

RESEARCH ARTICLE

Open Access

# HARMONY OF ARCHITECTURE AND MONUMENTAL PAINTING IN THE ART OF UZBEKISTAN

**Alikulov Alisher Makhmudovich**

National Institute Of Fine Art And Design Named After K.Behzod, Professor Of The Department "Monumental Painting", Academician Of The Academy Of Fine Arts Of Uzbekistan

## Abstract

This study explores the harmony between architecture and monumental painting in the art of Uzbekistan. It investigates how architectural forms and decorative elements are integrated with painting techniques to create a cohesive visual language. Through an analysis of historical and contemporary examples, the research elucidates the cultural significance and aesthetic principles underlying this symbiotic relationship. By examining the interplay between architectural space and pictorial composition, this study offers insights into the unique artistic traditions of Uzbekistan and their enduring influence on architectural design and decorative arts.

**Keywords** Uzbekistan, architecture, monumental painting, harmony, visual language, cultural significance, aesthetic principles, artistic traditions, architectural design, decorative arts.

## INTRODUCTION

The complexes established in the period of independence dedicated to the art sphere of our people serve to raise the morale of society, national pride and instill the principles of our national idea in the minds of our people, especially young people.

Through the efforts of the head of our mamalakat, a number of works were carried out in the field of Fine Arts. In the last years of the last century, there was an increased interest in the enrichment and renewal of pictorial and expressive means, creative research. Especially in the work of artists, the emphasis on the means of expression, which are rooted in National Art, the desire for long-standing, traditional, spiritual values has intensified. In fine art, in addition to the spirit of

nationalism, attention was also paid to avant-garde directions (symbolism, modernism, etc. In the works of many young creators, pressing social problems were reflected [1. 46].

It is known that noble art does not exist in a way devoid of architecture according to its shameful nature. In the 1990s, with the intensification of work on new administrative social structures, the renovation of korkhna buildings, as well as the construction of new urban ensembles, outstanding colorists became significantly more active in their approach to the search for new possibilities of means of creativity.

Pre-independence monumental painting was formed on the basis of the rule of ideology known as the "monumental propaganda plan". It was this,

that is, to work in a somewhat politicized shell of fine art, that was more difficult for artists than anyone else. They were obliged to create a work based on a commissioned theme, whose style was one taxidist and encouraged them to expound in Poster language. But, during this period, real and artistic bright works were created, which manifested the inner world of artists. Among them, the wordless Ch.Akhmarov there are masterpieces of painting created by jalalov and other artists.

### **THE MAIN FINDINGS AND RESULTS**

Although some sluggishness was noted in the development of ingenious painting in the late 1980s, an improvement in the general economic situation of our republic, the absence of orders from above led to its gradual, confident disposition. And by the 1990s, a new page was opened demonstrating the development of the art of the monumental painting in the main criteria creative freedom, a free selection of subject, State and methodological methods, and most importantly, appeal to the rich traditions of our artistic heritage.

The practice of modern urban planning was formed in two directions, that is, in a way that obeyed the traditional laws of Eastern architecture and reflected Uzbekistan's constant stride towards the ranks of the world community, demonstrating new achievements of World Architecture. Despite the peculiarities of the constructive structure of modern buildings, that is, the abundant use of thick glass in the front parts of structures, as well as the relatively increased size of large intact paintings are rarely used in architecture, masters of majestic painting are actively involved in the formation of the aesthetic image of the city. Also, the art of noble decoration — with the use of monumental painting and applied art objects in the work of aesthetic decoration of the interior in a small space — has also embodied new elements in itself. Research work on the art of decorative decoration confirms

that many of its types are still preserved in Uzbekistan today. By this time, there was also the formation of works of stained glass art, the creation of spatial composites in etchings made in glass, pottery and candacor objects, and the art of tin figures and decorative plasticity. Despite the large-scale development of all types of art during this period, the artistic process in monumental painting was somehow interesting and fruitful.

Looking back on history, The Republic of Uzbekistan is considered one of the cradles of World Civilization. The role of our country and our people in the cultural-historical maturation of world civilization is incomparable. The beginning of the cultural fulfillment of mankind, the emergence of cities, states, powerful empires for the first time, the development of religion, culture, science, education, the history of the Great Silk Road – a unique and huge cultural-historical heritage of our ring. The uniqueness of such a heritage lies in the fact that in it many centuries of different cultures are intertwined, these are monuments of Buddhism culture, Judaism and Christianity, which are common in addition to the sacred religion of Islam.

Uzbekistan is included in the Register of values of world civilization of ancient monuments located on the territory. Naturally, the attention of archaeologists, historians, cultural scientists and other scientists, specialists studying the history and culture of the East to these values is strong. At the same time, the history, culture, historical monuments of this area are also of great interest to foreign tourists, whose number increases from year to year. His art had a certain influence on 1990s mahogany painting. Active work in Uzbekistan A.Alikulov, A.Agahanian, B.Olimkhanov, It is not difficult to realize the continuity of the artist's style in the creative ideas of the majestic painting group consisting of V.Badridinovs. These are noticeable not only in the Plastic Solution of the composition, but also in the descent of the tasks facing the artist

in the work of mural images, in the skillful harmonization of the spatial space of the interior in accordance with the composition. One of the most famous works of this team is undoubtedly the works "Royal Hunt" and "solemn date" in the interior of the Sports Complex "Alpomish" B. It was executed under the influence of the creative style of Jalolov (in 1995, due to the repair work in the complex, the mural composition was not preserved). Characters of compositions, their stylistic processing color and plastic solutions B. Jalolov's Kokand Theatre (1987).) and "Umar Hayyom dream" (1993), which was worked in the interiors of the concert Palace "Turkestan".) are very close to the aesthetics of mural paintings. A. It is permissible to admit that the work of Alikulov and the authors in collaboration with him in later times was made in a slightly different style as a result of their attempts to find them in their plastic language. The artists embody the world of famous fairy-tale characters in a bright flat-decor style in a mural on the theme "fairy tales of the peoples of the world", which worked for the interior of the theater of young spectators in Tashkent. The artists used certain architectural parts of the interior so successfully and efficiently that the entrance doors, as well as the flat parts of the wall, were rationally harmonized with the content and plastic aspects of the composition. The compositional and Color Solution of the mural painting is executed with high skill, and the unsuccessful finding of an interior design solution still gives insight into the mural.

Monumental painting is the field of decorative art, images that are directly worked on the wall of a building, ceiling, column suvoi or using paints on them reinforced fabric, paper, etc. Includes all outstanding works of painting (except mosaics, manifestations) associated with architecture and often with pure decorative plasticity. During the period, fresco, tempera, glue painting, wax painting, oil-paint painting and others are used

when creating works on plot (historical, domestic, batal genres), ornamental themes. The fine art of the people of Uzbekistan is much less ancient, and its pendulums date back to the Stone Age of the era of the primitive community. A huge number of images, finished in stone by means of different colors, are found in different voxas of our country. Mountain formations, monuments of the primitive period, were again found from Ilonsoy and Oqsoy near Samarkand, Khojakent near Tashkent, Suvratsoy in Fergana and other places. Samples of fine art from the 1st-3rd centuries AD, found in the earthen fortress temple near Termez, were found Chanchi you, an image of a woman picking grapes and peaches. The monument and the images are an example of Fine Art for our students who are now studying reading as the most striking example of that period, since it was one of the artistic cultural centers of hos to our past generations.

In historical manuscripts, information is found that during the reign of the Islamic religion, along with patterned embodied horses, models of a plot period were created (the walls of the Dilkusho Palace in Samarkand of the mosque, Amir Temur were heroically decorated with Battle tablets, images). Buildings built in the European style at the end of the 19th century at the beginning of the 20th century (Polovsev house in Tashkent-now the Museum of Applied Arts of Uzbekistan, Kalantarov house in Samarkand-now the Department of the Museum of culture and art of the peoples of Uzbekistan, etc.) were decorated with period works. From the middle of the 20th century, the period was enriched with new content, it began to be widely used in the decoration of buildings. Early large period specimens were found in Ch. Ahmarov's paintings, based on the Navoi epics, were in the foyers of the Navoi Theatre. In the 1950s— 60s, the period grew incomparably (A. Gan, W. Sosedov and especially Ch. Amarov worked effectively) improved, created excellent murals. Samples of the period worked on the Museum of

Literature named after Alisher Navoi, the concert hall "spring", the metro station "Alisher Navoi", the "House of filmmakers", the State Museum of the history of the Timurians and public buildings are artistically from artists to the further development of the era in Uzbekistan. B.Jalalov, T.Soiipov, T.Boltaboev and others make a worthy contribution.

The salabat building of the Alisher Navoi large Academic opera and Ballet Theater, which stands out in the heart of the city of Tashkent, the bright and original visual instruments in Uzbek national art in decorations and paintings on the walls of its Hall are distinguished in World fine art by its vitality, artistic interpretation, embodiment, truthfulness of its created images, beauty and perfection. The images worked on the walls of this building made its author – Chingiz Ahmarov, the founder of the Uzbek modern majestic painting, known to the world. When the Navoi theater was built, the outstanding decorative work in it was assigned to Chingiz Ahmarov. In 1944-1947, the artist completed the work of murals [2.235]. In the central foyer on the first floor of the theater building, reflecting the figure of four beauties, the artist embodied in them the image of the arts. One of the beauties in this rasvir is engaged in dancing, the other is singing, and the other is engaged in Musicality. The brightest and most attractive plaques, worked on the walls of the second floor, are based on important events from the "Khamisa" epics of Alisher Navoi [3.12-18].

The peculiarities of our artistic heritage, manifested as an inextricable continuation of the traditions of our artistic heritage, their inherent nationality, calmness, the body structure and appearance of the characters embodied in the images, State, features that give an idea of their beauty, both internally and externally, are shown in ancient manuscripts, folk epics, are close to the said, dreamed imagination. But the artist was

inspired by her creative approach as an artistic legacy influenced by miniature art in the process of working on murals in the theater.

Mukarrama Turgunboeva students to the ensemble "Spring" Ra'no Nizamova, Ravshanoy Sharipovani, who worked as a ballerina in the theater named after A.Navoi, gathered Nelli Basharova, Zulaykho Rahmatullaeva, Sveta Bayburganovani and graduates of the country of knowledge from the estrada community. At the screening, the "spring" ensemble achieved unrivaled success with any team from the world carved into the International festival competition as soon as its first program, and was awarded the festival's gold medal. In the "spring" programs, the numbers were divided into "folk dances" in the form of date performances on the way to hal, and "classical dances", which we, as well as foreign experts, call the "Uzbek ballet". ("Spring", "Cotton", "Rust", "Round", "Samarkand Spring", "Cradle", "Doll") [4.16-18].

## **CONCLUSION**

It is worth noting that the belonging of the dance to one or another group is determined not by the plot, but by the system of Fluent representations of the dance and the style of performance.

One Russian musicologist said: "If music could be expressed in words, it would become something unnecessary". Baletologists replace the concept of music with the concept of ballet: "if ballet could be spoken, it would become something unnecessary" [5.24-25].

## **REFERENCES**

1. Colin M. Isobrazitelnae iskusstva uzbekskay Respubliki. – M.: Iskusstva, 1937. – 46 p.
2. Myasina M.B. Stareyshie sovetskie goddess O Sredney Azii I Kavkaze. – M.: Sov. hood. 1973. – 235 P.
3. Makhmudov T. Goddess I vremya / /

Iskusstva. – 1976, № 10. - S. 12-18.

4. Makhmudov T. Khudyestvenniy Mir Akmalya Ikramdzhanova / / art, – Tashkent, 2002. - №3. - B. 16-18.
5. Makhmudov T. Realism in the art of the 20th century / / art, - 1999, No. 1. – B. 24-25.