

CREATIVITY OF PEOPLE ARTIST GAFUR ABDURAKHMANOV IN THE DEVELOPMENT OF MODERN PAINTING OF UZBEKISTAN

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ABSTRACT

The article is aimed at improving knowledge on the subject of Composition, among students in the specialty "Visual Arts and Engineering Graphics". This article highlights the urgent problems of fine art by the example of the analysis of paintings by a talented artist, member of the Creative Union of Artists of Uzbekistan, Honored Mentor of Youth of the Republic of Uzbekistan Gafur Abdurakhmanov.

Keywords: Author, portrait, style, composition, plot, reflex, light, rhythm, work, artist, form, light, line, character, background, landscape.

INTRODUCTION, LITERATURE REVIEW AND DISCUSSION

Systemic reforms carried out in the country during the years of independence in the field of culture and art are of particular importance. In particular, a number of significant works were carried out related to the renewal of the ancient heritage, the study of the historical traditions of art, as well as the introduction of modern technologies. Uzbekistan has become a cultural center, where the art salons showcase the work of our domestic artists and craftsmen, as well as foreign professional artists and artisans. Currently, all conditions and basic didactic requirements have been created to improve the quality efficiency of all types of continuing education. An integration approach is the main criteria and the most important factors for improving the quality and effectiveness of training in all areas of education¹ [1]. Today, a deep study of science, as well as an artistic and aesthetic perception of events around the world based on works of art created by our ancestors over the centuries, are the basis in the development of the cultural and aesthetic education of national youth. A person from the day of his birth has the opportunity to develop his inner world. The ability to communicate with the outside world through his understanding, perception and abilities reveals his inner world. In such an important matter, we hope and rely on the advice and active assistance of all our citizens, especially representatives of the older generation, our wise lives and vast experience of veterans. Thanks to their dedicated work, large industrial complexes were built and modernized in our country in due time. Their intellectual potential and efforts organized new industries based on high technology, built unique infrastructure, formed a farmer's movement, and radically transformed the look of our cities and villages. Thanks to the great love and devotion to the homeland of such people, the solid foundations of our independent state were created² [2].

¹Саидалиев С. С., Гуломова Н. Х., Туланова Д. Ж. Методы эффективного использования законов перспективы при обучении изобразительному искусству // Молодой ученый. — 2017. — №7. — С. 462-469. — URL <https://moluch.ru/archive/141/38745/>. <https://moluch.ru/archive/141/38745/>.

² *Выступление Шавката Мирзиёева на торжественной церемонии вступления в должность Президента Узбекистана на совместном*

The interest of artists in the pressing problems of our time, in the implementation of traditions, the expansion of the arsenal of means of artistic expression, characterize landscape painting of Uzbekistan in the 90s. Contemplation and lyricism, which in the process of developing the landscape of previous eras became one of the priority qualities of the national landscape, did not completely recede into the background, but were transformed into a symbolic, metaphorically saturated form. But all the same, in the period under study, the circle of landscape genre works is rather narrow, despite this, many traditions and trends exist and develop in landscape painting.

The tendency to enrich the plot material is combined with the enrichment of the emotionally - figurative language, pictorial handwriting. In modern art salons and at special exhibitions, lyrical landscapes and mountain views begin to prevail, the number of chamber landscapes is growing and artists no longer turn to industrial themes, and a different note appeared in their work, a note of alarm for the future of their planet³. [3]. In the 60s, a large stream of young artists came to Uzbek fine art, whose work was essential in updating the arsenal of the artistic language, finding new expressive means of translating the idea. These artists eagerly looked at the achievements of their peers, studied with interest the traditions of folk decorative art, in miniature painting they were attracted by the artistic discoveries of Uzbek masters of the 20-30s, modern traditions of Western art did not escape their gaze. All this gave rise to bold creative searches, stylistic diversity in the art of Uzbekistan⁴. [4].

Among these artists, actively seeking their own figurative language, was Abdurakhmanov Gafur Mukhamedzhanovich. He entered the team of artists of Uzbekistan quickly, attracting the attention of spectators and art lovers with his simple but immediate landscapes and genre paintings. Gafur Abdurakhmanov is a participant in many national and international exhibitions, his works are marked with government medals and diplomas. G. Abdurakhmonov showed an interest in art very early, was fond of music, played the flute and dutar well. But over time, the desire to become a professional artist became his cherished dream. The environment in which he spent his childhood and classes in the circle "Young Artist", which was led by his school drawing teacher Konstantin Chebisov, brought Abdurakhmanov in 1950 to the P. P. Benkov Republican Art School, after which he continued his studies in Tashkent Ostrovsky Theater and Art Institute, at the picturesque department. Years of study were intense and intense, Gafur Abdurakhmanov remembers them with warmth. Already in his student years, he actively participated in exhibitions of student works. After graduating from the institute in 1961, Abdurakhmanov was sent to work at the P.P. Benkov Republican Art College, he conducts pedagogical work here, often goes to the open air with students, thinks about sketches of future paintings. At the beginning of his career, G. Abdurakhmanov gives a lot of energy to the landscape genre. His landscapes often appear at republican and union exhibitions. G. Abdurakhmanova is attracted by the snowy mountains of Uzbekistan, its quiet lakes. Wide pastures and cozy foci of shepherds find their artistic expression in the canvases of the artist, he also writes industrial motifs. The picture of the artist "Issyk-Kul", inspired by a trip to Kyrgyzstan, attracts silence and special solemnity. The highway, bus parking in the painting "Industrial Landscape" introduce modern features into the virgin mountain nature. The picture of the artist "Pakhtakor. Match", which attracted attention with its gently lyrical constructive construction. The artist's desire to convey the state of nature. Among the artist's landscapes, there are many works depicting the originality and originality of the nature of Uzbekistan, the Caucasus, Russia and the Baltic states. The second half of the 60s and especially the 70s were

³ Туланова Дилноза Журахановна, Файзуллаева Зухра Жалиловна. *История пейзажной живописи Узбекистана в свете новых методологических подходов*. «Журнал «Молодой ученый»» №18 (122) сентябрь-2 2016 г. <https://moluch.ru/authors/60987/>

⁴ Дилноза Туланова Песнь души. Сан`ат. 2004. http://sanat.orexca.com/rus/archive/2-04/song_soul.shtml

fruitful for G. Abdurakhmanov. He actively participates in public life, conducts administrative work at the Republican Art College, where he is appointed director in 1965, becomes a member of the Union of Artists of Uzbekistan, travels on creative business trips, and travels abroad, which positively affects his creative activity. During these years, the artist energetically expands his creative range, his individual creative manner is more clearly revealed, there is a further crystallization of his ideological and aesthetic position; he works a lot on thematic compositions about the creative work of people, writes industrial landscapes, still lifes. Genre paintings displaying the life and customs of the Uzbek people appear at exhibitions. The peculiarity of these searches is many hours of work in the open air. As you know, plein air landscape is one of the most common and favorite genres of fine art among artists. We can safely say that all the established artists — teachers of our faculty Yu. Yelizarov, M. Nabiev, A. Isakhazhaev, N. D. ten, N. p. Bannikov, N. S. Kovenina, Ya. p. Salpinkidi, R. sh.Khalilov, N. Oripova, N. N. Abdusalomkhuzhaev, H. Sultanov⁵[5] and of course G. Abdurakhmanov-passed through training by means of painting in the open air. The paintings “Family”, “Wedding” by G. Abdurakhmanov became landmarks. They reflected the artist’s search for an individual manner, his ideological and aesthetic views. They outline the search for the creation of an artistic image based on a synthesis of realistic art with techniques and plastically shaped solutions of national miniature painting. The originality of the artistic approach to the chosen topic is distinguished by the painting “Girls from Bahmal”, which attracts with its figurative-plastic solution, the rhythm of color harmony. Several stylized figures of people of composition, its colorful solution carry a special poetry, hidden spirituality. The painting “Issyk Kul” is permeated with an alarming but majestic spirit, where the silent airships in the sky, the desolation of the valley create a feeling of alarm and at the same time hidden inner power, “Harvest Festival” - a lot of plot composition. In it, an inquisitive viewer has the opportunity to examine in detail each piece of canvas and discover interesting comic and humorous life situations. Of course, in the aforementioned canvases there is a touch of primitivism, in the solution of individual images and details, one feels folklore, stylization. But it is precisely in them that the originality, individual originality of the artist, his figurative and plastic thinking are sharply felt. The creativity of the artist G. Abdurakhmanov is tightly connected with the lyrical line of Uzbek landscape painting. His best works are characterized by soulful lyricism, a concentrated transfer of the state of nature at certain times of the year and day. He has his own manner of performance, his favorite themes, his attitude to the surrounding reality and his understanding of the means to identify this relationship in a landscape sketch or painting. He often visits the mountainous region near Tashkent - Humsan. Trips enrich the artist with new themes and plots. For many years, these motifs have become central to his works. The artist's works created in Humsan are mainly devoted to the surroundings, valleys and rivers.

The image of the beautiful world of things fascinated many artists, such as P. Konchalovsky, I. Mashkov, R. Falk, K. Petrov - Vodkin, Yu. Pimenov, N. Kovinina, R. Akhmedov, M. Nabiev, Y. Salpininkidi, G. Abdurakhmanov and others created magnificent still lifes, revealing not only the beauty of things, but at the same time the world of man, his thoughts and feelings. Each artist found his expressive means to solve this difficult task. Sometimes a person is invisibly present in the picture, and it seems that he has just left and can return at any moment. Abdurakhmanov’s painting in its entirety: landscapes, portraits, still lifes carry a lively, direct sense of communication with nature.

The color in his works is extremely mobile, vividly conveys the state of nature. All the features

⁵. Халилов Р. Ш., Баркашева Б. Роль полевой практики в формировании будущих учителей изобразительного искусства // Молодой ученый. — 2016. — №6. — С. 827-829. — URL <https://moluch.ru/archive/110/26687/> (дата обращения: 10.02.2020).

of the open air painting with its variable, complex overflow of the finest midtones are evident⁶ [6]. However, there is something in his art that allows us to talk about deepening the realistic line in the national school of painting. Such works of the artist were still lives created by the artist. Since the inspirational beginning of Abdurakhmanov's work has always been nature in all the richness of its manifestations. The themes of his still lives are the classic attributes of the still life genre: flowers, fruits, vegetables, a samovar, suzane, fish, everything that carries the living breath of life. He writes them in different settings and each time he discovers a surprisingly whole, optimistic perception of the world. He has a rare gift to extract from the palette such combinations of color shades with which he masterfully conveys the beauty and tenderness of fragile colors, complex lighting conditions. Developing essentially the principles of plein air painting, G. Abdurakhmanov remained completely independent in assessing the natural form: the movement of color in the medium built the image of the object. We note another important feature of the artist's art - his desire for picture vision.

The still lives of this master are characterized by rigor, thoughtful composition. There is always a center of composition in still life through which we perceive all the richness of the picturesque environment. In the artist's work, the still life has acquired the features of an independent genre, which, both in content and in artistic form, has taken an equal position in art with all other genres. The still life stood flush with the plot picture, where topics of great ideological content were raised. In the subsequent development, the still life was significantly replenished with new themes, interesting stylistic features.

The artist lived for 84 years, creating wonderful lyrical corners of his native land, academic still lives, and portraits of prominent contemporaries. In addition to creative activity, G. Abdurakhmanov brought up a galaxy of talented students who, like their mentor, are currently contributing to the upbringing of creative and talented youth.

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⁶ R. S. Khalilov, M. Khalmatova. Formation of spatial intelligence of students studying in the direction of art education through analytical drawing. International journal of academic research and reflection. vol. 7, no. 6, 2019 ISSN 2309-0405

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