

The role of Painting in the Folk Art of Surkhandarya

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Abstract: The article provides information on the history of pictorial art in the folk art of secondary school students. Students will understand that painting is an inseparable, unique and elegant field of visual and applied arts. Painting continues to develop from history to the present day, echoing us from the labyrinth.

Key words: floral geometric patterns, composition, pargor method, stylization, saffron, element, architectural monument, century.

Introduction

It is very important to comprehensively study and analyze the values of the peoples of Uzbekistan, masterpieces of science and culture. We must critically assess our paths, define the foundations of our national statehood, return to the roots of our great culture, to the roots of our ancient heritage and apply the rich artistic traditions of the past to build a new society. The history of painting is to observe the close connection of all types of fine art with color images, applied art, book graphics, miniatures and aims to acquaint schoolchildren with their directions. There is no unequivocal information about the origin of the art history of student painting. The history of painting is as old as the artistic culture of mankind. The purpose of the art of painting is to acquaint students with the types of pictorial art that are created and created, from the formation of human consciousness and emotions to the present day, mainly painting, wood carving, plastering and architecture. In painting lessons, students are helped to understand the analytical artistic aspects of works of art by observing the creation process.

Main Part

On the walls and stones of the settlements where people lived since ancient times, the process of hunting, battles, and sometimes rituals were depicted. This is evidenced by the remains of the monuments of Varakhsha, Afrosiab, Bolalyktepa. After the ban on the depiction of a living creature, geometric patterns in the form of plants replaced the visual arts. Vegetable geometric colored patterns are imbued with deep content and meaning in their mutual arrangement. The patterns are symbolized in the image. Decorating ancient monuments with graceful patterns, our architects were happy to make their dreams, hopes, love and wishes come true. Long-term research has shown that folk architects have many problems inherent in folk crafts. This includes an in-depth study of the history of national patterns of the Uzbek people, an analysis of the symbolic meanings of the artistic features of jewelry, the experience of school masters, the traditions of a teacher-student.

Central Asian architectural and decorative art is of particular importance in the style of drawing the structure of patterns in them. The Eneolithic era, in the Bronze Age, was decorated with floral or geometric patterns in the form of soda on gold and silver brass ornaments. In the XI-IV centuries BC, some of the items from the Amu Darya treasury were made by local craftsmen, which testifies to the existence of the Bactrian art school. Traditional trends leading to the strengthening of applied arts also continued to depict animals. Therefore, the proximity of natural forms to the works of applied art of this period is noticeable. In the styles of mythological realism, you can see different ways of depicting

patterned ornaments. In the Kushan state, there is a rectangle with a clear image of Hercules in the center of three spearheads of the first century, in which the Bactrian master was able to find a combination of metal and shape to match the human form with a bright and calm luster of gold. Dear students! The art of painting has its place and meaning, it is an art form that has been preserved, formed and developed over the centuries.

The pattern comes from the Arabic word which means an image, a flower. As a result of the development of culture, painting and painting began to differ from each other. It is known that archaeological excavations in Uzbekistan are deployed in Khorezm, Sughd, Bactria and other regions.

Fayoztepa in the Surkhandarya region of the 1st-2nd centuries BC Buddhist temples of Dalvarzintepa of the 1st century are confirmed by murals, patterned remains.

In the V-VII centuries, temples, palaces, houses of the nobility were decorated with carved patterns. You will be amazed to see the sumptuous patterned symbols in the ceremonial spaces. The religion of Islam, which was established in the late seventh and early eighth centuries as a result of the Arab conquest of Central Asia, dealt a blow to the roots of the culture that preceded it. A new religion and a new idea influenced the visual arts of Central Asia. Obedience to Islam led to the disappearance of images of animals, birds and people, and painting flourished. The epigraphic method of writing with patterns appeared. Patterns and Arabic inscriptions were drawn together. As a result, the fine arts did not develop, and due to this in the IX-X centuries. The art of painting developed in Central Asia. In the 9th-10th centuries, architecture developed: the interiors of buildings and structures were built on the basis of plaster carvings, the columns were carved on wood. Symbolic patterns reflected the wishes of the realities taking place. Gulsapsar was a floral design, a symbol of peace and tranquility, and an Islamic ivy design was a symbol of wealth and

prosperity. The stem indicated that the leaves were falling and spring was the time of awakening. The images depicted by the artist express his tender love for mother nature. In Uzbekistan, the art of painting accompanied this process at all stages of cultural development. Folk artists paid attention to every detail, kept it natural and carefully thought out every element. In Uzbekistan in the XI-XII centuries, geometric patterns were widely used in archaeological finds. During the time of the Timurids, crafts developed. Royal palaces, mosques and madrasahs were erected, and the decorations were artistic.

In the XIV-XV centuries, tiled tiles developed, buildings were decorated with beautiful and graceful patterns of tiled rivets. In the history of painting, "Stylization" is of particular importance, that is, the artistic treatment of plants, animals, shrubs and branches, kings, eagles, and forms of fruits. Painters usually use leaf images to paint artistic designs. Historically, our ancestors used square, rectangular circles and various shapes to draw patterned compositions.

Decorative elements of patterned compositions are created due to a simplified image of a wand, a leaf, a flower bird and wildlife found in nature. Compositions of patterns in each region are different. There are ornamental colors of Fergana, Khorezm, Tashkent, Bukhara, Samarkand. Composition is a Latin word that means to place, to compose. Students form a holistic composition in which the elements are connected to each other on the surface of the paper in accordance with the selected composition of the drawing. Over the centuries, when creating the composition of the pattern, the asymmetry of symmetry was strictly observed, for example, when measuring the elements of balance, shape, color, etc. As in all states, in the difficult historical conditions of the 18th century, the art of applied decor developed slowly, but did not lose its vitality ... Silk, carpet weaving, jewelry, ceramics, artistic wood and stone processing have retained their potential. In

Andijan, Samarkand, Bukhara, Margilan, Khiva, Tashkent, silk and silk woolen fabrics were sewn without flowers and intricate floral ornaments. The composition of the performance is a broad, complex type characteristic of Central Asian painting. The show is taken from Persian, and the look means a landscape, a set of patterns. The pattern often consists of image and art wrapped in a chain of rue. Manifesting in applied arts and crafts, it reflects a conventionally generalized image of a garden, a river, and flower petals. Pargor-style patterns are widespread in the Central Asian region, including among the Uzbek and Tajik peoples. Circular patterns, often used on lattice spool for ganja carving and china, are also called pargor. Pargor's method requires a lot of painstaking work and skill from the master. Depending on the source material of the surface to be decorated, it is painted, carved, carved to form an image, and the relief is processed to create a relief relief image. In student architectural works, the pargor patterns are large and usually not varnished. Archaeological materials around the world prove that painting has existed since ancient times in all countries. Ceramic dishes were decorated with simple patterns even in the Paleolithic and Neolithic periods. Patterns evolved in different ways in different countries under the influence of culture, geographical environment of flora and fauna. In northern patterns, images of spruce kings, the king of cattle, grapes, flowers, almonds, and pomegranates are common. Styles in different European countries have shown their influence on baroque, gothic, classicism, painting. The movements that emerged in Europe during the Renaissance and late nineteenth century made little use of this pattern. We need to know that in each of the applied arts, people.

Conclusion

The role of patterned compositions in works of art created by human hands for the upbringing of a harmoniously developed person is incomparable. Dear students, as you reflect on the history of painting, your spiritual, moral,

artistic and educational upbringing increases. From time immemorial, humanity has needed education and spiritual nutrition, and we receive this spiritual and artistic education through the works of art left by our human ancestors. Our task, dear students, is to continue the traditions of ancient folk crafts and crafts.

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