

CINEMATOGRAPHY AND ARTIST

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Abstract: The article discusses the work of Khudoibergan Devonov (1879-1940), the founder of Uzbek cinema, the first Uzbek photographer and cinematographer. The report also discusses Varsham Yeremyan, a pre-production artist at the "Sharq Yulduz" studio, and later artists working at the "Uzbekfilm" studio. E. Kalontarov, who has been involved in the production of several films as a leading artist at the Uzbekfilm studio since 1959, later contributed to the development of Uzbek cinematography in collaboration with B. Nazarov, K. Nuriddinov and later directors.

Keywords: cinema, production designer, camera, the camera I am, director, sketch.

INTRODUCTION

The Uzbek people had loved cinema since the evening screen lit up for the first time and a magical vision appeared on the stretched canvas. It was in Tashkent in 1897, literally two years after the famous Lumiere brothers show in Paris. Uzbekistan is the birthplace of cinema in Central Asia. It was here, in Bukhara and Tashkent, that the first feature films were created in the mid-1920s. They laid the foundations not only for the national cinematography of Uzbekistan but also became a kind of example that gave impetus to the formation of national cinematographies of the entire region.

THE MAIN RESULTS AND FINDINGS

For the first time, a film festival was held in Tashkent in 1897. The founder of Uzbek cinema, Khudoibergan Devonov (1879-1940), was the first Uzbek photographer and cinematographer. Devonov's first teacher was the German director Wilhelm Penner, who taught him photography and cinematography lessons. Devonov was also a member of the delegation of the Khorezm people who left for St. Petersburg in 1908. The head of the commission of the Khorezm Khanate left him in St. Petersburg for two months with qualified specialists in the capital of the Russian Empire in order to improve his skills by studying the subtle aspects of photography. After a certain period, X.Devonov returned with him to take with him to his homeland various photographs, objects and tools belonging to the cinema. Including in "PATHE" No. 593, there was a branded cinema later this camera independently reached the pace of the first Uzbek documentary. In 1910, documentaries about the visit of the Khiva Khan Asfandier to the cart, as well as "The image of architectural structures" (114 meters, 1913) "Views of Turkestan" (100 meters, 1916), reached us. Historical sights, towers, mosques, etc., shot by

Devonova, were shown in many world countries. Thanks to this, foreign citizens got acquainted with the unique culture of Khorezm itself. It would not be an exaggeration to say that Khudoibergan Devonov laid the foundation of Uzbek cinema in 1908.

In 1925 in Tashkent, "The Star of the East" (later in 1936 on Uzbekfilm, 1941-45), the Tashkent film Studio was opened since 1958 again called Uzbekfilm) cinema. In 1937, the first feature film with the voice "Qasamyod" (The oath) was created. When shooting feature films, the cooperation of the production designer with the director cameraman is required. The artist's role plays an incomparable role in the picture of the film. After all, it is impossible to imagine a movie created without an artist's work. Varsham Yeremyan is considered the first post-artist of the studio "Star of the East". V.Yeremyan has been working creatively at the film studio for many years. For some films, he created magnificent background scenery based on the nature of the work. Of course, the postman artist will study the script of the movie in detail and then make sketches of small sizes, discussing them with the director and cameraman. After that, stage decorations are built based on the drawing. The period of the Second World War, before and after that, at the "Tashkent Film Studio" the following: "Garden" (1939), "Dovyurak do'stlar" (Brave friends) (1941), "Nasruddin in Bukhara" (1943), "Tahir and Zuhra" (1945), "Alisher Navoi" (1948). Where Yeremyan acted as an artist in the creation of films. The costume of the actors in these films, the environment - in the description of the period of Yeremyan's service is incomparable.

Since 1958, the film studio has been called "Uzbekfilm". In those years, a group of young people from Uzbekistan graduated from the All-Union State Institute of Cinematography in Moscow and began to immerse themselves in great creativity. Among them was a young artist-postman, Emmanuel Kalontarov. E.Kalontarov was born in Samarkand in 1932 in the family of an artist. In 1960, on the screens of the country's cinemas, the cartoon of the young director Shukhrat Abbasov "Quiet conversation in the neighbourhood", was released in the nomogram. It achieved great success until today; the film has become a classic of Uzbekistan without losing its value. By this film, E.Kalontarov established himself as a post-Soviet artist and created work from the people's hearts based on his sketches. He was working in harmony and harmony with the director. The director, the artist, performed the solutions of the episodes of the plot in the film with a high professional degree. After that, E.

Kalontarov was filmed at the Uzbek film studio "Sinchalak" (directed by L.Fayziev.1961), "You are not an alone" (dir. Sh.Abbasov.This is 1962), "Yar-Yar" (Directed by A. Khamraev. This is 1964), "Tashkent, the city of bread" (directed by Sh. Abbasov.1967), "His name is Spring" (Directed by A.Khamraev. 1969), "Temur Malik" (Directed by L.Fayziev. 1970), "Love Adventure" (Directed by Sh.Abbasov. 1971), "The Seventh Arrow" (Dir.A.Khamraev. This is 1972), "Abu Reyhan Beruni" (Directed by Sh.Abbasov. This is 1974), "Ali Baba and the Forty Robbers" (directed by L. Fayziev. He took part in more than twenty paintings (1979) as a postman artist. Emonuel Kalontarov decided to teach the younger generation the secrets of his profession while working as a postman in films as an artist. In 1981, on his initiative, the department "film and television artist" was opened at the Tashkent Institute of Theater and Fine Arts. Today, the world-famous film artist and director Timur Bekmambetov, who worked as a postman in some foreign films, Nemat Djurayev are the first swallows of this mansion. E.Kalontarov was awarded the title of People's Artist of Uzbekistan in 1979. E.Kalontarov died in Tashkent in 1984; his work continues successfully today in our Republic and abroad.

Unfortunately, Chingiz Akhmarov's sketches for the tragedy of M.Sheikhzade "The Star of Ulugbek" have not been preserved, but Ch. Akhmarov, of course, comprehended the leading motivations of the creators of the play and the movie. Ch. Akhmarov embodied while working on sketches for the film by Latif Fayziev. The production designers were E.Kalontarov and N.Rakhimbaye, Ch. Akhmarov participated as a costume designer.



B. Nazarov. "Shumbola" (Mischievous) was used to film modern. It's 1976.

Another representative who has made a significant contribution to the development of Uzbek cinema is the artist Bakhtiyor Nazarov. B.Nazarov was born in 1942 in Namangan. He received his primary education in Tashkent in the College of Benkov painting knowledge. Then he studied at the

All-Union State Institute of Cinematography in Moscow from 1966 to 1972.

Bakhtiyor Nazarov belongs to the young generation of the artist of the seventies. It devotes much time to easel painting and draws portraits and landscapes, demonstrated in exhibitions. He also draws slides and works with T.V. films. B. Nazarov added his invaluable services in developing several films created at the Uzbekfilm film studio. Incredibly successful was "Shumbola" (*Mischievous*)(dir. D. Salimov. 1977.) in the making of the film. Of course, in the glory of the film, there is a reference to the script and director, but also the bund postman is the product of the work of the artist, cameraman, actors, and the work of the entire creative team. B.Nazarov also called "The guy who is waiting for you" (dir.R.Botirov. 1972), "Caravan"(dir. U.Nazarov. 1973), "The Meaning of Life" (dir. D.Salimov. This is 1987), participated in such films as "Maruf and Sharif" (1993) as a postman artist. B. When watching Nazarov's film "Ishlangan sketches", it can be argued that the artist accurately convincingly described the situation and time of that period. B. Nazarov, without ceasing to work in the cinema, creates works even in tireless painting. Sketches from nature permanently, creating human portraits to engage in creativity is essential for a film artist. For many years, the artist worked at the National Institute of Fine Arts and Design, named after Kamoliddin Bekhzod and contributed to the training of dozens of film artists. Bakhtiyor Nazarov, an artist of Uzbekistan, Academician of the Academy of Arts of Uzbekistan, is also actively working in fine arts today. In the 80s of the last century, a new generation of cinematographers came to the Uzbekfilm film studio. Kakhramon Nuriddinov had a great interest in cinema, as he studied in the painting direction of the Tashkent Institute of Theater Arts; when he graduated, this passion led him to BSU, and after six years of study, he returned to Uzbekistan with a diploma in specialization and began his career at a film studio. In his sketches, he worked on films, creative solutions were found; they show that the idea is finished and emotionally expressed. Emotional expression in the exact drawings is a significant advantage in the artist's work. K.Nuriddinov took part as a post-Soviet artist. "Fields from my father" (director Sh. Abbasov) was awarded the nomination "Best visual solution of the film" at the Almaty Film Festival in 1999. The movie "The Merchant" (directed by Yo. Toychiev) at the 2004 Russian Film Festival was awarded "for the best visual solution in creating the atmosphere of the era".

CONCLUSION

One of the representatives of the generation who came to the cinema in the 90s of the last century, the talented artist Nemat Djurayev was born in the Dzarkurgan district of Surkhandarya region in 1962. He studied at the Alimov Art Institute, then continued his studies at the recently opened "Film and Television artist" of the Tashkent Institute of Theater and Art. The artist of Uzbekistan is together with Timur Bekmambetov in this group, which Kalontarov

founded; they learned from the master the secrets of approaching the visual solution of the composition of the artist of the film. Nemat Djuraev wanted to test his knowledge in cinema after receiving a diploma as a cinema artist in 1987. The army, which sensed his talent, was invited by the directors of the Republic to his films as a post-Soviet artist. Thus N.Djuraev "Waiting for the Sea" (Waiting for the Sea), directed by B.Khudoinazarov (in collaboration with the creators of Belgium, Germany, Kazakhstan, Russia, Tajikistan, France. This is 2013), "Сын ворона" (Son of the Raven) (Rec. A.Your ass. Russia. 2014), "Who are you, Mr Ga?" (Rec. Suat Akhmetov. Kazakhstan. 2009), "Zastava" (Outpost) (rec. L.Sviridova and B.K. Russia. It's 2007. in several foreign films, such as), he is a post-Soviet artist, and as a representative of the Uzbek school of film and television art, he is also a film director.

We touched on the creative activities of some Uzbek film artists. In the creative development of modern young artists, films made by teachers serve as a school for them.

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