

THE STUDY OF EASEL PAINTING IN UZBEKISTAN

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Abstract

This article analyzes the level of study of easel painting in Uzbekistan, as well as the stages of its formation and development based on art historical research. It also examines the influence of European art schools on the formation of the national school of painting in the first half of the twentieth century, including the development of genre systems and stylistic features. The results of the study help determine the level of scholarly research on Uzbek easel painting and identify its development trends.

Keywords

easel painting, European art schools, national painting, genre system, stylistic features, development trends.

By the 19th–20th centuries, easel painting became even richer under the influence of various stylistic trends such as realism, impressionism, and modernism. In Uzbekistan, at the beginning of the 20th century, national easel painting formed under the influence of European academic schools, creating works that reflected local life, customs, and national color. It is one of the main directions of the educational and creative process in national and international art schools. The study of this field by researchers and art historians is mainly aimed at identifying its educational, stylistic, and aesthetic characteristics.

The field of easel painting is analyzed from multiple angles by art historians and researchers: historically, aesthetically, pedagogically, and creatively. Studying

this field enables art schools to develop effective methodologies for teaching modern styles, fostering creative thinking and visual perception.

To date, researchers and art historians have conducted numerous historical-analytical, theoretical, and aesthetic studies, as well as methodological and pedagogical research, with the aim of studying the history of the development of easel painting. For example,

V.L. Lakovskaya, in her dissertation entitled "Postwar Easel Painting of Uzbekistan: Main Trends» examined the development, styles, and tendencies of easel painting in Uzbekistan during the postwar period (1950–1980). M.I.Mirzarakhimov's research work "Problems of Composition in Contemporary Painting of Uzbekistan" brought important insights into the art thinking taking shape in Uzbek painting through compositional problems. Sh.Barnayeva's article "Painting of Samarkand in the Context of the Problems of the Formation of Fine Arts of Uzbekistan" and G.E. Abbasova's abstract "Fine Arts of Central Asia in the 1920s–1930s: The Problem of Representation of the Soviet East" also examine how painting developed within a national environment and analyze local–global influences¹¹.

In addition, N. Yadgarova's article "Formation of Impressionism in the Painting of Uzbekistan of the 20th Century" and her abstract "Impressionist Tendencies in the Painting of Uzbekistan at the Turn of the 20th–21st Centuries" closely analyze the penetration of European styles (Impressionism) into Uzbekistan. N.A. Rahimova's article "Painting of the Republics of Central Asia in Search of the Renewal of the Artistic Language (1960s)" investigates the transformation of painting in the Central Asian republics in the context of socio-historical changes of the 1960s. In D. Alimkulova's research "A View on the Fine Arts of Uzbekistan" the author emphasizes that the development of types and genres of fine arts in Uzbekistan mainly formed and evolved during the 20th century, and that the traditional artistic culture of Uzbekistan in this period reflected historical, political, cultural, religious, and socio-economic conditions. According to her, it is appropriate to analyze each decade separately when studying the fine arts of Uzbekistan in the 20th century.¹²

In her article "Little-Known Works of Painting by Artists of Uzbekistan of the 1920s–1930s," the author analyzes understudied easel painting works created

¹¹ D.O.Zarifova XX ASR YEVROPA BADIY MAKTABLARI VA ULARNING MARKAZIY OSIYO SAN'ATIGA TA'SIRI. ORIENTAL ART AND CULTURE, 7(02), 2026. 53-62.

¹² D.O.Zarifova XX ASR YEVROPA BADIY MAKTABLARI VA ULARNING MARKAZIY OSIYO SAN'ATIGA TA'SIRI. ORIENTAL ART AND CULTURE, 7(02), 2026. 53-62.

during the 1920s–1930s. She notes that the works of artists of this period combine depictions of national life, everyday scenes, and the realist style characteristic of European academic schools. Based on archival materials and little-known works preserved in museum collections, the article highlights the stages in the formation of the Uzbek school of painting and substantiates that new explorations in composition, perspective, and color relations emerged under the influence of European artistic traditions during the 1920s–1930s. Through these works, the author reveals the early stages of easel painting in Uzbekistan and the stylistic features developed under the influence of European academic schools.

In the article “The Second Generation of Artists of Uzbekistan” by A. Kalonov and Kh. Ziyahanov, the creativity of the second generation of artists active in the mid-20th century in Uzbekistan is analyzed. The authors emphasize that representatives of this generation were shaped under the influence of European academic schools, while at the same time strengthening national themes and local color. The article scientifically examines their explorations in composition, color solutions, and genres, as well as the development of easel painting in landscape, portrait, and everyday-life genres. It is also noted that this generation continued the traditions of the first generation while introducing new stylistic tendencies. Through the analysis of portrait, genre, and landscape compositions, the authors reveal the formation of realist methods, color relations, and national color, and they study the stages of the development of a professional school of easel painting in Uzbekistan.

In the monograph “Artists of Uzbekistan: Time and Fate (1920s–1940s)” published in 2021, Malika To‘xtayeva provides a comprehensive analysis of the formation and development of easel painting in Uzbekistan during the 1920s–1940s. The author examines easel works created in portrait, genre, and landscape directions under the influence of European academic schools and highlights the stages of the emergence of the national school of painting. The monograph analyzes, with concrete examples, the composition, color solutions, realist style, and the harmony of national color in easel painting. It demonstrates, on a scientific basis, the formation of a professional painting school in Uzbekistan through the творчество of artists of the 1920s–1940s, and studies the processes of the formation of easel painting, the development of genre systems, and the emergence of a professional school of artists during this period.

During this period, fundamental research dedicated to the issues of national easel painting was conducted, resulting in the publication of numerous monographs, albums, and catalogs. Specifically, while the works of V. Chepelev, M.

Kolin, and B. Veimarn explored the historical evolution of Uzbek easel painting, the research of L.A. Zhadova¹³ and M. Khalaminskaya¹⁴ analyzed this art form within a regional context. The investigations of R. Toktash and D. Saidova are significant for covering a broad range of processes, from artistic education to exhibition activities. Furthermore, the scholarly works of T. Mahmudov¹⁵, N. Abdullaev, and A. Umarov provide a detailed examination of contemporary creative processes and the mastery of individual artists.

Although scholars researching this subject achieved certain milestones in illuminating complex artistic processes, their conclusions were often interpreted through a one-sided lens due to the prevailing ideology of the time. This article provides a profound analysis of these scholarly works, thereby serving to enrich the theoretical foundation of the research.

Research conducted in this field provides a scientific analysis of the stages of formation, stylistic features, and development trends of the national school of painting. In particular, the first half of the 20th century is of special importance, as it marks the formation of easel painting in Uzbekistan under the influence of European art schools, the emergence of a professional school of artists, and the development of genre systems.

In this area, a number of studies have been carried out by both local and foreign scholars. In particular, research has widely covered early examples of painting from the 1920s–1930s, stylistic changes in the postwar period, issues of composition, and the formation of artistic thinking. At the same time, the influence of European artistic traditions, including Realism and Impressionism, on national painting, as well as the interaction between local and global processes, has been analyzed.

In contemporary studies, new methodological approaches are being applied to the study of easel painting, including cultural, social, and psychological analysis. This allows for a deeper understanding not only of the historical development of Uzbek visual art but also of its spiritual, cultural, and aesthetic values. Thus, the study of easel painting plays an important role in preserving national cultural heritage, conducting its scientific research, and passing it on to future generations.

In conclusion, based on the sources and scholarly works examined in this

¹³ Жадова Л. Современная живопись Узбекистана. - Ташкент, 1963. – 111 с.

¹⁴ Халаминская М. Искусство молодых. – Москва, 1967. – 164 с.

¹⁵ Махмудов Т.М. Эстетический анализ основных тенденций развития современного искусства Узбекистана. Автореферат диссертации доктора философских наук. – М., 1979. – 32 с.; Абдуллаев Н. Пейзажная живопись Узбекистана. Альбом. – Ташкент: Изд. литературы и искусства им. Г.Гуляма, 1975. – 44 с.: ил.; Саидова Д. Историко-революционный жанр в живописи Узбекистана. – Ташкент, 1977. – 160 с; Умаров А., Шостко Л. Искусство Советского Узбекистана // Искусство, 1968, № 4. – С. 6-12.;

study, it can be determined that the development of 20th-century Uzbek easel painting is grounded in comprehensive scientific research. These scholarly sources provide the theoretical foundations for the history of art, the creative process, and the work of contemporary artists. Furthermore, it has been established that the historical context, artistic education, and the mechanisms of influence through exhibitions play a crucial role in the study of easel painting.

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