

## Mystic Paintings

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**Abstract:** This article deals with the works of academic of the Arts Academy of Uzbekistan, owner of the Order of Friendship- Fayzulla Akhmadaliev, who created his handwriting on the works of mysticism in the fine arts.

**Keywords:** Mysticism, the philosophy of perfection, the world, the existence of the truth, the sheikhs, the saints, the pirates, the dwarves, the heroes, the symbolic images of the ecclesiastical, the essence of the ideals that promote the self and control.

There are few artists in contemporary fine arts who appeal to the mystic doctrine that leads man to spiritual and moral perfection. The essence of such themes is reflected in the work of Fayzulla Ahmadaliev. It portrays the images of those who have gone through their dreams in different angles to achieve perfection and to understand the meaning of life. Almost all of the artist's works reflect the idea of luxury and the existence of truth. The figurative symbols of the sheikhs, saints, pirates, dwarves, pilgrims and strangers have been interpreted in different ways. Majority of paintings aimed at renouncing worldly pleasures and all the things that hinder the remembrance of God to gain God's favour are now on the gold stock of the world's most famous museums. In his works, he had a distinctive style of expressing his mystical views on avoiding polytheism in worship, and avoiding hypocrisy in prayer, and avoiding all sin and uncleanness.

Fayzulla Akhmadaliev sought a peculiar way of creating a new interpretation of Uzbek painting by entering the world of abstract images, spiritual traditions and memories through a new plastic form.

In the 2000s the artist's paintings marked the beginning of a new phase in his work. Although he is capable of perceiving the subtleties of color by nature, in

many of his works, he is limited to Sufi dresses, mud walls and pavers, and a very simple gray color that symbolizes the spirit of the sun. Because of his long keeping and preservation of these works, the air of anxieties and deep-seated feelings of their feelings are blown away by them. Perhaps this other world of the artist is not a mysterious world in his imagination "probably a memory of cultures and places." In the writings of Fayzulla Ahmadaliev in the period 2000-2005, the above-mentioned dramatization and the difficulty of searching for spiritual truth are difficult to discern.

For instance, the book "Dervish" <sup>1</sup> depicts the dervish with a desire to see the beauty of the creator in his heart, enjoying the efforts of faith. The image of the dwarf is provided with a plastic solution with the color balance. The work does not accurately depict the appearance of a dwarf, his facial expressions. The integrity of the work ensures the integrity of the Sufi life around the dervish in the centre. Different footage was used to enrich the idea of the work. Graphic displays depict the lives of the dwarves. It refers to the world confrontation not only with the life of Sufi people but also through the combination of Arabic inscriptions, red, green, brown and black. It seems that the subtle hues of color that touch the inner senses of the audience serve to reveal the essence of the works.

Not everyone accepts the architectural structures in the book "The unknown artist of Bukhara" <sup>2</sup>. The color symbolises the brown color, an unknown creature behind the figure, a winged lion, or the color of a moving animal that combines complex identities of colors, lines, and layers. Not transitions of facts, but transitions, gestures and gestures, passing through pale spaces and becoming thoughts and feelings that the artist expresses.

The "Dervish" <sup>3</sup> painting on the fabric is embedded in a multi-layered composition with a blanket, and the background is yellow and white. The wreaths

<sup>1</sup> Dervish. Fabric waterproof. 57 x 43cm. 2013.

<sup>2</sup> An unknown artist from Bukhara. Fabric, oil paint. 172x150.2014.

<sup>3</sup> Dwarves. Fabric, oil paint. 96x140.1997.

are thought-provoking, with hair, beards, black eyes, woolly caps on their heads, long, different colored boots, and others wearing white trousers and belts.

Camel paintings are also featured in the artist's work. The camel depicted in her paintings is in two-humped, standing position with a palm tree between her backs. For example, in the paintings "Lonely Caravan" <sup>4</sup>, "Caravan" <sup>5</sup>, "Eastern Caravan" <sup>6</sup>, the main caravan travelling along the Great Silk Road connecting the East and the West continues as if it were a desert ship. When portraying the careless creature on the road, it is evident that he was trying to make it divine.

The artist's painting "Three Dwarves" is also unique. Three dwarfs are dreaming in the dim light of the moon in the night sky. The artist points out that the appearance of the dervishes has a warm, relaxing tone. The inside of the spiritual world of the dwarfs is as if they are concealing purple wisdom. This aspiration is reflected in the symbolism of the fourth dwarf Moon, their awake sky. In this way, the life of the Darwinists was solved through ancient mystical philosophical stories and poetic symbols.

Such scenes as goodness, divine love, light-sharing images by the artist's "Heart of the Dwarf" <sup>7</sup>(2002), "The Queen of Birds" (2000), "Sleeping Dervish" (2000), "The Way to Life" (2003), "Generation" (2004), Horse (2008), "Nakshbandiy" <sup>8</sup> (2009), "The Dwarves' Dream" <sup>9</sup> (2010), "Caravan of Life" (2012), "Two Mothers" <sup>10</sup> (2003) and more is possible. Some of these works include oriental decoration. She uses decorative elements on the edges of carpets, suzannis, scarves, blankets, felt, goldsmiths, and tableware to reveal the essence of the work as a means of artistic expression.

<sup>4</sup> The Caravan alone. Fabric, oil paint. 89x89.1993.

<sup>5</sup> Caravan. Fabric, oil paint. 110x170.2012.

<sup>6</sup> Eastern caravan. Fabric, oil paint. 43x83.2015.

<sup>7</sup> Dervish's heart. Fabric, oil paint. 154x79.2002.

<sup>8</sup> Embroidery. Oh, dry machinery. 270x130.2009.

<sup>9</sup> Dervish's dream. Bag, acrylic, mixed technique. 72x230.2010.

<sup>10</sup> Two mothers. Fabric, oil paint. 175x96.2003.

At this point, it becomes clear that the most important and decisive feature of Faizulla Ahmadiyev's works is to overcome the difficulties and obstacles and insights of life. In the aforementioned works, the concepts and assumptions of transparency, the free flight of the soul, and its transition to a state of being are manifested. The artist's quest is based on the basic teachings of Sufism, which is the basis of his culture - a state that relies on overcoming physical difficulties with the power of the spirit and deep faith. That is why Fayzulla Ahmadiyev refused to restore the language of tradition and instead went on to simplify forms and combine the pursuit of proportionality, instead of graphically interpreting traditional practices in Uzbek fine arts. The artist sought a new mix from his experience. But he turned away from the well-known Oriental classics, sophisticated illustrations, and spoke in some archaic way, with strange texture and sophisticated painting.

It was published many times the works of the artist in the press. The words of the late teacher Nodir Normatov are the highest value given to the artist's creative image. "Today's demands for modern painting are not just about color and play. It is also important to have an abundance of emotions and the charm of unimportant elements, and an endless environment that will take a fresh look at the world. In this regard, Faizullah's path is very modern and sincere. In the painting space he has built, the nation's memory and ethno-cultural advantage are evident. This view also helps prevent the so-called "mass culture." (N. Normatov. Flowers in the Patience Tree. -T.: Art. 2014, No. 4, pp. 25-28).

From the foregoing, the works created and created by Fayzulla Akhmadaliyev, embodied in their superstition and apparent perfection, have been linked to eternity. Therefore, the above criteria should be taken into account in understanding their true nature, evaluating them, and drawing their initial conclusions. In addition, it is a little more difficult for anyone to understand the

complexity of such a deep, complex picture. We wish our Master Artist a new heights in this regard and in his new image.



*Dervish. Fabric waterproof. 57x43cm 2013.*



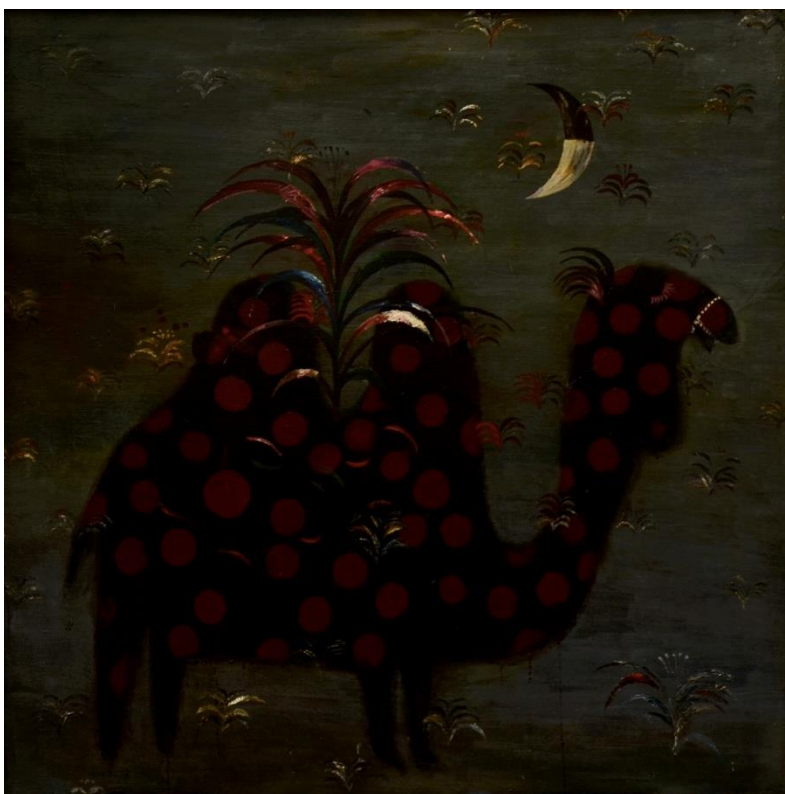


*An unknown artist from Bukhara. Fabric, oil paint. 172x150.2014.*

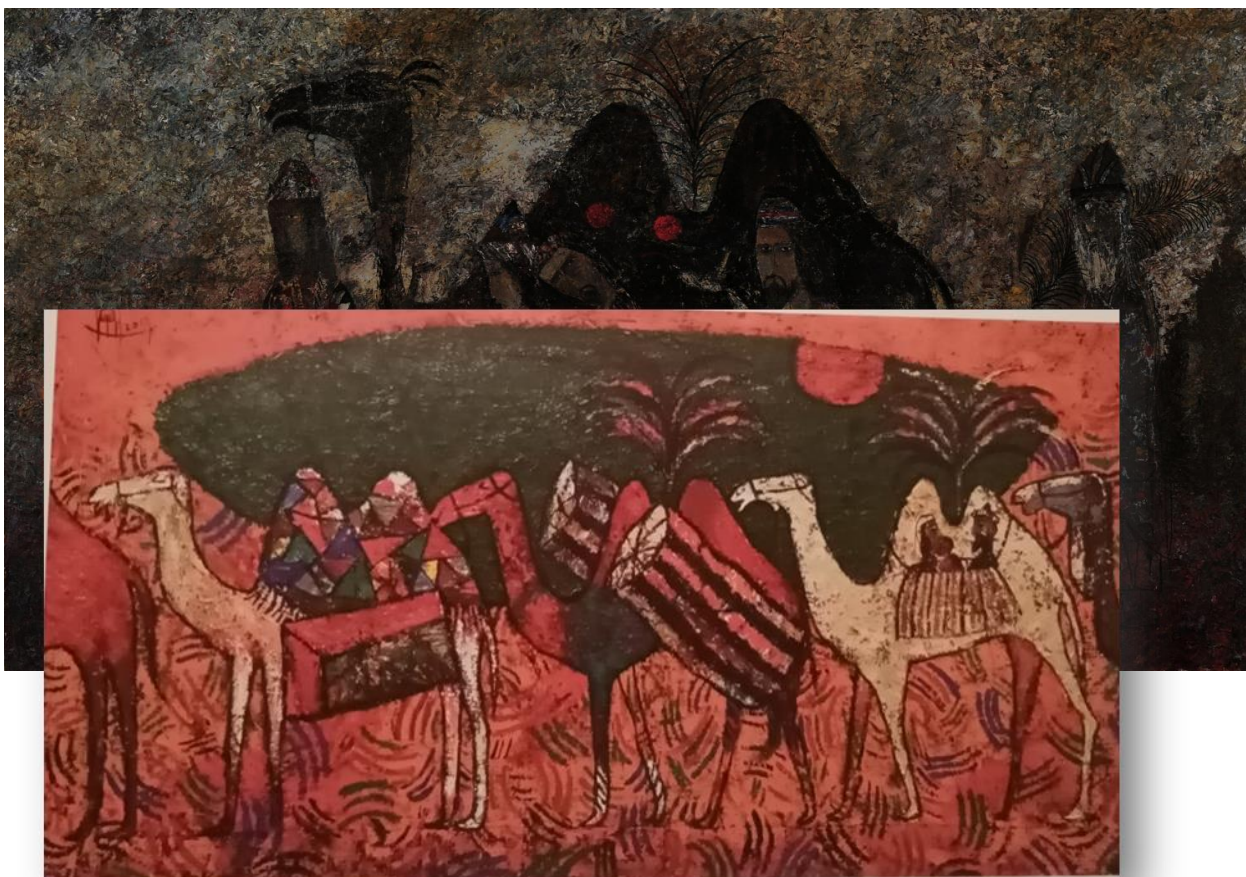


*Dervishes. Fabric waterproof. 96x140cm 1997*





*The alone Caravan. Fabric, oil paint. 89x89.1993.*



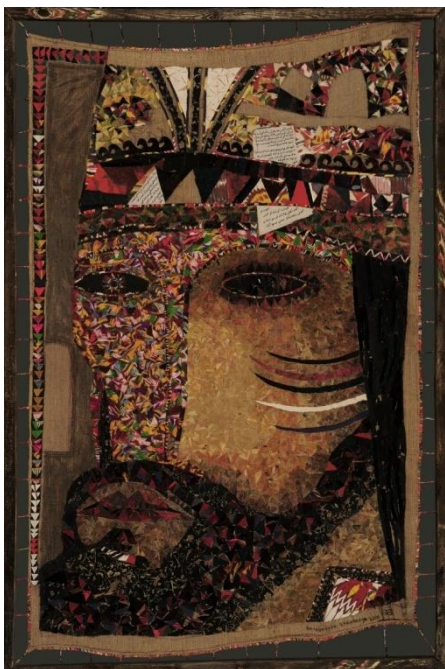
*Caravan. Fabric, oil paint. 110x170.2012*

*Eastern caravan. Fabric, oil paint. 43x83.2015.*

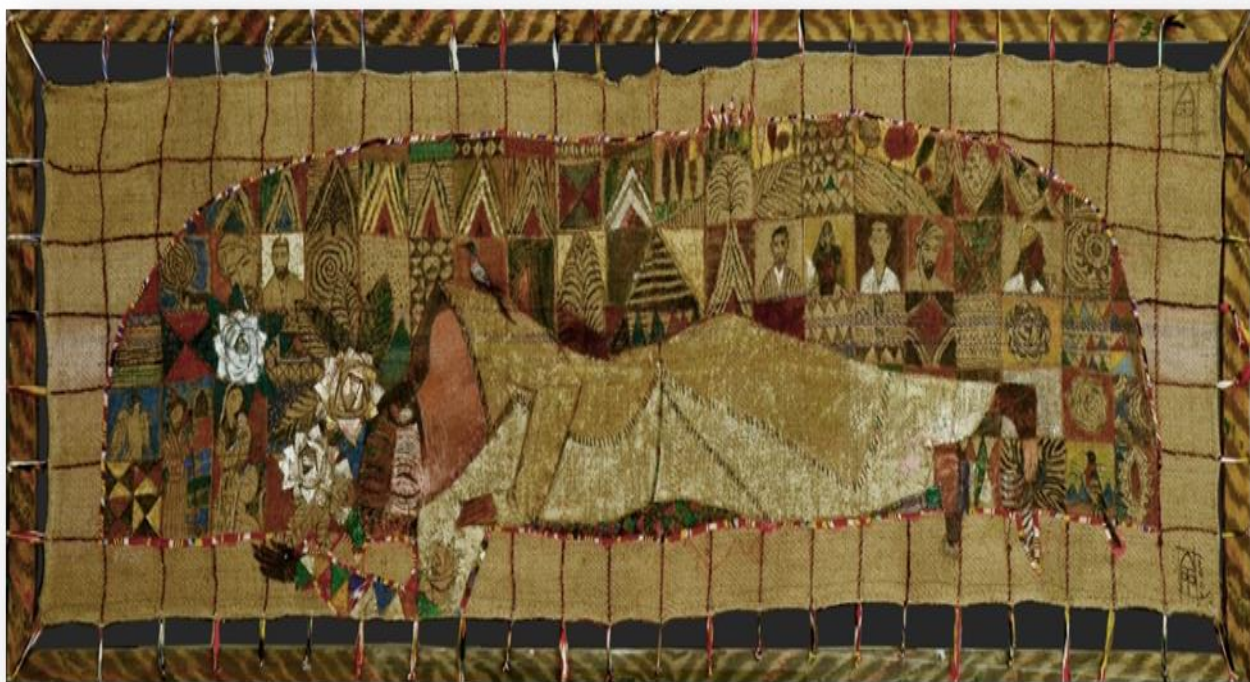


*Darvish's heart. Fabric, oil paint. 154x79.2002.*





*Naqshbandi. bag, patchwork technique.. 270x130.2009.*



*Dervish's dream. Bag, acrylic, mixed technique. 72x230.2010*



*Two mothers. Fabric, oil paint. 175x96.2003.*