjon Kasimjanov, Yaqubjon Raufov. , Mahmud Oblakulov, Abdulla Boltaev, Kadirjon Haydarov, Ota Polvanov, Abdurazzok Abdurakhmanov and a number of others started teaching the secrets of their craft to young people in schools and extracurricular institutions. Later, large woodcarving schools such as Khiva, Samarkand, Bukhara, Tashkent, and Kokan, which had their own style and direction, developed.

The creative activities of Ota Polvanov and Sapo Boqbekov have a special place in the development of Khiva wood carving. Compared to other schools, the carving of this school is characterized by the smallness of the carvings, the lack of ground, the density of the branches, the playfulness of the artistic structure, that is, the spirality of the branches.

The Samarkand school of wood carving is distinguished by the smallness of the carvings, the complexity of the patterns, the use of plant-like gyri and floral gyri patterns, and the coloring of the carved surface. The creative masters are Akdukhofiz Jalilov, Asatillo, Nurilla Narzullaev.

Sulaymon Khujaev, Maqsud Kasimov and Artik Faizullaev are among the major representatives of the Tashkent school of carving. The difference of the Tashkent school from other schools is that the engraving is multi-layered, it is carved at an average depth, and Islamic, geometric, and symbolic patterns are used more often.

The Kokan woodcarving school is also distinguished from other schools by its uniqueness. Haydar Najmiddinnov and Kadirjon Haydarov are among the great masters.

This school's carvings are distinguished by their majesty, size, depth and multi-layered carvings.

Sulaymon Khojaev was born in 1866 in the family of craftsman and carpenter Nasrullah Khoja living in Suzukota neighborhood of Tashkent. In his youth, Suleiman helped his father, but in his day the desire to learn wood carving grew stronger. At the age of 17, he learned the secrets of woodcarving in the workshop of master Iskandar Mirzayakubov, and then in 1891, one of the best woodcarving masters of that time, Toshpulat Ayubkhujaev.

"Sulaiman respected his teacher, he tried hard to become a real master by overcoming difficulties with patience and hard work. After the death of the old master Tashpulat Ayubkhojaev, he continued his art. With the help of the tools left over from the master, Sulayman Uzi independently made a lot of carpentry works, windows, doors, doors. [3.230.]

In 1931, Master S. Khojaev took part in the All-Russian Exhibition of Crafts in St. Petersburg with an embroidered chair and a birdcage, and was awarded the "Za poleznie

trudy" bronze medal and a diploma for his wonderful work. S. Khojaev participated in many exhibitions with his creations. In 1923, he took part in the exhibition of agricultural crafts of Russia, and in 1927, he was awarded with a 1st degree diploma. In 1937, he participated in the exhibition of art and technology in Paris and received high marks.

Master Sulayson Khojaev was the first among the national masters of Uzbekistan to receive the title of Mekhnat Hero in 1932. S. Khojaev, one of the founders of the Tashkent School of Wood Carving, master of pargori, died in 1947 at the age of 81.

Conclusions

In short, one of the representatives of the Tashkent school of wood carving, master Sulayson Khojaev, Maqsud Kasimov made a great contribution to the development of the school of wood carving. One of the masters of the Khiva woodcarving school, Ota Palvan and painter Abdulla Boltaev, master woodcarver Safo Bog'bekov from Khiva for the Directorate of Art Exhibitions and columns with unique compositions of patterns characteristic of the Khiva style of woodcarving decorates.

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