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THE UNIQUE SIGNIFICANCE OF RAKHIM AKHMEDOV'S WORK IN THE DEVELOPMENT OF FINE ART OF UZBEKISTAN

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ABSTRACT

The article expresses very valuable thoughts about Rakhima Akhmedov, who has a celebrity title of international significance, an artist of Uzbekistan, who has made a huge contribution to the development of the fine arts of Uzbekistan with his creative and pedagogical activities.

KEYWORDS

Rakhim Akhmedov, painting, master of fine arts, creativity, portrait, still life, landscape, teacher, mentor.

INTRODUCTION

Akhmedov Rakhim (1921-2008 Tashkent July) was born in Tashkent city. R.Ahmedov, who was orphaned at an early age, was brought up in an orphanage and began to practice fine arts there. Later, he studied at the Tashkent Academy of Fine Arts in 1937-1941 and improved his skills under Hikmat Rakhmonov. In addition, R. Ahmedov learned from N. Volkov in the

process of learning the secrets of painting, and Volkov's influence can be felt in the work of the young artist. A story is told like this. N. Volkov goes to the front when R. Akhmedov is studying in the last course of his studies. At this time, R. Akhmedov will come to Samarkand to continue his studies as it is a graduate course, and there he will continue his studies at the

university where P. Benkov is working. Therefore, P. Benkov's impressionistic style of painting also shows its influence on the young artist. As a result, the future artist will have the direction of creating works in two different styles, based on the lessons he received in visual arts from two teachers. So, if you carefully observe the works of the artist, under the influence of Volkov, his interior portraits are made on a dark background, and his plein-air works are created in a bright color system on the background of open nature, and in other works, the Benkov style is also clearly noticeable. During the war, R. Akhmedov was in military service on the North Caucasus Front. There, the artist took an active part in propaganda work, worked on many portraits, and improved his skills. After the war, he returned to Tashkent and continued his work, and in 1947 he was sent to study at the Institute of Painting, Sculpture and Architecture named after I. Repin in Leningrad (now St. Petersburg). Here I.A. Serebryanniy, A.A. Mylnikov graduated from the institute in 1953 after studying under mature Russian artists such as Yu.N. Neprintsev and creating a diploma thesis entitled "People's Defense".

THE MAIN FINDINGS AND RESULTS

Returning to Tashkent, the artist began his first work by creating works faithful to the traditions of realistic art, first of all to the traditions of brotherhood. Thoughtful, considerate, hard-working people who have tasted bitter and sweet life found their reflection

in his works. In the first works of R. Akhmedov, along with demonstrating the knowledge he gained during his studies, it gradually began to be seen that his individual style began to appear in his works. This point was clearly demonstrated in the new aspects of the artist's choice of colors, as well as in the compositional solution of the work and the character of the image. In each of his created works, his desire to express his feelings and attitude towards existence had an important place in these searches. In contrast to the social idea and ideology of the time, the artist's desire to express his attitude to existence developed further in his later works. This feature can be clearly felt when observing his independent works after graduation. In the first works of the artist, the principles of the academy occupy a leading place. Rather than emotions, the mind and tendency to think logically are stronger in them. Such a situation can be seen in the artist's work "First Salary" created in 1954. The compositional structure of the work corresponds to the traditions of Russian democratic art, first of all, it was created in the spirit of the method of socialist realism based on the principles of brotherhood and composition. The plot of the work is simple. In it, the incident that happened in the family of the first young Uzbek worker, on the day of the worker's child's first salary, was written. The vividness of the characters and the naturalness of their actions, their internal experiences at that time, are skillfully worked out and

found their correct and truthful compositional solution.

The 1953 work “First Salary” is based on true and real life events and expresses the fact that the Uzbek people have a way of living, adapting to the environment of the former regime.

R. Akhmedov’s creative path is closely related to his pedagogical activity. After graduation, the artist taught students at the art department of the theater and art institute named after N. Ostrovsky (now the National Institute of Art and Design named after Kamoliddin Behzod) in Tashkent in 1954. He began to feel nature more deeply in the process of conducting field practice in Burchmulla, Khumson and Aktash in the summer months of Tashkent. The organic connection between man and nature was reflected in his compositions. These qualities were clearly expressed in the artist’s early genre portraits such as “Portrait of A. Toshtemirov” (1956), “Portrait of an Old Collective Farmer” (1956), “Mother’s Thoughts” (1956).

In the artist’s composition “Mother’s Thoughts” (1956), the image of a woman sitting in the shadow of a tree, the hot air of summer, warm bright colors, the background of a yard illuminated by the rays of the sun, the image of a woman sitting in the shade of an old tree, that is, in the form of an old mother, expresses her human spiritual beauty the bardam who sees it is

embodied as a person rich in emotions, enthusiastic, immersed in fantasy. “Mother’s Thoughts” painting analysis, in the work, the devoted artistic image of the wife, who went to war, but did not return, and still waiting for her sons and did not give up hope of their return, was able to express with great creative skill the image of the faithful mother. which embodied his ideas and served as the basis for the creation of the statue of Mother Mother, created by the sculptor Ilhom Jabbarov, in the independence square in the future. This portrait was creatively used by R. Ahmedov’s “Mother’s Thoughts” portrait on the recommendation of Islam Abdug’anievich Karimov, the first president of Uzbekistan during those years of independence. In the portrait, the figure of the creative mother is shown against the background of a house with an oriental mountain hut and a simple clay plaster roof, in the national clothes worn by old Uzbek mothers at that time (that is, in a simple air-colored chit dress, a black turban is worn over it, and a simple, floral scarf is wrapped around the head in the way old women used to wrap it at that time) reflected in life.

The artist’s portrait compositions such as “Mother’s Thoughts” (1959), “Young Mechanizer”, “Mechanizer” portrait (1960) and “Soldier at Work” (1960) clearly show the features of storytelling typical of this period.

“Motherhood Dawn” (1962 DSM) is the heroine of the work - a young mother figure, in which the inspiration

of the creator can be seen organically flowing with the poetic state of nature in the early morning field. In the work, in the morning, in the hot summer months, the mother, who is sleeping in the wooden cribs typical of the mountain village, gives up her sweet sleep due to the crying of her baby lying on the swing, and thinks that the child will rest, and takes him in her arms and feeds him with breast milk. is clearly felt. At the same time, in this work, the artist shows that great artists such as Leonardo Da Vinci and Raphael Santi brought to visual art, used the Uzbek style of depicting the image of Madonnas, and thus brought the great idea of “humanism” and thus humanitarianism. it is felt that he has masterfully applied his ideas in a national spirit and in an oriental interpretation. That is, in this picture, the creator managed to depict the motherly happiness of the Uzbek Madonna in a natural environment in a life-realistic way typical of the life of the mountain peoples.

In the work “Song” (1962), he solved a deep meaningful task in a complex multifaceted compositional solution. “Song” (Image).

The complexity expressed in this work lies in the fact that the author tries to express the characters of the work in different situations, the hard-working, hard-working peasant women of Uzbek, who listen intently to the well-known national melody of the time, the Uzbek classical music pouring into the drama of the picture. The artist manages to draw the viewer’s

attention to the spiritual nuances of the faces of each of the heroes of the work represented in the painting. The author skillfully wrote that women listen to a dreamy, lyrical tune after lunch on a wooden table in a field shed, as if they have traveled to the past, and are immersed in their own imagination, with exciting sincerity. By raising the horizon line in the picture, the artist manages to reveal the appearance of the participants in his work in a calm and peaceful environment. As a result, the viewer will hear both a sad and awe-inspiring melody in his heart. The work brings out the different mental moods of those gathered around the table in its color relationships. The new aspects of the work are evident in the strengthening of the rhythmic features of the compositional solution of the work and in the attempt to exaggerate their decorative side in the color system and use the power of the color system of unity. The work was written against the background of the lush green landscape of the bright summer, wide cotton field, in the heart of the orchard, in the cool field shed.

Such a feature will become stronger in the artist's later works, especially in the genre portraits created by the artist during his trip to the Surkhandarya oasis.

Also, it is correct that Ustoz Rahim Akhmedov included images of the great intellectuals of Uzbekistan in the series of paintings he painted between 1985-1990, when he reached the peak of his creativity. Among such portraits of the artist, Artists B. Portraits of

Boboev, L.Salimjonova, film director Sh.Abbosov, and H.Rakhmonov, the first teacher in the orphanage, can be included. The fact that he wrote his first teacher among these portraits has become a permanent tradition in the works of his apprentice artists in the following years.

Because in 2021, a national exhibition was organized in the Central Exhibition Hall of the Academy of Arts of Uzbekistan in connection with the 30th anniversary of the independence of Uzbekistan. Among the artists who participated in this exhibition with their works, V. Mazitov (1953), T. Rakhmetov, and the portraits of R. Akhmedrov created by M. Toshmurodov and Murtoza Ergashev, one of the most valuable and dear students of the teacher, who became dear like a father, were put on display. This was also a gift worthy of the teacher's 100th anniversary. So, it is a clear example that the tradition of depicting the portraits of teachers started by teacher R.Akhmedov continues in the works of his students.

Following the tradition started by the teacher, many graduate students of our institute paid special attention to writing artistic images of their teachers in various departments in their Qualification Graduation works. The management of the institute, who correctly understood and supported this tradition, on the occasion of the "Day of Teachers and Mentors" on October 1, in the exhibition hall of the institute, a number of young graduate students were mentored by

artists such as People's Artist of Uzbekistan Rozi Choriev, famous Uzbek film artist Bakhtior Nazarov, Sabir Rahmetov, Zayniddin. It is no exaggeration that the portraits of teachers such as Fahiddinov, Fayzulla Ahmadaliev, Muhammadiyor Tashmurodov are exhibited, and that the tradition of teacher Rahim Ahmedov is continued in our institute by the students of his students in the form of "teacher-student" tradition.

So, in the paintings depicted by Rakhim Akhmedov in portrait, landscape, still life and household genres, the artist's pencil drawings have their own solid solution. At present, many students of the master painter are creating in almost all regions of our country, as well as abroad, and on the basis of passing on the traditions of the master to young artists in the institute and other centers of knowledge related to visual arts, continuing their schools and contributing to the future development of painting like their teachers.

CONCLUSION

About the teacher, about his creative activities, a number of art historians have published many monographs, popular scientific articles and books devoted to Rahim Akhmedov's work. For example, in 2018, art historians Nigora Akhmedova and Elmira Akhmedova published a monograph entitled Rakhim Akhmedov in Moscow, M.: Fund Mardjani. publishing house, 2018 - 524 pages. Currently, several copies of

this monograph are kept in the library of the National Institute of Painting and Design named after Kamoliddin. In this monograph, extensive information about the creative works created by the artist R.Akhmedov from his youth to various periods of his creative activity to the end of his life is described with photo images. In addition, there are many other sources written about the artist in different years, and all the interested people who want to know information about teacher R.Akhmedov can use them from the library whenever they want.

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