

PAINTING ART AND PATTERNS IN CENTRAL ASIA



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Аннотация. В статье анализируются формирование, этапы развития и художественные особенности живописи Центральной Азии. Освещаются композиционная структура и значение прикладного искусства геометрических (гирикс) и растительных (исламских) орнаментов, широко используемых в живописи. Также рассматриваются вопросы сохранения и развития этого вида искусства на основе наследия национальных живописных школ и мастеров.

Ключевые слова: искусство живописи, узоры, вышивка, исламские узоры, декоративно-прикладное искусство, национальные школы, художественная композиция

The practical and craft arts of our people have a long history. Pottery, tiling, carving, stone, wood, ganch carving, painting, jewelry art, goldsmithing, carpet making, felting, embroidery, wordsmithing, miniature art, artistic textiles, textile household items, porcelain, glass items are developing and improving to this day.

Especially in the national style of decoration in the construction and architectural process, tilers, painters, sculptors, woodcarvers, and potters are demonstrating to the world our great art, which has become a symbol of our nation, through their work.

In the centuries-old history of the Uzbek people, folk decorative arts form the main part of our cultural heritage. The types of applied arts that emerged and flourished in the Uzbek land are famous throughout the world for their uniqueness and uniqueness. Reflecting on this stage of development, we can see that the origins of Uzbek decorative arts go back to the earliest times of humanity.

Naqsh is an ancient branch of folk applied art, a profession of creating patterns, a naqsh is a creator of patterns. Naqsh consists of ornaments that are formed when various geometric shapes, forms from plants, animals, and the natural world are repeated in a certain order and combined together. The history of naqsh is as ancient as the artistic culture of mankind, and historical sources confirm that it has existed among all peoples of the world since ancient times.

In the history of Central Asian culture, the art of ornamentation is very ancient and is distinguished by its unique delicacy and patterns. In the types of folk applied art (such as ganchkar, carving, painting, tile-making, embroidery, lace-making, carpet weaving), the wide possibilities of ornamentation are used, and the design of the ornament on paper is stamped in the mentioned types of art.

Naqsh-Arabic means image, flower. It is a decoration formed by repeating shapes and other elements drawn in a certain order, similar to plants, birds and animals in nature. In ganchkar,

kadakh, embroidery, goldsmithing, pottery, jewelry, carpet weaving, weaving, etc., patterns are created in various ways. For example, patterns are created by carving, drawing, using stitches, stamping, molding and other methods. The history of the art of painting is as ancient as human culture. As a result of the development of culture, painting and painting emerged and developed.

There are many types of patterns in the country, the most common of which are 2 types; 1. A set of linear patterns consisting of geometric shapes, consisting of "girikh" and patterns from the plant world. 2. "Islamic" types are widespread. Painters draw patterns on paper or fabric and prepare patterns, while applied artists create patterns on objects using these prepared patterns. Creating a pattern requires a master, in addition to taste and skill, hard work, long work and skill. Geometric patterns are a type of ornament formed by combining geometric shapes such as circles, squares, triangles, and polygons in a certain order.

They form the basis of complex compositions, including intricate patterns, and are widely used in architecture, wood and ganch carving. Islamic pattern consists of repeated images of plant-like shapes (leaf, branch, flower) and is the main type of decoration of oriental applied art. It is mainly composed of tanob (line), band and leaves.

The play of lines in paintings captivates the viewer like melodies in music. In this type of art, unlike other areas of folk crafts, we see the continuity of generations and the continuity of traditions. With the diverse development of the art of painting, each city and oasis has its own school of painting. For example, the schools of Fergana, Tashkent, Khorezm, Samarkand, and others. They are distinguished by their compositions and color features.

In the 19th and early 20th centuries, the walls and ceilings of residential buildings, neighborhood mosques, palaces and educational institutions, and teahouses were decorated with subtle patterns. Especially on the surface of the walls, trees, bouquets, bouquets with vases, and flower branches were decorated with lively lines. For example, the house of Zainiddin Boy in Kuva, the palace of Prince N.K. Romanov in Tashkent, the house of A.A. Polovtsev, the Saidakhmadkhodja madrasah in Margilan, and others. The works created by the wonderful folk masters Saidmakhmud Norkoziyev from Fergana, Tohir Tokhtakhojaev from Tashkent, Olimjon Kasimjonov, Yakubjon Raufov, Jalil Hakimov, Abdulla Boltaev from Khiva, S. Khudoyberganov, Kh. Rakhimov, Jalol and Bolta Jalilov from Samarkand, master Madaminjon Khusanov and others, and their students, are still serving the people today.

They made a great contribution to the art of painting, which has been passed down from generation to generation. They introduced new elements (hammer and sickle, pigeon, cotton, star, etc.) into the elements of Uzbek patterns, new ideas. However, they preserved the unique national art of our traditional Uzbek people. They depicted delicate willow saplings, pomegranate branches, flowering bushes and other plants, which are elements of Uzbek national patterns, in accordance with modern buildings. In the middle of the 20th century, the art of painting further developed. For two thousand years, the Uzbek people have created and continue to create such wonderful examples of folk applied art. Preserving, restoring and developing the heritage of the art of painting, which has survived to us for centuries without losing its brilliance and brilliance, is an important requirement of our time.

In conclusion, the art of painting is an important component of the rich spiritual and cultural heritage of the Uzbek people, and its preservation, study, and transmission to future generations is an urgent task.

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