

DOI:10.29013/EJA-24-4-128-132



## FORMATION OF GENRES OF PAINTING IN UZBEKISTAN IN THE SECOND HALF OF 20<sup>TH</sup> CENTURY

*Umida Temurovna Akhmedkhodjaeva*<sup>1</sup>

<sup>1</sup> National Institute of Fine Arts and Design named after Kamoliddin Bekhzad, Uzbekistan

---

**Cite:** Akhmedkhodjaeva U. T. (2024). *Formation of Genres of Painting in Uzbekistan in the Second Half of 20<sup>th</sup> Century*. *European Journal of Arts* 2024, No 4. <https://doi.org/10.29013/EJA-24-4-128-132>

---

### Abstract

This article examines the factors that influenced development of genres in Uzbek painting during the second half of 20<sup>th</sup> century, chronology of their evolution, works of art historians who studied these genres, as well as generations of both mature and young artists who directly contributed to formation of these genres. In the domestic scientific tradition, there is a persistent tendency to establish genre as a fundamental category that reflects the essential properties and connections of phenomena in the art world, encompassing the totality of formal and substantive features of a work. In the content of this article, genre analysis is proposed as a theoretical and methodological basis for studying fine arts, as it allows the researchers to reveal hidden qualities in genre dispositions arts.

**Keywords:** *Genres in painting, cultural paradigm, socialist realism, impressionistic tendency, decorativism, artistic form, personal exhibition, ethnocultural identity*

### Introduction

In the second half of the 20<sup>th</sup> century, cultural paradigm underwent a sharp transformation due to political-social and historical-cultural changes. Emergence of national painting schools in Uzbekistan gave impetus to formation of new ideas and views in the artistic process. Trends of departure from existing thematic schemes and “normativity” and stylistic changes were observed. Pleiades of national artists of new generation put forward innovative ideas such as withdrawing from ideological canonical laws that prevailed in painting, creating new aesthetic ideals, and gradually getting rid of the spirit of subordination.

### Study of Fine Arts in Uzbekistan

Systematic study of fine arts of Uzbekistan began in 30s of 20<sup>th</sup> century. First publications were in the form of small articles. In 1933, A. Podkovirov and Yu. Arbat published articles about Uzbek artists in “Uzbekistanskaya Pravda” newspaper issues accessed on November 30 and December 15. In 1934, based on information collected from exhibition of Uzbek artists held in Moscow that year, B. M. Nikiforov’s article was published in the 11th issue of “Literature critic” magazine (Taktash R. H., 1972).

In 1935, V. N. Chepelev published his first monograph called “Iskusstvo sovetskogo Uzbekistana”. In this monograph, existing

artistic traditions in painting of Uzbekistan in 1920–1930, as well as challenges of revolutionary time were shown. This monograph emphasized the lack of formed national traditions in easel painting, emergence of new decorative style and realistic-decorative trend that was a product of impressionistic and romantic interpretation of the Orient, disappearance of formalistic tendencies, negative influence of old religious views on fostering of national artists. He also gave information about the 1<sup>st</sup> (1928) and 2<sup>nd</sup> (1933) exhibitions of republican artists held in Tashkent. For the first time among other monographic studies, he attempted to analyze processes in Uzbek painting, plot, theme and style of artworks exposed at the exhibition, problem of “documenting” characters within socio-psychological interpretation, problem of standardization of types of character, elimination of orientalism in images. Although painting in Uzbekistan was in its early stage of development and had a number of problematic aspects, V. N. Chepelev positively assessed painting of the period studied in his monograph and noted that there was a potential for further development (Chepelev V., 1935).

F. I. Schmidt, who lived in Tashkent in 1935, wrote scientific articles about the new form of painting of Uzbekistan. Since he was directly involved in organization and holding of exhibitions, he described in details artistic processes, trends and researches conducted by artists of that period. According to the researcher, “national character” would have remained only in the theme of artworks, until Uzbek national artists would not fully explore the techniques of artistic expression in easel painting Shmidt F., 1937).

In 1940, Boris Vladimirovich Weimarn, an orientalist and historian of Soviet art, wrote a book entitled “Iskusstvo Sredney Azii” dedicated to architecture, decorative-practical art and fine art of people of Central Asia. In this book, B. V. Weimarn focused more on fine art of Soviet Uzbekistan among Central Asian republics. The author’s approach to this book (explained material, information scheme) was close to the concept of V. N. Chepelev’s monograph, enriching it with more information. B. V. Weimarn focused on artists of Tashkent and Samarkand art schools and highlighted several problem-

atic aspects, likewise V. Chepelev did. Such facts that there were very few national painters and graphic artists, that works did not reflect pictures of historical past of Uzbekistan, that artists did not study in depth the unique aspects of the nature of Uzbekistan and domestic scenes related to it, pointed out that increasing absorption of Western impressionist style, superficial and documentary reflection of plots in the works of older generation of artists was still an evidence of continuing formalistic and naturalistic tendencies (Vejmarn B. V. *Iskusstvo Srednej Azii*. 1940).

The book “Izobrazitelnoe iskusstvo Uzbekistana” by art historian R. H. Toqtash contained analytical information about art history of Soviet Uzbekistan. In the post-war period, study of fine arts of Soviet Uzbekistan was entrusted to departments of Research Institute of Fine Arts of Uzbekistan Academy of Sciences and Research Institute of History and Theory of Fine Art of Uzbekistan Academy of Sciences located in Tashkent (Taktash R. H., 1972).

### **Methodology of study**

In their monographic studies, art historians, scientists and artists who worked in Tashkent gradually studied development of fine arts of Uzbekistan in different periods and genres. These were: G. A. Pugachenkova, S. M. Krukovskaya, M. V. Müntz, N. M. Abramova, V. A. Meshkeris, G. N. Chabrov, V. N. Kedrin, G. A. Akbalyan. The first major project of the department was collective work “Izobrazitelnoe iskusstvo Sovetskogo Uzbekistana” (Ocherk istorii jivopisi, grafiki, skulptury) published by researchers of Institute of Fine Art Studies in 1957 in Tashkent. This fundamental study covered development of fine art in Uzbekistan from ancient times to the beginning of 50s of 20<sup>th</sup> century. Abstract of this book stated that: “These essays, written as the first experience summarizing the path of Uzbek fine art, cannot fully cover all the events and problems of Uzbek art culture. This is the task of Uzbek fine art studies in the next stages”. The first chapter of this book written by Galina Anatolyevna Pugachenkova contained comprehensive study of scientific material covering the period of fine art development in

Uzbekistan from ancient times to 1917. The fourth chapter of this book was dedicated to art of the Second World War, and its content was outstanding. It worth mentioning that study of Uzbekistan's fine art development from 1917 to the beginning of 1950s in separate stages has led to one-sidedness and duplication in the studies. Moreover, studies, opinions and analyses about this period were made based on the Soviet ideology requirements and instructions. To a certain extent, authors neglected talented Uzbekistan artists and did not study in-depth a complex and contradictory creative path of each major artist. However, despite such imperfections, this book reflected important history of artwork of artists of Uzbekistan. It served as an important foundation for future research in this direction (Red.kollegija. 1957).

L. A. Jadova's book "Sovremennaya jivopis Uzbekistana" published in 50s also commented on development of painting in Uzbekistan. The author compared artistic process in painting of Uzbekistan in 1920s and 1930s with the state of fine art in 1950s and 1960s and tried to theoretically analyze differences between them. In this book, gradual development of works by representatives of older generation, such as N. Karakhan, U. Tansikbayev, was studied in details, and the author did not limit with empirical research, on the contrary, the main artistic trends of Western European and Russian Soviet painting at the end of 19<sup>th</sup> century and the first half of 20<sup>th</sup> century were included in the analysis of fine arts development. But L. A. Jadova's method of analysis was not aimed at balancing artist's skills and deficiencies by means of a mechanical calculating a sum of positive and negative aspects of any talented work of art, but rather showed that creative expediency and world perception of painter were at different levels. In 1957, album of paintings "Izobrazitelnoe iskusstvo Uzbekskoy SSSR" was published. Introductory text of this album was written by M. Müntz and L. Rempel, and was presented as a short and popular essay covering fine art of Soviet Uzbekistan. Two years later, book "Khudojniki Sovetskogo Uzbekistana" was published in Tashkent by a group of Uzbek art historians. This book contained creative and biographical essays dedicated to artists of Uzbekistan. In 1960, book "Iskusstvo Sovetskogo Uzbekista-

na. Ocherki" by B. V. Weimarn and N. V. Cherkasova was published. This book was rich in black-and-white and color photographs, and included a complete bibliography on fine arts of Soviet Uzbekistan, as well as titles of catalogs of individual exhibitions of All-Union and Uzbek artists. In the essays, historical development of fine arts landscape in Uzbekistan was covered chronologically in details, and it had become an important source for studying painting, graphics, and sculpture of Uzbekistan (Zhadova L., 1962). In 1962, publishing house "Sovetsky Khudojnik" published the album of paintings called "Uzbekistan, Kazakhstan, Kyrgyzstan, Turkmenistan, Tajikistan artists of the USSR", introduction of which was written by A. D. Legodayeva.

In 1967, this publishing house published a collection of art critics' essays called "Iskusstvo molodyx" by M. Khalaminskaya. One of the sections of this collection was dedicated to creativity of young painters of Uzbekistan, graduates of I. E. Repin Institute of painting, sculpture and architecture in Leningrad. Their works were exposed at exhibitions in the second half of 1950s. Margarita Khalaminskaya had selected only interesting and meaningful articles from professional art historians in her collection. During the period of Soviet Uzbekistan, historical development and recognition of poster as a separate independent genre began with October Revolution and continued until early 60s of 20<sup>th</sup> century. V. Dolinskaya gave detailed information about poster art in her scientific sources. Uzbek art critic A. Umarov dedicated his postgraduate thesis to portrait art of Uzbekistan. His book "Portretnaya jivopis Uzbekistana", published in 1968, was written as the first serious scientific experiment summarizing development of portrait genre in painting of Uzbekistan. The Uzbekistan portrait genre of the period before 1917 was studied based on research created by A. A. Semyonova, L. I. Rempel, G. A. Pugachenkova, and K. V. Trever. New methods and forms of painting genre of Uzbekistan was analyzed by V. L. Lakovskaya in her monograph "Uzbekistan's post-war easel painting". By 1960s–1980s, dynamics of researching national art schools in art criticism increased. In particular, in 1972, monograph "Izobrazitelnoe iskusstvo Uzbekistana" by R. H. Toqtash was published. In this large-scale study, character-

istics of fine arts of this period were analyzed. Researches of those years highlighted features of socio-historical process in formation of national schools (Ahmedova N. R., 2004). Russian art historian Leonid Zinger studied Soviet portrait art. In the book "Sovetskaya portret-naya jivopis 1917-nachala 1930-x godov", which he wrote in 1978, he provided analytical information about artistic solution of image of Soviet man, formed on the basis of socialist realism, which flourished during October Revolution, in portrait painting. He drew attention to several problematic issues in Soviet portrait. Namely, he particularly covered specification of realistic portrait in painting, problem of mimesis, portrait of contemporary and historical person, portrait-type, portrait-painting, group portrait, genre boundary, space and time in portraiture, easel and majesty, tradition and innovation, etc. In addition, L. Zinger's book focused on portraits created by A. Nikolayev (Usto-Mo'min), P. Benkov and O. Tansikboyev (Zinger L., 1978). Many monographs and albums of I. N. Bulkina were dedicated to artworks of young artists of Uzbekistan. G. I. Babadjonova was the author of a book about work of stained-glass window artist I. Lipen and a number of educational manuals on synthesis of art. Among monographic scientific studies that were dedicated to personal creative pursuits of Uzbek artists, B. V. Weimarn's "Orol Tansikboyev" (1958) and B. M. Nikiforov's "Pavel Petrovich Benkov" (1967) deserved high recognition. In addition, many books, albums and brochures dedicated to the work of artists such as I. Ikromov, V. Kaidalov, A. Abdullayev, B. Khammadi, and R. Timurov were published at that time. Upon request of the Ministry of Culture of Uzbekistan and Scientific Council of A. N. Ostrovsky Tashkent Institute of Theater and Art Studies, in 1965, a decision was made to train specialists in art studies at Tashkent Institute of Theater and Art Studies. In the same year, Department of "History and Theory of Fine Art" was established and headed

by famous art historian L. I. Rempel. In the study of painting in world art, the main goal was to analyze creativity of national identity, stylistic aspects of art historians, features of artistic process, traditional principles and bright factors. In Uzbekistan, since 1990s, artistic process in historical and cultural context was conducted on a serious level based on new methodological approaches. At the beginning, special attention was paid to the national idea in the works.

### Findings

In the research of A. Hakimov and N. Ahmedova, analysis of art history in an interdisciplinary approach was used to determine principles of painting development in Uzbekistan. In their research, for the first time, new issues were raised in the study of painting of 20th century, an attempt was made to explain unique complexities of historical and cultural development of art, and new approaches were reflected in the studies of ethnocultural identity principles (Xasanova N. S., 2015).

Independence achieved in 1991 made it possible to formulate a strategy for choosing a national paradigm in art along with changing economic models and ideological environment. The range of methodological aspects in art studies and the problems of renewal of traditional approaches require interdisciplinary efforts. This is in line with modern trends in humanity studies.

### Conclusion

In the article, main trends of the development of genres in the painting of Uzbekistan in the second half of the 20<sup>th</sup> century are studied. Within the research, monographic studies of art historians, scientists and artists who worked in Tashkent dedicated to the studies of fine arts development in Uzbekistan in different periods and genres are also studied.

### References

- Taktash R. H. Izobrazitel'noe iskusstvo Uzbekistana vtoraja polovina XIX v. –50-ie godi XX v. (Fine art of Uzbekistan in the second half of the 20<sup>th</sup> century. –50s of the XX century) – Tashkent: Izd.lit.i iskusstva, 1972. – 272 p. (in Russian)
- Chepelev V. Iskusstvo Sovetskogo Uzbekistana. (Art of Soviet Uzbekistan) – L.: Izd. Leningradskogo oblastnogo sojuza sovetskih hudozhnikov, 1935. – 130 p. (in Russian)
- Shmitd F. O nacional'noj forme zhivopisi Uzbekistana. (About the national form of painting in Uzbekistan) 1937. Arhiv biblioteki GMI. – Inv № 166. – 40 p. (in Russian)
- Vejmarn B. V. Iskusstvo Srednej Azii. (Art of Central Asia) – Moskva-Leningrad: Gosudarstvennoe izdatel'stvo "Iskusstvo". 1940. – 189 p. (in Russian)
- Red.kollegija. Izobrazitel'noe iskusstvo Sovetskogo Uzbekistana (oчерk istorii zhivopisi, grafiki, skul'ptury). (Editorial board. Fine Arts of Soviet Uzbekistan (Essay on the History of Painting, Graphics, Sculpture)) – Tashkent, 1957. – 180 p. (in Russian)
- Zhadova L. Sovremennaja zhivopis' Uzbekistana. (Modern painting of Uzbekistan) – Tashkent, Gosudarstvennoe izdatel'stvo hudozhestvennoj literatury UzSSR. 1962. – 112 p. (in Russian)
- Ahmedova N. R. Zhivopis' Central'noj Azii XX veka: tradicii, samobytnost', dialog. (Painting of Central Asia of the 20<sup>th</sup> century: traditions, originality, dialogue.) – Tashkent: 2004. – 205 p. (in Russian)
- Zinger L. Sovetskaja portretnaja zhivopis' 1917-nachala 1930 godov. (Soviet portraiture of 1917 – early 1930s)– M.: Izob. iskusstvo, 1978. – 295 p. (in Russian)
- Xasanova N. S. Istoki zarozhdenija iskusstvovedenija v Uzbekistane: osnovnye etapy stanovlenija. (The origins of art history in Uzbekistan: the main stages of formation) Vestnik MGUKI 2015. No. 6. – (68). – P. 266–270. (in Russian)

submitted 01.06.2024;  
accepted for publication 15.06.2024;  
published 28.10.2024  
© Akhmedkhodjaeva U. T.  
Contact: umida-fazilova@mail.ru