

# CREATION OF N. KARAKHAN IN THE SECTION OF THE DEVELOPMENT OF UZBEKISTAN PAINTING OF THE 20TH CENTURY

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**Abstract:** The article summarizes a study of the creativity of N.Karakhan in the context of the development of painting of Uzbekistan of the twentieth century. In addition, tendencies in the artist's work are investigated and the peculiarities of the artist's painting in the 20-30s, in the 40-50s and in the 60s of the twentieth century are revealed. Moreover, new methodological developments were included to revise the historical and theoretical aspects of the study of painting in Uzbekistan of the 20-30s of the XX century and to reveal the main trends in the development of painting of Uzbekistan of the 20-30s of the XX century.

**Key words:** painting of Uzbekistan, historical and theoretical aspects, creation of N.Karakhan, the twentieth century, the 20-30s, the 40-50s, the 60s

## INTRODUCTION

"The entire creative life of the team of the Association of Artists of the Republic, from the first years of its establishment to the present day, is connected with his name. The activity and energetic nature of the artist put him in the center of all events in the community"(1). Very little information about the artist has been preserved, he did not leave any memories, and there was no family archive. At the same time, from the 1930s, in all commentaries on the art of Uzbekistan, N.Karakhan's name was constantly mentioned, he was always mentioned after Orol Tansikboev, and there were many similarities between them: both were from the same generation, were interested in public funds, and worked in A.Volkov's brigade (2).

## THE MAIN RESULTS AND FINDINGS

The years of study (1918-1921) gave Karakhan only a general and rather unstable understanding of art, only the rudiments of professional skill. The artist achieved all thanks to his unique hard work and unique talent. His teacher at the folk school of Turkestan region, S.P.Yudin Karakhan, a meticulous painter of ethnographic scenes from Ozhin, required him to diligently study nature and depict clear documentary sketches.

The reputation of A.Volkov and the courage of his creative discoveries played a key role for the young N.Karakhan. In the mid-1920s, he was just beginning to take shape, and by the end of the decade, he had found his artistic language "under the sign of realistic-decorative creativity." Chepelev stated: "N.Karakhan is probably the most skillful, well-formed of the generation of young artists. He is a master of a form skillfully

combined with a large generalized-volume, slightly edged, decorative-realistic coloring. Karakhan has a very healthy outlook."(3)

"During those difficult years of systematic professional education, she could not acquire the deep artistic knowledge that her older colleagues had," writes N.Akhmedova. Indeed, the artist was largely shaped by the time itself - the lively, creative atmosphere of exhibitions, debates, disputes.

Karakhan's works of the twenties and early thirties are full of contradictions: on the one hand, the foundations of the school of art corresponding to the best traditions of Russian realistic art, taken from the artists S.Yudin and I.Yusupov in the Turkestan regional art school. On the other hand, the influence of post-impressionism and primitivism, A.Matisse and P.Gauguin are of great interest. However, fortunately, all these artistic impressions and diversity of interests are dominated by the artist's enthusiasm for social activities and his interest in all events of the historical reality of Soviet Uzbekistan.

From his first independent steps in art, Karakhan works a lot on the clarity of the line and color rhythm in the painting, the dynamics of bright colored spots. However, the success of these researches in early creative activity was hindered mainly by the task of artificially "creating" national identity in art in laboratory conditions. The artist tried to mechanically transfer modern Uzbek life to thematic painting with the help of decorative art tools. In addition, such researches in decoration were in any case formal. (4)

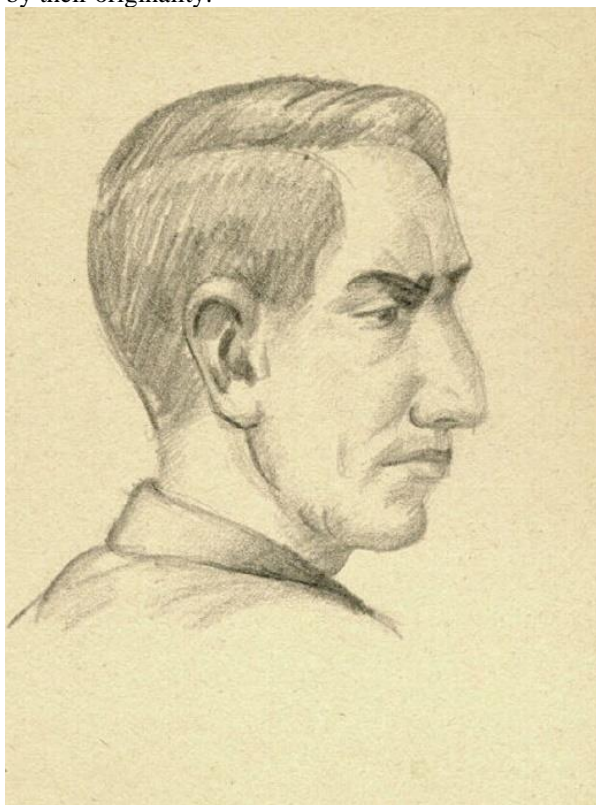


**"Emblem of the New Republic" (mid-1920s)**

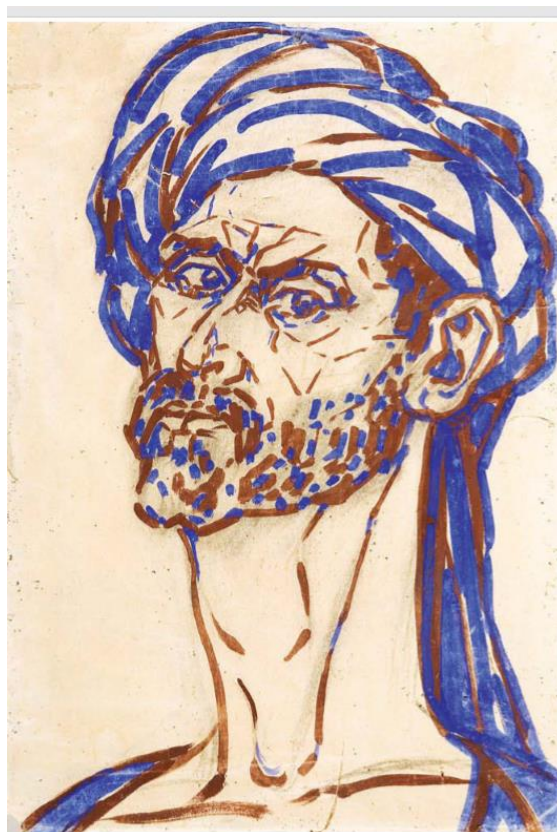
In the work "Emblem of the New Republic" from the private collection (mid-1920s) you can see the still not fully formed N.Karakhan, where the artist's style is

still not noticeable, but the artist's skill in creating color and light shade is noticeable. The influence of Caravaggio is noticeable in the work: the light illuminates the center of the painting and its main characters, while the back of the painting is obscured by dark shadows. The painting "Smokers" of 1929 in the collection of T.Tairov is distinguished by its decorativeness, the palette of colorful flowers in its background flows into the color solutions of the clothes of the main characters of the picture. The "Likbez" work from the end of the 1920s in the same collection uses completely different color solutions. Here, the color gamut is created in local contrasting colors, and the colors in it match each other in harmony.

Karakhan is a master with a healthy "notebook" for artistic observation of life, a huge etude material; his workshop consists of hundreds of etudes drawn before each painting. Etudes are extremely meaningful, in almost each of them lies the seed of the main idea of the future canvas. Karakhan approaches etude work with extreme responsibility. All of them will be carefully crafted. The artist writes them with great love and care. Konstantin Korovin's aphorism "a painting is a huge etude" could be expressed as "an etude is a small painting" in relation to Karakhan's etudes. "Bridge over the Ditch" (1920), "Self-Portrait in Profile" (1928), "House on the Ditch" (1930), "Park and Ponds" (1930), presented at the Moscow exhibition held at the Moscow State Oriental Museum on the occasion of the 120th anniversary of the artist. , "Competition of Folk Singers" (1937), "For the Motherland!" (1941) are distinguished by their originality.



**"Self-Portrait in Profile" (1928)**



**"Tajik wearing a turban" (1930)**

Etude portraits of the artist are also noteworthy. For example, the artist conveyed the 1937 "Portrait of a Woman" etude from DTM of Uzbekistan, in which the character of a woman, her expressive features, light and shadows in a very delicate and emotionally artistic way. In addition, the work "Portrait of the Shepherd" by DTM of Uzbekistan is expressively depicted using brush painting, shadows and light.



**"Portrait of a Woman" (1937)**

Especially noteworthy is the portrait "Tajik wearing a turban" (1930), painted in gouache on paper from the Marjani fund. Its expressiveness and good modeling of the face of the hero distinguish this portrait, made in two contrasting colors - brown and blue.

In addition, the Bukhara cycle can be distinguished among the works of Nikolay Karakhan in the 20s and 30s of the 20th century. It includes many sketches created in Bukhara, for example "Market in Bukhara" (1920) from the National Museum of Uzbekistan, "Bukhara. Prayer Room" (1929), "Bukhara. Pool", "Closed Market" from the State Art Museum

named after I.Savitsky. Also "Two Girls in Front of the Pool", "Laying a Water Pipe in Bukhara" (1934), "Night by Labihovuz", "Tea by the Pool", "Market in Front of Mirab", "Bukhara Market" (1924), "Blue Reflection".

In the 50s and 60s of the 20th century, the creativity of Nikolay Karakhan developed. As a representative of the older generation, the artist, aware of new trends, overcame some illustrative features of his work in the 40s and 50s. He synthesized the plastic ideas of his early work with new ones and created new mature works that were of a high level and adequately reflected the results of artistic development in Uzbekistan in those years.

The artist was able to reveal the inner intensity of nature, its vibrancy and development. It seems that the artist compares the vitality of nature with human effort and accelerates it even more. In this, ideas about life are embodied with human qualities, nature is deified, and at the same time, the events taking place in it show their influence on human feelings and actions.

Through the simplicity of the depicted situations ("Spring in the Mountain", 1958; "In the Pool", 1959) or even through the doldrums, Karakhan captures the carelessness, magnificence and inner peace of human actions. It seems that the artist saw these qualities in man in the mountains, and according to his description, these qualities are based on some kind of law.

Along with nature scenes that reveal new aspects ("Dear Homeland", 1948; "Dear Fields", 1951), the artist also depicts the beauty of vast fertile fields full of blooming or blooming cotton. Lyrical landscapes occupy a special place in Karakhan's work. One of such works is the painting "Water Divider" made in 1947. The artist was able to skillfully depict the summer morning breeze, the air filled with moisture rising from the dew, and the sun hidden in the blue depths of the mountains. The nature scenes created by the artist are interesting due to their coloring, but their weakness is partially explained by the fact that they are a schematic picture and the composition that is often found in it and does not turn out as expected.

At the end of the 50s of the last century, the artist created the epic "Road to Shakhimardon" (1957), "Wheat Field", "Bugistan. Autumn", both created in 1958, and in other such works, the relationship between nature and man, as if swallowing them, is constantly changing, and the sense of majestic grandeur used to describe the existence found in the Expressionist genre, and the richness of Karakhan's canvases, in many cases, it seems to have found a plastic solution, acquiring a specific meaning that calls for figurativeness and excludes pictorially.

The composition and rhythm of the work are closely related to colorful gamma rays, plasticity of form, specific characteristics of light, and techniques used in the art of painting.

Among many scenes from the 60s, real works of art can be found. Examples of these are "Wheat Fields" (1958), "Night in the Mountains", "Harvest", "Rice Fields" (1961) and "Golden Autumn". It can be seen that their compositions are flawlessly expressed, the colors used in them are proportional to each other, and they show a high level of artistry, the delicate poetry of

emotions and philosophical perception, and the deep expression of artistic images. It is because of his works that Nikolay Georgievich Karakhan was awarded the Badge of Honor and the highest award of our country, the title of People's Artist of Uzbekistan. Karakhan is an excellent colorist, he does not use customary color solutions, and the colors of the works are always taken from real impressions. (5)

Especially in the 60s of the last century, Karakhan shows in his works that he feels the high human ideals, the power and excitement of life in nature, and achieves blue and bright expressiveness in their artistic representation.

The paintings "Autumn" (1960), "The Flow of Rivers" (1960), "The Construction of Chilonzor" (1960), "Stormy Day" (1960) can be taken as examples of the works created in the 60s. For example, in the 1960 painting "The Flow of Rivers", Karakhan illuminates in detail all the elements of the landscape, such as the grass growing on the ground, the leaves of the trees on the hills, and in this work the artist uses tonal variations rather than local colors. Using motifs of life scenes, small figures of shepherds, and the artist tries to give some naturalness to the picture by depicting horned cattle that are invisibly reflected on the slopes of the hill. The light in the picture and the image under the open sky give the work a scenic effect.

In the 1950s and 1960s, the creativity of Nikolai Karakhan flourished. As a representative of the old school and as a skilled painter, who adopted new directions, he overcame some aspects of his work in the 40s and 50s. And analyzed new ideas using the elegant ideas of his early work, created new and mature works of art of a high level, and Uzbekistan of those years made a significant contribution to the development of the art of painting.

## CONCLUSION

In conclusion, we note that, like many other masters of the 20th century, the development of artist Nikolay Karakhan was connected with the main problems of society and the era, with a complex ideological context.

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