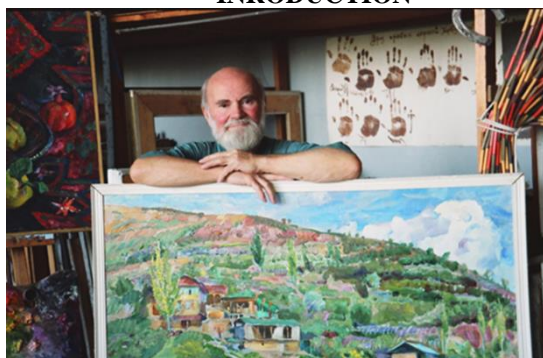


EVGENY MELNIKOV**Lola Khodjaeva**National institute Fine arts and Design after named Kamoliddin Behzod
Tashkent, UzbekistanDOI: <https://doi.org/10.37547/ssa-V2-I4-03>

Abstract: People's Artist of Uzbekistan, master of genre painting, landscape Evgeny Pavlovich Melnikov was born in 1928 in Buzuluk. (Russia). From an early age he dreamed of becoming an artist. Back in 1948, he came to study in Samarkand and was immediately fascinated by the gray-haired monuments of this ancient city, the many-voiced cacophony of the oriental bazaar, the open, hospitable people of this generous land. But most of all I was struck by the sun, three hundred days a year warming everything around with its bright light. The artist dedicates his life and creativity to Uzbekistan! Here the individual features of his talent were fully revealed, it was here that he became a true master.

Key words: Painting, landscape, artist, still life, self-portrait, plein air, innovation

INRODUCTION

National Artist of Uzbekistan, master of genre painting, landscape Evgeny Pavlovich Melnikov was born in 1928 in Buzuluk. (Russia). From an early age he dreamed of becoming an artist. Back in 1948, he came to study in Samarkand and was immediately fascinated by the gray-haired monuments of this ancient city, the many-voiced cacophony of the oriental bazaar, the open, hospitable people of this generous land. But most of all I was struck by the sun, three hundred days a year warming everything around with its bright light. The artist dedicates his life and creativity to Uzbekistan! Here the individual features of his talent were fully revealed, it was here that he became a true master.

THE MAIN RESULTS AND FINDINGS

In 1954-1960 he studied at the painting department of the Tashkent Theater and Art Institute. A. N. Ostrovsky at the great master, coryphaeus of Uzbek painting R. A. Akhmedov. His teachers were also famous painters O.K. Tatevosyan, Yu.I. Elizarov, B.I. Urmanche, V.V. Podgursky, A.I. Ardabad. At the same time, since 1955, he worked in the art workshops of the Uzbek branch of the Art Fund of the USSR. All his life, Evgeny

Pavlovich taught painting in art schools (Tashkent Theater and Art Institute, Republican Music and Art Boarding School) of Uzbekistan and brought up a galaxy of talented painters. Among his students are Yu. F. Karimov, A. M. Usmanov, N. N. Chuvakhin. The pedagogical activity of E. Melnikov made a huge contribution to the development of professional fine arts in Uzbekistan.

Evgeny Melnikov is one of the few artists whose personal exhibitions were successfully held abroad. His Works adorn the galleries of London and Chicago, glorify our country in 14 countries of the world - in France and Germany, Holland and Sweden, Russia and Malaysia. And yet his best paintings are in the museums of Uzbekistan. His famous canvases "Ulak", "Race at the Tashkent hippodrome", "Lyric" made in different periods, they are rightfully called the artistic chronicle of the republic. The canvases of E. P. Melnikov attract the viewer with the energy of the brushstroke, the pictorial temperament and non-standard compositional techniques. In the composition of still lifes, he included both traditional (fruits, flowers, household items, draperies of fabrics and national embroideries), and objects unusual for this genre: slender rows of bottles that look like organ pipes, smoked fish, newspapers, candlesticks with burning candles.

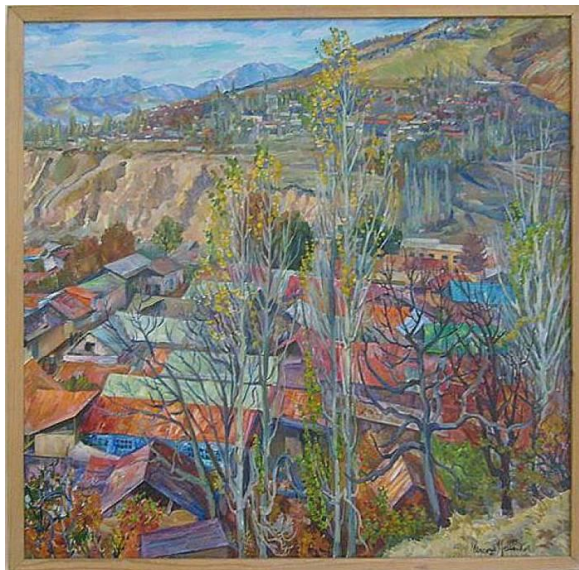
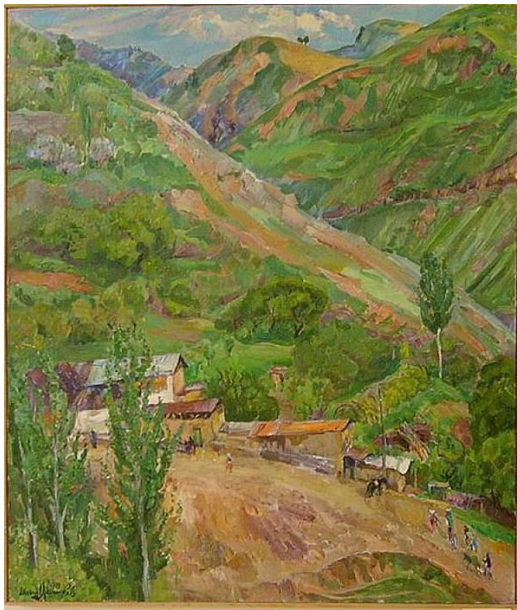
Yevgeny Melnikov's creative heritage includes still lifes, portraits, compositions on the theme "Artist and Model", animal paintings and landscapes. He painted portraits of his wife and daughter, friends and people close to him: portraits of the "Old Actress", artists Ruza Charyev and Lola Babayeva, art critic Rafail Taktash, chemist U. Musaev and others. A series of self-portraits ("Face in the Mirror", "Big Head", "Self-Portrait in a Black Sweater", "Self-Portrait on April 1" and others) covers the period 1951-2005.

Evgeny Pavlovich often visited the foothills of the Tien Shan, in the picturesque villages of Sukok, Aktash, Brichmulla, Akkurgan, made several trips to Altai. On trips to the open air, he also attracted other artists, friends and like-minded people. Exhibitions "Nature and the Artist" as a result of these plein airs have traditionally been held for the third decade. The sincerity, innocence and brightness of the feelings of the artist, who fell in love with this region and to the service to which he dedicated his life, constitute the main pathos of his work.

First of all, E. Melnikov was fascinated by the landscape. The color and structural expression of the landscape is present in his work. By monumentalizing natural motifs, he brings the image closer to the sign. The influence of the French Post-Impressionists he

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experienced is emphasized by the introduction of color solutions into the compositions of the paintings. The author avoids specificity. He is interested in "purely" pictorial tasks - the inner harmony of the work, its tonal, color expressiveness. The plot is secondary. His main character is nature, devoid of particulars, nature as the embodiment of objective beauty, it is the work of God. His idea does not imply a semantic load in the details of the world of "human", man-made nature. E. Melnikov interprets the theme abstractly and poetically. In the sharpness of color and form, there were tendencies towards a thirst for renewal, towards liberation from the dogmas of the socialist canon. Innovation in the field of figurative-plastic expression, the artist's focus on the inner, personal vision, will be adequate to the imperatives of the time, which received a visible embodiment in Melnikov's work. Color in his paintings takes on an independent meaning. It forms an emotional intonation. Formally, Melnikov's iconic compositions, with their



lapidary naked semantic predestination, synthesizes many

artistic traditions of the 20th century. Refusal of cut-off modeling, and with it the transfer of volume. Material materiality, illumination, texture - all these definitions remain outside the artist's field of vision. In his painting, the individual personal beginning is sharply expressed. He creates his art with a warm heart.

For an effective demonstration of the majestic beauty of the nature of Uzbekistan, E. Melnikov turns to the panoramic landscape. Thanks to the subtle development of color relationships, the viewer's gaze rushes to the shimmering bluish-lilac haze of the mountains. Pairing this active movement in depth with a wide horizontal coverage of space, E. Melnikov achieves the maximum reflection of the universe of nature on the canvas. In this picture, the artist shows himself as an excellent storyteller who was able to put together a detailed and accurate story about Uzbekistan. The noble restraint of tone chosen by him does not sin with artificiality and is enriched by a lively and reverent attitude to life. Before us is not an idyll, not a decoration, but a world filled with living breath, growth and dynamics. Steep breaks in the hills, bizarre silhouette of the mountain range. Chamber and universal, stable and mobile, instantaneous and transtemporal, plane and depth - these oppositions are peacefully present within one picture. Such a precarious balance gives his works a special poignancy and endows them with an unmistakable personal intonation.

The artist creates an epic space, the kingdom of the earth, which can only be viewed from a high point of view. A feeling of harmony and peace at the sight of such a majestic and at the same time in some way very intimate, fragile world. Such an amazing picture opens before the



eyes of a person when he stands on one of the highest points of a mountainous, hilly area and when the relief of the surrounding landscape is perceived in its entirety, as in the palm of your hand. The artist is faithful to his chosen theme: he has always admired the world of nature around him, and here, in his picture, space is woven from many rounded volumes of a mountainous hilly landscape. Light in the composition plays one of the most significant roles. The marked color rhythm is obtained under its direct form-building properties. The borders of light and shadow in the mountains are especially expressive and clearly visible, which gives the landscape a special poetic and metaphorical composition.

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Thus, landscape painting turned out to be one of the few spheres of reflection of the national worldview. The majestic power and boundlessness of the landscape evoked in the viewer equally lofty feelings of pride, confidence in the great destiny of their homeland, becoming the basis for self-awareness and self-affirmation.

The artist inspires his work often by referring to the genre of still life. After all, it is still life that provides unlimited opportunities for creative freedom and self-expression of the artist. This genre is one of the most philosophical, reflecting the diversity of human relations with the world of things.

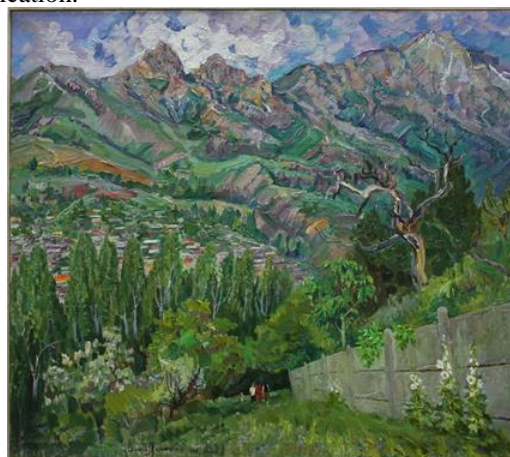
The famous still life "Peaches on a Green Scarf" delights with its colorful flowers, an abundance of peaches against the background of an ornamented scarf with a traditional Uzbek ornament, gives a characteristic definition of the origin of the painting, which immediately distinguishes this still life from its European counterparts. Juicy pulp of ripe peaches are written in a single color key. Despite the etude nature of the picture, large broad strokes, objects instantly grasped in color, the artist managed to convey the overall color and completeness of the composition. Picturesqueness, a combination of cold sonorous and warm soft-toned color schemes give the picture an unusual freshness. Bold, polished to perfection, painterly strokes give the picture texture, volume, thereby emphasizing the independence of each subject of a still life. The taste and loving attitude towards the things depicted, the penetration into the quiet life of objects, the reflection of their color and textural properties, the artist brilliantly succeeded. The artist strives to visually demonstrate his skill by experimenting with colorful chords and rhythmic patterns. The solution of coloristic or compositional problems did not at all weaken the emotional intensity that reigns in the canvas.

CONCLUSION

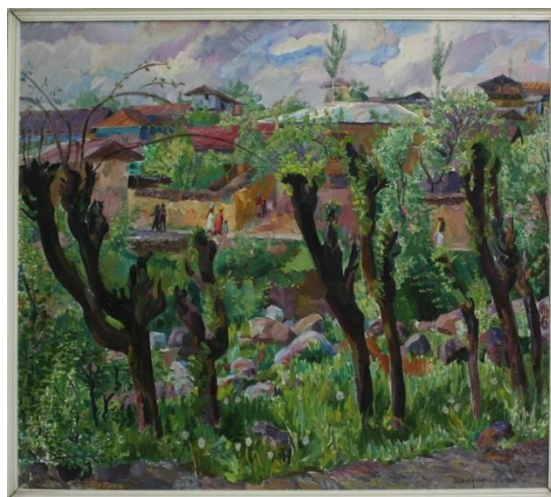
Thus, Evgeny Melnikov is known not only for his magnificent works of landscape and portrait genres, but also for still life. So, in search of his own "personality of the creator" in art and freedom of expression, the artist conducts creative experiments in different genres. In many of his works of painting, there is a manifestation of significant interest and the artist's desire to aestheticize the surrounding world of things and objects. Yevgeny Melnikov embodies a bright phenomenon in the history



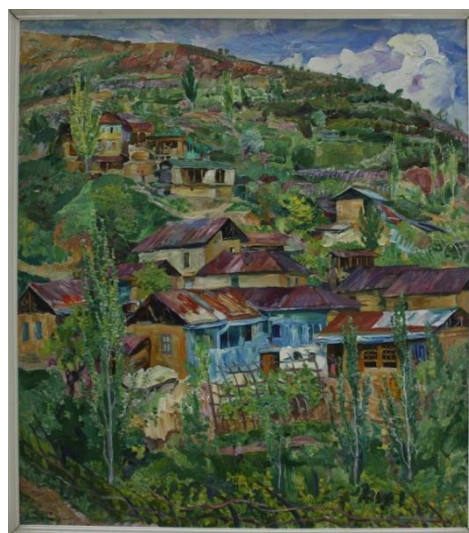
of the fine arts of Uzbekistan with his talent and creative dedication.



Evgeny Melnikov. Sukok. 1998



Evgeny Melnikov. May in Sukok. 1988



Evgeny Melnikov. Mahalla Talyak. 1988

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