

PEDAGOGICAL CONDITIONS FOR THE PREPARATION OF FUTURE TEACHERS OF FINE ARTS FOR THE ARTISTIC ANALYSIS OF THE WORKS OF CHINGIZ AKHMAROV.

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Abstract: Actual questions of Preparing future teachers for artistic analysis of works of fine art activity Chigiz Axmarov.

Keywords: sketch, study, sketches, harmony, artistic image, graphics, arts and crafts

Резюме: В этой статье автор рассматривает актуальные вопросы подготовки будущих учителей к художественному анализу произведений художника Чингиза Ахмарова.

Ключевые слова: эскиз, этюд, наброски, гармония, художественный образ, графика, декоративно-прикладное искусство.

Annotasiya: Ushbu maqolada bo'lajak tasviriy san'at o'qituvchilarining tasviriy san'at asarlarini badiiy tahlil qilishda Chigiz Axmarov ijodi va asrlarini tahlil qilish faoliyatiga tayyorlashning dolzarb masalalari yoritilgan.

Kalit so'zlar; eskiz, tahlil, san'at, badiiy asar, portret, natyurmort, etyud, qoralamalar, garmoniya, ijodiy obraz, grafika, amaliy san'at.

Among the artists who made a huge contribution to the development of fine art in Uzbekistan is the name of Chingiz Akhmarov (1912-1995), a talented painter who used a synthesis of European art traditions, Oriental aesthetics and national folk art in his work. Later, this path, paved by Ch.Akhmarov, fascinated artists of different generations. No matter how individual the features of each painting may be. According to Akhmarova, they always have one thing in common: decorativeness, exquisite color saturation and cheerfulness, coloristic consistency of details, ornamental patterning, harmony with the surrounding space. Artistic style of Ch.Akhmarova is also characterized by her understanding of composition.: It is always built iconographically, on restrained local backgrounds, in interaction with surrounding attributes, and sometimes with a person.

The need for a detailed examination of the art of this original artist is long overdue. His works were well known during his lifetime, they represented a bright page in the art of Uzbekistan and became an integral part of the artistic life of our country.

Famous art critics and art historians wrote about this peculiar master: R. Taktash, L.Shostko, L. Zhadova, L. Lakovskaya, A.Khakimov, R. Yeremyan, N. Abdullaev, N. Akhmedova, A. Egamberdyev.

About the work of Ch.Akhmarova it is quite difficult to find information at the moment. And even in such fundamental works on fine art as the books "The Art of Uzbekistan, "Genre Painting of Uzbekistan" by A. Egamberdiyev,"the name of this artist is mentioned very little.

Currently, the work is Ch.Akhmarov's works are included in the permanent exhibitions of the State Museum of Art of Uzbekistan and the St. Petersburg State Museum. They participate in exhibitions in our country and abroad. Many works by Ch.Akhmarova is in private collections. Expanding knowledge about it is necessary for both specialists and amateur collectors.

Until now, the art of Ch.Akhmarova seemed to be a purely intimate and rather insignificant phenomenon. A detailed analysis of his work allowed us to make sure that it occupied a significant place in the artistic process of his time, while remaining an unusual and even creative phenomenon for national culture.

Akhmarov Chingiz Gabdurakhmanovich was born on August 18, 1912 in Troitsk, now Chelyabinsk region, into an intelligent, educated Tatar family. In 1927, Chingiz Akhmarov entered the Perm Art College and studied there until 1931. While studying at the Perm Art College, Genghis spends all his vacations in Samarkand. Ch. Akhmarov is primarily a muralist: most of his easel works are a kind of variants, fragments of monumental works, works in which the idea of his future frescoes is honed, improved, deepened and finally formed. And most of his easel paintings, as a rule, are perceived as monumental and decorative. Ch. Akhmarov thinks primarily of the forms of monumental art. This is evidenced by the portrait of "Rahim", which depicts a girl from Kokand. In her face, in her beautiful young appearance, all the features glorified as the ideal of girlish beauty in folk epics and folklore merged. The artist not only generalizes, finds typical features in the sweet image of a young beauty, but also captures a vivid, unique character. This portrait then became the basis for creating images of girls in compositions called "Bahor", "Khush kelibsiz". And the compositions, in turn, will find their completion in the murals of Ch.Akhmarova. The heroes of the easel paintings on the theme "Wounded of War" and many other canvases depicting dancing, musical girls and boys went the same way. Most of Ch. Akhmarov's easel works are portraits of writers, poets, actors and artists – people close to him in spirit. This is the portrait of the outstanding ballerina M. Plisetskaya, a group of Dagestani masters, artist R. Timurov, poetess Zulfiya, actor Abrar Hidoyatov. And in each of them, the painter strives not only to perpetuate the individual uniqueness of the appearance of his hero, but also to reveal the uniqueness of the spiritual world, the uniqueness of the creative aspirations of the individual. Speaking about the portraits of Ch. Akhmarov, it is impossible not to mention his works of this genre, created in the 50s, at a time when easel forms occupied a dominant place in Uzbek fine art, which had a significant impact on artistic thinking, the concept of art form and the masters of monumental art.

The first bright page of Ch. Akhmarov's work as a monumentalist, a new monumental work of the artist in the true sense of the word, were the frescoes that decorated the walls of the foyer of the Navoi Opera and Ballet Theater in Tashkent. The author of this unique building is Academician of architecture A. Shchusev, who sought to use the best of the national heritage of the Uzbek people in the decorative decoration of the theater, especially in the interiors, was looking for an artist who deeply knew the culture and art of the Uzbek people, the work of folk craftsmen, architects, who understood the intricacies of national identity. In addition, the artist should be well aware of the work of A. Navoi, because, according to the architect, the thematic

canvas of the frescoes should be woven from the plots of the poems of the great Navoi. While working on the murals, Akhmarov faced the problem of finding a new plastic language based on the traditions of the East. An in-depth study of the history, miniatures, folklore and poetry of A.Navoi began. I. Grabar recommended the young artist Ch. Akhmarova to the architect. During 4 years of work (1944-1948), the artist created eight compositions. Four single-figure frescoes decorated the foyer of the first floor, each of them designed as an image of a beautiful young girl, personifying music, painting, poetry, and dance. The frescoes in the foyer of the second floor are dedicated to the climactic episodes of Navoi's poems "Farhad and Shirin", "Leyli and Majnun", "Iskander's Wall", and "Seven Beauties" from the famous "Five". Having preserved the spirit of poetry, having penetrated deeply into the essence of the images, the artist gives his reading, his interpretation of his works. Decorative compositions, sophistication, grace, musicality of the drawing, the predominance of a planar interpretation of the volumes depicted, and many other visual means coming from classical models, Central Asian miniature, are enriched by the techniques of European painting, comprehended by the artist from the perspective of modern art. All these features of the frescoes helped organically introduce them into the interior of the theater, and if the carved decor serves as their magnificent frame, then the frescoes themselves look like precious stones set with an exquisite pattern.

It would seem that the art of Chingiz Akhmarov is completely traditional, based entirely on the legacy of the old art of the East, starting with his widely known frescoes in the A.Navoi Theater. It would seem that there is no more characteristic example of the stability of manners, loyalty to once-chosen creative principles. Yes, indeed, Charles Akhmarov is characterized by a certain stability of personal artistic style, and a certain range of themes and favorite subjects. But judging him as an inveterate traditionalist, an artist of a once-found and established manner, would be superficial and inconsistent with a thorough analysis of his work. Opposite Ch.Akhmarov is a vivid and distinctive phenomenon in the visual arts of Uzbekistan. He doesn't look like anyone else, and he has no direct predecessors either in the art of ancient Central Asia or in the fine art of Uzbekistan of the last century. Starting from his frescoes at the Navoi Theater and throughout the 1950s and 1960s, Ch.Akhmarov, like all major artists, did not stand in one place, his individual style has undergone several phases of change and development over the years. Russian Russian painter Alexander Navoi's famous frescoes on the subjects of A.Navoi's poems are not only and not so much a "miniature come to life", but rather a creative, innovative development of its principles through the mind and eyes of an artist who is attentive to the modern life of Uzbekistan, who has absorbed the great legacy of old and new Russian art and the Russian art school, sensitive to the world artistic process. When you analyze Akhmarov's works, created by him at the turn of the 1950s and 1960s, his works dedicated to the young Alisher Navoi, and the images of Uzbek girls carrying trays of fruit that he often varied in those years, portrait of the artist R.Timurov (1961) and other of his works, executed after returning to Uzbekistan. You can see that during his years in Moscow, Akhmarov, among other things, carefully studied the legacy of the fathers of French Impressionism, as well as their talented Russian followers and interpreters. Of course, the artist's creative and intellectual interests have always been and have remained connected with the life and culture of the peoples of the East. That is why, upon returning to Uzbekistan, Ch.Akhmarov has made several trips abroad, visited Egypt, Indonesia, Turkey, Iraq. The great ancient art and culture of these countries expanded and enriched his aesthetic and creative horizons. Akhmarov's favorite muse is Clio, that is, the muse of history, but he does not look for the modern in history, but sees the stable features of the past in the modern. The artist once told the author of these lines: "I love

ancient Uzbekistan more." Modern too, but the ancient one is clearer to me." Ch.Akhmarov has always been concerned about the images of classical Uzbek poetry and folk epos, as well as the images of the poets themselves – Navoi, Nodir, Mukimi. His series of watercolor imaginary portraits of the poetess Nodira, executed by him in the middle and second half of the 60s, makes a deep indelible, almost mesmerizing impression. The beauty and grace of Uzbek women were undoubtedly found in Ch.Akhmarov is his inspirational singer and interpreter. His generous brush and indefatigable pencil created many images of dancers, musicians, brides, specific and generalized images of girls and women, always distinguished by their special, "Akhmar" cuteness and grace. Ch.Akhmarov likes to vary the figurative solutions found once, without repeating them, but each time introducing subtle shades and differences in the features of the type, composition or details. At the same time, the main area of manifestation of creativity is Ch.Akhmarov's monumental murals remained.

The artist made a significant contribution to the modern monumental art of Uzbekistan with his murals in the Ulugbek Museum in Samarkand (1964). The seven murals he executed on the subjects of the life and work of Ulugbek and Alisher Navoi serve as an excellent example of a truly deep solution of historical themes in monumental art, rather than illustrative. It is in this depth of imagery that their meaning and novelty lies.

Ch.Akhmarov is an artist who largely created himself, his great style and all the waves of extraneous influences, which, of course, as a sensitive artist, he felt did not change his individually inherent vision of the world and people. Creative activity of Ch.Akhmarova, his charm as a great master and an intelligent teacher had a significant influence on the formation of young masters of Uzbek painting. Around Ch.Akhmarov created a kind of school for young people who took from him not the external manner of his painting or drawing, but something much more important, namely respect for the art and culture of the past, perseverance in mastering the professional basics of craftsmanship, and extensive erudition in the field of art history. The painters R.Timurov, N.Sultanov, N.Smironov, J.Umarbekov, T. Saipov, M.Yuldashev, B.Jalilov, D.Saburov, V.Ziyaev owe much to Chingiz Akhmarov. Other Uzbek painters of different generations have also experienced the impact of his work. It should be noted that for the young art school of Uzbekistan, which mastered the European school at the beginning of the twentieth century, the problem of ethnocultural traditions was of great importance.

Throughout his life, Chingiz Akhmarov, in addition to his creative work, was engaged in teaching. Ch. Akhmarov was also talented as a mentor. He taught drawing and painting classes in Architecture, Art Institutes, and Art Schools. The teacher perceived each student as a person. He tried to help not only in the creative process, but also to solve some material problems. Akhmarov perceived communication with students and teaching their skills as a continuation of creativity. To all the new trends in the art of young artists Ch.Akhmarov was condescending. During his teaching career, B.Jalalov, D.Umarbekov, A. Ikramzhanov, M. Sadikov, E.Nazarov, S.Abdullaev, Sh. Abdullayeva, and all those artists and masters of decorative and applied arts who currently determine the development of the entire art of Uzbekistan received the first basics of art education in the workshop of Ch. Akhmarov. The assessment of Ch. Akhmarov's contribution to the national fine arts was the award of the title of laureate of state prizes and National Artist of Uzbekistan.

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