



CENTRAL ASIAN JOURNAL OF ARTS AND DESIGN

Journal homepage: <https://cajad.centralasianstudies.org>



Interpretation of the Domestic Genre In the Work of Zinaida Kovalevskaya

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Abstract: There are many names that are valuable for the fine arts of Uzbekistan. Especially if he sincerely loved the Uzbek people with these values of humanity and devoted the content of his life and work to singing, praising this nation completely.

ARTICLE INFO

Article history:

Received 14-Sep2023

Received in revised form 17 Sept

Accepted 20-Oct-2023

Available online 13-Nov-2023

*"Samovar smoke was coming out of the Tea Rooms.
In front of the registon, the grapes were black and green.
People buzzed..."
Kuzma Petrov-Vodkin, Samarkand.*

There are many names that are valuable for the fine arts of Uzbekistan. Especially if he sincerely loved the Uzbek people with these values of humanity and devoted the content of his life and work to singing, praising this nation completely. An example of the mentioned tariff is the life and creativity of Zinaida Mikhailovna Kovalevskaya (1902-1979). However, it is worth noting that the biography of the painter, educator and selfless Disciple with the definitions, the creative path he went through, is still not studied in full form, as not a single album or catalog is formed, in which all his works are concentrated, and in today's science, too, deep analysis and research remain unnoticed.

Z. Kovalevskaya, the fact that she is a disciple of Pavel Benkov, considered the founder of the Impressionism current in Uzbekistan, is very well known to painting lovers, Science in general. Even the fact that the teacher and the disciple together went out together into a plenary of an open nature, which they organized into nature, into the historical and architectural monuments of Samarkand, the compositions that they created in unity, the portraits that worked each other, is evidence of this. Also in the 30s of the 20th century, they stood side by side in the country of artistic knowledge, which was

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(ISSN: 2660-6844). Hosting by Central Asian Studies. All rights reserved..



founded in Samarkand, and operated their pedagogical activities together. At the training camp, “Pavel Benkov studied painting, Zinaida Kovalevskaya studied composition, Leon Bure studied graphics,” Vera Josan recalled in her memoir. In the case of Colorite, the structure of the composition also relies on almost the same principles. However, if the path of creativity is carefully studied the artistic works of our artist under study, we can witness the complete difference of his workmanship and copositional approach. Pavel Petrovich, for example, was a proponent of

mahobatizm. We can see this state of affairs from the fact that most of his works, shown on a large, wide countertop, as well as traces of a large watermark on the fabric, and, in the most basic aspect, the ingenuity of the plot interpretation in the composition. In Zinaida Mikhailovna, however, the subject is interpreted much differently. At this point, it is enough to remember that the creator is a delicate mistress—a woman. Z. Kovalevskaya's chosen rakursi is different. He learns from within an object to be creatively interpreted. For example, in most centuries, a cozy, smaller street and courtyard can be found. In his works there must be all bodies, and the jichozs-order. These characteristics are found in almost all genre compositions. He also likes to work in his works, especially flowers, where the expression is combed. Like most painters, the artist refers to different genres of Fine Art. Portrait, architectural landscape, still life and even a domestic genre that demonstrates the socio-political process of the era are no exception. Especially the image of women, girls or mothers occupies a special place in her creativity.

The theme of “mother” is one of the popular themes in the Fine Arts. In World painting, The created works associated with this plot have not lost their actuality in every time and in every space. Works on the subject include “Madonna Litta” by daxo and explorer Leonardo da Vinci (1452-1559), “Madonna Benua” by Raphael Santi (1483-1520), “Madonna of Sistine” by Thomas Gainsborough (1727-1788), “the Bailey family” by Charles Coope (1811-1890), “meaningfully lived life” by Eduard Mane (1832-1883), “the Mone family in Arjante park”, like gyustav Klimt's (1862-1918) “the three ages of a woman”, and many other creator compositions fall into the ranks of rare works today. In the Uzbek painting, this theme is especially common in the art gallery of contemporary artists, ranging from the painting classics of the last century. Z. Kovalevskaya has also repeatedly addressed the topic of women and mother in her path of creativity. Particularly noteworthy is her composition, “mother”. In this work, the painter reflected only the heart of a murgash, that is, the state of the baby removed from the cradle, the process by which the mother was breastfed in her bosom. The sitting position of a woman is taken from the center of the work, and her meek gaze, attention, body are directed at her child. He is holding his child in his arms with an ohistani. At Sal narirog, a crib stands. It has not yet been assembled, giving the process a natural look. In the back is an older woman-momo, sitting in conversation with her granddaughter. While Momo has a white scarf wrapped around her head, the teenage girl's hair is finely braided, with a monand double on her head to the style of the girls. Each sacrament in the composition is dressed in robes to a broad stylistic, showing the urf of the time in a monandish, expressive manner. The coloristic solution in the composition, brought to a close. The criterion of warm and cold colors is

harmoniously distributed throughout the work. Z. Kovalevskaya's work works to analysis are actually busy. Another of these was the multfigured "schoolgirls" (1938) ("Shkolnitsi"), which featured everyday or frequent encounters of schoolgirls. In this work, the colorist emphasizes a more Colorite criterion through the expression of innocent girls. Although the work has a complex composition solution, the viewer, at first glance, meets the fact that the gradation of warm colors is a "chief sacrament". Just like moving Girls, The Game of light and shadow is as if moving. The rays of a sunny day are falling on the ground in the middle of the trees. Another aspect of attention in the work is as if a certain process is stopped per second. The described properties lie in the fact that the artist was able to find the solution to the subject in a leper. This testifies to the professionalism of the artist. Today, at the Museum of the history of the culture of Uzbekistan in Samarkand, many of Zinaida Kovalevskaya's works have taken place from permanent expositions and reserves. One of these is called the "Uzbek courtyard". Above the chimney in the corner of the courtyard, where the water was sprayed, the grandmother and granddaughter are shown in a busy state of affairs. When viewed carefully, one can notice that on her hands is embroidery on her hands with a needle-thread. And the little girl in front of him is playing in front of his grandmother with Childish sincerity and innocence. In the work, counterclaims do not fulfill the main task in this composition. Like every other, all attention is directed by the author to Colorite. The specter of yellow yellow is shown awake with the Earth in cold gray and the blue sky. In the center of the work, the oven is filling the courtyard. This time, too, The Sun's Rays are mooring through the branch, leaves of the vine tree. Although some of the areas not touched by Watermark in the public view appear to little, the work may have been brought to a close.

The last quarter of the XIX century and the first half of the last century were an important period for the full-fledged development of the Fine Arts of Uzbekistan, which became lost in history. This process was directly reflected in the lives and creations of local artists, who initially came from other countries with a new idea, unusual shape and the illusion of discovering Colorite in their work, and later, fell into the Apprenticeship of these painters and developed their creative skills. Among the noted dedicated colorists, the name Zinaida Kovalevskaya has its place. He is a mentor who has contributed his own work to the formation of a huge number of artists throughout his life as a painter. And his rare works, which he left not only for Uzbek painting, but for all mankind, are priceless.

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