

Development of the Art of Ganch Carving

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ABSTRACT

The article examines the history of the development of art, In modern Uzbekistan, many monuments of architecture, where there are examples of the art of ganch carving or carved patterns of plaster are protected by the state, as this kind of art is valued by the people.

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The art of ganch carving is one of the oldest forms of applied art, and occupies a worthy place in the architecture and construction of the East. Especially in Central Asia, the works created have a peculiar composition and method of applying patterns. In modern Uzbekistan, many monuments of architecture, where there are examples of the art of ganch carving or carved patterns of plaster are protected by the state, as this kind of art is valued by the people. The art of ganch carving has evolved over the centuries, while preserving the best traditions that were entrusted by ancestors and former masters. Studying the history of the art of ganch carving in the middle ages or in the twentieth century to this day, you can see a big difference between the art of that time and the present. In ancient times, portrayed mainly realistic objects. Found segments VII-VIII vv. Bukhara Palace in the settlement of Varakhsha is evidence of this. In these fragments you can see drawings and images of birds, fish, animals, geometric shapes and much more, of course, and the technique of application is also different.

After the conquest of Central Asia by the Arabs and the adoption of Islam, images of living creatures, birds, fish, animals were banned, as the religion of Islam forbade the depiction of living creatures. This can be traced in the architectural and historical monuments of Central Asia. Especially in the settlement of varakhshi in VII-VIII centuries many different objects and fragments of ganch carving had been preserved. Although the art of ganch carving is one of the oldest forms of applied art in Uzbekistan, it has not lost its properties to date. The first Union of craftsmen in Uzbekistan was formed in 1918. The main goal of the Union was to preserve Handicrafts, conduct research, and develop economic leverage for the development of the industry. Distribution and introduction in production, opening of schools and introduction in school process of training, creation of artels and handicraft centers and many other things. In 1918-1920, the Union of artisans established in Tashkent an exemplary training workshop for local lore artisans and a Museum on folk Handicrafts. The first exhibits of the Museum were samples of the art of carving ganch and wood, the art of drawing patterns-nakkoshi and much more.

Uzbek craftsmen participated in their works in Paris in 1925, 1924 in Leipzig, 1937 again in Paris and were awarded high awards and international recognition, awarded two silver and one gold medals and the

prize "Grand Prix". Uzbek masters of ganch restored architectural complex in the style of muqarna (akarna – is ganch, usually this style is used when applying the input part of the mosques and madrassahs here the patterns are cut in several layers), thin and delicate work and carving. Folk craftsmen gave a second life to architectural monuments such as the Kalyan Minaret (XII century), Sherdor madrassah (XVII century), Abdulazizkhan Madrassah (XVII century), and many other architectural and historical monuments of the country. In the restoration work, the masters of ganch carving and artisans put all their soul and skill, love and knowledge of their craft.

It is the master of ganch – Usto Shirin Murodov, Soribada, and Abdurakhimov from Bukhara, Rashid Jalilov, Shamsiddinova, Abdurashidov, Akrom Umarov and others.

In 1947, under the leadership of architect A. Mukhammadamin, Tashkent Chimes were built, Usto Shirin Murodov participated in the construction of chimes. Usto Shirin Murodov performed compositional work of ganch carving patterns at the highest level. Ganch carving works are selected according to the architectural style of the building. A summary of the column of glory (the glory is the column arranged on top of a building or structure), the lattice chimes made by ganch carving. The consolidated columns of Sharaf are executed in the style of "Mukarnas" and "Iroki" (mukarnas and iroki are styles of ganch carving meaning mukarnas-patterns of heaven, iroki - patterns of Iraq). Each lattice structure has its own composition, and the edges of the lattice matched to the composition of the corresponding chain (chain meaning hoshiya, hoshiya-composite extreme patterns). Tashkent chimes to this day, one of the sights of the city. On the 500th anniversary of the Great Uzbek writer, the founder of the Uzbek literary language, Alisher Navai in 1940, the construction of the national theatre building began. In the same year, the theater was awarded the name of A. Navai. The construction lasted for about seven years. To give the national color and modern aesthetic coloring of the building folk masters and craftsmen on the facade and interior decoration used patterns of applied art. Masters and craftsmen from all regions of the Republic participated in the construction of the theater. The facade is decorated with sketches of academician of Almaty at the entrance to the foyer, auditorium, living room are decorated with sketches of T. Arslankulov. T. Arslankulov gathered all the masters of ganch carving of the Republic and offered to decorate the foyer according to the folk samples of each region merging the style and method into a single composition. Arslankulov invited artists to decorate the pavilions at what the thread was supposed to meet the common concept of the building and he succeeded.

These are pavilions of Khiva, Bukhara, Samarkand, Tashkent, Fergana and Termez. Of these, the pavilions and halls of Khiva and Termez are decorated with ancient styles of national ganch pattern. Pavilions and halls of Bukhara, Samarkand, Tashkent and Fergana are decorated with more modern styles of patterns of national art of ganch carving corresponding to national traditions.

Khiva hall – in this hall the patterns of ganch carving were applied by such masters as S. Khudoiberganov, K. Polvonov, B. Bobozhonov, R. Masharipov and their students. Patterns are applied in the old way and style. The patterns are carved in the form of a medallion and are very similar to The Khiva summary patterns of the form "Koshin" (Koshin is the summary patterns on the top of the wall of the room). This method of carving a pattern is not very deep in nature, usually such carved patterns are applied to the tree and very small patterns.

Termez hall – The composition of patterns of Atahotel drew Usto Shirin Murodov in the center of Termez. Work on cutting patterns performed Usto Shirin Murodov, O. Nematov and their students. The patterns of the ganch carvings resembled those of the twelfth-century palaces of Termez.

Fergana hall – Patterns ganch and composition complied with the Kokand master Sayid Mahmud of Narkuziev. Carved works were performed, Gullmarsplan and many of the Ferghana masters. The upper part of the Fergana hall is made in the form of ribs and decorated with carved composition. This style is a traditional style in Fergana valley.

The Samarkand room – The composition of the Samarkand hall was performed by the laureate of the state prize K. zhalilov and others. The composition of this room used geometric patterns in the style, Navion (Navion – is ganch), Ruta (Ruta - is ganch, a web), SANIIRI (SANIIRI – is ganch, a chain). The upper part of the patterns under the ceiling arches, this part is called shift, geometric shapes are applied and they are connected to each other by a patterned composition of ISM (ISM - small ganch carving,

connecting different figures and patterns into one composite ornament).

Bukhara hall – The composition and carvings of this hall were executed by Usto Shirin Murodov. He used modern and national styles of carving and patterning. His mirror-like down-to-earth style of ganch carving visually enlarges the room and reveals the finest compositional ornaments of the pattern. Attract amazing complex ornaments caused by the method of sharafa (sharafa – one of the ways of applying patterns and ganch carving on a mirror surface or with mirror segments), candlesticks or patterns under the chandelier. The old master peculiar Bukhara masters performed in the style of tobacco (tobacco-one of the styles of cutting patterns on ganch inherent Bukhara masters, tobacco- means leaf style), the style of "tobacco pardoz", the leaf decorated style dominated in this hall. Thanks to the master, this style has come down to our days. The master made an amazing chandelier from ganch, and on the top of the chandelier installed a domed mukarnas (mukarnas-specially made carved pattern with a convex ornament in the form of a dome or an inflatable ball).

Tashkent hall – The composition of the Tashkent hall was performed by Toshpulatar slonkulov. The compositions of guldast (bouquet), sharafa, namoyon (display), Rue are made on high relief surfaces. In the design of the Tashkent hall Corporatesponsored on a level with tehnikoy and style applying ganch used such as composite methods ,Mukarnas, Manunta (IIA), Cacopardo (detachable decoration), SANIIRI (arc), Shahbag (Royal petal), and progressional styles "of Cherburg" (ceter gon), "Coovachilli" (Commercially), "Palacinky" (woody islami). In 1961, the compositional patterns of the ganchunational academic Opera and ballet theatre named after Alisher Navai were reconstructed.

Khorezm is known hall – ove the world for its historical and architectural monuments. The Islomkhoji minaret, fahriddinrozi memorial, Juma mosque and other monumental monuments of Khorezm are included in the world cultural heritage of mankind. These structures stand out for their simplicity and grandeur of carved patterns.

Khiva historical and architectural monuments are United in architectural ensemble, each of them will stand out compositional feature.

Zhuma mosque patterns are characterized by a diverse palette of colors. Carved marble slabs, carved bricks, carved patterns of ganch, beggar made of mosaic copulate in a single composition.

Khorezm artistic architectural monuments of the XIX century and the beginning of the XX Century are collected in the city of Khiva and constitute a single architectural ensemble, attracting the attention of the inhabitants of the spiral carved ornament. This method of applying patterns, that is, the spiral method has been used since ancient times in construction. Even in the III Century of the donash era, the built city of Tuprokkala and its palaces, rooms were decorated with spiral carved patterns and carved compositions. Monumentsof the XIX Century are also decorated with spiral carved patterns.

In Khorezm panoramic architectural ornaments, geometric figures were mainly used and differ in the originality of cutting and applying patterns of other regions of the Republic. However, they are not very different from other ornaments and styles of carving. Particularly distinguished are the plant-eating circular patterns and ornaments. In Khorezm are such compositions as, Turunj, Kalampir (symol), Madahil. Khorezm carved ganch composition is reminiscent mainly of the composition is embroidered on Suzanis. Looking at the mysterious patterns applied in the style of Koshin (Koshin-extreme patterns of ornament), we can come to the conclusion that the carving of ganch and wood is not too developed in Khorezm, but they differ in the originality of the composition ofthe ornament. Although there were many masters of ganch carving, not every one of them could apply compositional drawings and ornament, so the masters were forced to turn to masters who know how to apply drawings.

Masters know how to apply compositional drawings Girih called gyrator (gyrator means master able to put pictures way girih or style girih, the master Carver of the patterns have been correctly cut out the patterns, i.e. the slope and depth must conform to this style). These masters as Hudoyberganova, Amuhammediyev, brothers Vafo and Bolt Mirzaeva, Joinies of Saidmetov, Matekon of Jonibekov, Hudoyberganov and others.

The Khiva masters carving hanouille not only to cut out the patterns, but knew poetry, history, music, and studied at the madrasah. In the old days, mastercraftsmen were not only artisans but educated, intellectual

personalities. Only educated people were considered real masters, carvers of patterns. They learned to play musical instruments, played musical instruments and for many years engaged in applied arts.

The art of ganch carving by Khorezm masters developed over the centuries. And now many buildings under construction today are decorated with carved patterns of ganch and wood, many of which are masterpieces of applied art. Works of applied art and ganch carving can be found on the facades of buildings and in halls, museums and hotels, exhibition halls and storerooms, in houses and rooms, and many other places.

The art of ganch carving is one of the oldest forms of art that is used in construction and architecture, particularly in Central Asia, Iran, Turkey, Arabia, Afghanistan and many Eastern countries. Works of art of ganch carving created in Central Asia differ from others in that they are distinguished by composition and artistry. Today, this kind of art is highly appreciated and gaining popularity among the people, is widely used in construction as a kind of decorative and applied art.

The art of ganch carving developed in a peculiar way. Considering the samples of art of the ancient, middle ages and early twentieth century, you can see the difference between the styles and methods of carving. In ancient times, carvings were applied in a simpler way, and depicted mostly realistic objects such as plants, animals, and sometimes people or silhouettes of people. Then in later periods drawings and patterns became more obstructive containing a deep philosophical meaning.

In the X-XI Centuries carving on stone, wood and ganch took a new round of development. After the conquest of Central Asia by the Arabs and the adoption of Islam, images of living creatures, birds, fish, animals were banned, as the religion of Islam forbade the depiction of living creatures. Patterns and patterns became obstructive. Ganch carving began to be used in internal and external facades, where there is little damp and moisture. In the XIII century, the art of carving ganch received a new round of development, a striking example found in Afghanistan fragments and frescoes.

Ganch carving is one of the ancient art forms that existed in Tashkent. Prominent representatives of the Tashkent school of ganch carving were Usmon Ikromova, Usto Toshpulat Arslonkulov, Mahmud Usmonov, Khayet Abdullayev, ziedullo Yusupov, Tohir Umarov and many others. In 1918-1920, the Association of artisans, the local history handicraft Union and the educational – model workshop and Museum of the national handicraft Museum were established in Tashkent. Artisans won two Grand Prix in Paris at the exhibition "Art and technology today" in 1937. 1947 under the leadership of architect A. mukhammadzhon the building of "Chimes" popularly referred to as Tashkent chimes was built. Usto Shirin Murodov participated in the decoration of the Chimes.

In 1947, the national Opera and ballet theatre named after Alisher Navai was completed in Uzbekistan under the guidance of architect Alexei Shusev. The theater has become a Treasury of Uzbek national architectural culture, which reflected the best examples of national applied art.

Tashkent school of ganch carving stands out among other schools for its refinement, symmetry and grace of patterns combining unusual compositional ornaments.

One of the famous masters of ganch carving Toshpulat Arslonkulov was born in a family of masters in Tashkent in 1882. Father Arslonkul Nazarov was one of the famous masters of the time and took his son as an apprentice from the age of twelve. Arslonkul Nazarov constantly took his son to work and taught him the intricacies of the craft, from the basics to the composition of complex compositional ornaments. Toshpulat Arslankulov worked mainly in the style of "Cacopardo" (cacopardo is one of the styles and ways of drawing patterns ganch). At the end of the XIX century, father and son built and decorated with patterns the house of the famous merchant of the time Yusuf Dovudov located on Uzbekistan street in Tashkent. When making a home and applying patterns masterful the dimensions of the room and the house, the lighting and time of day for applying composite patterns, thickness and depth of the patterns. The merit of the masters lies in the fact that they were able to combine national traditional styles with modern ones, which allowed to create a structurally new way and style of cutting patterns on ganch. Most of the works of famous masters were recognized by the international community and art connoisseurs.

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