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ARTISTIC AND PLASTIC EXPERIMENTS IN THE WORK OF NADEZHDA KASHINA IN THE 1950S AND 1960S

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Abstract

The second half of the 1950s and 1960s in the history of art in Uzbekistan became a period of revision of the previous concepts of artists, the introduction of innovations in artistic charters, which brought under a strictly defined uniform standard in Soviet art. The work of N. Kashina, who conducted various pictorial, plastic and technical experiments during this period, is a little-studied phenomenon in art criticism. The analysis of the creative development of stylistic innovations in Western art substantiates the desire of artists for a deeply individual interpretation of traditional themes – man and society, social change, everyday life. The interpretation of new ideas required a special methodological system, which led to the formation of new plastic trends as a result of the revision of existing trends.

Purpose: The article analyzes the little-studied side of N. Kashina's work in the period of the 1950s and 1960s.

Methods: The methodological basis of the research is the principles of historical authenticity, continuity and scientific objectivity of modern science; analytical, contextual, comparative typological and genre approaches of modern art studies.

Results: On the basis of a comprehensive analysis of Nadezhda Kashina's works, unknown to the scientific community, stored in museum collections, her return to the previous pictorial-plastic method, as well as an experimental method on technology, since the time of the "thaw", was justified. Thanks to the application of the principles of decorativeness, the artist manages to change the nature of the genre painting on a conceptual basis. Her creative experiments are also transferred to the studies of levkas, glass and graphics.

Scientific novelty: based on the study of N. Kashina's work, it was proved that during the period of de-Stalinization in the painting of Uzbekistan, the trend of pictorial and plastic searches in the works of artists of the younger and older generation is actualized. This trend is justified by the example of Nadezhda Kashina's work.

Practical significance: The research materials can be used in the preparation of museum and exhibition projects, in cataloguing the works of N. Kashina.

Keywords: *the art of Uzbekistan in the 1950s and 1960s, painting, Nadezhda Kashina, decorativeness, realism, genre painting*

Introduction

The second half of the 1950s and 1960s in the history of art in Uzbekistan became a period of revision of the previous concepts of artists, the introduction of innovations in artistic charters, which brought under a strictly defined uniform standard in Soviet art. The new historical and cultural period of 1953–1962, described as the “post-Stalin rehabilitation of art,” re-actualized the plastic searches of the 1920s and 1930s. On the way of interpreting national traditions and expressing the qualifications of European modernism, freedom appeared in understanding the tasks of art and searching for a way of pictorial expression. The reason for this is several historical events. Firstly, the work of representatives of the “cultural stratum” of the early 20th century – from Picasso to Rothke – was warmly received by the public to such an extent that the doors of the exhibition were destroyed. Secondly, the artistic heritage of the modernists and avant-gardists, up to the harsh criticism at the exhibition in the Manege in 1962, was actualized, briefly but quickly rethought by the youth as a content that gives painting a new essence. World and All-Union exhibitions, new art magazines, and cultural dialogue between the socialist republics have naturally borne fruit. The creation of the Karakalpak State Art Museum in 1966, followed by the process of completing the I.V. Savitsky collection belonging to the period rich in formal plastic experiments of the 1920s and 1930s, aroused interest in the early creative research of A. Volkov, A. Nikolaev (Master Mumin), V. Ufimtsev, V. Rozhdestvensky, M. Kurz-in, E. Karavai, N. Kashina and Tansykbayev. Over two years of tireless collecting activity, an impressive collection was formed, and in 1968 its first exhibition was held at the Museum of Oriental Art in Moscow. Major art critics of the time, such as A. Chegodaev, D. Sarabyanov, and V. Kostin describe Nukus as an “outstanding art center”, and the collected collection as a “starting point for the return of a forgotten culture”. Soon, “any major exhibition of Soviet art abroad could not take place without works of art from the Savitsky collection” (Babanazarova M., 2011. 27). The fact that by 1970 artistic and critical views on art also began to change can be seen in Rakitin’s article (Rakitin V. 1970. 32–38).

The Main part

Representatives of the older generation, such as U. Tansykbayev, N. Kashina, N. Karakhan, V. Ufimtsev, brought up in the spirit of avant-garde aesthetics against the background of the above historical and cultural events, sought to overcome some aspects of their work dating back to the 1940s and 1950s, quickly catching the breezes of the thaw. Synthesizing their first creative ideas with new ones, they brought modern Uzbek painting to a high professional level. “Compared to young artists, these artists did not directly turn to national traditions, but they managed to restore severed ties with the painting of the 1920s and 1930s. Their experience in solving the problem of national identity was based on the ideas of avant-garde plastics, and began to return to the actual space of modern national art” (Akhmedova N., 2004. 82).

Conclusion

One of the artists who reflected the main trends in the painting of Uzbekistan of the XX century, the ideological and artistic problems of modernity, is Nadezhda Kashina. He came to Uzbekistan in 1928 as an already established artist, and since 1930 he has lived here, becoming one of the founders of the National School of Painting. His eighty years of life were full of luck and disappointments, difficulties and ups, in any situation, the artist did not stop constantly improving his talent and skill, exploring. Even in the historical and artistic process of the 1950s and 1960s, she managed to form peculiar pictorial and plastic techniques and creative individuality, without going beyond realism. During this period, the artist returned to decorative, three-dimensional and graphic means of image, and also focused on compositions on mythical themes. It can be said that during these years, such a difficult period came in N. Kashina’s artistic thinking as the revision of creative principles, and in this regard, it is important to consider the works of this period.

Discussion

During this period, the female theme logically continues in the artist’s work, and the ideological and emotional load increases even more. In thematic compositions, the

theme of the Uzbek woman's life is of particular importance ("Letter", 1940; "Girl holding a tambourine", 1945; "Girls reading the agenda", 1950; "Harvest", "Milkmaid", about the 1950s; "After work. Evening School", 1951). Now, topics such as social status and labor are moving back. Instead, the female theme is treated, in particular, in the work "Dance Lesson" (1958) – the spiritual world of girls and women, in the central part of the triptych "Spring of Humanity" (1961) – a symbol of freedom with a torch, in the painting "Club Day" (1961) – gender law, in "Samarkand Madonna" (1971) – the level of divinity.

In the works of the artist of the 1960s, monumental forms of painting and the desire for decorativeness can be traced. Monumental decorativeness is manifested in her paintings "Skullcap" (1960), "Meeting", "Golden Harvest" (1961), "Spring of Mankind" (triptych, 1961). In addition, these studies will also be transferred to painting technologies. She begins to apply the "gluten" technique, creating paintings on a solid leucas base. These processes are clearly manifested in the work "Layli and Majnun" (1966), "Collective farm concerns" (1963). In them, the artist creates decorative monumental images through local colors, volume, while maintaining the accuracy of form and realistic image. N. Kashina enhances the conditional expressiveness in the characters, busy with their own affairs, the scenery and especially in the details. Along with the fact that they reflect the artist's subtle understanding of the national type and the everyday way of life, one can see the complete refinement of her new decorative style. These works will become the basis for the ceramic panel "Collective farm concerns", made for the pavilion of the EXHIBITION of ACHIEVEMENTS of the NATIONAL ECONOMY in 1964 in collaboration with A. V. Kedrin. These searches will continue in the future in the artist's work: "Club Day" (1961), "Grapes", "Pomegranates" (1964), "Layli and Majnun" (1966, Perm Art Gallery), "Farhad and Shirin", "Gardener", "Oats" (1968).

The painting "After Duty" (1968, Uzbekistan State Institute of Arts and Culture) demonstrates a rare nude genre during this period. Simple composition, generalized forms, and the dimensionless expression of local colors make the images larger and more

monumental. While the artist undoubtedly resorted to classical proportions and serious plastic forms in creating images, the bright and contrasting colors representing women's bodies, wood and sky reflect the coloristic decision of the fauvists.

In the painting "Children enter a new life" (1963), the artist continues his creative search, offering a new monumental and decorative compositional solution. Turning to the theme of Soviet ideology (the red banner is a hint at the entry of younger children into Soviet society), the artist, nevertheless, used convention, two-dimensionality, decorativeness in realism. In a painting with a similar theme "On a gray Earth" (1960), the artist worked with such expressive means as spatial perspective, tonal modeling, chiaroscuro, while in the above-mentioned work one can see generality, conventionality in clothes, landscape and background, while preserving the realistic expression of people. Children's bodily plasticity, impeccable attitude to the event fascinates the viewer. In such innovative and purely figurative means, some saw signs of formalism, which caused the withdrawal of the painting from the temporary exhibition at the republican exhibition of 1963. (Taktash R. Kh. 1982. P. 70).

The paintings "The Court of Paris" (1969) and "Samarkand Madonna" (1971) are the pinnacle of Nadezhda Kashina's plastic and decorative expressive searches. A completely new oriental interpretation of the classic plot is striking. The artist presents Greek goddesses such as Hera, Aphrodite and Athena in the interpretation of oriental beauties, feminine and possessing their own character, and the powerful Paris in the image of an energetic Mongolian-type man, blackened in the sun. At the same time, each goddess has individual features. R. Taktash focuses on the Indo-Iranian, Turkish-Central Asian qualities in every girl and hints at the difficult choice of Paris in front of this beauty (Taktash R. Kh. 1982. P. 96). The brightly sparkling sun disk, brightly colored bodies and costumes of the characters, creating a sharp contrast with the yellow landscape of the steppes, serve as the reason for the decorative interpretation of the legendary theme.

In his research in the genre of landscape, the artist is happy to turn to the memories

of Samarkand at the beginning of the XX century. In the paintings “Old Samarkand” (1965), “Samarkand. Music” (1967), “On The Street. Samarkand” (1967), “Morning in Urgut” (1967) reflects the coloristic talent of N. Kashina. Being landscapes made against the background of memories, they retained their etude: expressive lines, saturated colors, generalized shapes and implicit figures characteristic of early creativity. In the work “Samarkand. Music” the silhouette of the mausoleum rises like a shadow against the pink sky. The sound of a boy’s flute under a cypress tree against the background of a calm rural landscape gives the landscape a lyrical mood. The artist enhanced the decorative tone by emphasizing decorative color strokes and applying contrasting colors closely. It is worth saying that for U. Tansykbayev, N. Karakhan, P. Benkov, R. Timurov, M. Novikov and N. Kashina achieving creative excellence in the landscape genre, conducting separate stylistic research was not the main goal.

Since the late 1960s and early 1970s, drawing has begun to acquire independent significance in the artist’s work and has become the main means in the birth of creative ideas. An example of this is her graphics presented at the exhibition “N. Kashina and P. Picasso. Dialogue of cultures of East and West”, organized in 2012 at the State Museum of Arts of Uzbekistan. Picasso’s ceramic products presented at the exhibition, made in integral shapes and bright lines, and Nadezhda Kashina’s drawings, made in one line, without tearing off the tip of the pencil, form an amazing harmony. Such works from the museum’s collection as “Conversation”, “Cosmos”, “Fashionista”, “More beautiful than all”, consisting of graphic images applied in gouache on glass, reflecting the artist’s search for plastic expressiveness of the line, reflecting the idea through minimalist means, belong to the same period with great guesses.

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