



CREATIVE AND PEDAGOGICAL ACTIVITY OF PATKHULLA HAYTTOV

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ABSTRACT

The article reveals the creative life of the graphic artist Patkhulla Khaitova, who worked fruitfully and was engaged in pedagogical activity and his role in the fine arts of Uzbekistan.

KEYWORDS: *art, drawing, painting, printmaking, Uzbekistan arts*

INTRODUCTION

Multifaceted creator artist member of Union of Art Academy of Creators of Uzbekistan Pathulla Haitov was borned in 1947 in the Dashtepa district of Tashkent. For many years he taught students at the National Institute of Art and Design named after Kamoliddin Behzod in the field of graphic lithography, design and layout of industrial coatings. Patkhulla Khaitov is not only a great teacher, but also a very talented artist. Especially, most of his works in the field of instrumental graphics have a deep philosophical power, so when we look at them, we feel that every detail of the composition - both light and shadow, and its style of depiction - serves the chosen theme. In the work of the artist, our national traditions and customs are reflected in the harmony of nature. At the same time, the artist seeks to express his inner world and feelings through his works.

THE MAIN RESULTS AND FINDINGS

I have known Patkhullah aka since I was a student, and we have been working together at the institute for many years. I have been observing his work for many years. Especially in the last years, he has created amazing paintings in the style of device graphics. As you can see, these works are painted on the theme. Many of the works depict scenes of the lands and places around which he lived, or of other distant steppes of Uzbekistan. Here a tree covered another tree. It's amazing to see the shapes there. You'll even find some kind of fairy-tale trees. His works also cover Uzbek courtyards, benches under trees, as well as Uzbek traditions and the family atmosphere of our national culture. They are very skillfully, masterfully executed, whether in a single object, i.e. a pencil or a colored pen.



*P. Khaitov. Our Street. (From the series Old city.
Lithography 1980).*



from series "Childhood" Garden of Stones. 2013. Paper

However, the creation of such paintings is very labor-intensive, time-consuming and requires a lot of small details. Let's take a tree, it has a trunk, skin, horns, how many horns on each branch, how many leaves, there are so many of them that it is impossible to make them all natural! A started job must be completed! Patkhulla Khaitov is currently working hard on it. Look, he has found a new style for himself. For example, if you don't think about it before you draw a leaf or a stone, then deleting it becomes something else. Because using an eraser spoils the look. The graphics stand out with such subtleties. In recent years, there have been graphic artists in Uzbekistan, but they rarely attend exhibitions or special art courses. That is why the art of graphics in our country seems to be a bit backward, because the best older graphic artists are have gone(died), some have gone abroad. These works should be shown to the audience and experts in the near future. It is especially important for our youth. Because the young people who see each work acquire national culture, traditional customs, philosophical and descriptive knowledge through them. It is necessary to draw conclusions from the works he has seen, to make some intentions, and, of course, to learn a lesson from this. Like other forms of art, the artist's art teaches a person to find the right path in life. It gives him strength and courage. It shows the beauty, nobility and ingenuity of people and encourages them to love and appreciate. In our conversation with the artist Pathulla Khaitov, who is currently in the creative stage, he spoke about the places where he was born and grew up, foreign trips, new projects, new plans. - I was born on April 7, 1947 in Labzak mahalla of Tashkent in an intelligent family.

- My innocent childhood was spent among the kind people, on the streets of the old city. As a child, my love for my family and motherland began to take shape in a special way.



from childhood series “Master and apprentice

In 1954, at the age of 7, I began to study at Pushkin Secondary School, No. 119. In the process of studying at school, I became interested in various practical classes, took part in photo and painting circles, and in the Pioneers' Palace I received my first knowledge of the art of painting from the People's Master of Uzbekistan Jalil Hakimov. According to Pathulla aka, his teacher J. Hakimov considered them as his own children and proudly remembered that their love was different. After graduating from high school at the age of sixteen, in 1963, he entered the painting department of the Benkov School of Fine Arts. By the will of fate, they will study there under the guidance of People's Artist Jalil Hakimov. His teacher took his gifted student to different places to repair historical and architectural monuments and taught him real life lessons. In 1967, during the summer holidays of the student years, the five most talented students from the university were selected to take part in the post-earthquake reconstruction of the Alisher Navoi Grand Opera and Ballet Theater, including Pathulla Haitov. After graduating from the P.P.Benkov School of Fine Arts, A.N. He entered the Ostrovsky Institute of Theater and Art, Department of Applied Graphics, Faculty of Fine Arts. Anatoly Vlademirovich Titov studied there. It was during this period that the knowledge gained from the master J. Hakimov began to bear fruit. It is said that the teacher does not choose the student, the young artist begins to create unique works by combining lessons of national painting with modern graphic art, and in this regard Kutlug Basharov, Nigmat Kuzibaev, Rahim Ahmedov, Bakhtiyor Kabayev, Debiyor Uzamov and Deloor Imomov. In their youth, everyone dreams of imitating famous people and strives to be as respectful as they are. Pathulla Haitov is no exception. His teacher, Kutlug Basharov, loved to study his works and tried to imitate him. The artist remembers this situation as follows:

- I used to follow the creative process of each of my master's works. When I saw the selection of my teacher's paintings and compositions, I was awakened by a special love for art.



from the series **Oriental Legends**
“Lovers”1976,paper,litography57x39 sm.

During his student years, the artist thoroughly studied the secrets of graphic art. His first work in the field of practical graphics began with the drawing of various orders, advertisements and booklets. This art required constant creativity and research. His graduation work was also the creation of advertisements, logos, booklets for ceramics masters, using decorative arts.



“Song of Mountain” 1972. Paper. Monochrome.
Monotype. 42,5x62 sm.

Later, Patkhulla Khaitov began to create in graphic design and created a number of graphic works in the style of lithography, autolithography, linocut, etching, monotype. In the works of the artist, the compositional lines are expressed in a warm color. First of all, the influence of the master .Basharov is obvious, because in his formation as an artist the importance of the teacher's teachings was great. P. Khaitov also works

in cold colors several times, but these colors do not give the works the warmth he wants, so he tries to use them less. Another reason for using warm colors is explained by the artist himself:

- Throughout my life, I have met only good people, I feel the love of them and my loved ones, and I want this to be reflected in my works, but also to warm the hearts of people through the warmth that blows from my works.

Academician Vladimir Burmakin describes Patkhulla Khaitov's opinion about his work in the following words.



from series of childhood. Trinity. "In love of Homeland" No 3. Shom. Paper. 63x51 sm.

In order to live in art and succeed in the way of loving it, everyone should strive to cultivate a creative attitude. It takes a lot of effort and inspiration. A creative approach gives us infinite talent to connect us with the fountain of being and to understand the nature of the being that surrounds us. Only a true artist can feel and perceive the beauties of the world, and so is the highly talented Uzbek graphic artist Patkhulla Khayitov and we can't deny his creative contribution to the modern art of Uzbekistan. His countless graphic works dedicated to Uzbekistan, created in a variety of graphic techniques, are extremely simple and at the same time inspiring. The language of the graphic sheets drawn by Patkhulla Khayitov is natural and sincere, and the images of the world he creates are very accurate and precise. From the series "Love of Homeland" "Evening. (2013), "Charm of Bazar" (2013), and "Children" series "Country House" (1980) are examples of this.



from the series “ Old City, Samarkand” 1976. Autolithography.
 55,5x34,5 sm.

Patkhulla Hayitov rarely uses colors as a means of expression in his work to praise his creative ideas, but nevertheless, when you look at his graphic pages, you can see living or reflected forms of nature, involuntarily coloring them as a landscape saturated with living light, color and air. His works, which have a landscape character, for example, "Bridges of my childhood" (2013), "Dawn" (2013), "Two plane trees" (2019), "Landscape", "White Stone" (2019), "This Life" (2018) such similar pages are extremely beautiful.

His unique love for depicting trees as a symbol of longevity and multifaceted nature has filled the artist with the juice of life and creative energy for decades, as well as the endless aspiration for maturity.

At the beginning of the twentieth century, a school of graphics was established in Uzbekistan, which included wonderful graphic artists and teachers, who, along with book graphics, made a significant contribution to the development of instrumental graphic arts and art education. Book graphics of the twentieth century, various graphic artists such as V. Rozhdestvensky, U. Mumin and teacher P. Khaitov participated in republican and foreign exhibitions with their works. MV Kaidalov, V. Kedrin, I. Ikromov, M. Reich, B. Zhukov, Y. Pavlov, K. Basharov, A. Tsiglentsev, M. Kagarov, L. Davats, E. Ishokov, A. Bobrov and others. In general, their work has made a significant contribution to the development of twentieth-century Uzbek graphics and art education, with a significant activation of artistic means, as well as a broad appeal to national culture and traditions. The artist P. Haitov, who found his way in the art of graphics, created works in this direction, which have a very real essence, and in their content and subject matter, they followed all the rules of graphics.



P. Khaitov "Game of Chillak" (Lithography) 1983.

This art also has not been left out of the creative search in Uzbekistan in the 80s and 90s. At first it seems that the realist direction leads to the desire to illuminate the spiritual world of the character. During these years, the art of engraving became more popular and its genres became more diverse. Graphic works in the genres of plot composition, landscape, portrait, still life are distinguished by their professionalism and a new aesthetic perception and definition of the means of expression. During these years, linocut (black and color) was widely used. Works in etching, monotype, autolithography were created. In the mid-1960s, there was an interest in the stamp. Attention was paid to this invoice. Pencil drawings began to attract many people. Over the years, traditional graphic styles in Uzbekistan began to lose interest in tonal, black watercolor painting. It was replaced by large-scale works.



P. Khayitov. "Pigeons are Ambassador of Piece" (Lithography) 1982



Graphic artist Patkhilla Khaitov, who is active in the creation of such works in the field of drawing and painting, is one of the graphic artists who combined his creative and pedagogical work. Most of the artist's works are dedicated to the old city of Tashkent. The first stages of the artist's career began with a series of works, such as "Family", "Chaikhana"(Teahouse), "Bibikhanim". In P. Khaitov's work one can feel the endless love for the Uzbek people and the Motherland. Among the artist's old city series are "Cradles' Masters", "Masters of Boxes"(Chest national furniture),"Chaikhana"(Teahouse), "Masters of Tandoors", "Golden Autumn", "Apricot Drying", "Gossipers", "Charm of Bazaar", "Sunflower", "Wedding", "To Our Street has come Shara-Bara"(street salesman of haberdashery, etc.) The old city streets, neighborhoods, handicrafts, the way of life of the Uzbek people, everyday life are reflected in the works.

In his graphic depictions we can see his works, which are vividly expressed in the markets of Tashkent, teahouses, crooked streets, on the lines of the old city life.



P. Khaitov "Spring"

The Tashkenty graphic artist Patkhulla Khaitov uses a graphic style that is more or less based on his authorship, which clearly shows the true national spirit, that is, with pencil and paper, or in the technique of lithography, linocut, and autolithography, he was able to express the life of the old city with great dexterity, without melting exactly the typical views. Created by the master with an amazing skill, these works have been preserved to constantly demonstrate their national, traditional appearance.

In 2013, the traditional exhibition "Nature and the Artist" opened in the Central Exhibition Hall of the Academy of Arts of Uzbekistan. Artists working in all types of fine arts presented their works. Among them, the main theme of four works by graphic artist Patkhulla Khaitov, written on paper in pencil, is dedicated to the old part of the city of Tashkent, where he lives. For example, the artist's "Childhood", "Friends", "Bridges in Childhood", the narrow streets of the city, the crooked, low-rise buildings, and the way of life of the people of the neighborhood, which is full of Muslim, national culture, are expressed with great care.

Among them, the main theme of the four works of the graphic artist Patkhulla Khaitov, which is drawn on the paper with pen devoted to the old of Tashkent, where he lives. For example, the artist's "Childhood categories, Friends", "Bridges in childhood" depict the city's narrow, rugged, low-rise buildings and the way of life of the neighborhood people, which is full of muslim and national culture, are characterized by great enthusiasm.

CONCLUSION

Built in childhood, the simple poplar side is represented by a compositional system in the form of a stone arch form of a double bridge over the ark decorated with stones and surrounded by trees. Painter's next work "Tong" (Dawn) which is drawn with the pencil line method, depicts the teahouse of the old city in the sixties and seventies, clearly shows the spirit of the time, preserved under a large majestic pine and mulberry tree, as a person who grew up in this environment, portrayed convincing bar codes as a skilled graphic artist. There is a pond in the middle of teahouse (Chaykhana), on both sides, there are basils and the canal which were decorated with beautiful flowers, they seem that it personifies the beauty of the young artist



of those years. Each viewer, seeing these works in the form of a pen, can feel as significant and philosophical as a work written with a shadeless black pen and multi-colored paintings, and does not want to believe that such a complex compositional work can be created.

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