
STUDY OF THE HISTORY OF DRAWING PATTERNS

Hamraliyev Rahmatillo Baxtiyor o'g'li
QDPI, Muhandislik grafikasi va dizayn nazaryasi
mutaxassislik magistranti

Qosimova Nilufar Muratjon qizi
QDPI, TSMG kafedراسي dotsenti

Abstract:

One of the most widespread types of applied arts is the art of painting, which appeared in ancient times and developed with the development of people's consciousness. The interest in drawings led to the emergence of painting schools. Our master painters Komoliddin Behzod, Oqa Mirak, Shayhzoda Mahmud, Khudobergan Muhrkan, who contributed to the creation of the first painting schools, created their own schools.

Keywords: Chizma naqsh, Bolaliktepa, Hattot, Musavvir, Naqqoshlik.

Introduction

In ancient times, people used to depict hunting processes, battles, parties, solemn ceremonies on their dwellings, walls and stones. In particular, the remains of Afrosiyob, Varahshi, Bolaliktepa and other monuments testify to this. Later, for some reasons, it was forbidden to depict a living being. Therefore, the place of fine art was replaced by plant-like, geometric ornaments.

Colorful, plant-like, geometric patterns, in their mutual location, a deep meaning is embedded. Symbolism takes precedence in the depicted patterns. Our forefathers decorated the ancient monuments with elegant patterns, and in addition to having fun, they sang their dreams, hopes, love and wishes through them.

Schools of applied folk art have existed since ancient times, and fine art has also been taught. Education of visual arts in Uzbekistan started mainly in the 20th century. Sadiqbek Afshor, whom A. Navoi considered to be his teacher, was a miniature artist, and in his treatises "Qanun as-suvar" and "About Calligraphers and Painters" written by Qazi Ahmad, he wrote about Central Asian painting of the 16th-17th centuries. Along with providing information about his name, he also expresses his views on teaching art.

There are also assumptions that in the Middle Ages, Kamoliddin Behzod studied at the school of the famous artist Mirak Naqqosh, and Mirak Naqqosh studied at the school of Maulana Valiullo, a teacher who lived in Shahrukh Mirza's time. But it is said that Mirak Naqqosh's teacher was the talented painter Jahangir from Movarounnahr. It is clear from this that Uzbekistan's painting schools have a great role in the formation and development of Central Asian and Khorasan schools of fine arts.

The fine art of decorative patterning is a type of applied art. This type of art is inextricably linked with the creation of objects used in people's daily lives. The applied

art of the former SSR period has great social significance. It serves to educate people's aesthetic taste, to understand beauty and artistry.

Painting is one of the most attractive and elegant forms of Uzbek folk decorative art! Therefore, it is difficult to imagine all types of folk art without pattern elements. Pattern means flower, decoration, and gives beauty to practical works of art. Such decorative elements are represented by the simplest representations of flora, animals and cosmic bodies found in nature.

Painting has a special place among the moral and practical decorative arts of our peoples that have reached us. First of all, you need to know the definition of what a pattern is and where it occurs. Patterns are mainly used to decorate any item.

The art of painting has been famous since ancient times and has served to beautify and enrich the material environment of a person. Architectural monuments, dwellings and household goods polished by folk masters are invaluable in our perception of beauty, our spirituality and deeper understanding of our identity. These beautiful patterns were created by great painters and were created, developed, and perfected in connection with the development of architecture and visual arts.

The spiritual legacy left to us by our ancestors is limitless. One of them is works of art. The works of applied folk art have their high value not only because of their decoration, beautiful forms, antiquity, but also because of their deep philosophical, educational and spiritual properties. We are amazed by the exquisite designs.

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. Most of the time, artists from Ferghana and Bukhara came to Samarkand, and masters from Kokand and Margilan came to Tashkent to decorate many buildings. This played a great 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 region and state had its own painting schools. Our master painters Komoliddin Behzod, Aqa Mirak, Shayhzoda Mahmud, Khudobergan Muhrkan, who contributed to the creation of painting schools, created their own schools.

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