

Creative Triad in Artistic Life of Samarkand in 30 Years of XX Century

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ABSTRACT

This article briefly talks about the work of outstanding artists Leon Bure, Pavel Benkov and Zinaida Kovalevskaya, whose fate and work of each is closely connected with the historical city of Samarkand. Since the rise in their work is most vividly reflected precisely in the 30s of the 20th century, the analysis of the artistic works of the first half of the 20th century was righteous. Despite the fact that the theme of the paintings, the plot and orientation of the compositions, handwriting, performances are different, they are united by their time, place and love for Samarkand.

KEYWORDS: Samarkand, Bukhara, painting, creative, artist, composition, 20th century, Registan Square, canvas portrait

A special place in the history of the formation of the art of painting in Samarkand in the first decades of the twentieth century belongs to the triad: Leon Bure - a native of this ancient city, master of painting and invaluable teacher Pavel Benkov and his equally talented student Zinaida Kovalevskaya.

Leon Bure was born in 1887 on June 19 in Samarkand. In 1904-1907 years the young painter studies in Moscow at the school of painting, sculpture and architecture V. N. Meshkov. Then, for 5 years, he visits the graphic workshops of I.Ya. Bilibin and battle artist F.A. Roubaud at the St. Petersburg Academy of Arts. Upon completion of his studies, he returns to Samarkand for good.

Bure began exhibiting his works quite early, from the first year of his studies. At the insistence of V.N. Meshkov, he participates in Moscow and St. Petersburg exhibitions in 1904 and shows the outstanding talent of the young painter. In addition, his craving for graphics gives him the opportunity to collaborate with Moscow magazines, in particular, "Stolichnaya Volna".

After returning to his hometown, Bure begins an active creative activity, rapidly works on architectural landscapes. And in 1918, on his own initiative, the first folk art school was opened in Samarkand, where until his death Bure was engaged in teaching.

Every corner of his hometown is a sung song of the painter. At the initial stage of his creative work and in search of himself, Bure is more interested in ethnography, traditions and customs of the people. This is evidenced by his frequent business trips to Bukhara, numerous sketches from the outskirts of Samarkand in various variations, written in the period from 1910 to 1930. last century. These are "U Khoja Akhror" (1909), "House. Old Samarkand" (1911), "Panorama of old Samarkand on a moonlit night" (1914), "Old Bukhara. Street under the dome", "Old Bukhara. Sack-water carrier near the house", "Old Bukhara. Chor-minor", "Old Bukhara. Mausoleum of Ismail Samani" and others.

The painting of L. Bure is distinguished, first of all, by the richness of color and the individual approach to the construction of the composition. The transparent blue sky in the sky, hot sunny days, the shady alleys of the old city smelling of coolness ... These and other qualities are perhaps not all. The architectural landscape also has a significant place in the artist's work.

This is evidenced by numerous canvases depicting Registan Square (Ulugbek Madrasah, Sher-Dor Madrasah, Tillakori Madrasah), Shahi-Zinda, Bibikhanim Mosque from various angles, painted in different years. An example is the details of the characters depicted on the canvases, the patterns of skullcaps that do not repeat each other, various ornaments of girikh and kufi on the portals of the mosque and madrasah. This originality can be seen, for example, in the composition "Magicians in the Registan".

So why is this work of L. Bure so remarkable?! Noon. Heat. The people who came out of the Friday prayer gathered in the courtyard of the mosque ... In the middle of the composition, mobile magicians show a performance in the form of various tricks. A fascinated viewer, closely watching what is happening. On the faces you can see delight and surprise at the same time.

The Samarkand State Museum of History and Culture of Uzbekistan, in the collection of which there are almost four hundred works of Bure, gives a closer look and study of the work. These are graphics, sketches, sketches and paintings. Some of the works were purchased from the artist himself in 1933-1934, and many others were purchased or donated to the museum from the artist's widow after his death.

P. Benkov in 1930 moved from Kazan to Samarkand. Since 1932, for the first time, he moves from landscape sketches and genre paintings to complex subject compositions. The subject matter of his works is wide and relevant. The paintings "Silk-winding factory Khujum" (1932) and "Eighth of March in the Registan" (1933) reflect the struggle for the emancipation of women and her involvement in socialist construction. Irrigation construction is shown in the picture "Ravatstroy" (1934), the working days of collective farmers - in the pictures "The Coveted Harvest" (1935), "Humping Cotton" (1936), "Girls at Work in the Cotton Field". Since the mid-30s, Pavel Benkov has been participating in all republican and all-Union exhibitions.

To better understand the new life for him and see everything interesting and unusual, Pavel Benkov traveled a lot around the republic, visited the ruins of ancient cities and small villages. The artist always tried to paint his works in the open air. Large multi-figured compositions and portraits, painted by him during this period, are literally permeated with light.

But with special love, he paints small shady courtyards with cool irrigation ditches, flowering gardens, where it is so pleasant to spend time near small ponds in the midday heat. These works by Pavel Benkov are extremely popular today ("The Street of Bukhara", 1929; "The Old Street of Samarkand", 1930s, private collection, Moscow; "Old Yard", 1930s; "In the courtyard of the Bibi-Khanym Mosque. Spring", "Yard with irrigation ditch. Autumn", "Girlfriends. Old yard", "Near the irrigation ditch").

P. Benkov's work is notable for its diversity - these are landscapes, portraits and complex genre compositions, and everywhere the master remains at his best: "Portrait of a Tajik" (1928), "Caravanserai of Bukhara" (1928), "Bazaar in Bukhara" (1929), "Portrait of a Jew Dyer" (1930), "Girl - Khiva" (1931), "Teahouse. Bukhara" (1932), "Portrait of a collective farmer-shock worker" (1940), "Bukhara dignitary" (1930-1940s), "An old man with a dutar" (1930-1940s), "Letter from the front" (1945), "Poem about the land of Uzbekistan".

Pavel Benkov has established himself as a master of acute psychological portraits, while the artist does not necessarily give his characters positive characteristics: "Tajik with a bowl. Samarkand" (1928), "Bukhara official" (1928), "Portrait of the All-Uzbek headman Yu. Akhunbabaev" (1930), "Bukhara grandee" (1930s), "Portrait of the artist Alyabyev", "Portrait of the art critic of Cannes", "Portrait of the Artist Kovalevskaya".

In the summer of 1930, Kovalevskaya was invited to Samarkand to work as an artist at the Ethnography Department of the Uzbek State Research Institute (UzGNII). Leaving on business trips of the department of ethnography and the artel of artistic embroidery "Labor of a woman", Kovalevskaya studies Uzbek folk ornament, makes sketches of embroidery. From trips, he brings watercolor sketches, sketches of women and children. Paints the pictures "The Handicraftsman" (1932), "Dervishes are deceiving the people" (1935), "In the youth brigade", "Oktyabrins".

The first significant success of the artist and "one of the best works of painting in Uzbekistan in the second half of the thirties" was the painting "In the Lodge" (1937). Then Kovaleska painted the pictures "The Winner of the Bike Ride" (1939) and others.

In the 1930s, Samarkand was one of the major centers of artistic culture, and the Samarkand Art School was considered one of the best in the country. Not only a large galaxy of famous masters of folk art, but also a friendly team of gifted and creatively active artists, many of whom made a significant contribution to the history of Uzbek fine arts, worked actively and fruitfully here. Among them are numerous students of P. Benkov: Z. Kovalevskaya, L. Abdullaev, A. Razikov, A. Abdullaev, R. Temurov and others. The school, founded in Samarkand at the beginning of the twentieth century, absorbing the traditions of European realism and Central Asian avant-garde, imbued with the origins of the culture of ancient Marakanda, continues to live and develop in the works of talented painters - our contemporaries living and working in the beautiful city.

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