



MASTER PAINTER WHO COMBINED THE TRADITION OF MINIATURE ART WITH THE MAJESTIC PAINTING OF UZBEKISTAN.

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Abstract. The article describes the life, creative and mentoring activity of the People's Artist of Uzbekistan Chingiz Ahmarov, and the magnificent decorative works that he left behind for the development of the visual art of Uzbekistan, as well as the ideas that are continued in the works of his students.

Key words: Chingiz Ahmarov, majestic painting, wall miniature art, lyrical works, teacher, "Master and Disciple" tradition, Alisher Navoi
(*Chingiz Ahmarov*)

Genghis Akhmarov's work occupies a special place in Uzbek national visual art. The artist, who beautifully reflects the great thinker Alisher Navoi's lyricism in his works, was born in 1912 in the Chelyabinsk region. He received his artistic education at the art technical school of Perm (1927-1930) in the direction of master painting.

In 1935-1942, he studied the secrets of painting at the Moscow Art Institute named after V. Surikov, deeply studied and continued the traditions of oriental miniatures in his work, and created a national school of painting. Chingiz Akhmarov actively contributed to the national identity of the Uzbek fine art by infusing the advanced traditions of the nation's rich and beautiful artistic heritage into modern art on a creative basis.

In his works, the beautiful and lovely faces of his contemporaries living with the spirit of creativity are depicted, with complex and elegant nature. The creator, who started his work in the 1930s by creating works in the field of easel painting and graphics, worked in the magazines "Mushtum" and "Mash'ala". He created "Portrait of a Girl", "Portrait of a Child", "Portrait of My Brother" and other works in the direction of easel painting.

It should be said that Chingiz Akhmarov's works, rich in oriental sophistication, play an important role in the creation and recognition of the artist's style. Since the 1950s, Chingiz Akhmarov has emerged as a versatile artist. The artist's decorations for portraits, theaters and films, his work in the field of literature, his works on various domestic subjects, and the decorations he drew for examples of applied art not only enriched the Uzbek national painting methodically, but also served as an example for young artists to determine their directions.

The portraits of the artist M. Turgunboeva, artist R. Temurov, poetess Zulfia, Halima Nosirova, "Young Navoi" are distinguished by a completely different approach to the interpretation of the inner character of the image¹. The artist's scenery sketches worked for theater plays and movies, in particular M. Shaikhzoda's tragedy "Mirzo Ulug'bek" (now the Uzbek National Academic Drama Theater, 1964), the decorations worked for the films "Ulugbek's star", "Ikki dil saga", Oybek's novel "Navoi" (1951), the epic "Ravshan" (1958), "Bukhara dance" on household themes, "Khorazmcha dance" (1971), drawings for practical

¹ Мирзарахимов М. Проблемы композиции в живописи Узбекистана. Т.: "Шарқ", 2006 й. 19-Б.

art objects proved the artist's deep knowledge and feeling of national history, national culture².

The culture of the Timurid era, especially Alisher Navoi's lyrics, found its expression in Ch. Akhmarov's works. Oriental art, especially works based on the traditions of miniature and mural painting, are distinguished by their elegance. Uzbek culture and the Middle Ages in the works dedicated to the Alisher Navoi Opera and Ballet Theater in Tashkent and the A. Navoi Museum of Literature (in the works of 1960-70), the Institute of Oriental Studies named after Abu Raikhan Beruni, the Institute of Art Studies of the Academy of Sciences of the Republic of Uzbekistan, the Alisher Navoi station of the Tashkent metropolitan philosophy found its expression.

Chingiz Akhmarov's works by Alisher Navoi, especially the works based on the "Khamsa" epic, are dominated by the image of beautiful princesses. Similarity can be felt in the images depicted in national costumes, sometimes dancing, sometimes walking slowly, sometimes with veils on their faces. There are different reasons for this. First of all, the artist aims to depict the figure of the princesses only in a national image and combines the common aspects of national characteristics in them. Also, it is mentioned in some information that the artist used the image of the first Uzbek female artist Shamsroi Khasanova as a prototype when creating the image of princesses. This situation is especially noticeable in the artist's portrait of "Shirin", one of the heroes of the epic "Farkhod and Shirin". This work was created in 1945 and is currently considered one of the rarest works of the "Uzbekistan State Art Museum" collection. Shiri's oriental face, clothes, and even the situations in her behavior are depicted very skillfully in harmony with each other. This portrait shows a full figure of Shiri standing by the door with her head slightly bowed and a gentle gaze. Chingiz Akhmarov was able to vividly depict the beauty, chastity of Uzbek women that our grandfather Navoi dreamed of in such works, and the image of his beloved girl Shamsroi Khasanova in Shiri's eyes through paints³.



In the 50s of the last century, the construction of the opera and ballet theater named after Alisher Navoi began, and the decoration of its lobby was entrusted to a young artist. There, Chingiz Akhmarov created eight compositions together with his beloved friend and student Shamsroi Khasanova during 1944-1947. Four frescoes in the same style decorated the first floor of the theater. In each of them, the image of beautiful girls is depicted as a symbolic expression of music, visual arts, dance, poetry⁴. On the second floor of the building are "Farhad and Shirin", "Layli and Majnun", "Saddiy Iskandariy", "Sabai Sayyor", which were part of Alisher Navoi's "Khamsa". Keeping the spirit of poetry dedicated to the culminating episodes of his epics and deeply entering the existence of images, the artist submits his readings from the works of the great poet and his image to the judgment of the viewer. Compositions are enriched with the experience of European visual

² Ўзбекистон Миллий энциклопедияси. Т.:Ўзбекистон Миллий энциклопедияси нашриёти, 1-жилд, 819-Б.

³ Х.Хасановнинг рассом Ш.Хасанованинг жияни Еркин Каримов билан суҳбатидан. 20 декабр 2016 й.

⁴ Умаров А. Чингиз Ахмаров (Ўзбекистон санъат усталари). Т.: Ф.Фуллом номидаги адабиёт ва санъат нашриёти, 1979 й. 10-б.

art, created in the spirit of classic examples of miniature art, such as decorativeness, beauty, and musicality. These characteristics made the wall images to be naturally integrated with the theater interior⁵.

In 1968, Chingiz Akhmarov created a magnificent painting for the halls of the Alisher Navoi Literature Museum. In this composition called "Lyrics of Navoi" he worked in various miniature styles as a symbolic expression of the images in the works of the great poet. In it, the beautiful image depicted in Navoi's ghazals with special love, the innocent image of a soul familiar with poetry, a young man and a girl playing music, the romantic mood of lovers drinking the wine of love, Moni describing the beauty of his imagination, and the generalized artistic images of the poet reciting poetry found their expression. Created in a miniature style, this magnificent work embodies the entire creativity of Alisher Navoi. At the same time as using these traditions of ancient Eastern miniature art for the first time on the walls inside the building of the Alisher Navoi Theater, Uzbekistan was able to bring a unique novelty to the direction of the magnificent painting for the first time in a new direction based on the miniature style.

About Chingiz Ahmarov's creative activity, Doctor of Art History A. Hakimov explained the comments of Ch. Ahmarov in the textbook "Art of Uzbekistan" published for Higher Art Educational Institutions in 2018. "While creating thematic works, artists often referred to the heritage of oriental art, especially miniatures. (1947) the artist Ch. Ahmarov used a unique pictorial solution in his murals for the foyer of the opera and ballet theater named after A. Navoi. The artist was always inspired by folk epics and the poetry of Uzbek classics such as A. Navoi, Nadira, Muqumi. In 1960, Ch. Ahmarov revealed the artist's skill as an inimitable, incomparable master of skillful painting in the murals he worked on for the vestibule of the Institute of Oriental Studies in Tashkent."(6).

At the same time, during the time when the master artist was a teacher at the Republican School of Painting named after P.P.Benkov, he taught his students, such as J. Umarbekov, B. Jalolov, A. Ikromjonov, Temur Sadullaev and Sadiq Rahmonov, who are now well-known artists in Uzbekistan. able to teach secrets.

J.Umarbekov, B.Jalolov, A.Ikromjonov and T.Sadullaev worked with teacher Ch.Ahmarov at the educational institution as faithful students in decorating the interior walls of several buildings such as the A.Navoi Literature Museum or the Abu Rayhon Beruniy Institute of Oriental Studies. and the disciple" in a blessed way, as if they were the sons of the teacher, they worked diligently. That's probably why J. Umarbekov did his diploma work at the university on the topic of "The youth of Husayn Boygaro and Alisher Navoi" in the style of majestic miniature art with tempera paints on levkas. Undoubtedly, in this work, the miniature started by the teacher was continued by his students. During his work, B. Jalolov managed to use the wall miniatures he learned from his teacher in many magnificent works. A. Ikromjonov also works as a painter, but when he took over from his teacher, he wrote a number of works in miniature painting styles and presented them in exhibitions. Temur Sadullaev, as a student of the teacher, worked for many years as an artist at the A. Navoiy Museum of Literature, and was able to represent the works in the museum's separate halls in the style of wall miniatures, but in his own style. Sadiq Rahmonov, a loyal student of the next

⁵Умаров А. Чингиз Ахмаров (Ўзбекистон санъат усталари). Т.: Ф.Фулум номилаги адабиёт ва санъат нашриёти, 1979 й. 17-6.

teacher, has been creating miniatures in a unique and different style from the style taught by his teacher.

In conclusion, it can be said that Chingiz Akhmarov created a unique new art school, continuing the oriental miniature traditions and enriching them with modern styles. He was able to embody national feelings and traditions in pictures. The history of the Uzbek people, figures of great thinkers, symbols of beauty are depicted in such a charming way that no artist has yet been able to summarize such characteristics of Genghis Aka's brushwork. Chingiz Ahmarov is the owner of a high talent who saturated the national traditions with oriental colors and fully expressed his unique national character in the visual art of Uzbekistan.

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