

# MAIN TENDENCIES IN DEVELOPMENT OF LANDSCAPE GENRE IN NATIONAL PAINTING

Umida AKHMEDKHODJAEVA

Researcher

National institute of fine art and design named after K.Bekhzod  
Tashkent, Uzbekistan

DOI: <https://doi.org/10.37547/ssa-V3-I1-5>

**Abstract:** The content of the article is a review of the artistic trends that emerged during the sharp development of the landscape genre in the second half of the 20th century in the context of historical and social changes.

**Key words:** Landscape genre, landscape painter, plein air, landscape-painting, industrial landscape, epic landscape, lyrical landscape, symbolic-metaphorical landscape, artistic trend, plot picture, motif, immanent.

## INTRODUCTION

In the second half of the 20th century, the gradual development of the landscape genre in the painting of Uzbekistan was distinguished by its unusual characteristics, which were the result of complex historical and cultural changes in society. In 1956, at the 5th congress of artists of Uzbekistan, L. Rempel stated that "the bright color of the land of Uzbekistan is not a texture invented by formalists, it is a fact".[1] Russian and national artists began to deeply and consistently study the uniqueness of the nature of Uzbekistan by going to a concrete place "plein air". They were able to clearly see not the factual value of the depicted area, but its lyrical and beautiful aspects. The landscape painting has its place in the painting, in which the brightest features of the nature of the country (district) chosen by the artist are concentrated in focus. Industrial and urban, epic and lyrical (romantic), as well as symbolic and figurative types of landscape appeared. A number of new landscape painters were considered as representatives of these types of landscape painting. In particular, representatives of industrial landscape: U. Tansikbaev, R. Timurov, E. Kalontarov, P. Pantyukhin, V. Petrov, G. Shpolyansky, Yu. Yelizarov, A. Mirsagatov, A. Aliyeva, B. Babayev; city views: M. Novikov, V. Zhmakin, V. Zelikov, Yu. Taldikin, R. Viko, A. Yunusov; lyrical (romantic) and epic: N. Karakhan, P. Gan, N. Kuzibaev, Z. Inogamov, G. Chernukhin, V. Ziyoyev, V. Enin, V. Troshina; symbolic: E. Mel'nikov, G. Zil'berman, G. Ul'ko.

## THE MAIN RESULTS AND FINDINGS

There was a need to perceive nature through the prism of "imagery". In the second half of the 1950s, significant changes began to take place in the image of Uzbekistan, which became the threshold for the rise of national schools in the 1960s. This period is characterized by the flourishing of the landscape genre. Landscapes of great painters such as U. Tansikbaev, N. Karakhan, V. Zhmakin, R. Timurov, N. Kuzibaev, M. Novikov, Z. Inogamov, P. Gan and others played a big

role here. These artists, who promoted the idea of national landscape, mastered a wide range of artistic tasks with the help of new pictorial means. In the landscape of this period, a tendency to strive for majesty was observed, the problems of the light-air environment were solved, and the tasks of the open-air space were defined. Observing the state of the atmosphere and the change of natural color depending on the light, the artists searched more precisely for tonal-color relations in the landscape. New methods of landscape composition were also formed, which allowed to make the landscape space not just a landscape divided into plans, but a part of wild nature. It was during this period that the real foundations of landscape painting were laid, masters who studied in Moscow and Leningrad appeared. These are R. Ahmedov, N. Kuzibaev, M. Saidov, T. Oganegov. For these artists, plein air work was the main aspect of creativity. And naturally, this led to the development of the scene. H. Rahmanov, G. Shpolyansky - the authors of the "Transport of Uzbekistan" series of landscapes join the tireless research of N. Karakhan and U. Tansikbaev aimed at determining the emotional-expressive and decorative-tonal possibilities of color, M. Yesin - "Drilling lights", K. Bogodukhov, and other artists are constantly or occasionally interested in the landscape genre. The desire of landscape artists to express the worldview of contemporaries is manifested in the selection of motifs and their artistic interpretation. In this regard, V. Zelikov's "Flying cranes" (1962) is characteristic of the small landscape. In the panorama of the construction of the new district, in the clear order of the newly raised houses, in the rhythm of the tower cranes, the artist felt the breath of today. In the 1960s, E. Kalontarov, P. Pantyukhin, V. Petrov's works are distinguished by their unique color combinations and architectural forms.[2] Studying the development dynamics and trends of landscape painting in Uzbekistan in the 1960s-1980s shows not only its widespread use in the painting system, but also its dominance. In the typology of development, the landscape of "pure nature" and the landscape of "second environment" are obtained. Traditionally, the landscape is dominated by the theme of mountains. The "second environment" landscape is dominated by the industrial theme and the theme of the old city. During these years, a kind of virgin and memorial landscape was formed. Mainly two trends have developed in painting: firstly, plein air (tonal) associated with the work of the founders of fine art and based on impressionist and Russian painting traditions, through P. Benkov to K. Korovin, that is, the work of Russian artists who gave great importance to working from nature.

Secondly, pictorial-structural (decorative), on the one hand - from the traditions of Russian Cézanneism, on the other - from the traditions of national art. The poetics of natural beauty defines the dominant position of the lyrical, camera landscape. So, the problem of the landscape genre in the art of Uzbekistan in the 1960s-1980s is, in essence, the problem of art that is looking for the way that prepared the original school of painting. In the 1960s, the landscape genre, especially the cityscape, was characterized by active creative research. In "Quiet Night (Sokin Oqshom)", R. Viko reflected the rhythm of the life of the Uzbek city in a sincere way. When choosing a motif - a teahouse in the shade of maple trees on the canal and a summer day before sunset - he expressed it in a unique local bright color. Landscape painters associated their decision with a realistic reflection of the natural environment, which has geographical accuracy and evokes unique experiences when interacting with it. The nature of Uzbekistan is its harmonious proportions, constant change, originality of architectural types of ancient cities (R. Timurov, Yu. Elizarov); the uniqueness of the nature of village complexes, that is, the lyrical-poetic interpretation of nature (Z. Kovalevskaya, R. Akhmedov, N. Kuzibaev, A. Abdullaev, P. Gan, V. Zelikov, Z. Inoghomov); the nature and uniqueness of the landscape genre in a philosophical way (E. Melnikov, Yu. Strelnikov, G. Ulko, R. Choriyev, Yu. Taldykin, Ya. Salpinkidi, B. Jalalov, A. Mirzaev, V. Chub). From this division, two defining trends of the landscape genre stand out the most. One of them is the topic of human environment. Indeed, this scene is not new, it has been previously developed by artists of the Samarkand school. The representatives of city landscape (R. Timurov, V. Zelikov), industrial (V. Zhmakin, V. Sosodov with their joint triptych "Industrial Uzbekistan" (1960)) where the modern industrial landscape is in the central part of the landscape. But the boundaries between the province and the landscape of "pure nature" are blurred. During this period, the lyrical landscape developed widely. Triptych "Beloved Country" by N. Kashina (1960), V. Volkov, Yu. Elizarov, R. Akhmedov, A. Mirsagatov. The next trend is the role of nature in a generalized sense. The main object is a person and his philosophical understanding of the world. The role of the landscape in the plot painting is growing, so visual art in general is experiencing a period of interpenetration and synthesis of genres. It should be noted that some artists have increased passion for the plasticity of colors (E. Melnikov, A. Mirzaev, Sh. Abdurashidov). In the 1960s, a new period of rise of the romantic landscape was observed: "Spring water" by K. Eminov, "Towards the evening" by R. Timurov, "Spring in the old city", "Spring in the mountains" by Y. Taldikin. "Blue Valley" by G. Abdurakhmanov and "Open Day" by U. Tansikbaev, "Autumn" from the series "Seasons" by N. Karakhan, "Oktepa" by K. Bogodukhov, Valley of F. Fergana. Tahirov. M. Yesin's "Trees Must Grow", E. Kalontarov's "Road to Samarkand", R. Choriyev's "Near the Chervok Tunnel" shows the artists' desire to see the landscape in a new way and show their modern image.[3]

Plot-compositional researches such as nature, high-voltage poles, high-speed roads, which depict the exact rhythm of life, should be recognized as an approach

to truly new solutions. In 1984, the "Nature and Artist" exhibition was organized by Yu. Chernyshov, E. Mel'nikov, Yu. Stel'nikov, known as "Uzbek Barbizon painters", enthusiasts of plein-air painting. The exhibition of landscape artists is held every year in a traditional way, where it shows the infinity of the cycle in nature and the artist's unchanging love for it through artistic means of expression. It should be noted that today's classical landscape is both real and plein air, but it is always colorful and unique, that is, it reveals its power, spirituality, and content through color. In the 90s of the 20th century, the landscape genre, as it were, was divided into two huge currents with many different stylistic branches. One of them represents the development of Uzbek landscape traditions, where nature generously gives new ideas and is the only inspiration for creating new landscapes (R. Ahmedov, N. Koziboyev, P. Gan, Y. Strelnikov, E. Melnikov, Y. Salpinkidi, A. Mirzaev, G. Baimatov, Y. Chernyshov, M. Sodikov, V. Kim, R. Gagloeva, I. Shin, T. Lee, V. Enin, A. Mirsagatov, Kh. Mirzaahmedov, A. Jamalov, D. Mamedova, M. Umarov, T. Karimov). The latter followed a different view of the world, a different ideology, where melancholic, sacred intonations are preferred. So, the theme of mythopoetic trends sounded as a powerful all-consuming chord in the works of F. Ahmadaliyev, J. Usmonov, J. Umarbekov, V. Gambarova, D. Okhunboboev, Kh. Ziyakhanov, E. Kambina. The socio-historical conditionality of art creates a significant generality of the main creative relations formed in a certain historical period.[4] The uniqueness of modern artistic development is especially evident in landscape painting, which fully reflects the colorful researches of Uzbek masters and their individual artistic language. The works of many talented landscape masters R. Choriyev, R. Ahmedov, J. Umarbekov, Y. Salpinkidi, E. Chernyshov, E. Mel'nikov, A. Jamolov, J. Usmonov, F. Akhmadaliyev, I. Shin, A. Mirsagatov, A. Mirzayev and others can serve as a bright example of an individual style with a general genre direction. The depicted motif is of great importance in the landscape, where the main place is occupied by the themes of the old city and mountain scenery. Lyrical scenes, which are not ordinary at first glance, reveal the deep love of the artists for their motherland, the sense of patriotism. In the works of R. Ahmedov, Kh. Mirzaahmedov, A. Mirsagatov, Y. Salpinkidi, A. Yunusov, I. Shin, many-sided images of the beautiful nature of Uzbekistan were found.

## CONCLUSION

In conclusion, it should be noted that the modern landscape image of Uzbekistan is based on deep life observations and understanding of nature as the main source of inspiration. It is important to note that in the article an attempt is made to create a more complete historical picture of the development of the landscape genre by studying the genre studied in the art of Uzbekistan in the 20th century and using new methodological approaches in its transformation into an independent genre.

## REFERENCES

1. Markov D.I. Esteticheskoe fortune sotsialisticheskogo realisma//Sovetskoe iskusstvovedenie 73.- M.1974. - p. 13.
2. Iskustvo Sovetskogo Uzbekistana. 1917-1972. - M. SX, 1976. – 608 p.
3. Tulanova D. J. Formirovanie i spetsifika razvitiya landscape landscape jivopisi Uzbekistana // European Journal of Arts 1 (2022).
4. Likhatskaya L.N. Osobennosti interpretatsiy obrazov prirodyv jivopisnyx proizvedeniyax khudojnika s. A. Prokhorova - VESTNIK KemGUKI 55/2021