



PAVEL BENKOV'S LEGACY AT THE BUKHARA MUSEUM OF FINE ARTS

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ANNOTATION

This article tells about the Museum of Fine Arts, which houses the heritage of P. Benkov's paintings, and describes several paintings by the author.

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1p. Museum of Fine Arts. Bukhara

Almost all the museums of Bukhara, the oldest city in Central Asia, are united administratively and methodically into a single Bukhara State Architectural and Art Museum-Reserve. And the whole city itself with more than 150 historical monuments can be called an open-air museum. Museum expositions and exhibitions are organized in many historical monuments. One of the most interesting and rich exhibits is the Museum of Fine Arts named after Kamoliddin Bekhzod. The history of this museum is connected with the victory of the people's

revolution in Bukhara in 1920 and the proclamation of the Bukhara People's Soviet Republic. On November 8, 1922, by the decision of the commissariat, the Bukhara State Museum was opened. The basis for its creation was several hundred of the most valuable material, documentary exhibits of the Emir's palace and materials of the Bukhara people's revolution. Initially, the museum had three departments: archaeological, ethnographic and zoological. There were only a few pieces of painting. In subsequent years, the collection was created thanks to the efforts of the museum staff. So, in the early 30s, the canvases of P.P. Benkov were purchased, in 1946-1949, the cardboards of M.I. Kurzin and miniatures of the folk master S. Pochaev. In 1957, paintings by Uzbek artists from the State Museum of Arts of the Uzbek SSR were transferred to the museum.

Among the entire collection, it is advisable to single out a group of works directly related to Bukhara. They reflect the historical past and present of the city. They were created not only by artists living in Bukhara and loving their city, but also by visiting masters. Some lived and worked here for several years, others only for some time. The roots of the fine arts on the territory of the Bukhara oasis go back to ancient times. In the foyer on the 2nd floor of the museum, photocopies of murals and fragments of ornamental decor from the 6th - 7th centuries AD, as well as works of art from the residence of Bukhara rulers in the ancient settlement of Varakhsha are exhibited. In wall painting and in relief carving on ganch, various aspects of palace life, plots of the local Sogdian epic, motives of the surrounding nature are vividly embodied. The compositions of the so-called red hall represent hunting scenes, the painting was made by an unknown master, the bright ochre-red

color, the striking plastic movement of the characters testify to the legendary events, about the development of the peoples of Central Asia.

In the collection of the museum there are also such works, the authors of which have not been established. Sometimes the names of the artists are known, but so far it has not been possible to find out their names or exact biographical data. Much of the previously unknown has now been identified. The search work continues.

The following exhibitions are organized in the museum:

- Jewellery art of Bukhara of the 1st-20th centuries.
- Fine arts of Uzbekistan of the XX century.
- Art of contemporary Bukhara artists.



One of the most beloved expositions of museum visitors is the department of fine arts, namely the works of the great artist Pavel Petrovich Benkov. Pavel Petrovich Benkov arrived in Bukhara in 1928. This event became a turning point in the artist's life. His Bukhara period was very fruitful. At the personal exhibition of works by P.P. Benkov, held in Moscow in 1961, paintings of the Bukhara period occupied a central place both in terms of quantity and artistic qualities. Already in the first works created by the master on the Bukhara land, the national originality of the people's life is conveyed with great artistic force, as if the local flavor is captured. These canvases are distinguished by a free, broad manner of writing. Portraits attract attention by the power of typing, and important in a single, accidental way. Characteristic, typical features are clearly caught, for example, in the painting "Tajik with a bowl" (1928). It depicts a proud person full of self-consciousness. His broad, cheekbone face, scorched by the heat, is framed by a blue-black beard with a wedge. Small eyes are half-closed, looking slightly arrogantly past the viewer. The figure of a Tajik occupies a very large space, it seems that it is cramped within the framework of the canvas.

The compositional center, which "keeps" the color scheme of the portrait in unity and balance, is the light spot of the bowl. The artist organically linked the blue shades of the turban with the intense coloring of the robe into a single color accord.



Contrasted in mood "Portrait of a Tajik" (1928). The appearance of this elderly man, the expression on his face, testifies to the fact that he has lived a long difficult working life. A wide temperamental brush and in this portrait immediately catches the eye. The color is restrained, built on a combination of faded green, blue, muted with various



3p. "Tajik with a bowl"

2p. "Portrait of a Tajik"

shades of white. In the portrait there is no tedious enumeration of painted and dried details - we have before us a plastic artistic image, full of emotional expressiveness and bold generalization, created on the canvas by the brush of a mature master and talented painter. With subtle lyricism, the artist conveys the state of nature in the early morning hour in the landscape "Zainuddin Bobo Mosque" (1928). The greenery of the vineyard adjacent to the mosque is permeated with sunlight. The artist masterfully reproduces all shades of green - from cold emerald to warm, with yellowness. The light blue water of the hauz echoes the blue and airy sky. The painter achieves color transparency not by glazing, but by decomposing color into many of its shades. Thanks to the mastery of color in the works of P.P. Benkov, the depicted shadow gives the impression of lightness and airiness. For all the brightness of the palette, the artist's paintings do not create the impression of variegation, randomness in the arrangement of spots. They have their own rhythm, internal logic of color construction. Color and light in P.P. Benkov's paintings, in their unity, convey the feeling of heat and heat, freshness and coolness. Color is the master's element. With it he expresses his attitude to man, to nature. In whatever genre and on whatever theme P.P. Benkov works, color, its pictorial and emotional richness always remain the main means of expressiveness of paintings.

The artist Pavel Benkov is called one of the founders of modern Uzbek painting. He began his path to fame in Bukhara and his canvases are the hallmark of the city's only picture gallery. The artist's unusual talent developed thanks to the impressions received in Central Asia. She became a second home for him. In love with this land, he remains here until the end of his life, which ended in 1949 in Samarkand, where he moved after Bukhara and where he opened his own school of painting. Today Benkov's works belonging to the Bukhara period are exhibited in museums in Uzbekistan, Russia and Europe. They are also in private collections. In the Bukhara museum there are eleven paintings by his brush, nine of them are on permanent display. There are paintings by Alexander Volkov, Alexander Nikolaev, Mikhail Kurzin and other artists of the Soviet period who at different times arrived in Bukhara and contributed to the development of the fine arts of Uzbekistan. Soon the artistic direction of the period 1920-1930 will be called the "Uzbek avant-garde". It will become a kind of synthesis of Western European, Russian and Uzbek modernist movements.

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