



**ANALYSIS OF THE MAJESTIC WORKS OF ART CREATED BY CHINGIZ
AKHMAROV IN UZBEKISTAN**

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Chingiz Abdurakhmanovich Akhmarov was born in 1912 in the Russian city of Troitsk. Over time, their family will come to Uzbekistan. It is here that the magnificent and unique works of art of the great master begin to come to light. In his unique works, the artist, along with his worldview, imprints the culture of his people. A fresco artist paints important events on the walls of towers and mansions with colored paints. These paints introduce us to the features and traditions of fine art of that period.

Chingiz Abdurakhmonovich Akhmarov, who made a great contribution to the development of our national art, creating beautiful monumental canvases in the fine arts of Uzbekistan, has his own creative path and his own art school. From a young age, he became acquainted with the secrets of oriental architecture and applied art of Karshi and Samarkand. Chingiz Akhmarov is interested in the history of the Uzbek people, their traditional artistic heritage. "Zulfiya" (1965), "With the students of A. Navoi" (1968), "Nodira" (1975), "Bukhara dance", "Kh. Nosirova". ", monumental paintings decorate the walls of the State Opera and Ballet Theater named after. Alisher Navoi, State Institute of Oriental Studies named after. Beruni, the National Theater of Uzbekistan, Uzbek metro stations and a number of other places. It is known that philosophical ideas in the works of A. Navoi and K. Bekhzod constitute the main content of the work of Ch. Akhmarov. Studying the works of many Uzbek writers, including our great ancestor Alisher Navoi, he became interested in Uzbek national literature and poetry. The search for the secrets of beauty leads the artist to a deeper understanding of Navoi's work. The artist draws pictorial expressions from the graphic design of compositions in oriental poetry and miniatures, from subtle forms. Feeling the grace of events in "Khamsa", Chingiz Akhmarov began to revive it with colors and images, and, working on each work again and again, he managed to create complete and beautiful images. Oriental images typical of the artist's brush begin to decorate a number of architectural buildings in a unique way. The artist was able to show his abilities and creativity in the design of the Uzbek State Academic Opera and Ballet



Theater named after Alisher Navoi. The secrets of art are revealed through the symbolic images reflected here. Here it is necessary to focus on the symbolic images decorating the walls of the theater interior. Symbolic art representations such as Fine Arts, Dance, Poetry and Music are noteworthy. The artist also created beautiful frescoes in the 60s, drawing on our classical literature. In each of his works, the history of the Uzbek people, images of great thinkers, symbols of beauty are depicted so attractively that not a single artist has yet been able to combine such features from the brush of Chingiz aka. Chingiz Akhmarov is a famous fine art artist of Uzbekistan, who managed to imbue national traditions with colors and fully express his character. Throughout his life, Chingiz Akhmarov created countless drawings, paintings, sketches and random sketches for his mahogany works. In addition to traditional materials such as paper, cardboard, fabric, Ch. Akhmarov created a number of portraits on wooden boards, painted plates on tiles or paintings on ceramics and porcelain. Today they are kept in museums, in the personal collections of artists and students, or in the collections of people donated by the artist.

Most of them are sketches for frescoes, feature films, book illustrations, and are also valuable and original works of the artist. As a result of the research of Doctor of Art History, Academician Akbar Khakimov, more than 300 works of Ch. Akhmarov, stored in various private collections in Tashkent, were sealed on photographic plates and annotated. In particular, more than 100 works from the collection of one of the master's close students, artist Sodik Rakhmon, photographs and letters with Chingiz Akhmarov, more than 60 works by the artist's granddaughter Shakhnoza Abdullayeva (including two ceramic pots depicting "Seven Beauties" by Chingiz Akhmarov), 43 paintings and graphic images from the personal collection of the student Javlon Umarbekov, who participated in the painting in Bukhara, we managed to find four works from the collection of the artist's student Akmal Ikromzhanov. These finds help to analyze the artist's work more objectively. Artifacts found by Akbar Khakimov in museums (Tashkent, Samarkand, Bukhara), collections of the Directorate of Art Exhibitions of the Academy of Arts of Uzbekistan and published sources give an idea of the work of Chingiz Akhmarov, his genre range, plastic and technological techniques. and various creative stages. M Chingiz Akhmarov's monumental works have long been the focus of researchers' attention. From the early 1930s, the artist was involved in the process of creating frescoes depicting the monumental propaganda of the new socialist life as an "isoworker" in the famous "Isfactory" in Samarkand. However, his work from this period has not survived. One of the earliest works of Chingiz Akhmarov and one of the most important works of the artist are the frescoes of the Opera and Ballet Theater. Alisher Navoi in Tashkent, created in 1944-1947.



Unfortunately, there are very few sources for studying the stages of creating these frescoes; only a few of a large number of sketches have survived. These sketches also show how the composition and subject matter of the four main images have changed. The paintings on the walls of the theater reveal the secrets of art through symbolic images. It allegorically symbolizes the themes "Fine Arts", "Dance", "Poetry", "Music", which reflect the main types of art that reflect the artistic thinking of man. Also, national sentiments and traditions are embodied in the paintings "Saddi Iskandariy", "Farhod and Shirin", "Leili and Majnun", "Bahrom and Dilorom" depicting the heroes of Alisher Navoi's epic "Khamsa". The fact that the panel is presented with a beautiful plastic solution and a balanced color scheme, characteristic of oriental poetry, emphasizes its closeness to poetry. Among the works in private collections, of particular interest is a portrait of an unknown girl, dating back to the artist's early creative years, which has never been published anywhere before. This work dates from 1931 and is the earliest known work by Chingiz Akhmarov. This small picture was painted by the artist during his first visit to Samarkand with colored pencils. Most of the majestic paintings in Uzbekistan were painted by Ch. Akhmarov after the 1960s. Among them are seven items in Tashkent, two in Samarkand, Bukhara and Andijan, one panel each and seven portraits of oriental beauties in the interior of the theater in Jizzakh.

In Tashkent after the 1960s, Chingiz Akhmarov decorated the walls of three institutions, including the Institute of Oriental Studies, the A. Navoi Literary Museum and the Institute of Art History of the Academy of Sciences of Uzbekistan. The fate of the painting by Chingiz Akhmarov in the Andijan branch of the A. Navoi Literary Museum, created in 1974, ended tragically. For this place, the artist created sketches of sixteen rhombic medallions. Previously, the museum was part of a complex of religious buildings of the 19th century. U. Boltaboev and S. Rakhmonov helped him create the images of oriental beauties glorified in the Navoi ghazals. At that time, the young artists were graduates of the 4th stage of the Tashkent Theater and Art School, and this work was their qualification under the leadership of Ch. Akhmarov. The size of the painted medallions was not so large - 1.5 meters. Unfortunately, the fate of these works ended tragically. In 1990, local radical Wahhabis set up their headquarters in the museum building, destroying all the artist's paintings. Today this building has been turned into an architectural complex-reserve of the Museum of Literature and Art of the Andijan Region.

Akhmarov also made a significant contribution to the design of the Alisher Navoi station of the Tashkent metro in the Chilanzar direction. Dedicated to the epics of A. Navoi, according to the artist's sketches, the walls of the station were decorated with ceramic panels. Another version of the painting is four paintings on display at the State Museum of Applied Arts of Uzbekistan. The fresco in the



interior of the National Gymnasium of Dance and Choreography, created in 1985, is a monumental work by the artist. The works of Chingiz Akhmarov also became the artistic decoration of Samarkand buildings. The artist painted monumental works on the walls of the Yulduz cafe and the Ulugbek Observatory Museum. After the reconstruction of the building, the photographs were copied and are now stored in the State Museum of Cultural History of Uzbekistan in Samarkand. The fate of the frescoes in the interior of the Palace of the Residents of Gaza named after Abu Ali ibn Sina also ended tragically. In 1980, Akmal Ikromzhanov and Temur Sagdullaev helped Ch. Akhmarov in creating this masterpiece. The frescoes were destroyed during the renovation of the building in connection with the transfer to the Youth Union of Uzbekistan. However, local artists were able to photograph the fresco, and later they were able to preserve the panel at its natural size in order to restore the fresco. This panel was the largest work of Chingiz Akhmarov on the territory of Uzbekistan. Its length was 18 meters and its height was 5.6 meters.

An article by A. Khakimov in the newspaper "Pravda Vostoka" dated July 21, 2017 is devoted to the problem of preserving the frescoes of Chingiz Akhmarov, as well as the preservation of monumental painting in general. A number of works by Ch. Akhmarov devoted to monumental painting have not been completed. Some of the artist's majestic paintings remained in the form of sketches. Among such unfinished works are interior paintings of Samarkand State University. His sketch is kept in the masters by sculptor Akhmad Shaimurodov. Also one of the most unusual projects - a carpet on the theme of oriental dance, commissioned by the former director of the Museum of Applied Arts S. Abdurazakova - one of the never-before-seen works. A sketch version of this work is kept in the personal archive of the artist Niyazali Kholmatov.

A significant legacy of Chingiz Akhmarov's work is his beautiful paintings, and, of course, behind these works there is recognition of the artist's creativity. However, the current state of most of the frescoes is sad. For example, works on the walls of the National School of Dance and Choreography, the Literary Museum. A. Navoi, Institute of Oriental Studies are in unsatisfactory condition. The condition of the frescoes in Lashkerek, near Angren, is poor. The study of the artist's monumental works, the discovery of these problems as a result of their study, also encourages us to pay attention to finding solutions to these problems in the future. The images and scenes of the heritage, consisting of a large number of frescoes and monumental works left by Chingiz Akhmarov, form a surprisingly harmonious ensemble. All of them are very interesting from an artistic point of view. If you look at the work of both types of paintings by the artist, you will see that it is impossible to create monumental frescoes without subtle drawing skills and subtle colorist



skills. When studying an artist's work, we must take responsibility for passing it on to future generations to ensure its longevity.

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