

“CHARACTERISTICS OF PAINTING SCHOOLS IN TEACHING PAINTING SCIENCE IN HIGHER EDUCATION INSTITUTIONS, DIFFERENCE FROM EACH OTHER, SIGNIFICANCE IN OUR NATIONAL CULTURE”

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ANNOTATION

In this article, extensive information is provided about art schools in Uzbekistan and their uniqueness.

Keywords: Ferghana and Bukhara painters, Samarkand, Kokan, Margilan masters, Tashkent painting schools.

During the Khiva, Kokand, and Bukhara khanates, masters of folk art began to gather in these cities. If we look at the architectural monuments of the 19th century, we see that they were created in the same style. Because at that time painters went to other cities in search of work, or went to other cities to decorate buildings. Painters from Fergana and Bukhara often came to Samarkand, and masters from Kokand and Margilan came to Tashkent to decorate many buildings. This played a significant role in the further development of painting schools, the creation of unique compositions, and the enrichment of the color complex. Although these patterns are similar to each other, each city and each master has its own color complex, color, style, and composition. If we look at the patterns created in the 20th century, we will see that each district and state had their own painting schools.

Our master painters Komoliddin Behzod, Aqa Mirak, Shayhzoda Mahmud, Khudobergan Muhhrkan, who contributed to the creation of painting schools, created their own schools.

We divide the drawing schools of Uzbekistan into the following:

Tashkent school of painting.

Tashkent patterns are distinguished by their elegance and the gradual transition of colors to each other, strict adherence to a specific color scheme, and the frequent use of geometric and plant-like patterns. Patterns are often made in green gamma. In Islamic motifs, complex girih motifs are also widely used, in which moonflower, cotton, cotton, three leaves, shukufta, leafy flower and other elements are clearly stylized.

Master painters Olimjon Kasimjanov, Yakubjon Raufov, Jalil Khakimov, Toir Tokhtakhojayev, Zakir Bositkhanov, Makhmud Torayev, Anvar Ilhomov, Kamil Karimov, and others are the founders of the Tashkent school of painting.

Yo.Raufov created wonderful compositions keeping the traditions of the Tajik painting school. The artist skillfully used the rich cultural heritage of Uzbek-Tajik patterns and created many Islamic and geometric pattern compositions. Its patterns are distinguished by the brightness of their colors and harmony with each other. He discovered new elements in his compositions. Yo. Raufov exaggerated the patterns and used the kundal technique. T. Tokhtakhodzhayev was able to create complex pattern compositions. The pattern of the master in a golden-brown color was a new step in the development of the Tashkent school of painting.

The master polished museums, residential and public buildings, houses of culture. He revived the embroidery on architectural monuments. Yakubjon Raupov, who first moved to Tajikistan in 1923 and later to Tashkent, was an independent master who fully mastered the secrets of painting and earned the name of painter. Along with working in Tashkent households, he drew patterns for practically used household items, that is, boxes, a multi-rack bed, a chair, a pencil case, a table and other household items. As a result, such works of art of the artist were displayed in various exhibitions, the name of the master painter began to be spoken with respect in our Republic.

In 1938, the hard-working craftsman was appointed as the leader of a group of painters when he was going to Moscow to decorate the Uzbekistan Pavilion of the All-Union National Economy Exhibition. Decoration works were completed first in 1938-39 and then in 1952-56. A team of 18 craftsmen worked on the painting for three months. Y. Raupov, A. Kasimjanov, V. Isayev, Kh. Husanov and others showed a special example in this work. They decorate the dome, shed, porch and other places in the Uzbekistan pavilion of the exhibition of national economic achievements with wonderful patterns.

People's Artist of Uzbekistan Jalil Khakimov, a talented student of Olimjon Kasimjanov, who made an effective contribution to the development of the Uzbek school of painting, created a unique school of painting, and is a teacher of many students. The services of the master are great in restoring the patterns created by our ancestors since ancient times. If we pay attention to the patterns of J. Khakimov, the patterns in it are rich in elements, clear, smooth, bright green in color. He worked a lot of compositions with flowers. J. Khakimov is an artist who has mastered the traditions of Uzbek national painting art and continued it effectively. The sofa, chair, box and other items carved by the master are highly valued in many countries of the world. His work developed in the spirit of Eastern traditions and left an indelible mark in history

Ferghana school of painting

The Ferghana pattern consists of styles created in the cities of Khojand, Margilan, Kokand, Ferghana, Andijan, Namangan, Chust, Kuva, Altiariq and Rishton. Many traces of patterns belonging to the 19th and early 20th centuries have been preserved in antiques. Although Madalikhan dahasi and Dahai Shahon, Khudoyor Khan and other patterns in Kokon have a unique appearance, Ferghana patterns have more influence of Bukhara and Khiva patterns. Even the style of Russian paintings can be found in it. Because at that time master painters went to other cities in search of work or went to other cities to decorate buildings with patterns. But in the Fergana Valley, a unique school of painting was developing. Fergana painters used girikh, plant-like (Islamic) and floral girikh motifs in decorations. Those who follow the principle of symmetry of compositions. It is distinguished from other schools of painting by the closeness of its patterns to nature, free processing, contrast of colors. In addition to these, natural flowers, leaves, buds, etc. are directly used in Ferghana patterns. For example, if we look at Fergana patterns, we can see pistachio flower, pomegranate, rose, willow, almond and others. The closeness of the pattern compositions in the valleys of Fergana to nature distinguishes them from the patterns of Tashkent, Khiva and Samarkand. In Fergana, the edges of the paintings are beautiful, and the red and green paints with Islamic motifs are

painted and orange is preferred. Saidmahmud Norgoziyev is one of the founders of the Ferghana school of art. This school is covered in detail in the second chapter of my thesis.

Khiva school of painting

Khiva patterns are generally made on the basis of Madokhi patterns. Then the Islamic pattern is worked into small spirals. The representatives of the Khiva school of painting are Abdulla Boltayev, Rozimat Masharipov, Adamboy Yakubov, Eshmurod Sapayev and others.

Bukhara school of painting.

Bukhara pattern is distinguished from all patterns by the complexity, perfection and attractiveness of pattern compositions. Bukhara patterns are characterized by the fact that intricate patterns are used in precise, precise sizes, plant-like patterns are made with a unique art, and special attention is paid to the rhythm of leaves, fruits, and flowers.

Samarqand naqqoshlik maktabi

Samarkand patterns are similar to Tashkent and Ferghana patterns. Samarkand patterns are distinguished by the artistic dynamism and liveliness of leaves and flowers. It is similar to Tashkent patterns with a composition of intricate patterns, Ferghana patterns with plant-like patterns, and a specific rhythmic composition of repeating patterns. Previously, many patterns were executed in the blue color gamut, but now more patterns are performed in the green color gamut. "Master Rahmonkhol, master Jamoliddin (Mirjamol), master Mahmud, master Abdujabbor, master Abduzahid, master Sharif, master Aminjon made great contributions to the creation of the Samarkand painting school.

Our state has undertaken to preserve neglected cultural masterpieces, historical monuments and collect cultural heritage of the Uzbek people. Society for the preservation of cultural monuments was established. On December 5, 1918, a decree was issued on the consideration and preservation of ancient architectural monuments and works of art. Master painters, along with other masters, began to repair mosques, madrasas, residences, and palaces. After the 1930s, many public houses, teahouses, cultural centers, palaces and other places began to be decorated with wood carvings and ganch. In 1938, paintings were mobilized to decorate the restaurant and pavilions of Uzbekistan at the All-Union National Economic Achievements Exhibition in Moscow. There are wonderful manifestations, chandeliers; decorated with carved doors, carved ganches and patterns. In 1939, 12 of the best masters of Samarkand and Bukhara decorated the building of the Alisher Navoi Literature Museum with wonderful patterns. During these years, the Bakhor concert hall was also decorated with patterns, ganch carvings, and wood carvings. Built in the 1940s, the buildings of the Muqimiy and Navoi theaters were decorated with wonderful patterns, ganch and wood carvings. Saidmakmud Norquziyev from Fergana, Takhir Tokhtakhojayev from Tashkent, Olimjon Kasimjanov, Yaqubjon Raufov are excellent folk masters in the development of the art of painting. Jalil Khakimov, Abdulla Boltayev from Khiva, S. Khudoyberganov, Kh. Rakhimov, Jalal and Bolta Jalilov from Samarkand, master Madaminjon Khusanov and others, as well as the works created by their students are still serving the people. They made a great contribution to the art of painting, which is passed down from generation to generation. They introduced new elements (scythe and

ax, pigeon, cotton, star, etc.) to the elements of Uzbek patterns. But they preserved the unique national art of our traditional Uzbek people. They depicted delicate willow sprouts, pomegranate stalks, flowering bushes and other plants, which are elements of the Uzbek national pattern, adapted to modern buildings. At the beginning of the 20th century, the art of painting developed further. Chingiz Akhmarov, the famous master of monumental paintings on the walls, created wonderful wall paintings inspired by the best examples of Eastern miniatures and the artistic heritage of the peoples of Central Asia. The Uzbek people have created and continue to create such wonderful examples of folk art for two thousand years. Even today, painters amaze people with their high artistic skill and delicacy. The art of painting is very ancient in Central Asia, but it is distinguished by its strange, original and unique examples. Each pattern has a deep inner meaning along with strange flowers, leaves, twigs, flowers, and flowers that represent the external appearance. In this case, each shape should be of the right size, harmonious, and the colors should be selected in proportion to taste. It is known that the ban on the depiction of living creatures, which was introduced with the introduction of Islam to Central Asia, prevented the development of fine arts such as painting and sculpture, however, folk art, especially painting, is widespread. was a great impetus to its development. Buildings, various dishes, items, weapons were decorated with patterns. Ancient monuments, mosques, madrasahs, monasteries and mausoleums, which are the beauty of the cities, were decorated with patterns, and wood carving was widely used. The contributions of the famous masters Usta Shirin Murodov, Yusufali Musaev, Umrzok Akhmedov, Ota Polvanov in the development of folk art, which is our national art, are incomparable. The teacher Saidakhmad Norgoziev, who created in the styles that emerged in the cities of Khojand, Margilan, Ko'kan, Fergana, Andijan, Namangan, Chust, Kuva, Altiariq and Rishton, which is referred to as the Fergana School of Painting It is worth noting. Today's youth are learning their work with loyalty, sincerity and love.

Samarkand patterns are similar to Tashkent and Ferghana patterns. Samarkand patterns are distinguished by the artistic movement and liveliness of leaves and flowers. It is similar to Tashkent patterns with complex patterns, Fergana patterns with plant-like patterns, and a specific rhythmic composition of repeating patterns. If a lot of patterns are done in the blue color gamut first. Now more patterns are made in green color gamut. In the creation of the Samarkand school of painting, such painters as "Usta Rakhmonhol, Usta Jamoliddin (Mirjamol), Usta Makhmud, Usta Abdujabbar, Usta Abduzakhid, Usta Sharif, Usta Aminjon, Usta Bako" and later Usta Jalal and Bolta Jalilov, made the foundation and made invaluable contributions.

Muhammad Murad Samarkandi was in Bukhara in 1616. He painted a miniature for Saadi's "Buston". Then this work was gifted to Abdurakhim Khoja from the sheikhs of Juybor. Muhammed Murad Samarkandi, another well-known painter of Uzbek miniature art of the middle ages, is distinguished by his strong pictorial ability, vivid and expressive reality of his works. His 115 illustrated miniatures in "Shokhnoma" show that he was a mature artist of his time. He expresses very strong dramatic plots in his works. The social life of his time is fully expressed in his works. While watching his work "Rebellion", we can see that the characters of the work are clearly worried, angry and vividly expressed. The colors in the work are given in a spirit of excitement. Murod's choice of colors is also different from his predecessors'

compositions, and the selected colors are distinguished by reality. Murad Samarkandi is a famous painter and famous artist. Murad Samarkandi was an artist who lived and worked in the 16th century. There is no mention of Murad Samarkandi's father's name. Murad Samarkandi, some orientalists, did not specify the exact year of his birth and death. Murad Samarkandi started painting from a very young age. He learns the simplest elements of painting with great enthusiasm. Young Murad focuses on using elements of nature in the composition of his paintings, painting on the plot of artistic works. He was not only painting, but also reading works of art. According to many sources, at that time there was a "Scientific Council" in Khirot, consisting of mature artists, calligraphers, architects, and musicologists, headed by Alisher Navoi, with 40 members. At the same time, we should mention that "Nigoristan" art academy under the leadership of Mirak Naqqosh played an important role in the development of art and culture of this period and had a great influence on the development of Murad Samarkandi's work. He was educated by Husayn Boygaro and Agha Mirak. His works while living in Khirot have not reached us. About 30 of his paintings were discovered in the 30s and 40s of the 16th century. Like all miniaturists, he painted the portrait of poet and great thinker Alisher Navoi. Mir Alisher Navoi's face is depicted correctly. Because Murad Samarkandi, like Bekhzod, was with the poet Mir Alisher Navoi. This picture was exhibited at the exhibition of Iranian art in London in 1931. Now it is stored in Shoshanshokh Library in Tehran. When we look at the picture of Mir Alisher Navoi, there is no doubt that it was painted by a master artist. He describes the poet's height and clearly shows that his face is drawn very impressively. His eyes were like a book, it seemed as if he was listening to someone attentively, with all his thoughts. Above the photo there is an inscription "Suratyi Amiri Kabir Mir Alisher".

Fergana pattern There are many patterns belonging to the 19th and early 20th centuries, consisting of styles that appeared in the cities of Khojand, Margilan, Ko'kan, Fergana, Andijan, Namangan, Chuyet, Kuva, Altariq and Rishton. the work is preserved in antiques. Although the Madali Khan Dakha and Dahai Shahon, Khudoyor Khan and other patterns in Kok have a unique appearance, Ferghana patterns are more Bukhara. There is an influence of Khiva patterns. Even the style of Russian paintings is found here and there.

However, a unique school of painting developed in the Ferghana Valley. Fergana painters used girih, plant-like (Islamic) and floral girih motifs in decorations. Those who follow the principle of symmetry of compositions. It is distinguished from other schools of painting by the closeness of its patterns to nature, free processing, contrast of colors. In addition to these, natural flowers, leaves, buds, etc. are directly used in Ferghana patterns. For example, if we look at the patterns of Fergana, we can see list flower, pomegranate, rose, willow, almond and others. The closeness of the pattern compositions in the valleys of Fergana to nature distinguishes them from the patterns of Tashkent, Khiva and Samarkand. In Fergana, he created compositions in which the edges of the paintings were beautiful, and Islamic forms were inserted into them. The openness, brightness and harmony of the colors in her patterns attract people. In terms of structure, the composition of the pattern always introduced new elements and motifs to the traditional national patterns. Oh. Raufov was simple in composition, knew the far and the near well. It made the pattern compositions less visible from a distance. A master pattern maker is distinguished by his patterns of Islamic content, which are more complex in his work, and by the correct distribution of large and small surfaces, and the lack of

individual patterns that are finally integrated into the form of small objects.

Namangan (Akhsikent) painting school

If we look at the history, Pottery occupies an important place among applied arts in Namangan. In this place, the school of painting takes place after the art of pottery.

Askarali Akparov Adamshoyevich was born on November 2, 1951, in Karavan Village, Yangiyol District, Osh Region. One of the famous paintings. In 2000, he was awarded the title of People's Master of the Republic of Uzbekistan. Although this master learned his craft with masters of the Tashkent school of painting Toyir Tokhtakhojaye, Yakubjon Raupov, Jalil Hakimov, he is one of the masters who managed to create his own school. He developed traditional painting in his work, harmoniously used painting and ganch carving in the decoration of buildings, restored the forgotten kundal style. It decorates items such as chairs, sofas, vases, plates, etc. in elegant colors. In the decoration of national and modern buildings, Islamic and Greek symbols are widely used. In addition to painting, he is engaged in carpentry, pottery, porcelain, calligraphy, miniatures and similar arts. Decorates more than 60 public buildings in Namangan, Tashkent, and other countries. His works were exhibited in Germany, Macedonia, Armenia, Cyprus, Mongolia, India, Kazakhstan, Switzerland, Russia and other countries. He participated in his personal exhibition at the St. Petersburg Museum of Ethnography and the Kirov City Exhibition.

The use of patterns in other Uzbek folk arts

Wood carving in the territory of Uzbekistan appeared in the period of the primitive community. These are simple works, from which unique floral patterns gradually emerged. It was the result of carving, line carving, and then carving on the surface. Carved pictures are found on muguz tablets in Oktom and on bone tablets in Lower Mazar (2nd-1st centuries BC). In the pre-Islamic period, wood carving, mainly shaped carving, was developed. Local residents worshiped various deities, carved them out of wood, decorated them with precious stones, installed them on the door, and changed them from time to time.

Before the arrival of the Arabs in Sughd, Khorezm, and Ushrushon, there were pagan ehrams as well as fire ehrams (for example, the idols in the Zarafshan Valley of the 5th-6th centuries). In Central Asia, wood carving developed in two directions - patterned and symbolic directions, sometimes they were mixed and complex compositional structures were created with a deep artistic and philosophical meaning. Pillars, door jambs, doors, gates, wooden chests and shelves, household and work tools are decorated with carvings, compositions are made in the form of ceilings or walls. However, the wood did not last long in wet soil conditions. Therefore, the oldest monuments of wood carving have not reached us, but some fragments of voluminous figurines turned into charcoal, the walls of the oldest houses, boards from the ruins of houses (for example, Panjikent compositions), finds in the attics of the past people, it testifies to the high culture and skill of its masters. Unique examples of artistic wood carving were found under the cultural layer of Yumaloktepa in the south of Uzbekistan (V-VI centuries). One and a half thousand years ago, there was a large architectural complex decorated with rich artistic wood carvings. After the Arabs invaded the territory of Central Asia and the introduction of Islam, the images of people and animals gradually disappeared in visual art. Decorative pictures are made on the basis of geometrical and Islamic elements. Examples of such carvings were found,

for example, on the tablets of Shahi Zinda, as well as in the shack of Sheikh Sayfiddin Boharzi. Artistic carving was highly developed during the period of Amir Temur and the Timurids. The door patterns of Qusam ibn Abbas mausoleum in Samarkand are very quiet and delicately made. Along with the high skill of the masters, their artistic taste, the people's life and their vision of heaven are reflected in the wood carving of such monuments. Unfortunately, no matter how high-quality wood carvings are made, their ancient examples have not been preserved. After the independence of the Republic of Uzbekistan, on the initiative of President Islam Karimov, many national traditions and customs were restored, monuments and architectural complexes were built. A lot of work was done in the art of WOODEN CARVING, which reflected the new processes taking place in the country. In 1998, in the village of Khartang, Samarkand region, an architectural monument complex was built to commemorate the 1255th anniversary of the great Muhaddith Imam Muhammad ibn Ismail al-Bukhari, the decorative works of which were carried out by the masters of practical decorative arts of the "Usto" creative association, including wood carvings. Jalaluddin Asadov, the master of cooperation, also participated. All the wooden work of the verandas around the palace was carried out under the leadership of A. Abdullayev.

A total of 1000 cubic meters of woodwork was done. 75 carved columns and 35 doors were made for the complex. Here, for the first time, the long-forgotten deep muqarnas on the ceiling were used.

The folk traditional embroidery of Kashkadarya region has not been specially researched, therefore, it is almost not covered in scientific works dedicated to the practical art of Uzbekistan. The materials of the cultural studies expedition, which was held for the first time in 2008, made it possible to study the uniqueness of the state and development of traditional embroidery in the Kashkadarya region in the last 50-60 years. An objective description of the territorial aspects of the embroidery of the Kashkadarya region can be carried out based on the direct study of the traditional crafts of each district and village.

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