

## §2.5. PEOPLE'S ARTIST OF UZBEKISTAN ASKARBEB AKPAR

Fergana Valley is distinguished by its temperate climate, good-natured people, developed arts and culture. In this region, such people as Ahmad Fergani, Asiriddin Ahsikati, Mahdumi Azam Kosoni, Mavlon Lutfulloh, Zahiriddin Muhammad Babur, Boborahim Mashrab, Isokhon Ibrat, Mulla Yuldosh Khilwati, Nodim Namangani, Muhammadsharif Sufizoda, Nabihon Chusti and many others.

The works of such prominent representatives of applied arts as Usto Alinazar Corey, Usto Saidmuhammad Norkuzi, Usto Yusufali Muso, Mullo Kirghiz Ibrohim Ogaliq ugli, Usto Lutfulloh Fozil, Kodirjon Khaidarov, Saidahmad Mahmudov, Ibrohimjon Komilov representatives in the most famous museums of the world and constitute the glory of Uzbek art.

At present, the successors of the masters of the Fergana Valley are the Kokand wood carver Hero of Uzbekistan Abdugani Abdullayev, People's Artist of Uzbekistan ceramist Sharofiddin Yusupov, master of applied arts from Namangan People's craftsman of Uzbekistan Askarbek Akpar (Akparov Askarali Adamshaevich), who make a worthy contribution to the development of modern applied art in Uzbekistan.

Askarbek's ancestors, being enlightened people - imams, mudarrises - lived following the doctrine of Bakhouddin Nakshbandi: "Dil Ba yoru-dast ba kor" (Let the heart be in God, and the hand in work) passed on and developed the art of ceramics from generation to generation, creating a dynasty of ceramists. Educated, knowing the Arabic spelling, writing, during the oppression by the Soviet authorities, his parents, by the will of fate, ended up in mountainous Kyrgyzstan.

The future artist Askarbek was born in 1951 in the village of Karavan in the Osh region of Kyrgyzstan. A beautiful area bounded on one side by the Kuksarai mountains, on the other side - the Bozpu mountains, transparent mountain streams running down from the mountains, home environment, experts in Islamic philosophy, support of believers, modest parents, communication with Kyrgyz akyns, who know the epics "Manas" by heart, "Semetey", "Seitek" - all this together contributed to the formation of Askarbek as a creative person.

At the age of 12, when he came to visit his relatives in Kokand, the cross-section of ancient buildings, as if erected as monuments of eternity, such as Dakhmai-Shakhan, the palace of Khudoyarkhan, the cathedral mosque and others, made the young man numb with delight. The true desire for beauty and art determined his future.

Having learned the basics of applied art from the Namangan artist Javlanbek Zhamalov, in 1970 he entered the art school named after Pavel Benkov in Tashkent. There he learned the secrets of applied art from Takhir Takhtakhudzaev, Zhalil Khakimov, the basics of easel painting from Yuri Ivanovich Strelnikov, the basics of composition from Ana Vladimir Sengeevich, and the theory of art from Oleg Konstantinovich Apukhtin. All the above-mentioned masters were from among the famous artists.

Art critic Sotimkhon Imomkhudzaev writes: "Here the word 'student' will be colorless. Askarbek was a true student of the masters, who won their love and became their comrade-in-arms. In truth, it is not surprising that between a student listening to lectures and a student working under the tutelage of a master, who knows the price of each work, such as the difference between earth and sky.

After graduating from an educational institution with excellent marks, he received a referral to a higher educational institution to continue his studies. However, taking into account the roots of national traditions, he well understood the need for a solid mastery of the chosen profession and obtaining the practical skills of a master. For this reason, he

went to the Kokand art and production workshop, founded by masters of fine and applied arts.

As Askarbek Akpar recalled: "The director of the Kokand art and production workshops Rubinov Yuri Mikhailovich, being himself a great specialist in the art of wood carving, was a true admirer and connoisseur of folk applied art. Nationally recognized masters, People's Artists of Uzbekistan, wood carver Kodirjon Khaydarov, mural artist Saidakhmad Makhmudov, ceramists Ibrokhimjon Kamilov and Sharofiddin Yusupov, chaser and engraver Lutfullo Fozilov, painter, Honored Worker of Culture of Uzbekistan Tursunali Akhmadaliyev at that time reached the peak of their creativity, I considered each of them his mentor and did not get tired of asking and learning. My works began to appear at republican and international exhibitions. In a healthy creative atmosphere, guided by the instructions of mentors, in 1979, on the recommendations of the People's Artists Rakhim Akhmedov, Mukhiddin Rakhimov, Kodirjon Khaydarov, I was admitted to the Union of Artists at the age of 28 and became the youngest member of this association.

This year I was elected chairman of the Artistic Council of the Fergana Valley, fortunately, none of the worthy and more appropriate than me, major artists were asked why this young man would be chairman, and not one of us. It was alien to souls who were friends with art, enjoying creativity. Kokand is a special place where art, the power of perfection is revered from time immemorial, many talents are brought up. It will remain in my memory as an ancient and beautiful city, which was my mentor and shaped my creativity..."<sup>11</sup>

In order to improve theoretical knowledge, Askarbek Akpar graduated from the National Institute of Art and Design with a degree in Art History. Under the guidance of prominent scientists Rafael Khadievich Takhtash, Larisa Vyacheslavna Shostko, Tatyana Nikolaevna Bulkina, Nigora Rakhimovna Akhmedovna, he studied the theory and history of art.

Since 1976, he has constantly participated in republican and international exhibitions. His works are presented at exhibitions in India (Delhi), Switzerland (Lugano), Mongolia (Ulaanbaatar), Cyprus (Nicosia), Germany (Bonn), Armenia (Yerevan), Kazakhstan (Alma-Ata), Russia (St. Petersburg, Moscow, Tula, Kazan, Oryol, Yosh-Karola, Tambov and other cities). Personal exhibitions were organized in the exhibition halls of the Museum of Ethnography of the city of St. Petersburg and the local history museum of the city of Vyatka (Kirov). Major museums of the Republic, such as the State Museum of Arts of Uzbekistan, the Literary Museum named after Alisher Navoiy, the Museum of the History of the Peoples of Uzbekistan, the Museum of Applied Arts of Uzbekistan, the Directorate of Art Exhibitions of Uzbekistan, accepted his works to be exhibited to a wide audience.

He is the author of decorations in the traditional style in more than 60 public buildings in Uzbekistan and more than 20 abroad, in particular, in the residence of the Central Spiritual Directorate of Music in Moscow, the building of the Classic Boarding House of Moscow State University in Moscow, the building of the Center for Culture of the city of Nizhnekamensk in Tatarstan, the building Center of National Traditions of the city of Mamadysh, the administrative building of the Central Spiritual Directorate of Music in the city of Ufa of the Republic of Boshkortostan, a hotel for foreigners and other buildings, causing the audience to feel admiration and respect for the Uzbek national art.

One of the favorite arts created by the inner eye of the master during sleepless nights is the decoration of porcelain products. The difference between Askarbek and other craftsmen is that he does not work like others on ready-made white dishes, but does

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<sup>11</sup> From the memoirs of the People's Artist A. Akparov. -N.; 2020.

everything himself, starting with choosing the type of stone or sand (kaolin, feldspar, quartz sand, dalamit, pigmatite and other products) before bringing them into shape and creating a work of art. His son Ahmajan, who teaches students of the art college, has mastered all these processes perfectly. Daughter, Naimakhon, who was educated at the Department of Fine Arts and Engineering Graphics of Namangan State University, also masters them. Thus, the creative traditions of the Askarbek family continue.

Askarbek aka was by nature a restrained, calm and very modest person. He read a lot, had an excellent memory and powers of observation and a passion for discussion. Along with practical creativity, he regularly published descriptive, critical articles in periodicals. He was the author of such books as "Fargona vodiysi architecturesida amaliy sanatning manaviy - esthetician akhamiyati" (Artistic and aesthetic significance of applied art in the architecture of the Ferghana Valley), "Namangan musavvirlari" (Artists of Namangan), "Namangan naqshu - nigorlari" (Ornaments of Namangan), "Guzallik va nafasat kuychisi" (Singer of beauty and grace) and many catalogs. He was well versed in poetry and played several musical instruments well.

1999-2014 for 15 years he was the chairman of the Namangan Regional Union of Artists of the Academy of Arts of Uzbekistan. He made a significant contribution to the organization of various exhibitions of professional artists, solo exhibitions, to the organization of the participation of regional artists in national and international exhibitions. On his initiative, annually in April, a week of art was organized in the region, during which such events were held as exhibitions of artists of the region, exhibitions of works by students of the College of Arts and College of Culture, exhibitions of works by students of the Uchkurgan Specialized Boarding School of Arts, exhibitions and scientific and theoretical conferences in conjunction with teaching staff of Namangan State University. Under his leadership in the region, the association of a member of the Union of Artists increased from 16 people to 42, taking a worthy place in the Republic in terms of quantity and creative potential.

Askarbek Akbar produced many highly qualified students. Since 2006, he taught classes in special disciplines at the Department of Fine Arts and Engineering Graphics at Namanagan State University. Worked hard with gifted students. He provided comprehensive support to students, during extracurricular time he talked with them about the theory and history of art, about studying the technology of a particular art. Many of his students are winners of republican and regional competitions.

The effective creative activity of Askarbek Akbar is highly appreciated in our republic and abroad. In 2000, by the Decree of the President of Uzbekistan, he was awarded the title of "People's Artist of Uzbekistan". He was also awarded a diploma from the Union of Artists of Russia, honorary diplomas from UNESCO, the UN, the Ministry of Culture of Uzbekistan, the Academy of Arts of Uzbekistan, the Ministry of Culture of the Republic of Tatarstan. In 2003 he was elected a full member of the Academy of Arts of Uzbekistan and awarded the academic title of academician. In 2011, he was awarded the badge of honor "Mustakillikning 20 yilligi".

The originality of Askarbek Akbar's creativity is as follows:

1. Once used, a composition will never be repeated again.
2. Possession of the art of complex compositional solutions, color combinations and high performance skills.
3. Good knowledge of technology, wide use of modern materials in the creation of traditional arts.
4. The possibility of achieving integrity with the wide use in one object of such well-studied types of applied art as ganch carving, painting, ceramics, porcelain, woodcarving, miniature and calligraphy.

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Askarbek, unlike many of his colleagues, mastered several types of applied art, while even one type requires a huge effort from the master. On this occasion, Candidate of Arts Sotimkhon Imomkhudzhaev writes: "From a major specialist in the creative profession in the field of only one type of art, responsibility, patience, courage and great skill are required beyond the strength of one person. Askarbek is the only professional artist who has taken on this burden of several types of art."

February 12, 2022 was the last day of life for Askarbek Ak Para. Arts of Uzbekistan has lost its talented artist, sympathetic mentor of young artists. Our scientific research devoted to the work of Askarbek Akbar is a drop in the ocean, comparing it with a multifaceted art. This is only the beginning of the study of his legacy. His works are an ode to grace and beauty and will live forever as a monument of art, as a monument to the artist himself.