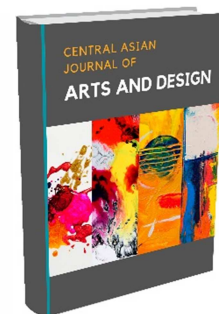




CENTRAL ASIAN JOURNAL OF ARTS AND DESIGN

Journal homepage: <https://cajad.centralasianstudies.org>



Landscape in N. Karakhan's Works

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Аннотация:

Статья посвящена творчеству Н. Карахана. В статье рассмотрены несколько поздних пейзажных работ художника Н. Карахана. Изучены и исследованы пейзажные композиции, их цветовые решения и колорит.

ARTICLE INFO

Article history:

Received 14-Aug-2022
Received in revised form 15 Jul
Accepted 16-Sep-2022
Available online 22-Oct-2022

Ключевые слова: пейзаж, живопись XX века, Н. Карахан, колорит.

Each landscape painter has his own favorite motifs, which especially actively awaken creative forces in him (1).

Nikolai Karakhan often traveled around the outskirts of Tashkent, visiting such mountainous areas as Nanai and Bostanlyk, and traveled to Bukhara and Samarkand, creating numerous sketches and landscape compositions. He was even more than carried away by the nature of mountainous Uzbekistan and believed that "the daily meeting of the artist with nature is a constant" exercise "and a source that nourishes the painting" (2).

Thus, embodying in his sketches and paintings plots related to the spring and autumn fieldwork of collective farmers, the artist never forgot about the state of nature, in the environment of which the characters of his landscape paintings worked, and lovingly and patiently varied the motives of spring and autumn, morning and evening in their favorite mountains. "Karakhan has always loved the landscape, he painted it often and with inspiration," writes M.V. Münz in his album (3).

As a landscape painter, Karakhan won wide recognition only in recent years, especially after the last ten-day exhibition in 1959 in Moscow, where he stood out for his "young", spontaneous and colorful sense of perception of the nature of Uzbekistan.

During this period, important changes in painting took place in the country, which became the impetus for the rise of national schools. The range of subjects and themes expanded, a genre system was formed, and a new generation of professional artists trained in the universities of Moscow and St. Petersburg awakened the older generation to new searches in their work (4).

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The mature paintings of the artist fully reflect the state of that period - the "thaw" that came in art and culture. These include such works as "The Road to Nanai" 1954, "Golden Autumn" 1957, "The Road to Shakhimardan" 1957, "At the Spring" (Dream) 1957, "Spring in the Mountains" 1958., "Bogustan in autumn" 1958, "Wheat fields" 1958, "The last ray" 1958, "Autumn" 1960, "At the confluence of the rivers" 1960, "Construction of Chilanzar" 1960, "Stormy Day" 1960.

The color and color schemes of Karakhan are original, his landscape compositions are remembered precisely by color - piercing emerald spring greenery, rhythmically turning yellow fields, cold blue cliffs in the paintings "Blossoming Valley" (1958), "Wheat Fields" (1958), "Harvest" (1958) .

The artist admires nature, his landscapes are full of poetic romance, dreams and worries, this is subtly felt in the painting "Evening in the Mountains" (1954).

"Road to Nanai" (1956), "Evening in Khodjikit" (1958) are landscapes inhabited by many figures of people and animals arranged as if toy. The artist liked to introduce a genre motif into his landscapes - small figures of shepherds and their cattle are lost on the slopes of the hills, while giving the picture even more naturalism, concreteness and persuasiveness. Moreover, just this is often lacking for many Uzbek artists.

Unlike Tansykbayev, Karakhan likes to close the space of his landscapes, in most of his mountain landscapes you can see how the slopes of mountains rising up close the landscape, leaving only a narrow strip of sky above: "Spring in the mountains" (1958), "Mountain river" (1960) , "Golden Autumn" (1963).

Thanks to rhythmic colorful color spots, the artist's landscape compositions are even more emotionally expressive, fresh and harmonious. This can be clearly seen in the painting "Harvest", where a bright green spot is introduced in the vertical and deep plane of the colorful rhythms of hot orange, warm light yellow and cold blue-violet (5).

Karakhan not only painted landscapes while going to the open air, but also constantly got his hands on copying other artists, for example, Shishkin. For example, in the landscape composition "At the Confluence of the Rivers" of 1960, Karakhan draws in detail the elements of the landscape - blades of grass on the ground and leaves on trees near the hills, using not local colors, but tonal transitions.

Summing up from the above, it should be noted that in this article only individual landscape compositions necessary for studying the work of N. Karakhan were considered, therefore further thorough and collective research on this topic is relevant.

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