

THE COLLECTION OF PHOTOGRAPHIC NEGATIVES OF THE SAMARKAND
STATE MUSEUM-RESERVE AS A HISTORICAL SOURCE AND AN OBJECT OF
MUSEALIZATION

Xudoyberdiyeva Shoirra Utkir kizi

Doctoral Researcher (PhD Student),
International University of Tourism and Cultural Heritage "Silk Road", Uzbekistan

E-mail: shoiraxudoyberdiyeva26@uz

Phone: +998 88 398 98 21

<https://doi.org/10.5281/zenodo.20592927>

ABSTRACT: This article examines the collection of photographic negatives preserved in the Samarkand State Museum-Reserve as an independent body of visual historical sources. Based on the museum's inventory records of photographic negatives, the study analyzes their thematic composition, source value, and potential for use in researching the history of Samarkand and Uzbekistan. Particular attention is paid to photographic negatives depicting traditional urban architecture, architectural monuments, museum exhibitions, theatrical culture, the education system, Soviet everyday life, political culture, and historical memory. The article also addresses the musealization of photographic negatives, including their registration, attribution, conservation, cataloguing, digitization, exhibition, and integration into scholarly circulation. Furthermore, contemporary approaches to the use of photographic negatives from the Samarkand Museum-Reserve in online publications, exhibition projects, and digitization initiatives are considered.

Keywords: Samarkand State Museum-Reserve, photographic negative, visual source, source studies, museum collection, photo archive, musealization, digitization, history of Uzbekistan.

INTRODUCTION

Samarkand is one of the oldest cities in the world, a contemporary of Rome and Babylon, having witnessed numerous epoch-making events throughout its long and rich history. Almost from the moment of its foundation, it became the capital and the largest center of ancient Sogdiana. Under the Karakhanids, Samarkand developed into a major center of Islamic civilization and a focal point of science and culture. However, the city's true flourishing is inseparably associated with Amir Temur, who transformed it into his magnificent imperial capital. The Bronze Age is represented by unique examples of jewelry craftsmanship; the Antiquity period by collections of coins and terracotta friezes; while the early medieval era is reflected primarily in the famous wall paintings of the Afrasiab palace halls.

The preservation, study, and promotion of this immense historical and cultural heritage constitute the principal mission of the Samarkand State Museum-Reserve, which occupies a special place among the largest museum institutions of Uzbekistan. The history of its collections dates back to the late nineteenth century. The first museum in Samarkand was founded in 1874, and its official opening took place on July 21, 1896¹. Today, the Museum-Reserve's collections

¹ Yunusov, M.A. (2024). *History of Museum Work in the Samarkand Region (Late 19th Century – Early 21st Century)*. Monograph. Tashkent. 147 p.



comprise more than 240,000 artifacts of exceptional historical value. The largest component, however, is the documentary collection, which includes more than 80,000 items. It is within this collection that an extensive archive of historical photographs and glass photographic negatives is preserved, covering the period from the late nineteenth century to the late twentieth century.

For a long time, photographic materials in museum collections were regarded primarily as illustrative supplements to historical narratives. Contemporary approaches in source studies and museum practice, however, allow photographs, photographic negatives, photographic prints, and slides to be considered independent historical sources. They document the cultural, social, political, scientific, and institutional environments of specific historical periods. In this regard, the collection of photographic negatives preserved in the Samarkand State Museum-Reserve possesses particular scholarly significance.

The relevance of this topic is determined by the fact that the photographic negatives of the Samarkand State Museum-Reserve have already attracted the attention of online resources, exhibition projects, and scholarly publications; however, their comprehensive source-study potential remains insufficiently explored. The Zarnews publication “The Second Life of Glass Negatives”² discusses the collection of negatives preserved in the Samarkand State Museum-Reserve, which comprises tens of thousands of items, including both glass-plate and film negatives. In 2011, the exhibition “Digitized History. Memories”³ was organized at the Tashkent House of Photography, where photographs from the 1920s and 1930s originating from the collections of the Samarkand Museum-Reserve were displayed.

Consequently, the collection of photographic negatives held by the Museum-Reserve possesses a dual status. On the one hand, it constitutes an integral part of the museum collection and therefore requires systematic registration, preservation, attribution, and scholarly description. On the other hand, it already functions as a public historical and cultural resource utilized in exhibitions, digital projects, publications, and initiatives aimed at promoting cultural heritage. The purpose of this article is to identify the source-study potential of the photographic negative collection of the Samarkand State Museum-Reserve and to demonstrate its significance for the study of the history of Uzbekistan.

²“The Second Life of Glass Negatives”. Zarnews.

(<https://sv.zarnews.uz/post/vtoraya-jizn-steklyannx-negativov>)

³“Digitized History: Memories”. Afisha.uz.

(<https://www.afisha.uz/ru/exhibitions/2011/09/23/otsifrovannaya-istoriya-vospominaniya>)

MATERIALS AND METHODS

The principal source base for this research consists of the inventory records of photographic negatives preserved in the Samarkand State Museum-Reserve. These records contain information on the title of the item, accession number, negative number, material, dimensions, quantity, and accompanying notes. The study draws upon descriptions of photographic negatives covering a broad chronological range—from materials dating to the late nineteenth and early twentieth



centuries, preserved in posters and museum reproductions, to photographic series created during the 1990s.

It was originally intended to supplement the study with visual reproductions of museum artifacts and photographic negatives. However, despite formal requests submitted to the Samarkand State Museum-Reserve, copies of the relevant photographic materials were not made available to the researcher. Consequently, the analysis was conducted primarily on the basis of inventory documentation, catalog records, scientific descriptions, and accompanying archival information rather than direct examination of image reproductions. Therefore, visual illustrations of the analyzed materials could not be included in the present publication.

As supplementary sources, the research employs international methodological guidelines and scholarly works devoted to the preservation, description, cataloguing, and musealization of photographic collections. Of particular importance are the SEPIADES recommendations for the cataloguing of photographic collections, which emphasize the necessity of multi-level description of photographic objects and their contextual information. The methodological materials of the Getty Conservation Institute concerning the preventive conservation of photographic collections have also been utilized. These publications address the causes of photographic deterioration and outline requirements for packaging, storage, exhibition, and digital collection management. Recommendations issued by the Library of Congress likewise stress the importance of storing photographs in protective sleeves or folders in order to safeguard them from dust, light exposure, and handling-related damage.

Methodologically, the research is based on a combination of several complementary approaches. First, a source-study analysis is employed, allowing the photographic negative to be examined not merely as an illustration but as an independent historical document. Given the limited access to visual reproductions, particular emphasis was placed on the analysis of descriptive and inventory metadata contained in museum records. Second, a museum-collection approach is applied, within which each negative is studied as a museum object possessing an accession number, material characteristics, dimensions, state of preservation, and collection context. Third, a thematic classification method is used to categorize the photographic negatives into major groups, including architecture, archaeology, restoration, ethnography, theatre, education, museum activities, Soviet everyday life, political culture, and historical memory. Fourth, a comparative approach is adopted to correlate the practices of working with photographic negatives in the Samarkand State Museum-Reserve with international experience in the preservation and musealization of photographic collections. This methodological framework made it possible to conduct a systematic analysis of the collection even in the absence of direct access to visual copies of the photographic materials

Fourth, a comparative approach is adopted to correlate the practices of working with photographic negatives in the Samarkand State Museum-Reserve with international experience in the preservation and musealization of photographic collections. This methodological framework made it possible to conduct a systematic analysis of the collection even in the absence of direct access to visual copies of the photographic materials.

RESULTS

Photographic Negatives as Visual Historical Sources



An analysis of the inventory records demonstrates that the collection of photographic negatives preserved in the Samarkand State Museum-Reserve is not merely a homogeneous body of illustrative materials but rather a complex assemblage of visual documents. The collection includes film negatives, photographic prints attached to inventory passports, black-and-white and color negatives, slides, and images depicting museum objects, architectural monuments, urban spaces, individuals, institutions, exhibitions, production processes, and public events.

The source value of photographic negatives can be understood through several interconnected levels of information. The first is the visual level, encompassing the depicted object, scene, architectural detail, individual, or event. The second is the topographical level, indicating the place of photography and the relationship of the recorded object to a specific street, *guzar* (neighborhood quarter), courtyard, monument, museum, or institution. The third is the chronological level, represented by the date of photography or the date of the documented event. The fourth is the archival level, including inventory numbers, negative numbers, material characteristics, dimensions, and preservation conditions. The fifth is the institutional level, reflecting the circumstances and purposes for which a particular negative was created, collected, and preserved within museum, scholarly, or ideological contexts.

Consequently, the photographic negatives of the Samarkand Museum-Reserve provide opportunities not only for studying the past as a visually documented reality but also for examining museum practices of collecting, cataloguing, preserving, and interpreting visual heritage.

Traditional Urban Architecture of Samarkand

One of the most valuable segments of the collection documents the traditional urban architecture of Samarkand. Of particular significance are materials produced by A.K. Pisarchik in 1939. The inventory includes images of residential houses, *mehmonkhona* (guest reception rooms), *ayvans* (verandas), neighborhood mosques, carved gypsum latticework (*ganch*), painted wall panels, niches with muqarnas vaulting, decorative ceilings, and wall fragments.

Among these materials are photographs of a *takka-muqarnas* niche with stalactite vaulting in the *mehmonkhona* located at 53 Suzangaran Street (KP 1519/1); the ceiling of the same reception room (KP 1519/2); the former residence of Mahdi-khan Qori in Urguti *guzar* No. 9 (KP 1519/3); painted wall panels in second-floor rooms (KP 1519/4–1519/13); a surviving wall of a historic room in the inner courtyard (KP 1519/14); decorative plaster patterns (KP 1519/15); the house of Shamsiddin Turaev in Muliyan *guzar* Nos. 5–7 (KP 1519/16); and carved *ganch* screens from a neighborhood mosque in Urguti *guzar* (KP 1519/17–1519/18).

The significance of this group extends far beyond the study of architectural ornamentation. These negatives facilitate research into the spatial organization of traditional Samarkand houses, the internal structure of courtyards, the artistic decoration of domestic interiors, the relationship between houses and neighborhood environments, and the role of local mosques within the urban landscape. For the history of Uzbekistan, these visual records are particularly valuable because many of the documented structures were subsequently altered, reconstructed, or demolished during processes of urban modernization. As a result, the negatives serve as essential evidence for reconstructing lost elements of Samarkand's historical urban fabric.

Architectural Monuments, Archaeology, and Restoration



A second major group consists of photographic negatives related to architectural monuments, archaeological sites, and restoration activities. The collection includes images of the Amir Temur Mosque, the Amir Temur Mausoleum (Gur-i Amir), the Tillakari Madrasah, the Mirzo Ulugbek Observatory, Afrasiab, as well as photographs documenting the work of restorers and museum specialists.

These negatives are particularly important for studying the history of cultural heritage preservation. They make it possible to examine the condition of monuments at specific moments in time, document individual architectural elements, trace restoration stages, identify the involvement of specialists, and correlate visual evidence with written restoration reports. Whereas written reports generally provide technical descriptions of restoration activities, photographic negatives reveal the visual condition of monuments, the scale of deterioration, decorative details, scaffolding structures, architectural models, and restoration processes.

In this regard, photographic negatives constitute an important source not only for architectural history but also for the history of restoration science in Uzbekistan. They help address key research questions concerning which monuments were prioritized for documentation, which architectural elements were selected for restoration, how sites appeared prior to intervention, what restoration methods were employed, and how the visual character of the historical environment evolved over time.

Museum Exhibitions and the History of Museum Practice

A particularly significant section of the collection is associated with the history of the museum itself and the development of museum practice in Samarkand. The inventories document exhibitions organized by the Museum of Uzbek People's Culture, preparations for anniversary displays, the activities of chief custodians of collections, the work of researchers, the selection of exhibits, travelling exhibitions, museum visits, and applied arts exhibitions.

Among the documented events are the 1955 Applied Arts Exhibition of the Museum of Uzbek People's Culture (KP 5223/140v–5223/144g), the selection of exhibits for an exhibition commemorating the thirtieth anniversary of the 1916 National Liberation Uprising in Uzbekistan (KP 5223/145a–145b), preparations by M.F. Kaplunova, Chief Custodian of Collections, for an exhibition dedicated to the museum's fiftieth anniversary (KP 5223/146a–146v), and the activities of L.I. Rempel, Candidate of Art History and Head of the Department of Antiquities, in selecting materials for a new exhibition (KP 5223/147a–147b).

These materials are of exceptional value for the study of museum history in Uzbekistan. They document not only completed exhibitions but also the often-invisible processes behind museum work, including object selection, exhibition preparation, and the activities of curators, collection managers, researchers, and exhibition designers. Furthermore, photographic negatives associated with exhibitions dedicated to Alisher Navoi, the twenty-fifth anniversary of the Uzbek SSR, the seventieth anniversary of I.V. Stalin, and other commemorative themes make it possible to examine how museum exhibitions combined scholarly, artistic, educational, and ideological functions within different historical contexts.

Theatre, Posters, and Cultural Life



The collection contains a substantial body of materials related to the history of theatre and performance culture. These include posters, theatre programs, playbook covers, touring materials, and stage photographs from the Soviet period. Such materials are particularly valuable for studying the cultural modernization of Turkestan and Uzbekistan.

Among the earliest examples are the program for the play *The Savage Girl (Dikarka)*, associated with the tour of V.F. Komissarzhevskaya in Samarkand in 1910 (KP 4105/1); a poster for *The Storm (Groza)* staged in Tashkent in 1890 (KP 4105/3); a poster advertising a “Musical Evening” organized by the Tashkent Musical Society in 1896 (KP 4105/4); a poster for *Fofochka*, performed by an amateur dramatic society in Samarkand in 1889 (KP 4105/6); and materials related to Uzbek theatre of the 1920s, including productions such as *Khalima*, *The Bare Ishan*, *Layli and Majnun*, *The Blacksmith Kova*, and others.

The significance of this group lies in the fact that posters and theatrical negatives provide insights into theatrical repertoires, linguistic environments, graphic design, artistic networks, touring routes, audience formation, and the ideological functions of theatre. Through these materials, it is possible to trace the transition from amateur and touring theatrical traditions to the institutionalized Soviet theatre system.

Education, Schools, and Soviet Everyday Life

A large portion of the photographic negatives is devoted to schools, universities, Pioneer organizations, technical clubs, vocational training, and educational activities. These materials are particularly important for studying the social history of Soviet Uzbekistan.

For example, a series related to the 1970 elections to the Supreme Soviet of the USSR at Secondary School No. 5 in Samarkand includes photographs of teacher-agitators, the preparation of banners for Election Day and the centenary of V.I. Lenin, the reading of stories about Lenin to children, the preparation of exhibits for a Lenin exhibition, and schoolchildren participating in a communist voluntary work day (*subbotnik*) (KP 5158/53v–5158/61g). Another group documents extracurricular activities, including the “Skilled Hands” embroidery club at Secondary School No. 38 (KP 5158/197b–199g), primary school teachers from School No. 9 who were also students at an evening pedagogical institute (KP 5158/201a–201g), elections of Pioneer squad leaders (KP 5158/202a–202g), the honored teacher V.D. Ermolaeva (KP 5158/204a–205v), and vocational training activities undertaken by students of School No. 34 (KP 5158/208–210b). The source value of these materials lies in their depiction of schools as spaces of political education, labor training, technical creativity, gender socialization, and social mobilization. They reveal how state ideology permeated the everyday lives of children, teachers, and educational institutions.

Political Culture and Historical Memory

The collection of photographic negatives is also significant for the study of political culture and historical memory. Particularly noteworthy is a series dedicated to the seventy-fifth anniversary of Sharof Rashidov, held at Samarkand State University on 27 October 1992. The series documents a rally in front of the university building (KP 5610/1), a gathering at the entrance to the main academic building (KP 5610/2), the participation of city governor A.N. Nasyrov, regional governor P.M. Abdurakhmanov, and Rashidov’s daughter (KP 5610/3), the unveiling of a memorial plaque to Sharof Rashidov (KP 5610/4), flower-laying ceremonies (KP



5610/6), a conference in the university assembly hall (KP 5610/7–5610/9), and a series of photographs documenting the anniversary celebrations (KP 5610/10-1–5610/10-15).

This series is of particular significance because it belongs to the first years of Uzbekistan's independence. It reflects the process of reassessing historical figures, restoring local and national memory, symbolically reintroducing previously marginalized names into public space, and highlighting the role of universities in shaping new historical narratives. In this context, photographic negatives become valuable sources not only for reconstructing historical events but also for studying commemorative rituals, participant composition, the spatial organization of ceremonies, and the symbolic language of political memory.

Discussion

The Photographic Negative as a Museum Object and an Object of Musealization

The results of the analysis demonstrate that the photographic negatives preserved in the Samarkand State Museum-Reserve should be regarded as museum objects in their own right. In this context, musealization encompasses the entire cycle of museum work, including identification, registration, attribution, scholarly description, conservation assessment, physical storage, digitization, creation of security copies, exhibition, publication, and scientific interpretation.

In international museum practice, photographic collections are increasingly viewed as complex material-documentary assemblages. Elizabeth Edwards and Janice Hart, in *Photographs Objects Histories: On the Materiality of Images*, emphasize⁴ that photographs should be studied as material objects possessing their own social and institutional biographies. This perspective is particularly relevant for photographic negatives, whose historical significance derives not only from the image itself but also from the physical carrier, photographic technology, emulsion layer, traces of storage and use, inscriptions, inventory numbers, collection provenance, and museum context.

For this reason, the photographic negatives of the Samarkand Museum-Reserve should be understood simultaneously in four interconnected dimensions: as visual historical sources, museum objects, technical carriers of information, and elements of cultural heritage. Such an approach avoids reducing negatives to mere illustrative materials and instead recognizes them as a comprehensive source base for historical research.

International Experience in Working with Photographic Negatives

International methodological guidelines indicate that the management of photographic negatives should involve several interconnected stages.

The first stage is material identification. It is necessary to determine whether a negative is glass, nitrate, acetate, polyester, black-and-white, color, or slide-based material. M.F. Valverde, in *Photographic Negatives: Nature and Evolution of Processes*, demonstrates⁵ that different types of negatives possess distinct chemical compositions, levels of stability, and preservation requirements. This issue is particularly important for museums whose collections may contain glass negatives, film negatives, and slides within the same archival holdings.

The second stage is cataloguing. The SEPIADES recommendations propose a multi-level model for describing photographic collections in which information is recorded not only about



the image and its title but also about the author, date, location, physical characteristics, provenance, creation context, subject content, rights management, and relationships with other objects⁶. This approach is highly relevant for the Samarkand Museum-Reserve because existing inventories already contain basic fields such as accession number, negative number, object title, material, dimensions, quantity, and notes. Further development should expand these fields through thematic classifications, geographic coordinates, personal names, links to monuments, historical events, and scholarly publications.

The third stage is preventive conservation. Bertrand Lavédrine, in the guidelines of the Getty Conservation Institute, identifies preventive conservation as a key prerequisite for the preservation of photographic collections⁷. Essential measures include controlling temperature and humidity, ensuring appropriate storage materials, protecting objects from light exposure, minimizing mechanical damage, and reducing other harmful environmental factors. The United States Library of Congress similarly recommends storing photographs in protective enclosures, such as folders or archival sleeves, to shield them from dust, light, and handling-related damage.

⁴Edwards E., Hart J. *Photographs Objects Histories: On the Materiality of Images*. London; New York: Routledge, 2004.

⁵Valverde M.F. *Photographic Negatives: Nature and Evolution of Processes*. Rochester: Image Permanence Institute / George Eastman House, 2005.

⁶SEPIADES. *Recommendations for Cataloguing Photographic Collections*. Amsterdam: European Commission on Preservation and Access, 2003.

⁷Lavédrine B. *A Guide to the Preventive Conservation of Photograph Collections*. Los Angeles: Getty Conservation Institute, 2003.

The fourth stage is digitization. Digital copies facilitate access for researchers and reduce the need to handle original materials; however, they do not replace the original negatives. Original objects preserve information concerning material composition, production technology, physical condition, and collection history. Consequently, digitization must be accompanied by the preservation of originals, the creation of detailed metadata, and the implementation of long-term digital preservation strategies.

The fifth stage is exhibition interpretation. In contemporary museum practice, photographic negatives may be displayed not only through printed reproductions but also as independent museum objects. Exhibition formats include illuminated display cases, digital projections, interactive screens, comparative presentations showing historical negatives alongside the current condition of documented sites, and virtual exhibitions. For Samarkand, one particularly promising format would be historical comparison displays that combine a photographic negative from the 1930s with a contemporary image of the same monument or urban space, accompanied by a location map, collection data, and scholarly commentary.

Musealization of the Photographic Negative Collection of the Samarkand State Museum-Reserve



Based on international experience, several directions for the musealization of the photographic negative collection of the Samarkand State Museum-Reserve can be proposed.

First, a specialized electronic catalogue of photographic negatives should be established. Essential metadata fields should include accession number, negative number, former inventory number, title, date, location of photography, author, material, dimensions, photographic technique, preservation status, thematic category, keywords, associated individuals, institution, event, links to architectural monuments, availability of prints, existence of digital copies, and access conditions.

Second, the collection should be organized according to a thematic classification system. Based on the results of the present analysis, the following categories are recommended: traditional architecture of Samarkand; architectural monuments and restoration; archaeology; ethnography and everyday life; theatre and posters; education and schools; museum practice and exhibitions; medicine; agriculture and industry; political culture; historical memory; and natural heritage.

Third, a comprehensive conservation survey should be undertaken. This process should identify risk groups, including cracked glass negatives, film negatives exhibiting signs of chemical deterioration, acetate materials affected by vinegar syndrome, faded color slides, mechanically damaged items, and negatives lacking sufficient documentation.

Fourth, a secure digital preservation archive should be established. Digitization should be conducted at high resolution while preserving technical metadata. Particular attention should be paid not only to the image itself but also to the edges of the negative, inscriptions, inventory numbers, traces of damage, and other material characteristics.

Fifth, a scholarly catalogue should be prepared. Such a publication could include an introductory source-critical essay, thematic sections, annotated descriptions, and indexes of personal names, geographical locations, monuments, institutions, and historical events. This would facilitate the integration of the collection into academic circulation as a coherent research resource rather than as a series of isolated examples.

Sixth, the collection should be incorporated into exhibition practice through a dedicated project entitled "*Samarkand through the Museum-Reserve's Photographic Negatives.*" Within such an exhibition, photographic negatives would be presented as independent museum objects rather than merely as sources for printed reproductions. Possible thematic sections could include "*The City and Its Guzars,*" "*House and Courtyard,*" "*Monuments and Restoration,*" "*The Museum within the Museum,*" "*School and Everyday Life,*" "*Theatre and Posters,*" and "*Historical Memory.*"

Scientific Novelty and Significance of the Collection

The source value of the collection lies in its ability to integrate multiple directions of historical research within a single body of visual evidence. Through the study of photographic negatives, it becomes possible to investigate material culture, the architectural environment, social history, museum practice, Soviet modernization, cultural policy, and historical memory. For the history of Uzbekistan, the collection is particularly significant as a visual record of the profound social and cultural transformations that occurred throughout the twentieth century. It documents disappearing elements of traditional Samarkand, the development of museum practices, the Soviet educational system, theatrical culture, monument restoration



activities, political rituals, and the early years of national independence. From a broader Central Asian perspective, the collection also possesses considerable comparative value. The photographic negatives from Samarkand can be examined alongside similar materials from Bukhara, Tashkent, Kokand, Khiva, and other cities of the region. Such comparisons facilitate the study of wider historical processes, including urbanization, modernization, Sovietization, transformations of cultural memory, and the preservation of historical heritage.

The scientific novelty of the present research lies in the comprehensive introduction of the photographic negative collection of the Samarkand State Museum-Reserve into scholarly discourse as an integrated historical source. Unlike previous studies that have primarily focused on individual photographs or specific thematic groups, this study considers the collection as a unified museum and documentary complex possessing historical, cultural, and museological significance. Furthermore, the research proposes a systematic framework for the cataloguing, digitization, conservation, thematic classification, and museum interpretation of photographic negatives, thereby expanding methodological approaches to the study of visual heritage in Uzbekistan.

Conclusion

The photographic negative collection of the Samarkand State Museum-Reserve constitutes a valuable corpus of visual historical sources for the study of Samarkand, Uzbekistan, and Central Asia. Its significance derives from its thematic diversity and its capacity to document multiple aspects of social, cultural, architectural, and institutional history. Particularly valuable are the materials dating from 1939–1940, which document traditional houses, neighborhood mosques, *mehmonkhonas* (guest reception rooms), *ayvans* (verandas), carved *ganch* decoration, and wall paintings of Samarkand. These materials make it possible to reconstruct disappearing elements of the city's historical environment and traditional way of life. Equally important are the photographic negatives associated with museum activities, including exhibitions, the work of collection custodians, researchers, restorers, and exhibition specialists. These materials transform the collection into a source not only for cultural history but also for the history of museum development in Uzbekistan.

Photographic negatives of theatrical posters and performance programs provide valuable evidence for tracing the development of performing arts in Turkestan and Uzbekistan from the late nineteenth century onward. Materials related to schools, universities, Pioneer organizations, technical clubs, and libraries illuminate important aspects of the Soviet educational and ideological system. The series dedicated to the seventy-fifth anniversary of Sharof Rashidov at Samarkand State University in 1992 documents a significant stage in the formation of historical memory during the first years of Uzbekistan's independence. The principal conclusion of this study is that the photographic negatives preserved in the Samarkand State Museum-Reserve should be regarded as independent visual documents rather than merely auxiliary illustrative materials. Their systematic scholarly processing, conservation, digitization, thematic classification, cataloguing, and public musealization have the potential to substantially expand the source base for research on the history of Uzbekistan and Central Asia. At the same time, these measures will contribute to the preservation, accessibility, and broader scholarly use of an important component of the region's visual cultural heritage.

References

Books and Monographs



1. Edwards E., Hart J. Photographs Objects Histories: On the Materiality of Images. London; New York: Routledge, 2004.
(<https://www.routledge.com/Photographs-Objects-Histories-On-the-Materiality-of-Images/Edwards-Hart/p/book/9780415254427>)
2. Edwards E. Raw Histories: Photographs, Anthropology and Museums. Oxford; New York: Berg, 2001.
3. Ritzenthaler M.L., Vogt-O'Connor D. Photographs: Archival Care and Management. Chicago: Society of American Archivists, 2006.
(<https://files.archivists.org/store/SAA-Photographs-Preview.pdf>)
4. Lavédrine B. A Guide to the Preventive Conservation of Photograph Collections. Los Angeles: Getty Conservation Institute, 2003.
(<https://www.getty.edu/publications/virtuallibrary/9780892367016.html>)
5. Valverde M.F. Photographic Negatives: Nature and Evolution of Processes. Rochester: Image Permanence Institute / George Eastman House, 2005.
(https://s3.cad.rit.edu/ipi-assets/publications/negatives_poster_booklet.pdf)
6. Reilly J.M. Care and Identification of 19th-Century Photographic Prints. Rochester: Image Permanence Institute, 1986.
7. Hendriks K.B. The Preservation and Restoration of Photographic Materials in Archives and Libraries: A RAMP Study with Guidelines. Paris: UNESCO, 1984.
8. Batchen G. Burning with Desire: The Conception of Photography. Cambridge, MA: MIT Press, 1997.
9. Tagg J. The Burden of Representation: Essays on Photographies and Histories. Minneapolis: University of Minnesota Press, 1993.
10. Sekula A. Photography Against the Grain: Essays and Photo Works 1973–1983. Halifax: Press of the Nova Scotia College of Art and Design, 1984.
11. Schwartz J.M., Ryan J.R., eds. Picturing Place: Photography and the Geographical Imagination. London; New York: I.B. Tauris, 2003.
12. Pinney C. Photography and Anthropology. London: Reaction Books, 2011.
13. Yunusov, M.A. (2024). The History of Museum Development in the Samarkand Region (From the Late Nineteenth Century to the Beginning of the Twenty-First Century). Monograph. Tashkent, 147 p.

Methodological Guidelines and Standards

1. SEPIADES. Recommendations for Cataloguing Photographic Collections. Amsterdam: European Commission on Preservation and Access, 2003.
(https://www.ica.org/app/uploads/2023/12/WG_2003_PAAG_SEPIADES-Cataloguing-photographic-collections_EN.pdf)
2. ICOM. Standards and Guidelines.
(<https://icom.museum/en/resources/standards-guidelines/>)
3. CIDOC. Statement of Principles of Museum Documentation.
(https://www.obs-traffic.museum/sites/default/files/ressources/files/CIDOC_statement_principles_documentation.pdf)
4. Museums & Galleries Commission. Standards in the Museum Care of Photographic Collections.
(<https://collectionstrust.org.uk/wp-content/uploads/2016/11/Standards-in-the-museum-care-of-photographic-collections.pdf>)



5. Library of Congress. Care, Handling and Storage of Photographs.
(<https://www.loc.gov/preservation/care/photo.html>)
6. National Park Service. Management of Cellulose Nitrate and Cellulose Ester Film.
(https://www.nps.gov/subjects/museums/upload/MHI_AppM_CelluloseNitrate.pdf)
7. National Archives. Cold Storage for Photographs: A Guide for Accessing Photographs from Cold Storage.
(<https://www.archives.gov/preservation/storage/cold-storage-photos.html>)
8. NEDCC. A Short Guide to Film Base Photographic Materials: Identification, Care, and Duplication.
(<https://www.nedcc.org/free-resources/preservation-leaflets/5.-photographs/5.1-a-short-guide-to-film-base-photographic-materials-identification%2C-care%2C-and-duplication>)
9. Canadian Conservation Institute. Care of Plastic Film-based Negative Collections.
(<https://www.canada.ca/en/conservation-institute/services/conservation-preservation-publications/technical-bulletins/care-plastic-negative.html>)
10. UNESCO. Guidelines for the Preservation of Digital Heritage.
(<https://unesdoc.unesco.org/ark:/48223/pf0000130071>)
11. Samarkand State Museum-Reserve. Official website.
<https://www.samarkandmuseum.uz/en>
12. Samarkand State Museum-Reserve. Information page.
<https://sammuseum.uz/museums/item/62-samarkandskij-gosudarstvennyj-muzej-zapovednik>
13. What Collections Does the Samarkand State Museum-Reserve Include? Society.uz.
<https://society.uz/ru/news/detail/news/363>
14. From the History of the Formation of the Collection of the Samarkand Museum-Reserve. Society.uz.
<https://society.uz/news/detail/news/1882>
15. A Second Life for Glass Negatives. Zarnews.
<https://sv.zarnews.uz/post/vtoraya-jizn-steklyannx-negativov>
16. Digitized History: Memories. Afisha.uz.
<https://www.afisha.uz/ru/exhibitions/2011/09/23/otsifrovannaya-istoriya-vospominaniya>
17. Valuable Photographic Evidence of the Past. Gazeta.uz.
<https://www.gazeta.uz/ru/2011/09/22/photo/>
18. Old Photographs — Digitized History. LiveJournal (Sklyarevskiy blog).
<https://sklyarevskiy.livejournal.com/2838075.html>

