



Journal Website:  
<https://theamericanjournals.com/index.php/tajssei>

Copyright: Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.

## Research Article

### GRAPHICS OF AN OUTSTANDING MASTER RAKHIM AHMEDOV

Submission Date: February 18, 2022, Accepted Date: March 02, 2022,

Published Date: March 13, 2022 |

Crossref doi: <https://doi.org/10.37547/tajssei/Volume04Issue03-01>

Farida Maksumova

Assistant Professor, Department "Theory And History Of Art" Of National Institute Of Art And Design Named After Kamoliddin Behzad, Uzbekistan

#### ABSTRACT

The article discusses the creative and stylistic features of the painter, academician of Art Academy of Uzbekistan, People's Artist of Uzbekistan R. Akhmedov. There are given examples of the development of his genre, coloristic and compositional methods of work with a brief description of techniques and ideas in different periods of his life.

#### KEYWORDS

Plasticity of the line, graphics, composition, drawing, pastel, psychological image.

#### INTRODUCTION

"The drawing is always a pole and a compass that guides, lest we sink in the ocean colors, where many drown, wishing to find salvation."- The French artist Charles Le Brun asserted.

And Jean Dominique Ingres wrote on the door of his studio: "Here will come the pupils whom I will teach

drawing, and painters will come out of here. The outstanding teacher P.P. Chistyakov also spoke about the role of drawing: "who is not being able to draw, will not paint as it should".

These words as precisely as possible reflect the creative work of Rakhim Akhmedov, a teacher and an artist.

### THE MAIN RESULTS AND FINDINGS

The works of outstanding artist R. Akhmedov are remarkable, first of all, for their extraordinary skill of drawing, a combination of plasticity of forms and fidelity of tone and color. It is known that most great painters, first of all, are great draughtsmen. Their plastic idea, the general idea of the composition always arises at the stage of drawing.



Rakhim Akhmedov began teaching at the Institute in 1955 and many of his students remember the importance the master attached to daily work on sketches. He believed that it was necessary so that students could acquire lightness and freedom of line, so that they could "take" the form at once and transfer it without corrections and the use of eraser.

Working on the sketches develops not the handicraft habit of copying nature, but meticulousness of the

eye, the ability to set a plastic goal (from the memories of Nigora Akhmedova). As the analysis of R. Akhmedov's graphics shows, he had his own method: in order to correct a line or make some adjustments without leaving any streaks or traces, he drew a second line next to it, a little further or closer, but then left both without touching them with the eraser.



The subtle emotional and very personal side of the artist's work are his childlike images: wonderful

portraits "Elmira in a fur coat", "Nigora with a badge", "Khasan" and "Khusan in a red T-shirt".







Numerous sketches, charcoal or sanguine drawings, watercolors, bright and delicate pastel drawings represent the artist's children. Here they are - October Children with a badge on their chests, or students, diligently doing their homework, reading something. Over the years, the children appear mature, sometimes thoughtful, a little sad, then active and independent.

R. Akhmedov, who could sketch quickly and masterfully, managed to "capture" and sketch children who were moving, never posing. In his drawings, he did it easily, confidently, but always psychologically expressive (1).

Rakhim Akhmedov said that in painting it is important to have a plastic form, its volume, proportions, spatial qualities. When a painter conveys these qualities of nature, he is said to have a good drawing. If he doesn't these qualities, the image will be evidence of extremely carelessly executed painting, of the author's inability to draw. This is what distinguishes Rakhim Akhmedov's works, and creates his inimitable style.

P. P. Konchalovsky, considering the importance of drawing and painting techniques, wrote: "A real technique in painting is a brushstroke which accurately and exhaustively conveys the form".

There develops not the handicraft habit of copying nature, but the aptness of eye, the ability to set a plastic goal in sketches. Before making a drawing Rakhim Akhmedov advised his students to have a good idea of what and how they want to depict. His elegant, delicate sanguine portraits, with fluent expressiveness of lines, convey deep and excited feelings.



Rakhim Akhmedov created many self-portraits. However, most of them are made in the graphics, not in painting. His self-portraits are a kind of long-term diary, full of keen observations, experiences and revelations. They have a special sense of perspective, when the artist conveys the character through the features of his face, barely noticeable turns, bends. The master is also able to capture and convey the tension

of the gaze in self-portraits in full-face. The artist's gaze is often turned to himself rather than to the viewer, as if he is engaged in an intense internal dialogue.



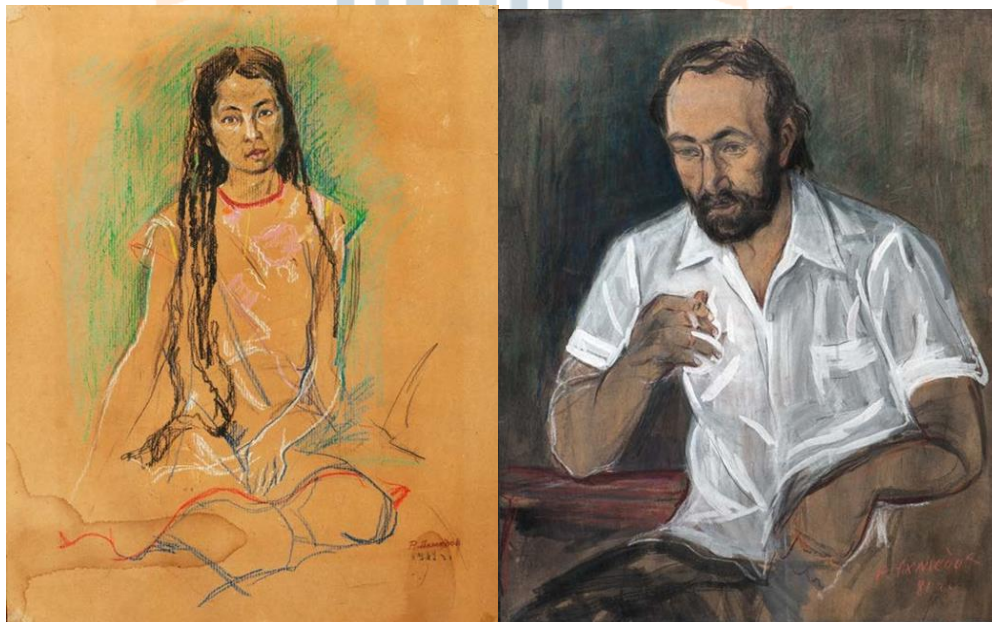
In the later self-portraits of 2006-2008-s the tension, inner drama, fatigue are more vividly manifested. Without losing precision and expressiveness, they have become few words, understated...



The artist was drawn to the novelty offered by the pastel technique, which combines the possibilities of painting and drawing, especially since, as a painter, he could develop many shades of each color in the pastel.



And in such graphic portraits as "Shakhnoza", "The Girl with Pigtails. Khurshida", "Tahir", the atmosphere and mood are more important than small details.



In the portraits the artist's elaboration of subtle shades of color, work with shading or pictorial stain can be one noticed. For example, in the portrait "Nigora" intensity of bright turquoise color of the

dress, free strokes and plastic outlines give a portrait a special emotional sounding, revealing the mental state and expression of the model.





Using a variety of approaches - the softness of pastel pencil, shading, playing with spots, the delicate touch of crayons on paper, a quiet color vibration, the artist creates images filled with tender feeling. Such, for example, is the portrait of his daughter Elmira.

In the works "Portrait of a Friend. Ramiz" and "Portrait of Gani" the artist focuses on the faces to draw the viewer's attention to facial expressions, expressions of pensive eyes, and reveal the inner psychology.



In the portraits of the master we can feel the atmosphere of psychological revelation and trust between the artist and the depicted character. Hence the naturalness of the poses, gaze and expression of

the face looking from the portrait. Rakhim Akhmedov was able to bring the psychological complexity he found in painting into the drawings.

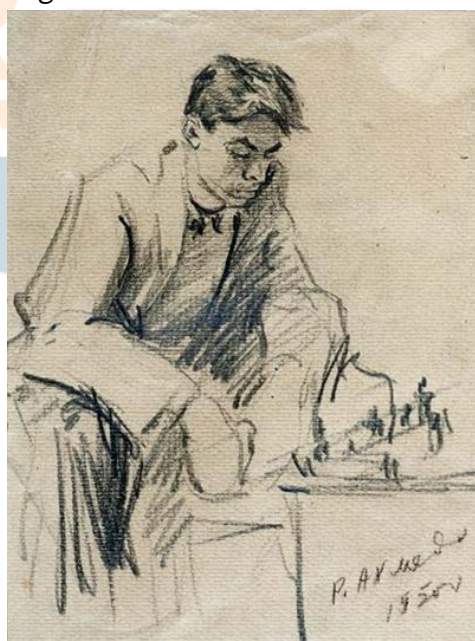


Especially beautiful are the portraits of his wife Karima, a very wise woman, beautiful not only in appearance, but possessing a huge intellectual potential. She played a great role in shaping the atmosphere of creativity in the family.





Working at the Union of Artists, I noticed that during the meetings members were drawing. Rakhim Akhmedov was no exception, as evidenced by the drawings of his friends and artists.



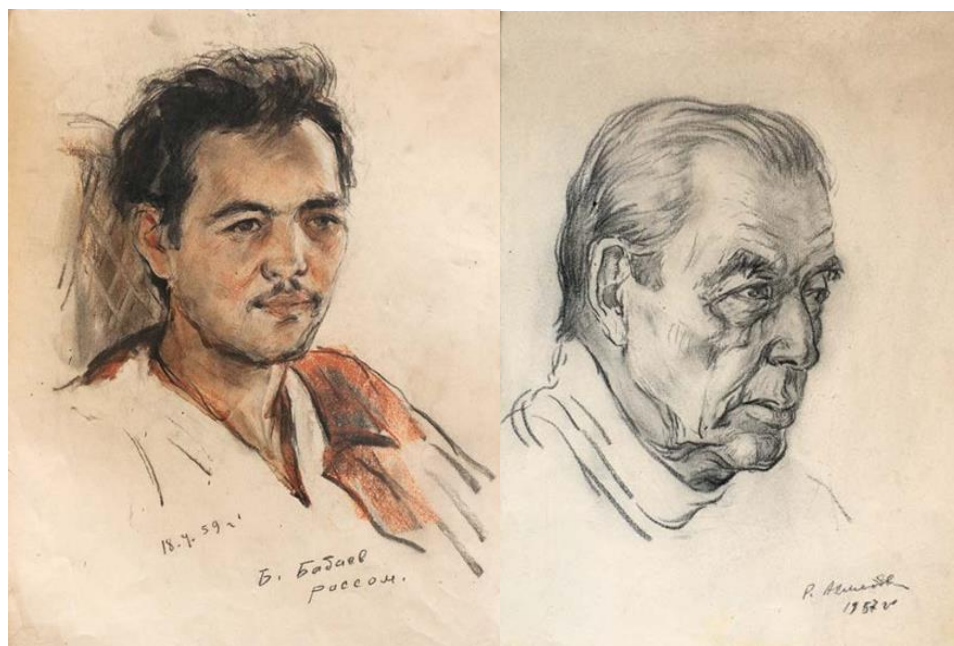


Thus, a portrait gallery of fellow artists, cultural figures appeared. Many of these images transferred

to the canvas, becoming the basis of the pictorial portrait gallery created by R. Akhmedov.



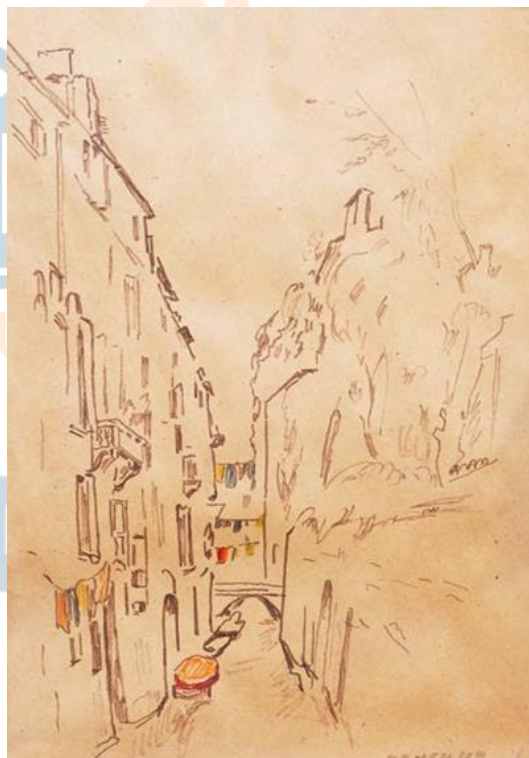
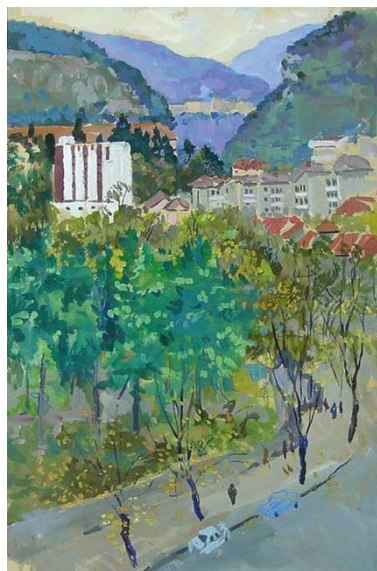


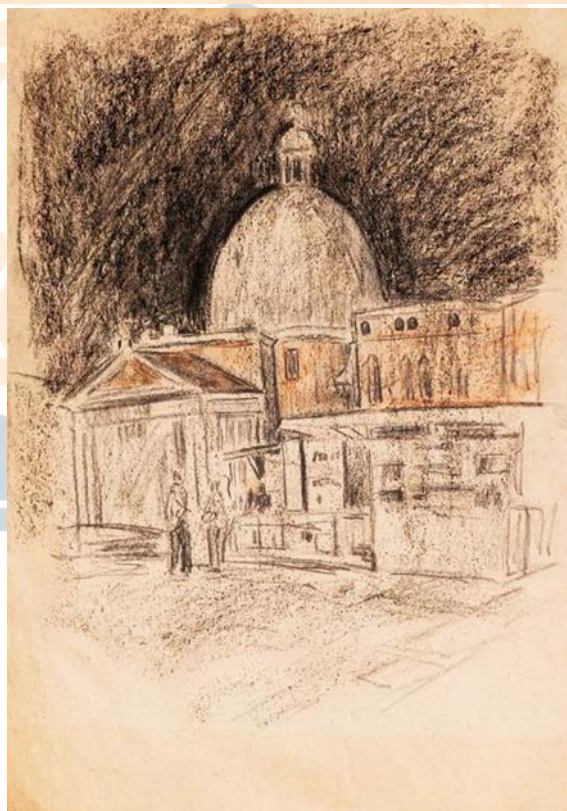


R. Akhmedov traveled a lot, fixing his impressions of creative trips abroad in the sketches. In the works of

this cycle has its own unique style - the drawing is light, relaxed, with a special sense of space, uniqueness and beauty of architecture.















## CONCLUSION

Working in his favorite genres - portrait, landscape, still life - Rakhim Ahmedov constantly sought to master new graphic techniques, used pastel and watercolor, tempera and gouache. He was always in search of new forms, new understanding of plastic expressiveness. His students continue to pass their knowledge to other generations of artists. As the Master said, "Life is short - art is eternal".

7. Rakhim Akhmedov - Man and Artist. "Star of the East" magazine. No. 5. 2021.

## REFERENCES

1. Jadova L. Modern painting of Uzbekistan. T., 1962
2. Art of Soviet Uzbekistan. 1917-1972. M., 1972
3. Munz M. Rakhim Akhmedov. M., 1976
4. Shostko L. Rakhim Akhmedov. M., Soviet artist. 1988. - 144 p.
5. Adaskina N. 30s: Contrasts and Paradoxes of Soviet Artistic Culture. On Sat. "Soviet art history'25". M., 1989, p. 5-38
6. Akhmedova N. Rakhim Akhmedov. M., Marjani Foundation, 2018. - 524 p.