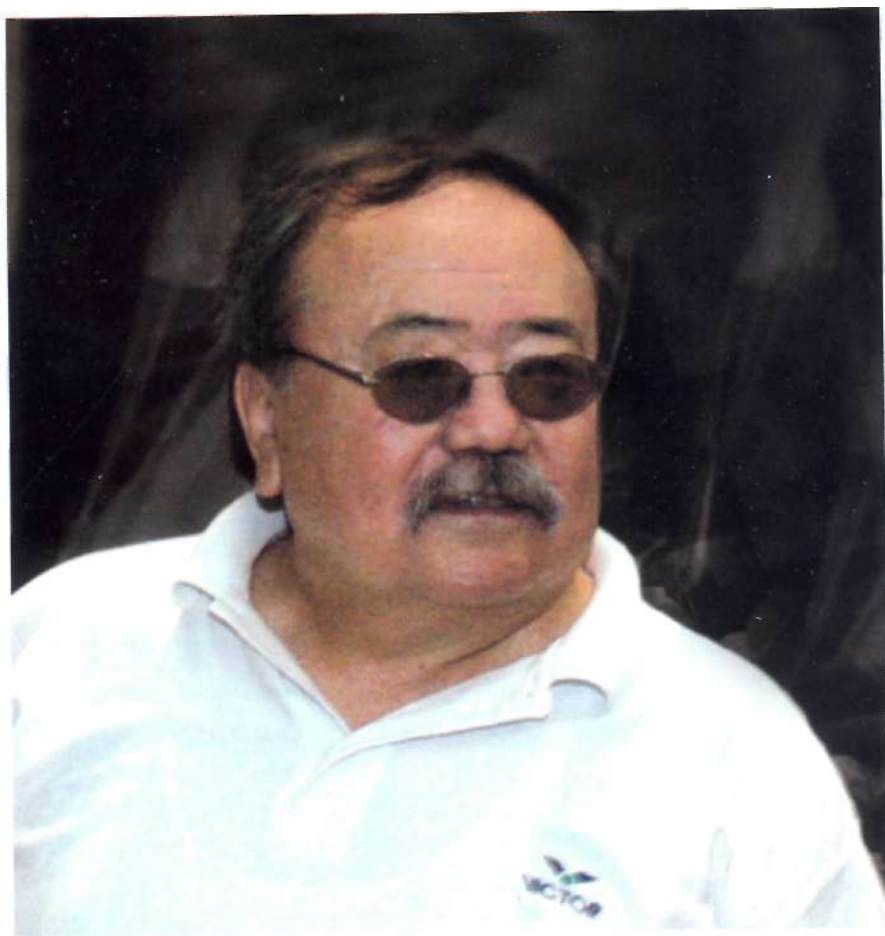


Джамбул Джумабаев  
живопись



MUSEUM COMPLEX  
MUSEUM OF EAST

Djambul DJUMABAEV  
PAINTING



Джамбул Джумабаев  
ЖИВОПИСЬ

Djambul DJUMABAEV  
PAINTING

## MAJOR EXHIBITIONS

J. JUMABAEV, HONOURED ARTIST OF K'RGYZ REPUBLIC

- 1967 National Art Exhibition devoted to 50\* anniversary of the Soviet State, Bishkek.
- 1968 All Union Art Exhibition devoted to 50<sup>th</sup> anniversary of VLKSM, Moscow.
- 1969 Exhibition of J. Jumabaev's Works, Bishkek.
- 1969 All Union Exhibition of Fine Art Works, Moscow.
- 1970 All Union Art Exhibition devoted to 100<sup>th</sup> anniversary of V. I. Lenin. Moscow.
- 1972 All Union Art Exhibition «Youth of the Nation», Moscow.
- 1972 Exhibition of Fine Art Works of Central Asian Republics and Kazakhstan, Moscow.
- 1973 National Art Exhibition «Young Artists of Kyrgyzia», Bishkek.
- 1973 Exhibition of Fine Artworks of Young Artists of the USSR held in Poland, Bulgaria, Romania, Czech Republic, Hungary.
- 1974 Exhibition of Kyrgyz Fine Arts within USSR Exhibit of National Economy Achievements, Moscow. (Bronze Medal).
- 1975 Exhibition of Fine Art Works of Young Artists of Kyrgyzia within the World Book Fair, Moscow.
- 1976 All Union Art Exhibition «Youth of the Nation», Moscow (II degree Diploma & second premium).
- 1976 Exhibition of Fine Art Works of Young Artists of USSR held in Sofia, Bulgaria.
- 1977 All Union Exhibition of Fine Art Works of Young Artists. Venice Biennale (Second premium of Central LKSM Committee).
- 1977 " Exhibition of J. Jumabaev's works, Bishkek.
- 1977 National Art Exhibition «On the Path of Lenin» devoted to 50<sup>th</sup> anniversary of Great October Socialist Revolution, Bishkek.
- 1978 All Union Art Exhibition «Young Guards of the Soviet State» devoted to 60\* anniversary of VLKSM, Moscow.
- 1978 Exhibition of Kyrgyz Fine Art Works held in Sweden. Days of USSR Culture in Sweden.
- 1979 National Exhibition «Artists Addressing Children», Bishkek.
- 1979 Exhibition of Kyrgyz Graphic Art held in Denmark, USSR Culture Days in Denmark.
- 1979 ' Exhibition «Kyrgyz Fine Arts» held in Belgium. USSR Culture Days in Belgium.
- 1979 All Union Exhibition «Youth of the Nation», Moscow (Diploma for participation),
- 1980 Exhibition of Decor and Applied Art and Graphics held in France, USSR Culture Days in France,
- 1980 Exhibition of Paintings and Graphic Works in Mongol People's Republic, USSR Culture Days in Ulan Bator, Mongolia.
- 1980 National Exhibition of Graphics, Bishkek,
- 1981 Fine Arts Exhibition «Kyrgyz Paintings» in city of Tallinn (Estonia).
- 1982 Fine Arts Exhibition «Kyrgyz Paintings» in city of Lvov (Ukraine).
- 1984 All Nation Fine Arts Exhibition in city of Moscow (Russia).
- 1987 All Nation Fine Arts Exhibition in city of Moscow (Russia).
- 1987 Exhibition by group of artists «New Wave» (Bishkek, Kyrgyzstan).
- 1988 Kyrgyzia Culture Days in Mongol People's Republic and Exhibition of Paintings and Graphic Works.
- 1988 Fine Art Exhibition «Kyrgyzia Painters» in city of Almaty (Kazakhstan).
- 1989 Field work and exhibition In city of Dusseldorf (Germany),
- 1990 Field work and exhibition in city of Athens (Greece),
- 1996 Days of Kyrgyzia culture in Russia (Moscow), Exhibition of paintings and graphic works.
- 1997 Nationwide Exhibition «Woman's Image in Works of Kyrgyzia' Artists» (Bishkek).
- 1998 International Exhibition and Contest in city of Los Angeles (USA), First place in Paintings,
- 2002 International Fine Arts Exhibition «Central Painter's Home 2002» (Moscow),
- 2003 Days of Kyrgyzia culture in Moscow, Exhibition «Heritage and Contemporary Life»,
- 2004 International Fine Arts Exhibition «Central Painter's Home 2002, Ecology» (Moscow),

## **JambulJUIVIABAEV**

The creative path of JambuUUMABAEV covers the period of time from the sixties last century to the present day, therefore his professional training and his coming-to-be artist fell on the era of a drastic revision of socialist realism' cliches by a younger generation of artists when masters in arts in the former Soviet Republics increasingly trended towards seeking their cultural and ethnic identity through form and content of their works. In the sixties precisely the political red marks having yet restricted the soviet artists' access to the 20 century' achievements in the European arts have been since overstepped. The Soviet arts however have never been isolated from the worldwide artistic path due to particulars of academic study in arts based on the comprehensive knowledge of the whole history of arts, although the odds having been given to the realism. The Soviet arts were very complicated and polysemantic phenomena including works of original artists set apart the crowd of followers of the socialist realism by their vivid particularity, the crowd being highly engage did not ascertain at all the level of the great achievements.

As for the Kyrgyz fine arts in particular, they have never been engaged in politics at all, except posters as pieces of art made to order and tailored to the latest news.

Kyrgyz paintings since first years of development followed the programmed path based on criteria of reflecting real lives of people depicted as spiritually lofty characters traced out in a strictly professional manner. Just in the 30-ties to 40-ties last century S. Chuikov introduced a notion "the sense of Kirgizia" having a vague academic meaning, however the artists benefited enough from this notion, and Kyrgyz paintings in the Soviet period being evidence of that trend contributing a particular outlook to multinational Soviet arts.

Jambul Jumabaev may be considered the follower of general outlines set by Kyrgyz painting founders, although in general only. His creative work was developed already in a new environment shaping a larger individual freedom of selection for creative guidelines, especially when operating with the shape.

His paintings should be mentioned as having not been affected by the spiritual crisis in the 90-ties last century when several Kyrgyz artists denied to follow realism in favor of avant-guardism of extreme shape. He kept true to his path owing to power of his talent.

Paintings made by Jambul Jumabaev are far from being realistic as mirror reflection. The lyrical shaping being typical of Kyrgyz initiators in professional painting had been grounded on rigorous academic training in drawing & composition modes. While the figures depicted being lyrical usually there was some edification in a composition on feature, although unobtrusive. As for searches for figures taken in essence or shape explorations by Jambul Jumabaev, he shared in a selective way (as any professional did) patterns experienced either by great masters of the past or several masters of the 20 century,

I would determine the manner by Jumabek Jumabaev in general as neo-romantic.

As other art critics used to seek for roots of any artist' creative work for determination of his or her adherence to an artistic tendency I have to search for position of the manner of painting and drawing pieces shown by Jumabek Jumabaev within major artistic streams of the past sometimes hidden underneath, to subsist in a latent manner only in museums, sometimes breaking out into the live scenery in someone's works gushing forth as a geyser. Of course, (a stream) renewed with new properties including features of various tendencies, even those formerly eliminating each other but nowadays refracted through the "magic crystal" of the artist' personality.

Romanticism in paintings once rose against the rational and bookish topic. Soviet artists named "newcomers of the sixties" including followers of rigorously academic painting, also rose against book-illustration' patterns in painting, those preferring not-subjected figure to a narrative. Artists of different tendencies in style (except those having experienced a particular aversion for life) aspired for the ideal or have been affected with nostalgia for ideal. Search for ideal running in various ways led to different artistic solutions.

Jambul Jumabaev has shown himself steadfast in serving the beautiful since the first steps on his creative path, not just for the beauty being surface property of an object or phenomenon, whereas the beautiful being inner deep-laid property coming to light in endless variations of shaping.

Both painting in a smooth texture with tonal development of color relations and basically rigorous academic drawing apparently brought Kyrgyz paintings and early works of Jumabaev closer to the Russian school of realism. However lofty images of ideal discovered by Kyrgyz artists in natural environment and among modest people became a particular feature of Kyrgyz painting manner in all generations, having acquired individual marks in the works of Jumabaev. While Jumabaev's aesthetic position being clear and transparent, he diversifies in developing every scenic character.

The subject being of interest for him shall not be reduced to a single work as a rule, but solved in a set of paintings, each of them contributing a specific timbre into the chorus of sounds of a topic, an emotional leitmotiv based on an association bridge of the color and the sound, i.e. rooted on the complexity of psychophysics on the grounds of creative action.

A bright flight of talented fancy being a powerful uprush of the gift already emerged in early works ("T/d/ngs" 1969, "AwakenInQ" 1969, "Baiga" 1970) with imagery put mainly on music-like eurhythmies of lines and silhouettes. A perfect graphic artist seemed to appear at that time in Kyrgyz fine arts being gifted by the "grace of God". This assumption has been confirmed by his drawings highly merited due to delicate depicting of details and line' accuracy creating not only flexible figures (as in paintings of Engre) but also the air surrounding these figures. Strict manner joined to the sense of proportion giving loftiness to the drawings seemed to have determined his future path as graphic artist, especially as he never used the stump in his drawings in order to make figures volumetric and to bring depth to the space.

Created images were intensive owing to aesthetic excellence of the shape. Jumabaev might have been called formalist if the artist considered the aesthetics in using formal techniques as an end in itself. But humanness always being resonant in his works as passionately felt by the artist while the passion being purified with the pace of time and meditation, thus having survived as a sign or symbol, an optical illusion or an apparition. Such dear vision being at the same time vacillating could not have been reproduced by means of rigorous academic drawing or painting.

Jumabaev had enough courage to give up principles on the grounds of Kyrgyz school of painting as painting from life for figurative compositions and plein-air solution in drawing landscapes.

Jumabaev from the 70-ties appeared as a colorist who expressed the nature in color with wide stroke (of brush), for the sake of this he sacrificed a vigorous manner of drawing which had been specific for his early paintings. Vacillating and dim outlines have been required to reflect the air mass and movement as he intended to. Figures in natural environment are naturally limited with struggling masses of colour. Although eurhythmic colour relations are very expressive by themselves in abstract vision, the same the texture being colorful surface, everything the artist depicted exactly reflects either the subject-matter or the state being fictitious and associative in nature, not naturalistic. The artist should have failed to attain such impression with simply copying nature as mirror reflection. Anything the artist depicted has passed through his burning imagination. He created paintings bearing multiple layers in their inherent content, not photographic reflection of a single instant of the life' phenomenon, he created painting in its pure sense having reflected the living idea of lofty and spiritual nature.

Jumabaev expressed himself and keeps to express himself with stronger and stronger capacity in the intricate conditions of sparseness. In styles being typical for the arts of Kyrgyzstan, scattered from the traditionalists of 30-ties to 40-ties up to various avant-gardist preferences, with rare exception of artists being original thinkers comparable to Jumabaev in capacity and unique talent.

People living a phmordially pure life are the main subject of interest for Jumabaev in his works. There is nothing casual in his paintings. Intimacy and serenity together with inspired images are performed by the artist in spontaneous manner of a master getting to the bottom of the matter when depicting a human or a phenomenon. He neither belongs to intuitive artists nor being a passive observer. He is an erudite person, a thinker who lives in passions and ideals. His paintings express thoughts and feelings dominating over the nature. His hand taking the brush performs orders of author's will in a precise and accurate manner representing the ideal of life in colourful arrangement; hence an easy stroke of brush seeming impromptu.

There are several portraits among his works (as of B. Koshoev, 1976, his wife, 1972, 1974, 1975, of Ainara, 1989, and some others) he solved various problems with. Including decorative ones. While portraying women the artist emphasizes either a charm of femininity or an external attractiveness. Perhaps only in the portrait of his friend, graphic artist Beiek Koshoev early perished, he performed only the face thus accentuating an appearance internally strained of his kindred spirit.

Jumabaev as any artist likes painting the naked female none the less those are not erotic. In these exercises the artist solves either problems of eurhythmies or those of colour sometimes attaining the classical lucidity and laconic brevity, as masters of the past did. Thus, "Aiaked" of 1993 reminds of the "Bather of Valpinson" by Engre.

His picturesque manner reproduced in a brilliant way the beauty of the flowers in the still-lives "Peonies" of 1997, "Field Flowers" of 1998, "Chrysanthemums" of 1996. The artist showed in these still-lives painted of course from life his masterly command of painting techniques and exact vision of natural shapes.

The main part of his paintings are composition pictures performed on observations and from memory. Almost all of them are dedicated to the Southern Kyrgyzstan being the place of artist's childhood. These are "G/r/sa(ffte/.a/(e)", 1973, "To the Studies", 1974, "School in Mountains", 1979, "Spring 1945", 1985, "Boy with the Hoopoe", 1975, "In Spring", 1978, "Morning", 1975, "Summer In the South", 2003, "Boy with Rooster", 1997, "Eastern Motive", 2001, "Midda", 1987, "Reminiscence" (two versions 1981 and 2003), "At the Spring", 1998 1999, "Waiting", 2002, "In the Steppe", 1984, "Memory", 1996-1998. All these paintings revealed the major features of Jumabaev's creative work as his passionate nature, emotionality, loyalty to his ideal and love for his homeland expressed up to the son's tenderness and, the feature I consider the most important of the painter, his high professionalism of the master.

The series "Mirages" takes a special place in his creative work. These paintings being small in size have something in common with the movies, with lyrical or musical miniatures being cast by real impressions of Asian deserts and steppes penetrated by intense heat. There are boundless expanses numbed with calm and half-ruined mausoleums and adobe-brick wretched houses, solitary inhabitants of these places or travellers lifted to these places by reverses of fortune or by everyday occurrence.

The artist created all these pictures by laconic means of composition and color: monochromatic background with tonal stretching, a solitary figure and some dwelling depicted in the space. Everything or almost everything is vacillating and outlined in sketch and at the same time realistic to the point any optical illusion could be realistic.

Jambul Jumabaev is an oriental person being however marked with the European culture.

Born in 1946 in Myrza Aryk village, Uzgen district Osh Oblast. Studied from 1960 to 1965 at Moscow School of Fine Arts under Moscow Institute of Fine Arts after V. I. Surikov. Since 1965 studied at Frunze College of Fine Arts (now Kyrgyz State College of Arts after S. A. Chuikov). Member of USSR Union of Fine Arts Workers since 1972.

Jambul Jumabaev is an artist with broad creative potential. Painter and graphic artist, book-illustrator and artistic director with feature movies and television shows. Took part in production of TV-movies "Soldier Boy" by Ch. Aitmatov ("Kyrgyztefilm", 1972), "Bulat Minjilkiev Singing" ("Kyrgyztefilm", 1973), "Red Apple", novel by Ch. Aitmatov ("Kyrgyzfilm", 1974).

Jambul Jumabaev's gift had been highly evaluated by S. A. Chuikov and E. A. Maleina. They admired Jumabaev's command of all means of expression in painting seeming at first glance easy to attain as composition, pictorial texture, colour, all things a full-blooded painting should have failed to be performed without.

O. Popova ' Honoured Arts Worker of the Kyrgyz Republic

J. Jumabaev's works are placed with Kyrgyz State Fine Arts Museum after Japar Aitiev (Bishkek, Kyrgyzstan), State Gallery after Tretiakov (Moscow, Russia), State Museum of the Orient (Moscow, Russia), Collection by Direction of Exhibits (Moscow, Russia), Museums of following cities & towns as Saratov, Novosibirsk, Astrakhan (Russia), Private collections in Japan, Germany, USA, Greece, Italy, Russia, Kazakhstan & Kyrgyzstan.

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Как правило, занимающая его тема не исчерпывается одной картиной, а решается циклом картин, каждая из которых вносит в звучание темы свой тембр, свою эмоционально-музыкальную доминанту, основанную на ассоциативной связи цвета и звука, то есть на сложности психофизики творческого процесса.

Уже в ранних работах («Вести», 1969, «Пробуждение», 1969, «Байга», 1970), в основе образности которых большую роль играла музыкальная ритмика линии и силуэтов, проявился яркий взлет таланта, мощный порыв восходящего дарования. Тогда казалось, что в кыргызском искусстве появился прекрасный рисовальщик, график «божьей милостью». Это предположение подтверждали и его рисунки, достоинство которых определялось в тонкости отделки деталей и точности линии, создававшей не только пластичность фигур (как в рисунках Энгера), но и окружающую эти фигуры воздушную среду. Строгий вкус и чувство меры, придающие возвышенность рисункам, казалось бы, определяли путь художника-графика, тем более что в рисунках он никогда не пользовался растушевкой для придания фигурам объемности, а пространству перспективу.

Глубина создаваемых образов осуществлялась за счет эстетического качества художественной формы. Можно было бы назвать Джумабаева формалистом, если бы эстетика формальных приемов была для художника самоцелью. Однако в основе его работ всегда звучит человечность, страстно прочувствованная, когда страсть очищается временем и раздумьем и остается как знак, символ, мираж, видение. Такое ясное и в то же время зыбкое видение невозможно передать средствами академического рисунка и академической живописи,

Джумабаев имел мужество отказа от основополагающих принципов кыргызской живописной школы, опирающейся на работу с натуры для фигуративных композиций и на пленэрное решение пейзажа.

В живописи, начиная с 70-х годов Джумабаев – колорист, выражающий натуру цветом и широкой манерой, ради чего он отказался от строгости рисунка, что было характерно для его ранних живописных композиций. Стремление передать воздух и движение потребовало от него зыблущихся, расплывчатых линий. Фигуры в пространстве природы естественно ограничены противоборством цветовых масс. И хотя гармонически построенные цветовые отношения сами по себе обладают абстрактной выразительностью, как и фактура красочной поверхности, все, что изображает художник, точно передает предметность или состояние, что носит воображаемый, ассоциативный характер, а не натуралистический. Такого эффекта художник не смог бы добиться, копируя природу как ее зеркальное отражение. Все, что изображает художник, прошло через горнило его воображения. Он создает картины, многоплановые по своему внутреннему содержанию, а не фотоотражения какого-то момента жизненного явления, чистую живопись, отразившую живую идею возвышенного, духовного характера.

Джумабаев выразил себя и продолжает выражать все с большей и большей силой в сложных условиях стилистического разброса в художественной жизни Кыргызстана от приверженцев сложившихся в 30-40-х годах традиций до различных авангардистских предпочтений за редким исключением творчества самостоятельно мыслящих художников, равных Джумабаеву по силе и неповторимости таланта.

Основной темой творчества Джумабаева являются люди, живущие первозданно чистой жизнью. В его работах нет случайностей. Интимность, тишина, одухотворенность образов воплощены с непринужденностью мастера, проникающего в самую суть изображаемого человека или явления. Он не относится к типу художников-интуитивистов и созерцателей. Он эрудит и мыслитель, живущий к тому же страстями и идеалами. Его картины выражают мьюль и чувства, которые властвуют над натурой. Рука, берущаяся за кисть, выполняет повеления авторской воли точно и безошибочно, воплощая идеал жизни в живописной аранжировке. Отсюда кажущаяся импровизационность и легкость кисти.

В его творчестве есть несколько портретов (Б. Кошоева, 1976, жены, 1972, 1974, 1975 годов. Динары, 1989, и др.), в которых он решает различные задачи, в том числе и декоративные. В женских портретах подчеркивает очарование женственности или внешней привлекательность. Пожалуй, только в портрете друга, рано ушедшего из жизни графика Белека Кошоева, он акцентировал, изобразив только лицо, внутренне напряженный облик близкого ему по духу человека.

Как всякий художник, Джумабаев любит писать обнаженную женскую натуру, тем не менее они не эротичны. В этих этюдах художник решает пластические и колористические задачи, иногда добиваясь классической ясности и лаконичности, как мастера прошлого. Так, «Обнаженная» 1993 года напоминает «Купальщицу Вальпинсона» Энгера.

Его живописная манера великолепно передала и красоту цветов в натюрмортах «Пионы», 1997, «Полевые цветы», 1998, «Хризантемы», 1996. В этих натюрмортах, написанных, естественно, с натуры, художник проявил виртуозное владение живописной техникой и точное видение природных форм.

Большую часть из живописных работ составляют его композиционные картины, написанные на основе

наблюдений и воспоминаний. Практически все они посвящены Южному Кыргызстану где прошло детство художника. Это «Девушки у озера», 1973, «На учебу», 1974, «Школа в горах», 1979, «Весна 1945 года», 1985, «Мальчик с удодом», 1975, «Весной». 1978, «Утро», 1975, «Лето на юге», 2003, «Мальчик с петухом», 1997, «Восточный мотив», 2001, «Полдень», 1987, «Воспоминание» (два варианта 1981 и 2003 гг), «У источника», 1998-1999, «Ожидание», 2002, «В степи», 1984, «Память», 1996-1998. Во всех этих произведениях проявились основные черты творчества Джумабаева, страстность натуры, эмоциональность, верность идеалу, любовь к родине до сыновней нежности и, что, на мой взгляд, самое важное для художника - высокий профессионализм мастера.

Особое место в его творчестве занимает цикл «Миражи». В этих небольших по формату картинах есть нечто от кино, от поэтических или музыкальных миниатюр, навеянных реальными впечатлениями от пронизанных зноем азиатских пустынь и степей. В них есть оцепенение безмерных просторов с полуразвалившимися мавзолеями и саманными домишками, одинокими жителями этих мест или путниками, занесенными сюда случайностями судьбы или обыденностью.

Все эти образы художник создает лаконичными средствами компоновки и колорита: одноцветный, с тональной растяжкой, фон, одинокая фигура и какое-либо строение, изображенно в пространстве. Всё или почти всё зыбко, эскизно и в то же время реально в той степени, насколько реальны миражи.

Дж.Джумабаев человек Востока, неевропейской культуры.

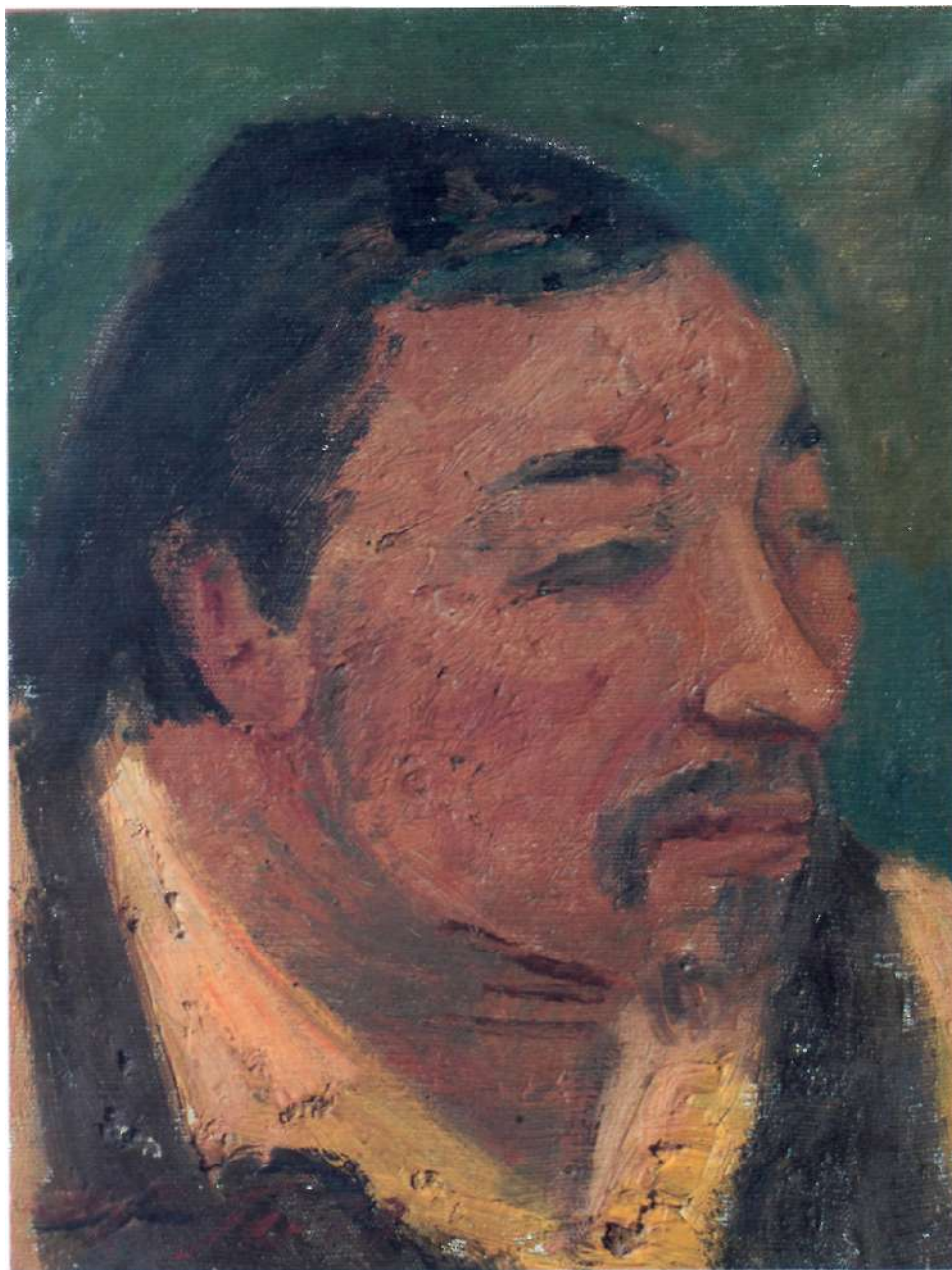
Родился он в 1946 году в селе Мырза-Арык Узгенского района Ошской области. В 1960-1965 гг учился в Московской художественной школе при Московском художественном институте имени В.И. Сурикова, с 1965 - во Фрунзенском художественном училище (ныне Кыргызское государственное художественное училище имени С.А. Чуйкова). Член Союза художников СССР с 1972 года.

Джамбул Джумабаев художник широких творческих возможностей. Живописец и рисовальщик, книжный иллюстратор и художник-постановщик художественного и телевизионного кино. Он участвовал в постановке телефильмов «Солдатенок» по рассказу Ч. Айтматова («Киргизтелефильм», 1972), «Поет Булат Минжилкиев» («Киргизтелефильм», 1973), художественного фильма «Красное яблоко» по рассказу Ч. Айтматова («Киргизфильм», 1974).

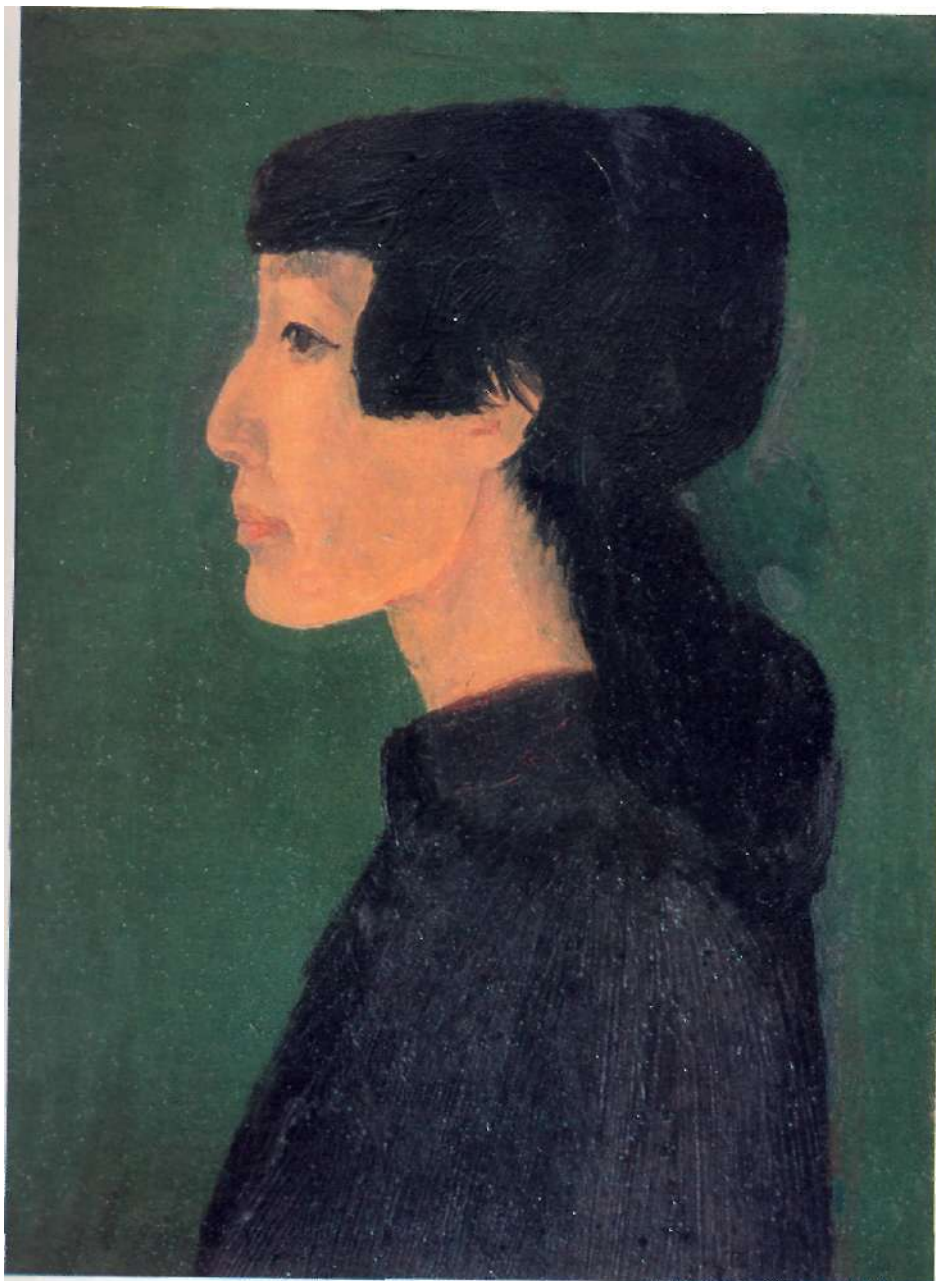
Талант Дж. Джумабаева высоко оценивали С.А. Чуйков и Е.А. Малеина, восхищаясь той кажущейся на первый взгляд легкостью, с какой он владел всеми средствами живописного языка композицией, живописной фактурой, колоритом, без чего не может состояться полнокровная картина.

*О. ПОПОВА - Заслуженный деятель искусств Кыргызской Республики*

Работы Д. Джумабаева находятся в Кыргызском национальном Музее изобразительных искусств им. Гапар Айтиева (Бишкек, Кыргызстан), в Государственной Третьяковской Галерее (Москва, Россия), Государственном Музее Востока (Москва, Россия), в коллекции Дирекции въютавокг Москва (Россия), в музеях г. Саратова, Новосибирска, Астрахани, в частных коллекциях в Японии, Германии, США, Греции, Италии, России, Казахстана и Кыргызстана.



Портрет друга (Белек Кошоев), 1976, Х.м. 30x40 см.  
PORTRAIT OF A FRIEND (BELEK KOSHOEV), 1976, oil on canvas, 30x40 cm.

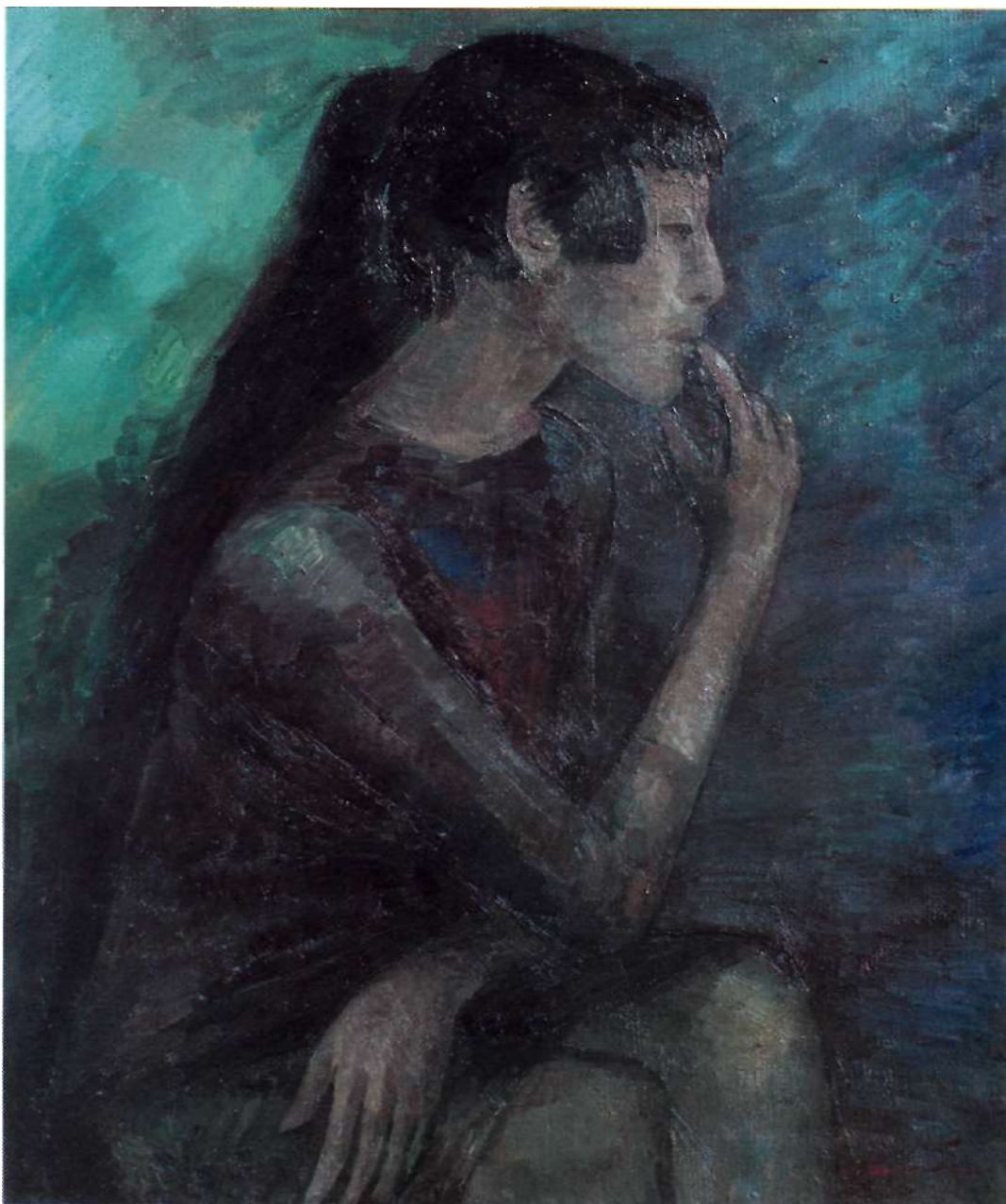


Портрет жены, 1972, металл, масло 24х32 см.  
PORTRAIT OF A WIFE, 1972, oil on metal, 24x32 cm. \*

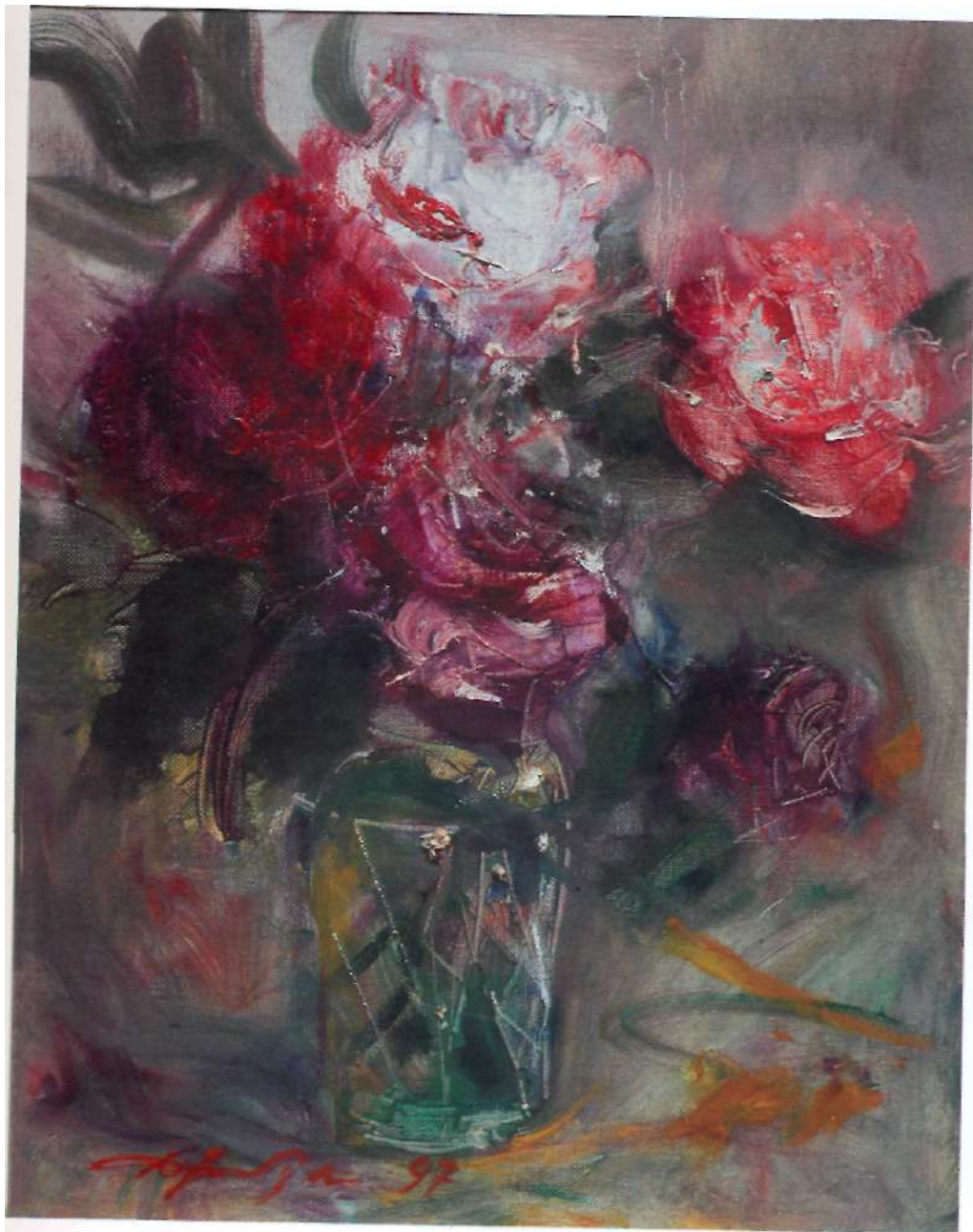
*Работы, отмеченные звездочкой, находятся в Кыргызском Государственном  
Музее Изобразительных Искусств им. Гапар Айтиева (Бишкек)*

\* Works marked by an asterisk are placed with Kyrgyz State  
Fine Arts Museum after Japar Aitiev (Bishkek)





Портрет жены, 1974, Х.м, 59х70,5 см.  
PORTRAIT OF WIFE, 1974, oil on canvas, 59x70,5 cm.

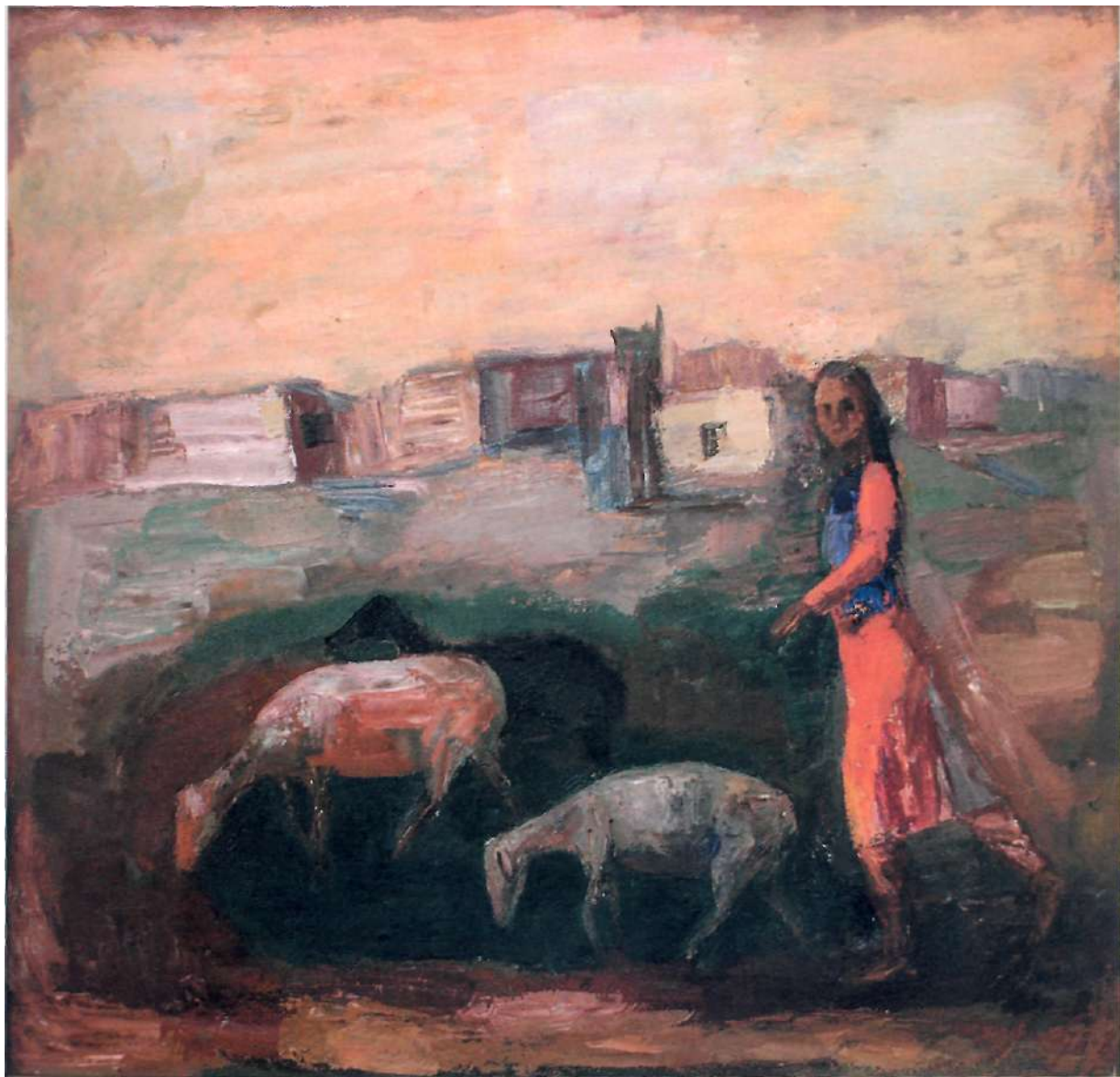


Пионы, 1997, X.M. 65x55 cm.  
PEONIES, 1997, oil on canvas, 65x55 cm.





На учебу 1974, Х,м, 100х120 см.  
TO THE STUDIES, 1974, oil on canvas, 100x120 cm.

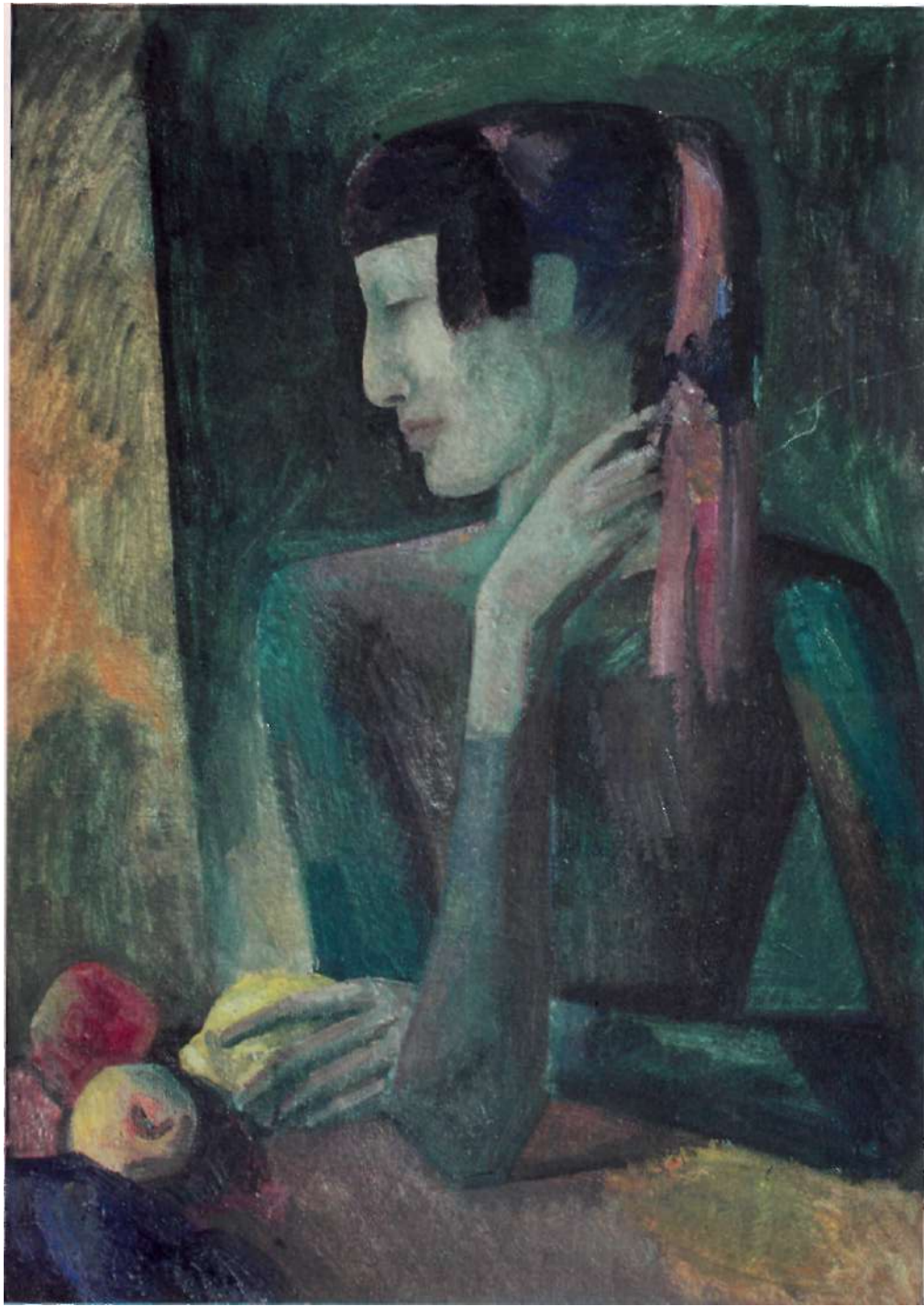


Утро, 1975, Х.М. 98x104 см.  
MORNING, 1975, oil on canvas, 98x104 cm, \*



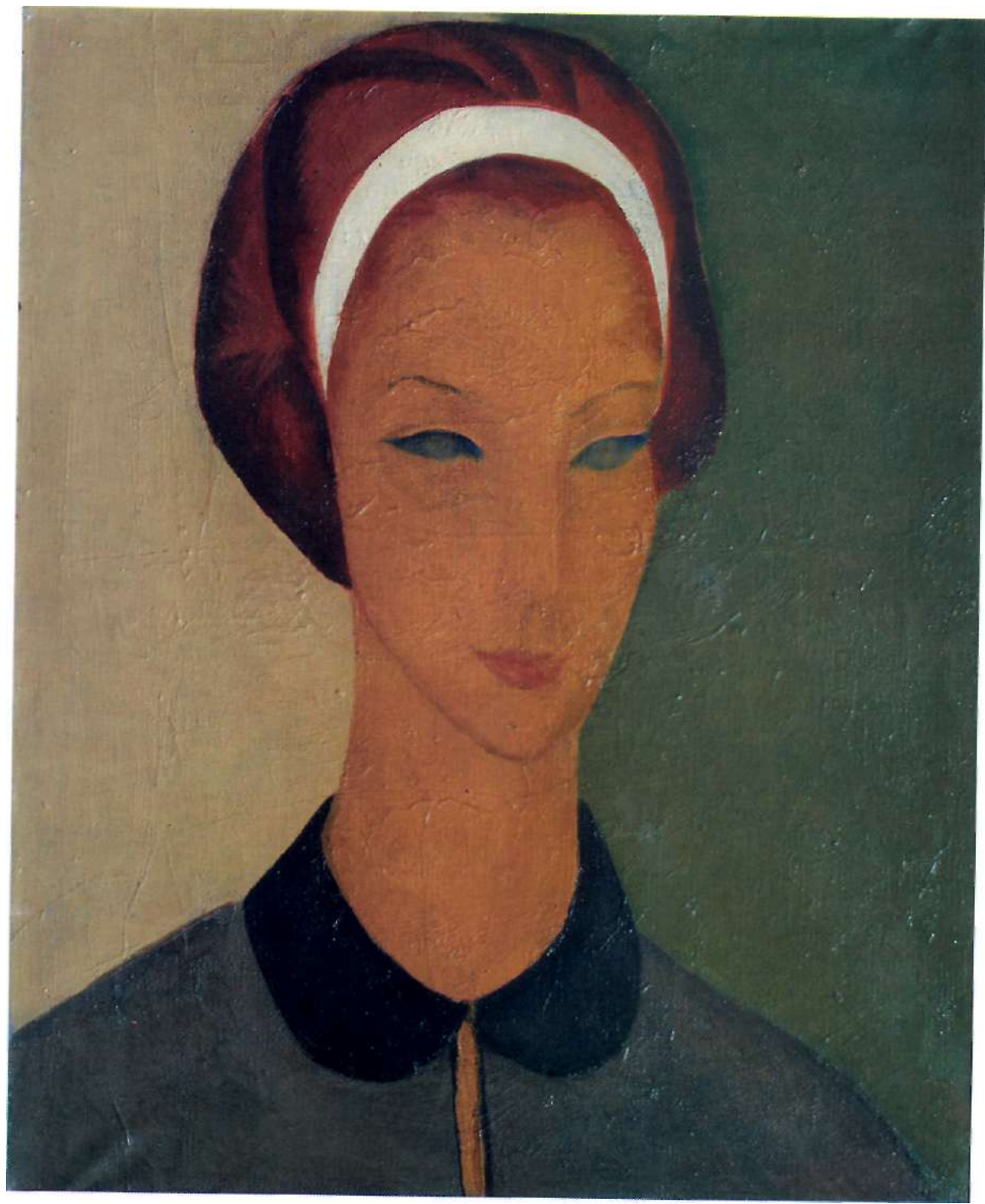


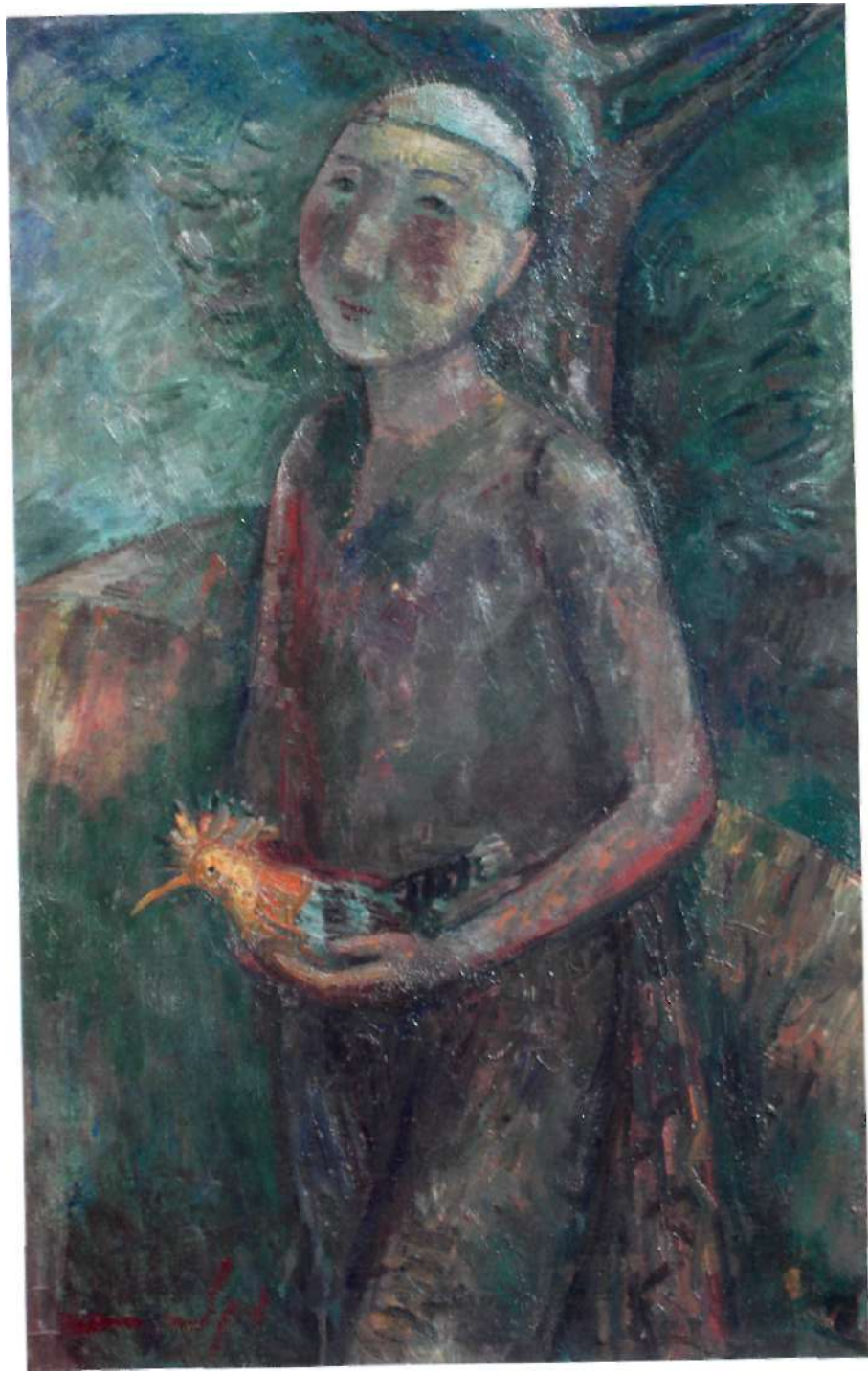
Весна, 1975, Х.м. 90x100 см.  
SPRING, 1975, oil on canvas, 90x100 cm. \*



Портрет жены, 1975. Х.м. 50x70 см.  
PORTRAIT OF A WIFE, 1975, oil on canvas, 50x70 cm.





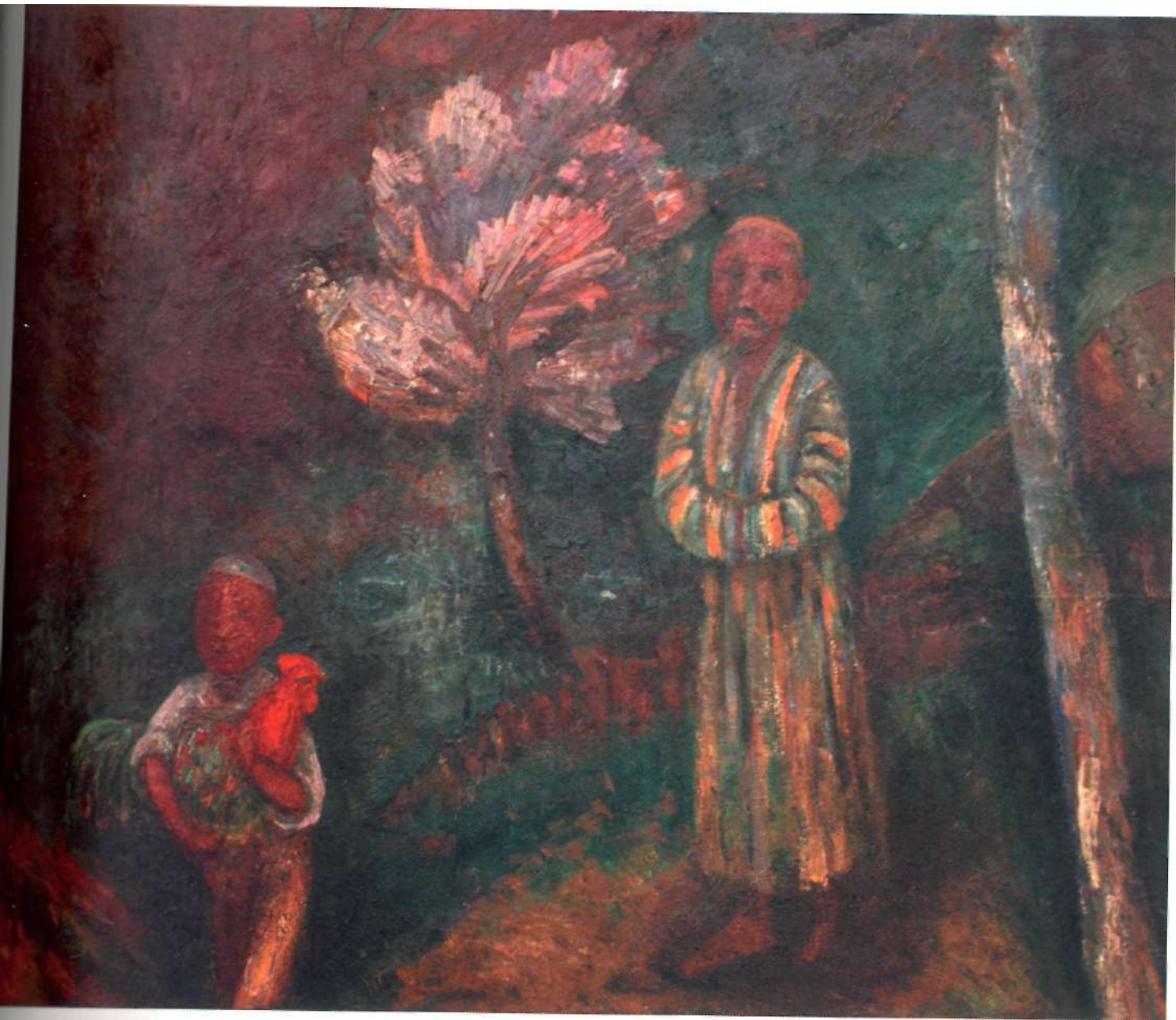


Мальчик с удо́дом, 1975-1976, Х.м. 59х87 см,  
**BOY WITH HOOPOE**, 1975-1976, oil on canvas, **59x87 cm.**





Зной, 1977, X.M. 60x65 см.  
HEAT, 1977, oil on canvas, 60x65 cm.



Весной, 1978, Х.м. 80x100 см  
IN THE SPRING, 1978, oil on canvas, 80x100 cm. \*





Школа в горах, 1979, Х.м. 100x100 см.

SCHOOL IN MOUNTAINS, 1979, oil on canvas, 100x100 cm.



Осень, 1980, Х.М. 100x150 см.  
AUTUMN, 1980, oil on canvas, 100x150 cm. \*





Осень, 1980, Х.м. 100x160 см.

AUTUMN, 1980, oil on canvas, 100x160 cm.



IN THE STEPPE, 1984, oil on cardboard, 18x24 cm:



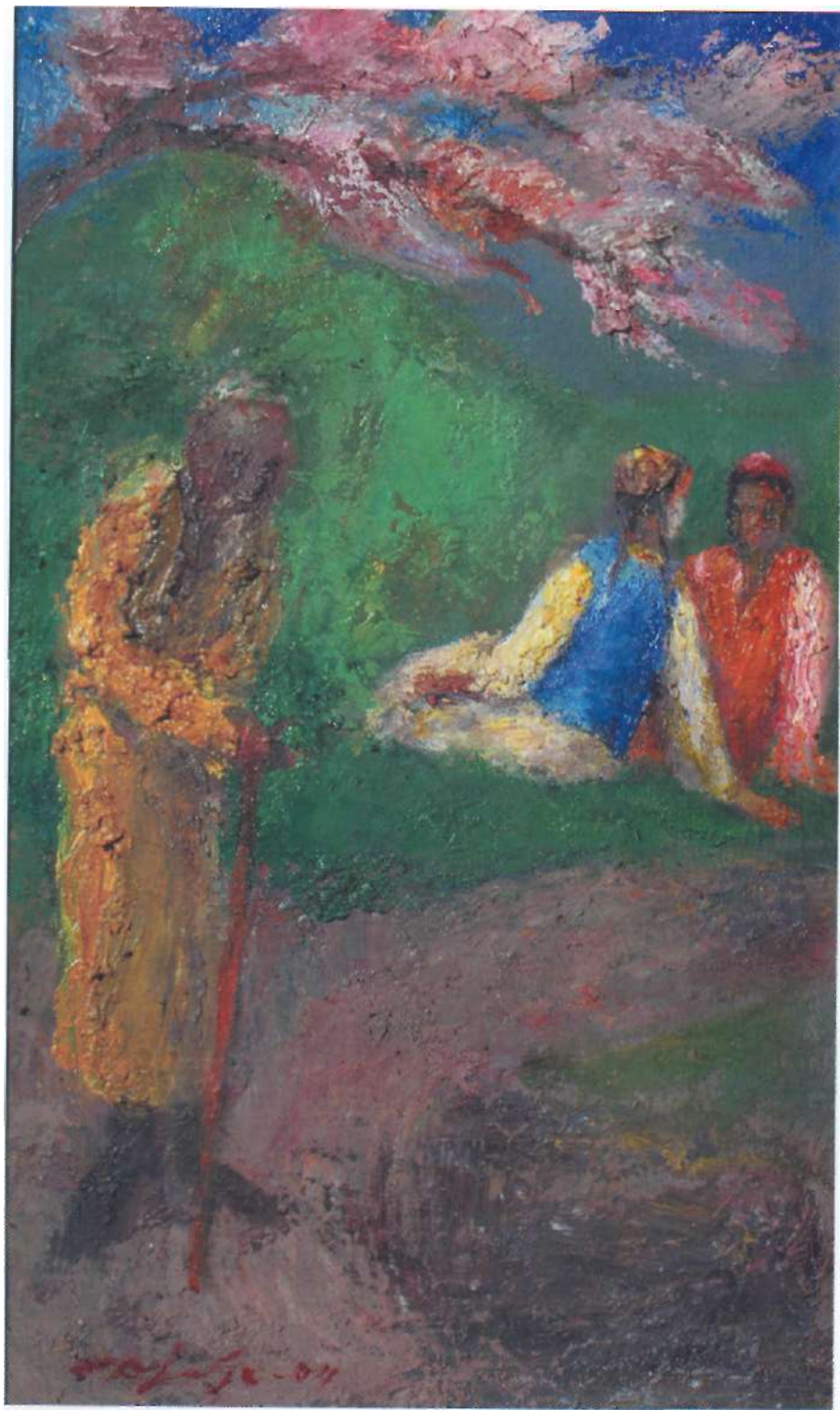


Лето, 2001, Х.М. 38x46 см. собственность автора  
SUMMER 2001, oil on canvas, 38x46 cm.



Весна, 1981, К.м 18,5x20 см.  
SPRING, 1981, oil on cardboard, 18,5x20 cm.





Весна на юге, 1980-2004, Х.м. 55х33 см  
SPRING IN THE SOUTH, 1980-2004 oil on canvas, 55x33 cm.



Серый день, 1981, Х.м. 70х90 см.  
GREY DAY, 1981, oil on canvas, 70x90 cm. \*





Вечер, 1981, Х.м. 50х60 см.  
EVENING, 1981, oil on canvas, 50x60 cm.



Композиция, 1981, К.М. 19x23,5 см.  
COMPOSITION, 1981, oil on cardboard, 19x23,5 cm.





Вечер на юге Ибодатхон, 1982, Х.м. 89x100 см.  
EVENING IN THE SOUTH OF IBODATHON, 1982, oil on canvas, 89x100 cm.



Семья, 1982, Х.м. 90x150 см.  
FAMILY, 1982, oil on canvas, 90x150 cm. '

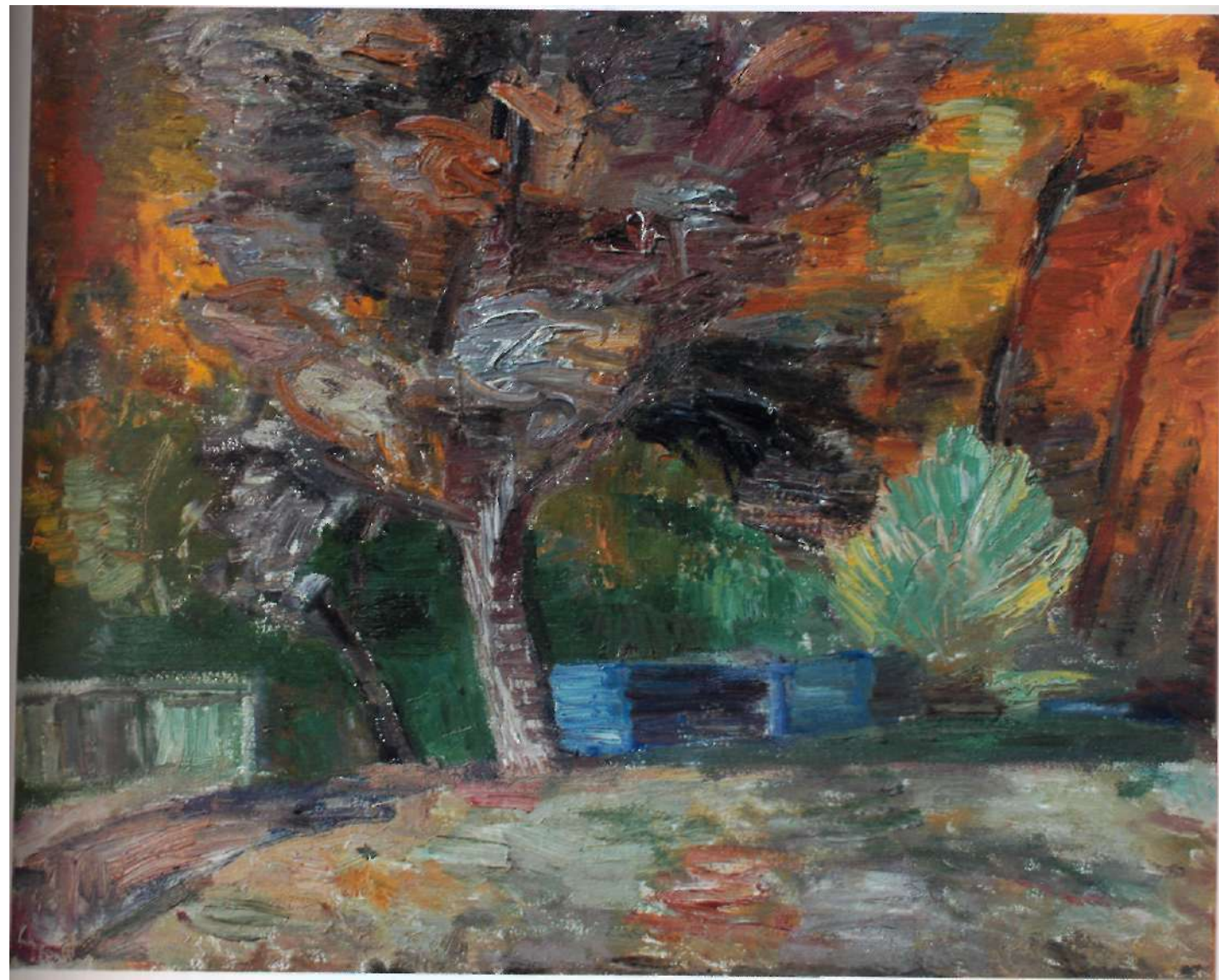




Осень на юге, 1983, Х.м, 79,8х99,5 см.

AUTUMN IN THE SOUTH, 1983, oil on canvas, 79,8x99,5 cm.



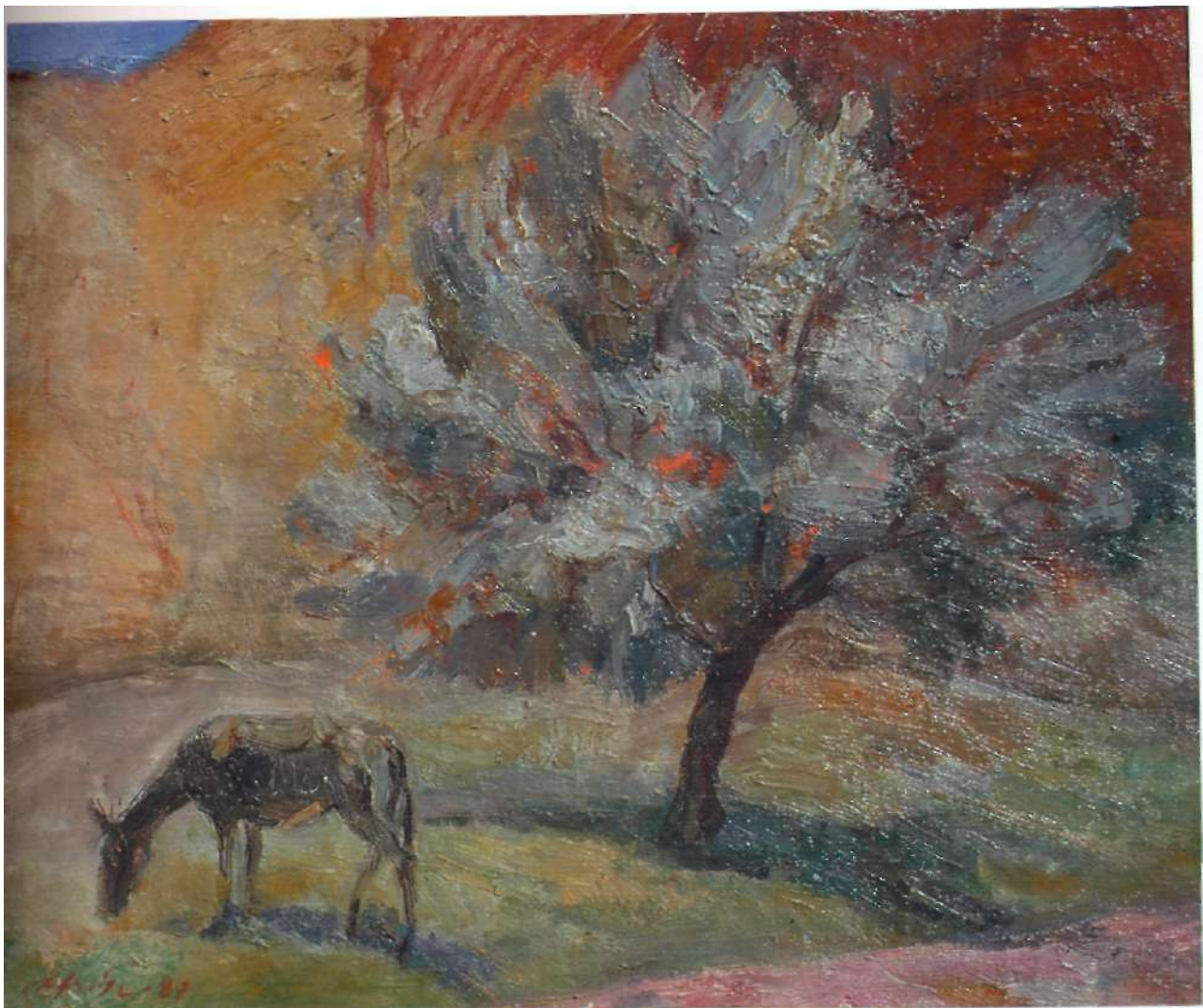


Осень Арсланбобе, 1981-1983, Х.м. 50x65 см.  
AUTUMN IN ARSLANBOB, 1981-1983, oil on canvas, 50x65 cm. \*



Пейзаж, 1991, Х.м. 50x65 см.  
LANDSCAPE, 1991, oil on canvas, 50x65 cm.



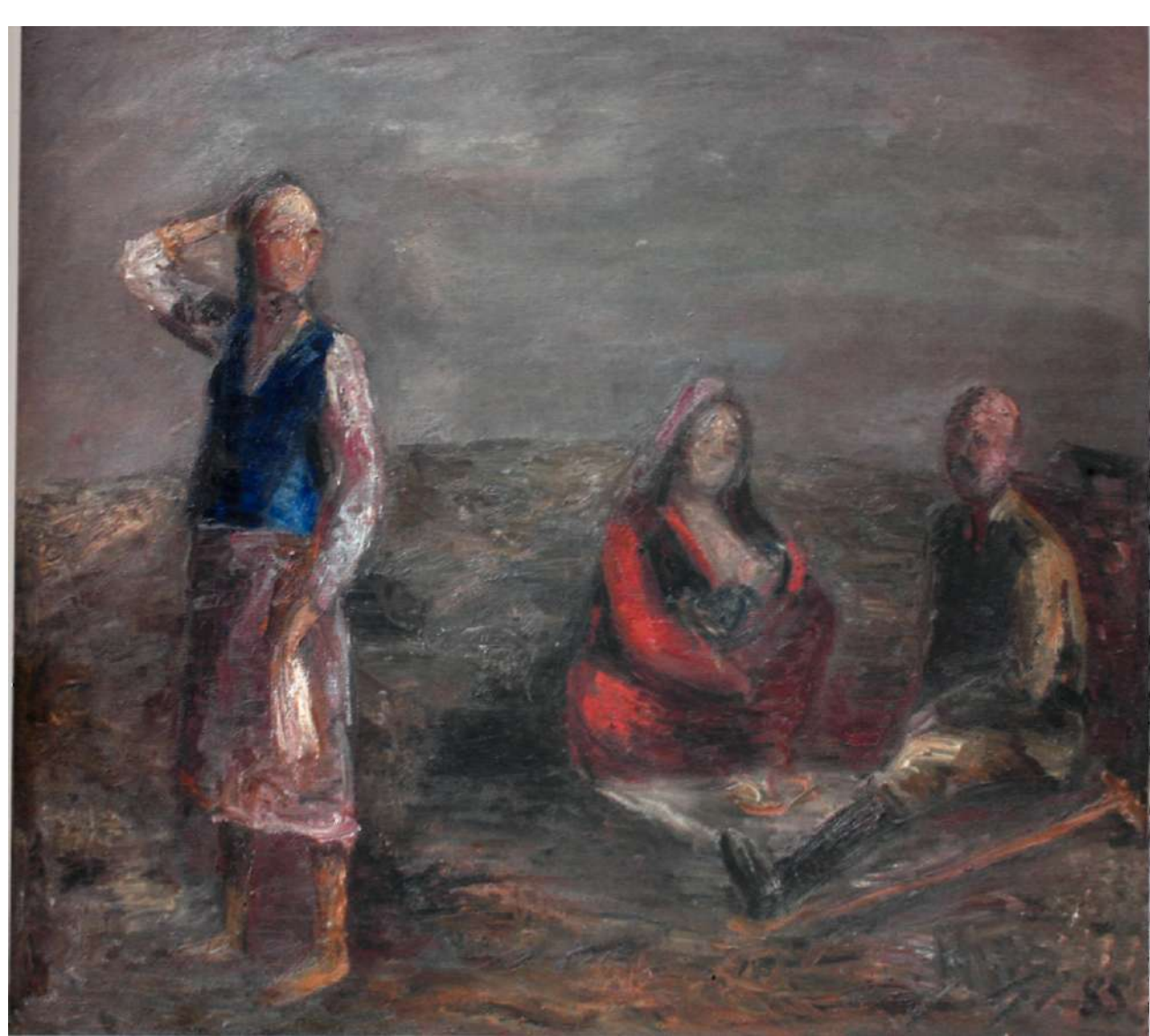


Полдень, 1987, Х.м. 47х57 см,  
NOON, 1987. oil on canvas, 47x57 cm.



Сельский мотив, 1984, Х.м. 90х150 см.  
RURAL MOTIVE, 1984, oil on canvas, 90x150 cm.





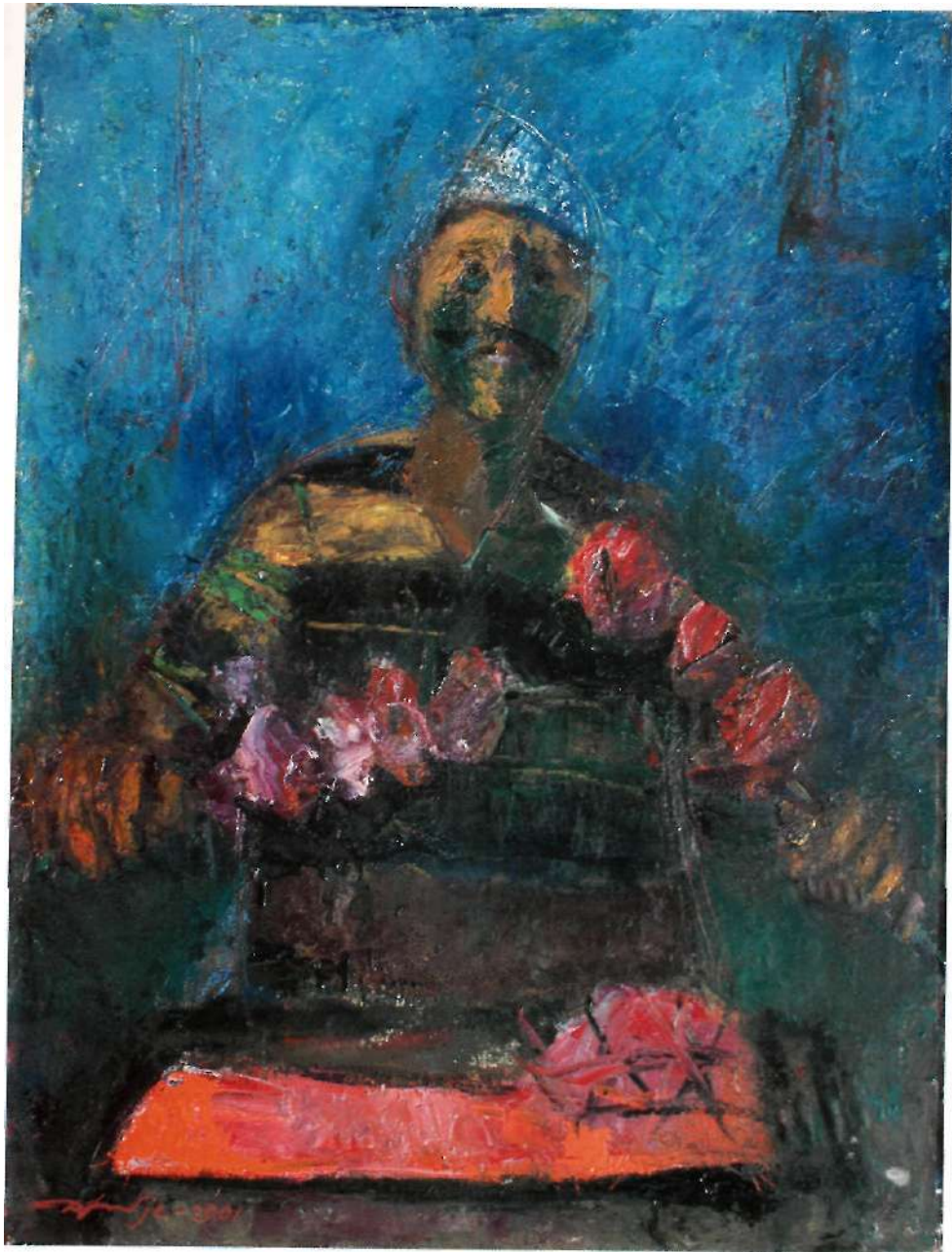
Весна 1945-го, 1985, X.м. 100x100 см.  
SPRING OF 1945, 1985, oil on canvas, 100x100 cm. \*





Осень на юге, 1986, Х.м. 45х60 см.

AUTUMN IN THE SOUTH, 1986, oil on canvas, 45x60 cm.

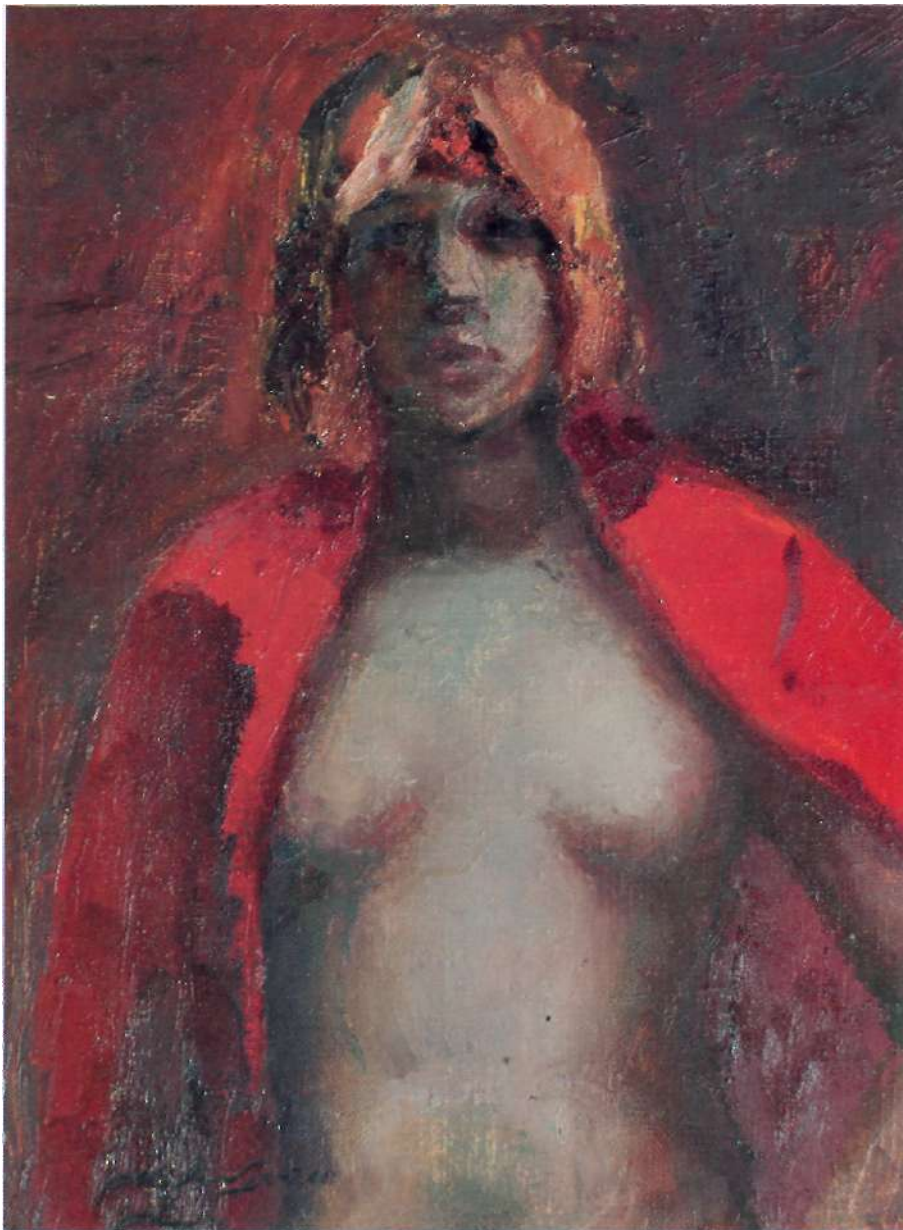


Шашлычник, 2001, Х.м. 80х60 см.  
SHASHLICK MAN 2001, oil on canvas, 80x60 cm.





Южный мотив, 1987-1988, Х.м. 90x100 см.  
SOUTH MOTIVE, 1987-1988, oil on canvas, 90x100 cm.



Вечерняя, 1999, Х.м. 60х50 см.  
EVENING, 1999, oil on canvas, 60x50 cm.

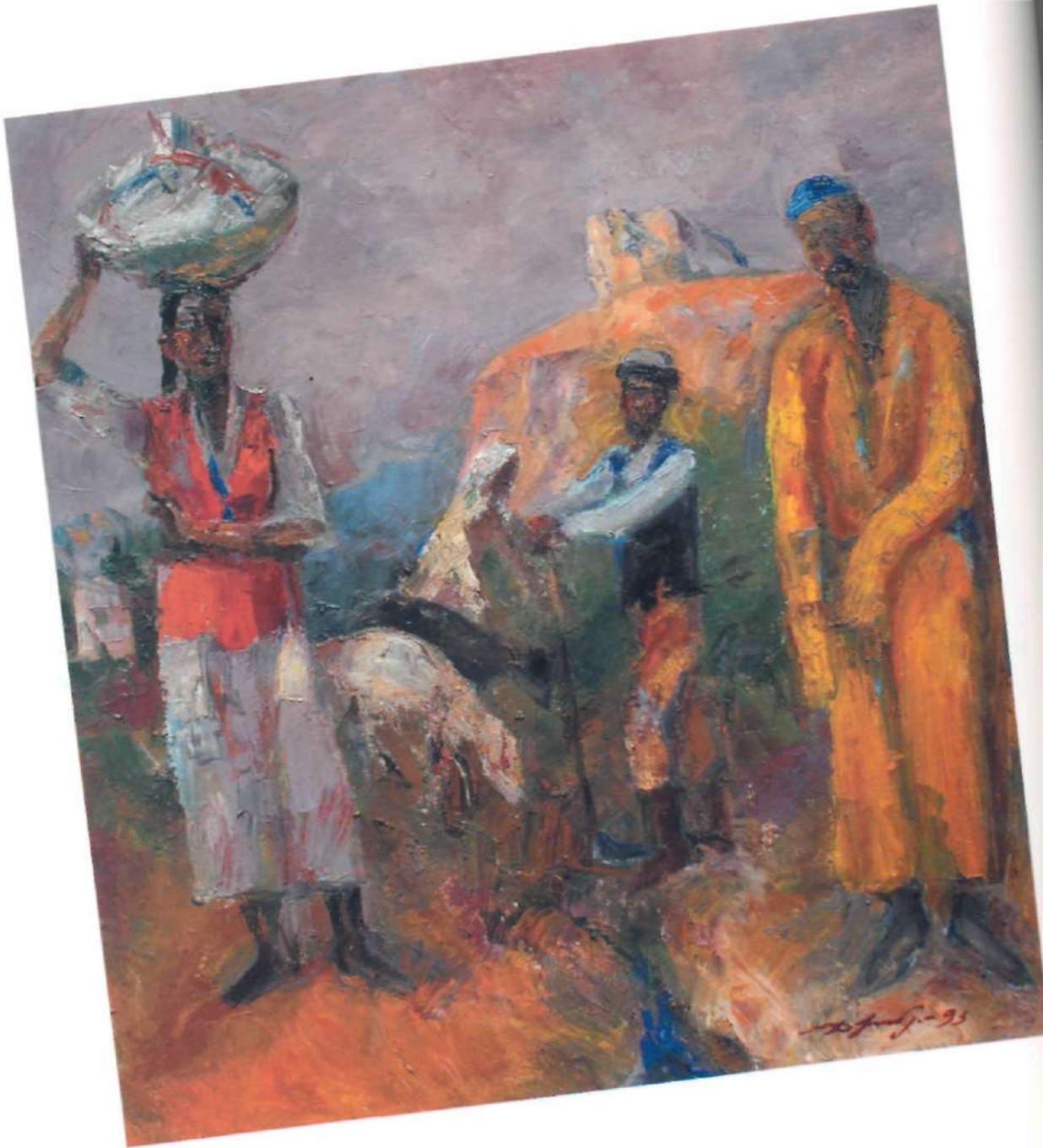




Восточные миражи, 1991, К.м 14х16 см.  
EAST MIRAGES, 1991, oil on cardboard, 14x16 cm.



Композиция, 1991, К.м. 32х40 см.  
COMPOSITION, 1991, oil on cardboard, 32x40 cm.

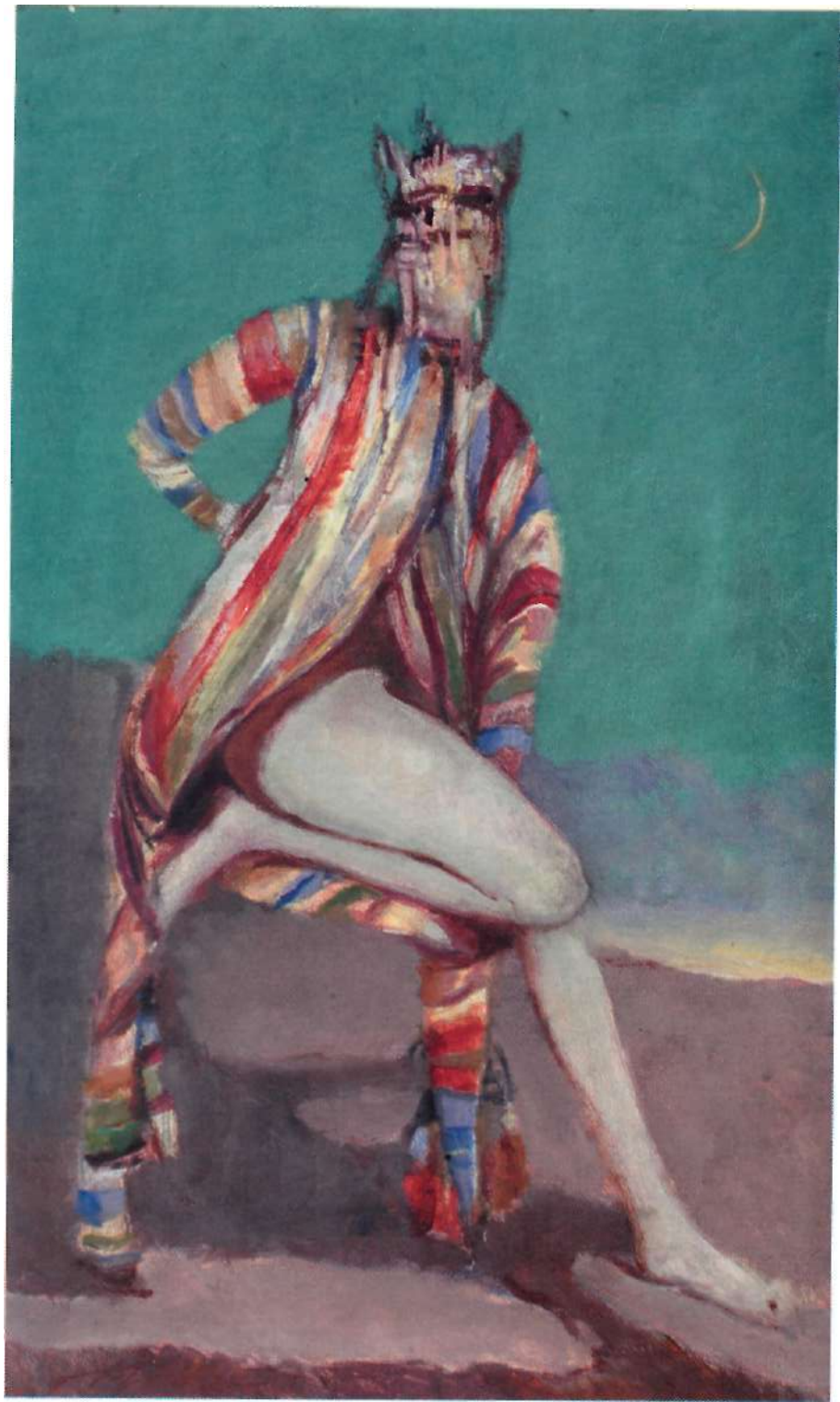


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 I°:SrsScBS.003:oa0oc.nvas  
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у источника, 1998-1999, Х.м. 48x38 см  
AT THE SPRING. 1998-1999, oil on canvas, 48x38 cm



Невеста, 1998, Х.м. 55х33 см.  
BRIDE, 1998, oil on canvas, 55x33 cm.





Память, 1996-1998, Х.м. 50х70 см.  
MEMORY, 1996-1998, oil on canvas, 50x70 cm.





Цветы, 1996, Х.М. 60x50 см.

FLOWERS, 1996, oil on canvas, 60x50 cm.



Мальчик с петухом, 1997, К.м. 55х33 см.  
BOY WITH ROOSTER, 1997, oil on cardboard, **55x33 cm.**





Птицы и девочка, 2000, Х.темл.м. 60x80 см  
BIRDS AND GIRL 2000, canvas / tempera/ oil painting, 60x80 cm.





Обнаженная, 1995-1996, Х.м. 70x50 см.  
NAKED, 1995-1996, oil on canvas, 70x50 cm.



Мираж, 1997, К.м. 38x46 см.

MIRAGE, 1997, oil on cardboard, 38x46 cm.

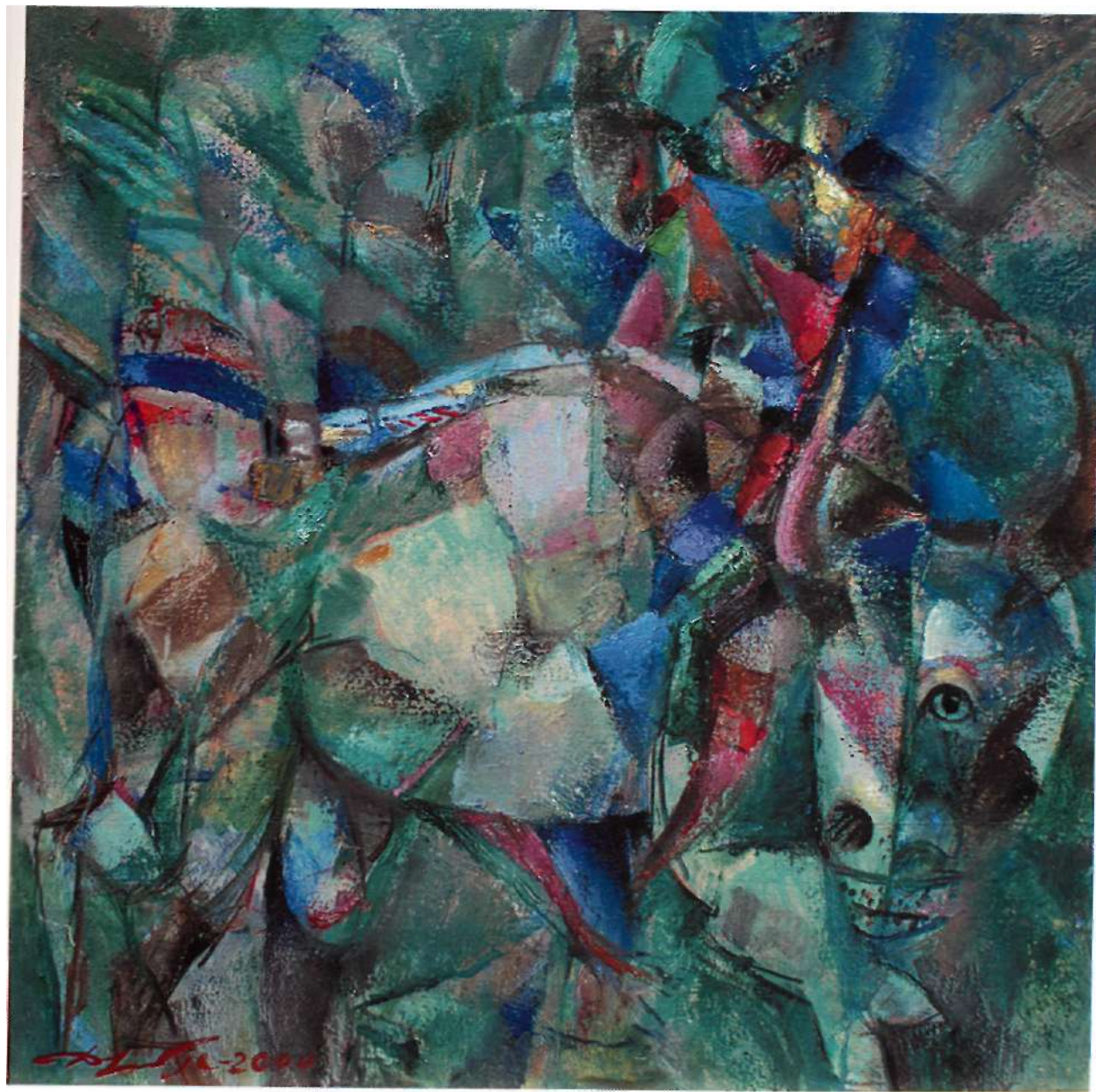


Восточные миражи, 1991, К.м. 40x50 см  
EASTERN MIRAGES, 1991, oil on cardboard, 40x50 cm.





Обнаженная, 2001, Х.м. 50x80 см.  
NAKED 2001, oil on canvas, 50x80 cm.



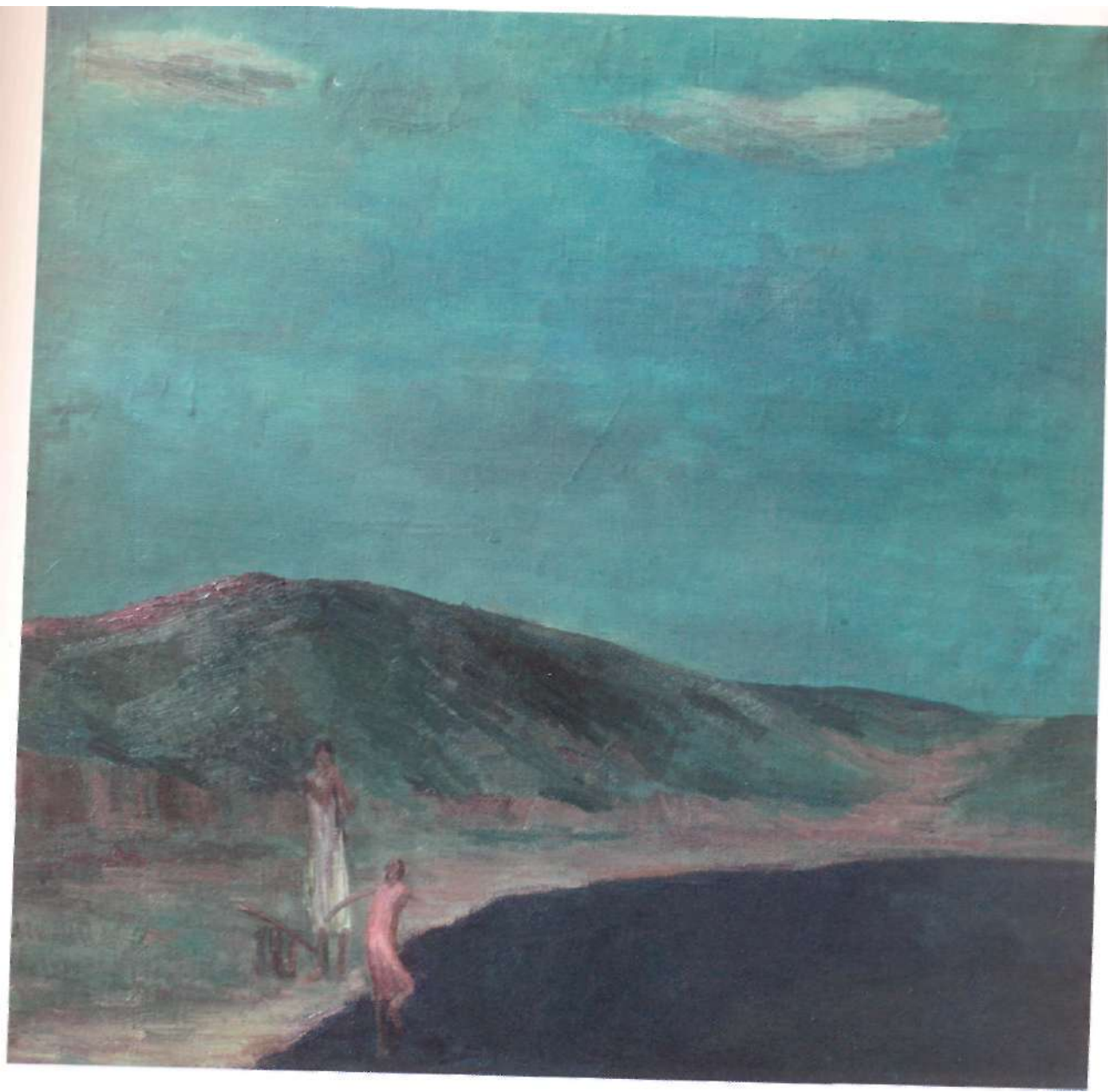
Похищение, 2000, Х.м. 60x60 см.  
KIDNAPPING, 2000, oil on canvas, 60x60 cm.



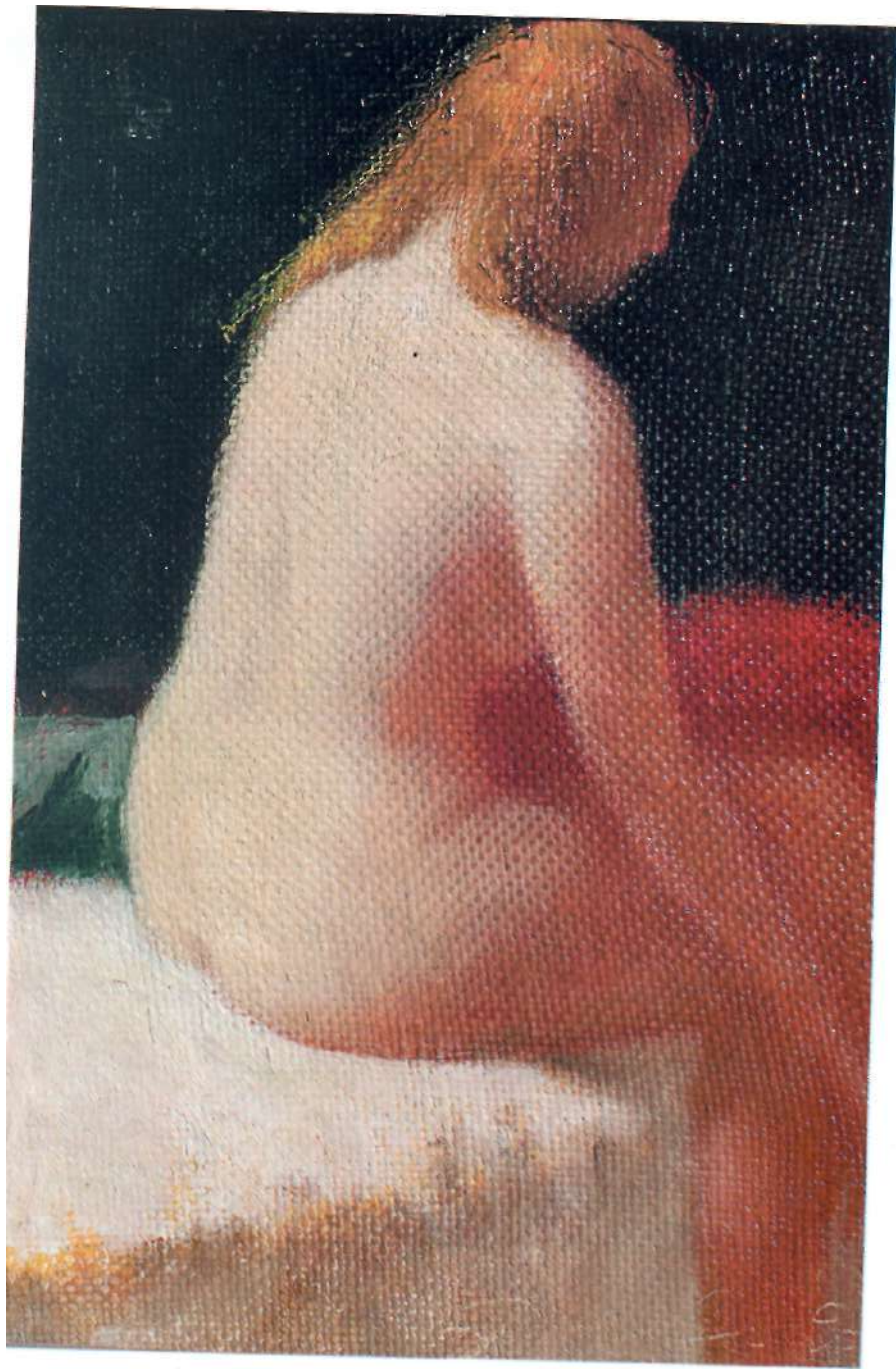


Восточный мотив, 2001, Х.м. 50x60 см.  
EAST MOTIVE 2001, oil on canvas, 50x60 cm.





Девушки у озера, 1973, Х.м. 60х60 см  
GIRLS AT LAKE, 1973, oil on canvas, 60x60 cm. \*

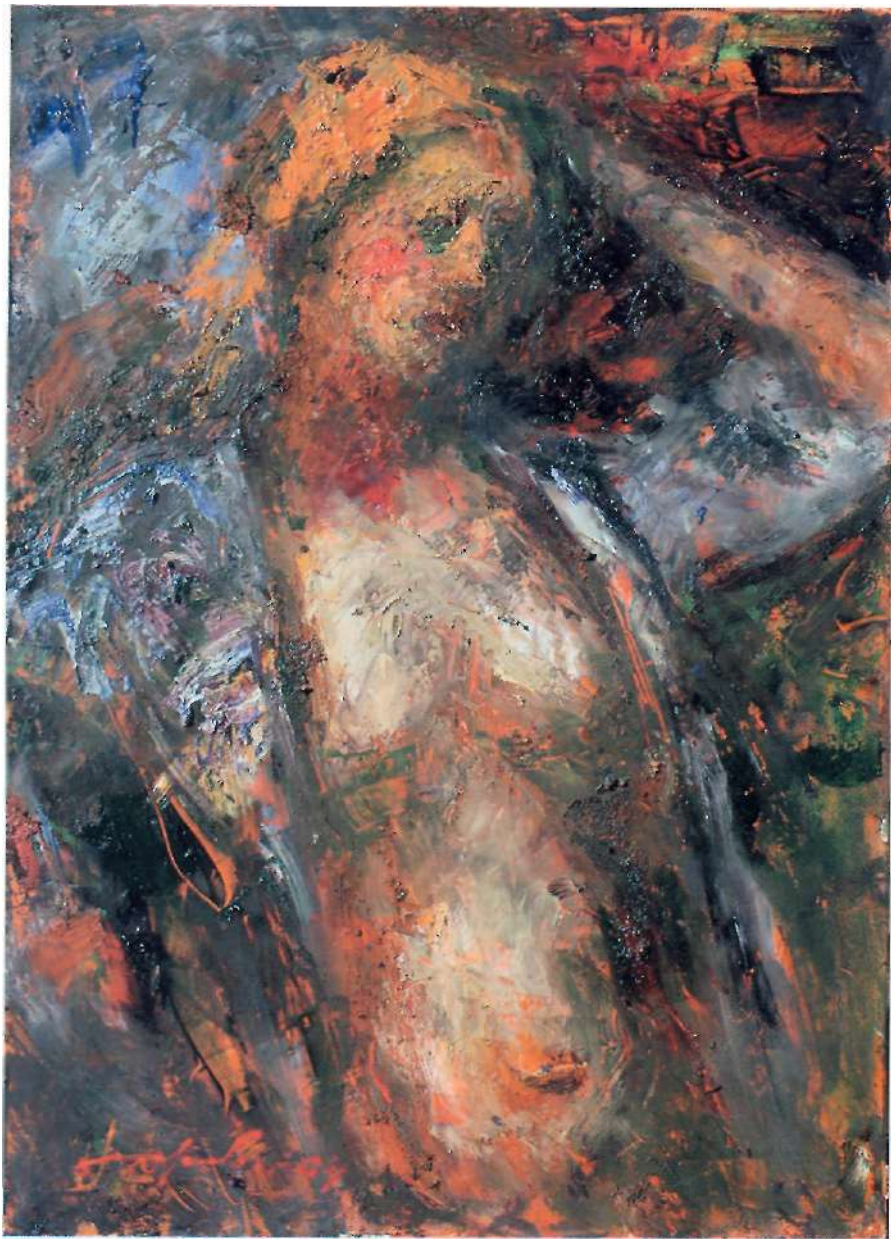


NAKED, 1993, oil on canvas, 15,5 x 22,5 cm.



Полевые цветы, 1998, Х.м. 75x110 см,  
WILDFLOWERS, 1998, oil on canvas, 75x110 cm.





Обнаженная, 2004, Х.м. 80x58 см.  
NAKED 2004, oil on canvas, 80x58 cm.



Лето на юге, 2003, Х.м. 90x90 см.  
SUMMER IN THE SOUTH, 2003 oil on canvas, 90x90 cm.





Ожидание, 2002, К.т. 70x65 см.

WAITING, 2002, tempera on cardboard, 70x65 cm.





Зной, 1997, К.м. 40x45 см.  
HEAT, 1997, oil on cardboard, 40x45 cm.

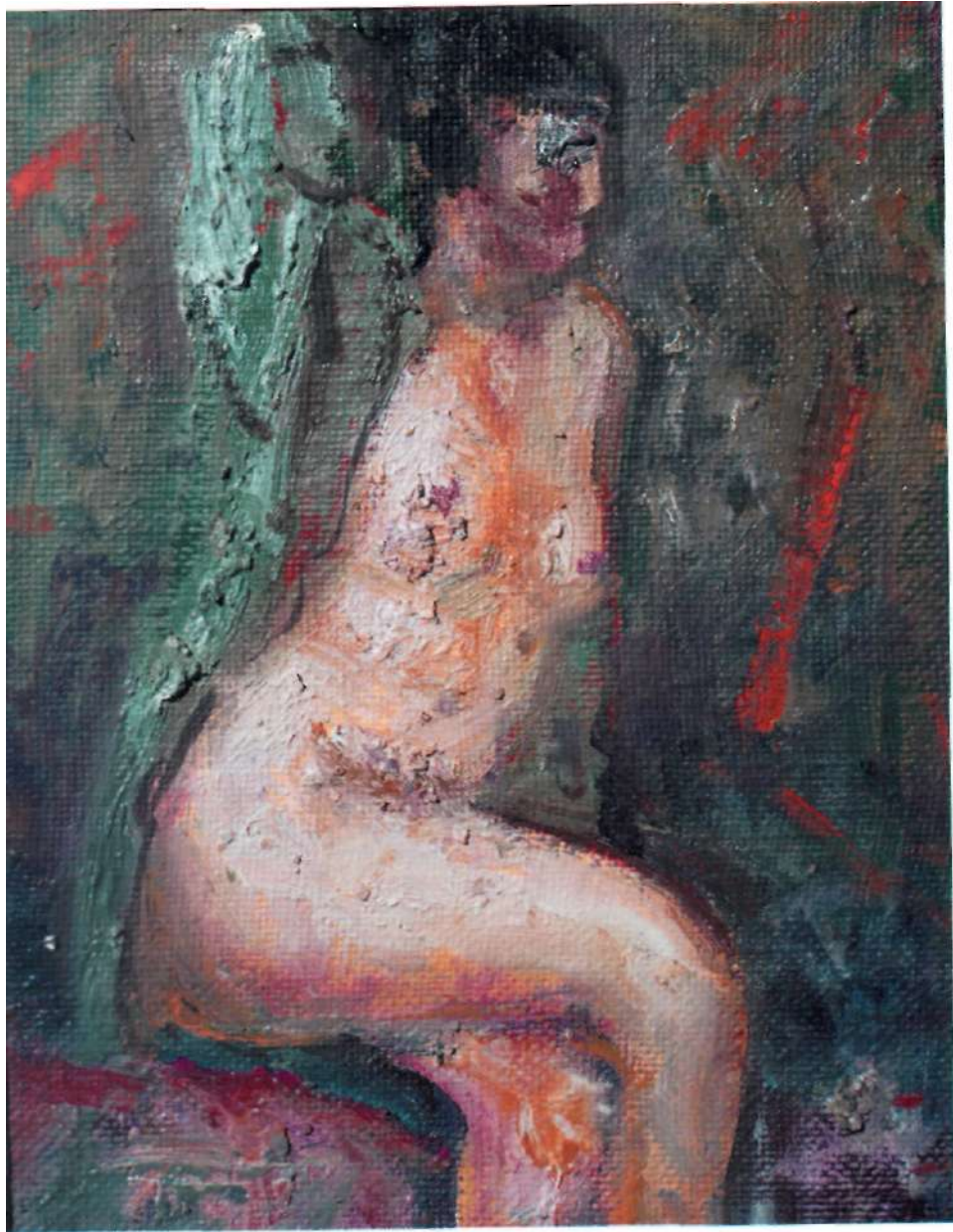


Портрет, 1994, Х.м. 50х70 см.  
PORTRAIT, 1994, oil on canvas, 50x70 cm.



Мираж, 1999, К.м. 40x45 см.  
MIRAGE, 1999, oil on cardboard, 40x45 cm.



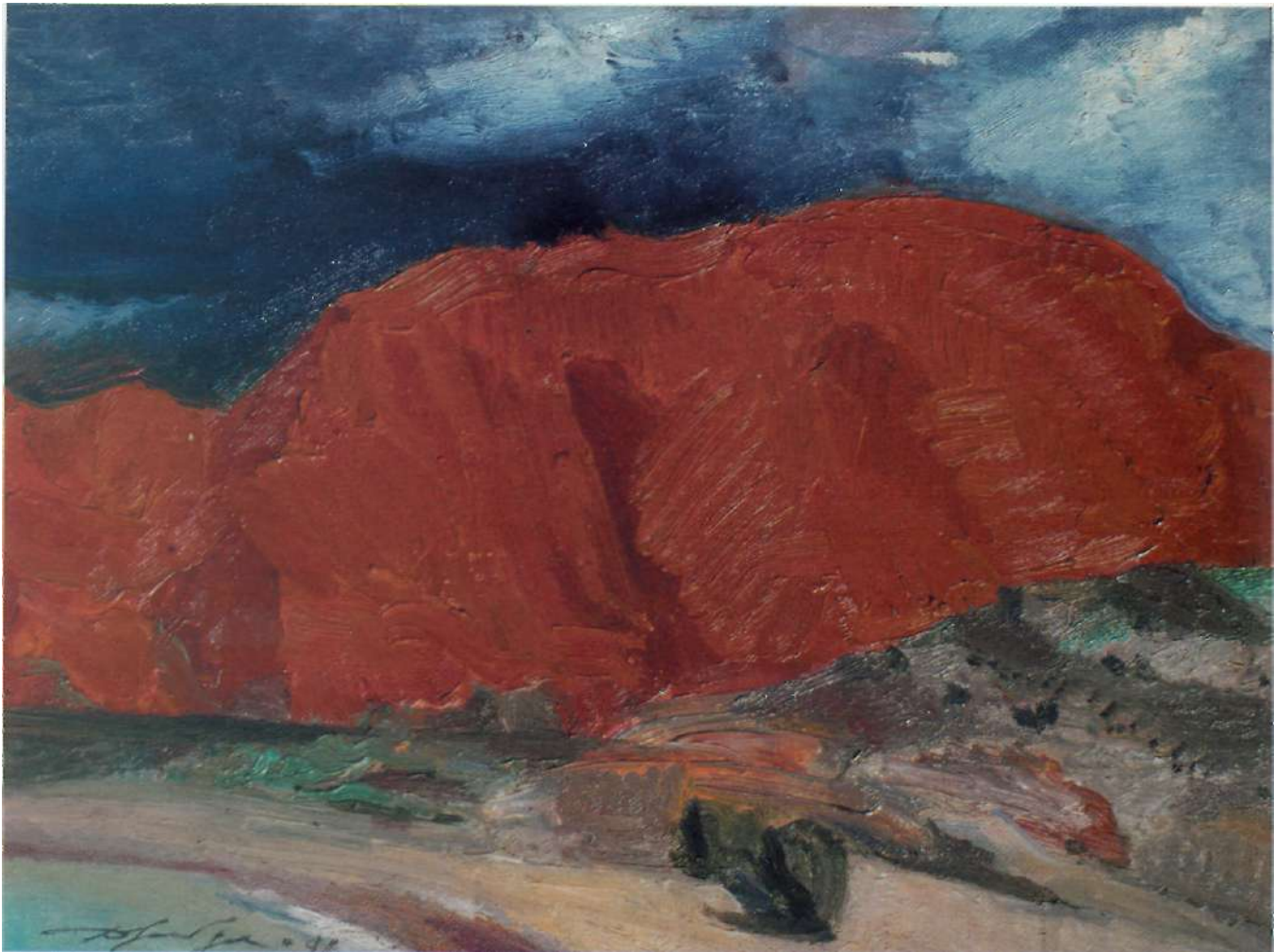


Обнаженная фигура, 2004, К.м. 25х20 см.  
NAKED FIGURE 2004, oil on cardboard. 25x20 cm.



Хризантемы. 1996, Х.м. 60x50 см.  
CHRYSANTHEMUMS, 1996, oil on canvas, 60x50 cm.





Пейзаж, 1991, Х.м. 50х65 см.  
LANDSCAPE, 1991, oil on canvas, 50x65 cm.



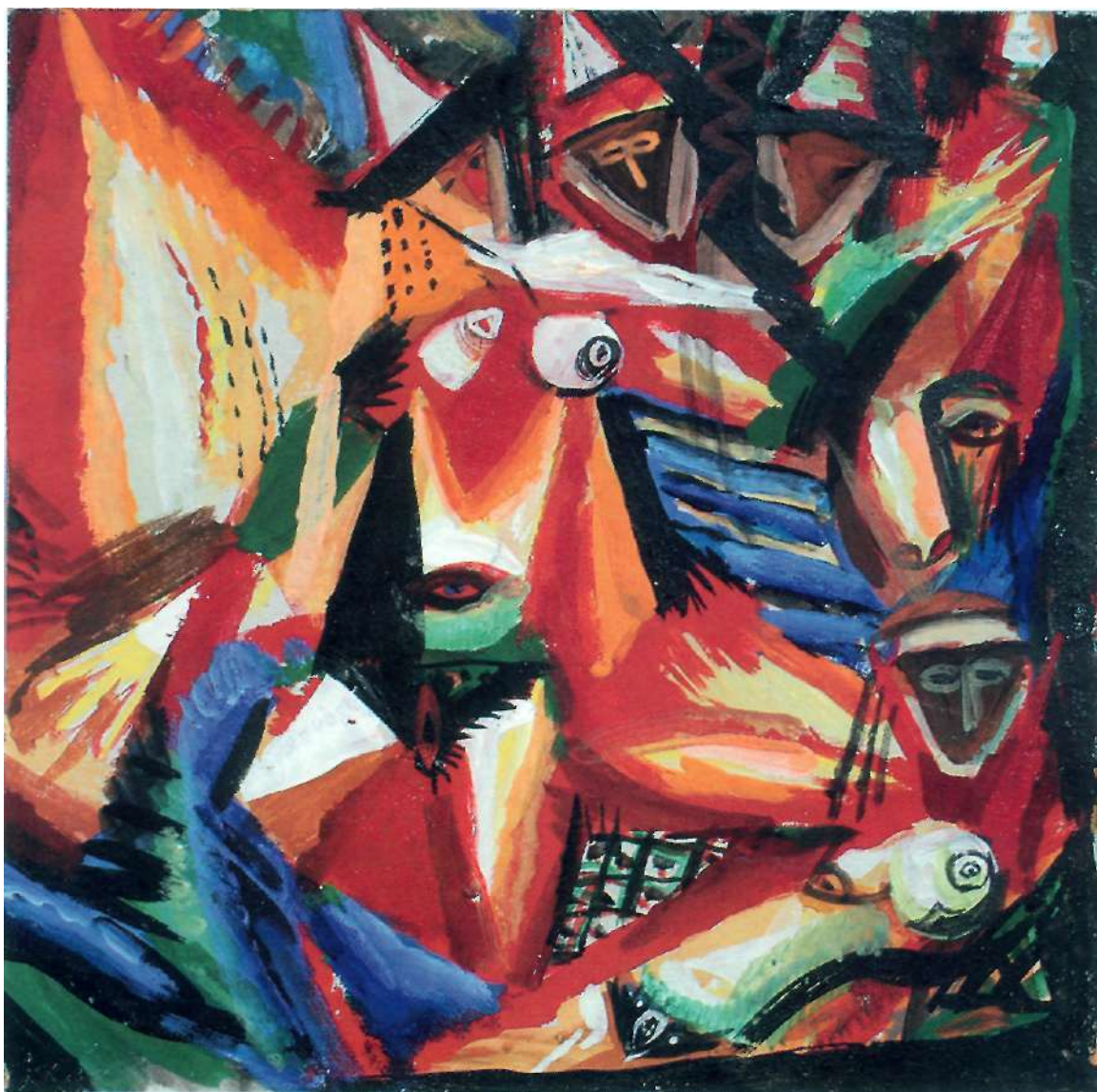


Осень, 1992-1996, Х.м. 75x110 см.  
AUTUMN, 1992-1996, oil on canvas, 75x110 cm.



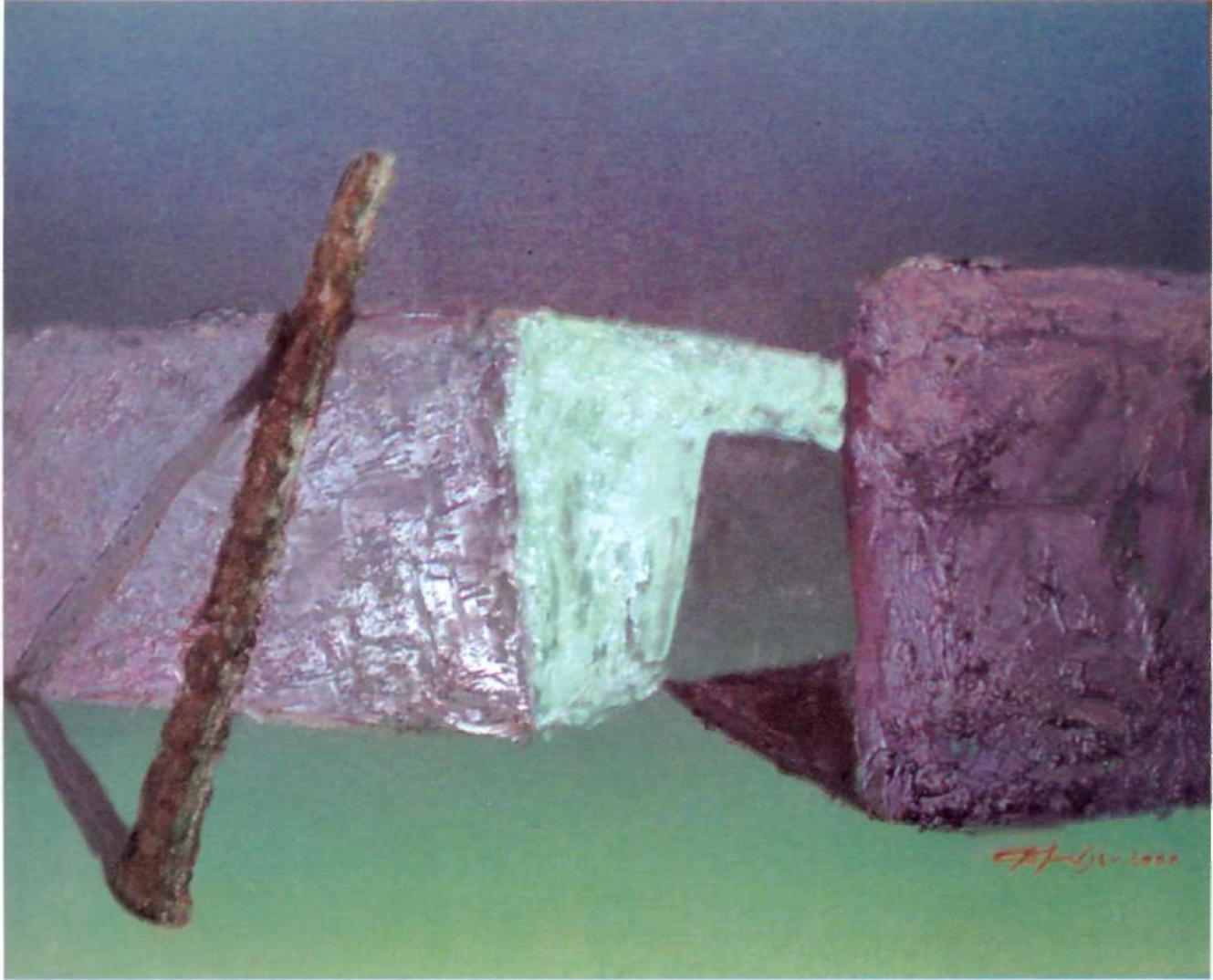
Портрет Айнары, 1989, бумага, гуашь 18х18 см.  
PORTRAIT OF AINARA, 1989, paper/gouache, 18x18 cm.





Эскиз, 1992, К. темп. 20x20 см.  
OUTLINE, 1992, tempera on cardboard, 20x20 cm.





Лунная ночь, 2000, К.м. 38х46 см.  
MOONLIT NIGHT, 2000, oil on cardboard, 38x46 cm.