



## HISTORY OF CENTRAL ASIAN PAINTING ART

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**Abstract:** Central Asian painting art has been known to the world since ancient times. The magnificent buildings built by our ancestors in the past have not lost their charm to this day. We are amazed by the exquisite designs.

**Key words:** pattern, embroidery, jewelry, plot pictures, visual arts, painting, painting

Our national patterns have a very rich content. Patterns on the walls and ceilings of residential and public buildings, ranging from simple spoons, plates, bowls, chest swings, musical instruments, and household items, amaze and captivate a person. These beautiful patterns were created by great painters and developed over the centuries, developed and perfected in connection with the development of architecture and visual arts.

Naqsh means picture in Arabic, flower. Bird, animal, plant is an ornament created by repetition of geometric and other elements in a certain order. Patterns are worked in various ways in needlework, embroidery, goldsmithing, pottery, carpet weaving, weaving, corrustation, grids, etc. For example, a pattern is made by carving, drawing, sewing, hammering, pinning and other methods. The history of painting is as old as human culture. As a result of the development of culture, painting and drawing were separated and developed. Various archeological finds show that painting has existed in all nations of the world since ancient times. For example, different types of patterns can be seen in China, ancient Iran, India and other places. Painting developed according to the specific environment of each country: geographical location, flora of the country. For example, Armenians and Georgians have grapes and grape leaves, northern peoples have juniper trees and various animals, Kyrgyz and Kazakhs have ox horns, Tajiks and Uzbeks have used pomegranates, almonds, flowers, pepper, etc. as symbolic patterns. In Europe, Baroque, Gothic, Romanesque, Classicism styles prevailed in different periods. This in turn influenced the development of the art of painting.

By the 16th-17th centuries, plot paintings were almost not drawn, but decorated with patterns in the kundal style. Khoja Zayniddin's house in Bukhara (XVI century), Baland mosque (XVI century), Abdulaziz Khan madrasa (XVI), Tillakori madrasa in Samarkand (XVII century) and others were decorated in Kundal style. The patterns decorated in these architectural buildings amaze one with their artistry, movement, originality. Each of the paintings is one big work and seems to sing reality with the language of painting. But by the end of the 17th century, the monotony of repeating patterns and themes in several places, and the excessive use of gold were noticed. It was felt that creative research was lacking in this field.

Between the 16th and 18th centuries, internal wars and disputes had a negative impact on the development of culture. This also influenced the development of national painting art. With the emergence of Bukhara, Khiva, and Kokan khanates, artists began to gather in these cities.

Since then, painting has flourished as a folk art form. Large buildings like Tosh Khov in Khiva, Khudoyar Khan Horde in Kokon, Sitorai Mokhi Khosa in Bukhara were decorated with magnificent patterns. Volumetric - plan pattern compositions appeared. These decorations were extremely elegant. Colorful development of the art of painting, each city and oasis has its own school of painting. For example, Fergana, Tashkent, Khorezm, Samarkand and others. They differ in their composition, color and other aspects.

In the 19th and early 20th centuries, the walls and ceilings of residential buildings, neighborhood mosques, buildings of palaces and educational institutions, and teahouses were decorated with silent patterns. Especially on the surface of the walls trees, bouquets, flower bouquets, flower branches were decorated with lively lines. For example, the house of Zayniddin Bai in Kuva, the palace of Prince N.K. Romanov in Tashkent, the house of A.A. Polovtsev, Saidahmadkhujja madrasa in Margilon, etc.

Each architectural part of the interior of an Uzbek building is composed of its own type of ornamental decoration. Interior, that is, the wall of the room is divided into 3 parts along the length, the lower part of the wall is a panel, the middle part and the upper part are the frieze. The middle part of the wall is decorated with manifestations, scenes, large and small patterns, title inscriptions, etc. The frieze is decorated with various geometric and plant-like patterns. Between the upper part of the wall and the ceiling, magnificent cornices made of ganch were used, which is called sharafa. The center of the ceiling is decorated with carved domes, it is called a pool. Islamic or geometric patterns or oranges are used on these pools. A wavy surface was created as a result of picking semi-cylindrical sticks side by side, smoothing them into the pools of the room. It is often decorated with a general color or a simple Islamic pattern. These decorations were considered the decoration of the Uzbek household. The shelves on the walls, the edge of the shelves, books, are decorated with wonderful patterns. Shelves are decorated with various dishes. Embossing of household items has become more developed.

The history of mutual relations between Kokan and Tashkent regions and these regions also played an important role in the development of painting art. The proximity of the arts of Tashkent and Kokan, the two major centers of traditional painting art of Uzbekistan, was primarily related to their political, economic and cultural relations, geographical proximity and important historical events. In scientific literature, the terms "Fergana-Tashkent school of architecture" and "Fergana-Tashkent school of architectural patterns" were coined in relation to the principles of Tashkent painting art specific to Kokhan.

In the Kokan khanate, artists from Kokan and Tashkent were in close contact with each other as a matter of course. Painters from Fergana came to work in Tashkent, in turn, craftsmen from Tashkent worked in the cities of the Fergana Valley (Tashkent master Tashpolat Arslonkulov decorated the operational hall of the former Rus-Asian Bank with patterns in 1912-1913). Norkozi Normatov, a representative of the famous Kokan masters Norgoziev-Mahmudov dynasty, famous master-painters Sheralikhuzha Khasanov, master T. Arslankulov, master A. Kasimjanov (these are from Tashkent), master Shirin Murodov (Bukhara), master A. Polvanov (Khiva), master-potter Abdulla (Rishton) as bright representatives of Ferghana-Tashkent school of architectural design, Russian diplomat A. Polovtsev and Prince N. The residence of the Romanovs was decorated. The examples of creativity created during creative cooperation have long been the basis for the rise of traditional types of art, the development

of complex and exquisite artistic forms of patterns, their enrichment with new bright themes, and the improvement of technology allowed.

Despite the common features and close connections, both centers have their own characteristics. It is not without reason that in recent years, art historians have separately studied the issue of the existence of a unique independent school of Tashkent and its architectural patterns.

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