In the summer of 193O, P.P. Konchalovsky works in Bakhchisarai and Semiz.

{timg title:="Bakhchisarai. General View. 1930"
thumb:="images/stories/1_pkonchalovsky/1930/01bahchisaray_t.jpg"
img:="images/stories/1_pkonchalovsky/1930/01bahchisaray.jpg" gal:="pk"}

Bakhchisarai. General View. 1930

In Bakhchisarai he writes a series of landscape studies and does raw drafts and water color sketches for a genre picture “The Embroidery Branch of the First Collective of Weavers in Bakhchisarai” which writes after returning to Moscow.

A “rural” series of 1930 besides numerous landscapes includes images of domestic animals and birds. The works characteristic for this series are: “Hens”, “The Cock in a Basket”, “The Picture for Children”.

{timg title:="Cock in a Basket. 1930"
thumb:="images/stories/1_pkonchalovsky/1930/02cock_t.jpg"
img:="images/stories/1_pkonchalovsky/1930/02cock.jpg" gal:="pk"}

Cock in a Basket. 1930

In the same year he starts to write a portrait of A.S.Pushkin. Konchalovsky decides to represent the poet at the moment of his morning creative work, sitting on a green sofa in a shirt, having bent his naked legs in oriental manner. Preparing for the work on this picture, Konchalovsky makes some etudes of the naked female body on a background of a green sofa, studying parities of tones of a body and upholstery.

The work on the portrait proceeds all next year.

In the summer the artist lives in Barvikha near Moscow, then in the autumn goes to Leningrad and then to Ryazan where writes a series of landscapes.

The artist considers an oil etude – “Peter’s Small House in The Summer Garden” as one of the strongest things written in Leningrad.

{timg title:="Leningrad. Peter's Small House in The Summer Garden. 1931"
thumb:="images/stories/1_pkonchalovsky/1930/03little_bridge_t.jpg"
img:="images/stories/1_pkonchalovsky/1930/03little_bridge.jpg" gal:="pk"}

Leningrad. Peter's Small House in The Summer Garden. 1931

{timg title:="Peterhoff. Gentlemen's Bath-House. 1931"
thumb:="images/stories/1_pkonchalovsky/1930/04bathing_t.jpg"
img:="images/stories/1_pkonchalovsky/1930/04bathing.jpg" gal:="pk"}

Peterhoff. Gentlemen's Bath-House. 1931

{timg title:="Landscape with a Moon. Bolshaya Sadovaya Street. 1931"
thumb:="images/stories/1_pkonchalovsky/1930/05moscow1_t.jpg"
img:="images/stories/1_pkonchalovsky/1930/05moscow1.jpg" gal:="pk"}

Landscape with a Moon. Bolshaya Sadovaya Street. 1931

{timg title:="Moscow. Spiridonovka. 1931"
thumb:="images/stories/1_pkonchalovsky/1930/06moscow2_t.jpg"

img:="images/stories/1_pkonchalovsky/1930/06moscow2.jpg" gal:="pk"}

Moscow. Spiridonovka. 1931

In the winter of 1931, he writes two portraits: “The Portrait of Pianist Vladimir Vladimirovich Sofronitsky at a Grand Piano”, and a portrait Of a Japanise woman. In them the master solves the problem of a dynamic portrait.

{timg title:="The Portrait of the Pianist V.V.Sofronitsky at a Grand Piano. 1932"
thumb:="images/stories/1_pkonchalovsky/1930/07pianist_t.jpg"
img:="images/stories/1_pkonchalovsky/1930/07pianist.jpg" gal:="pk"}

The Portrait of the Pianist V.V.Sofronitsky at a Grand Piano. 1932

In the winter of 1932 he gets a summer residence in Bugri (a part of Obninskys’ former manor «Belkino») near Maloyaroslavets, in the Kaluga area. There he writes series of landscapes, bouquets of flowers and blossoming gardens, still-lives, genre etudes, and etudes of a female body among a landscape. Since 1932 he begins writing a series of childhood-portraits of grand-daughter Katenka.

{timg title:="Katenka by the Chair. 1932"
thumb:="images/stories/1_pkonchalovsky/1930/08kate_t.jpg"
img:="images/stories/1_pkonchalovsky/1930/08kate.jpg" gal:="pk"}

Katenka by the Chair. 1932

In the end of the year the artist carries out sketches of the scenery and the suits for Ferrari’s opera “Four despots” (Goldoni’s plot) for the Experimental Theatre in Moscow and for Goldoni’s comedy “The Mistress of Hotel” for MHAT.

"…For a long time I desired to return the real painting to the stage, whence it was so hastily expelled to be replaced with so-called designs, already boring and almost obsolete. It would be desirable to create the scenery extremely laconic, sparing of details, but achieve thus such laconism which can excellently be combined with the theatrical reality, and scenic properties. It is necessary to give the theatre such, widely written pictorial scenery with which would merge – "grow into the painting" all the suits and original subjects being on a stage. Such scenery is quite possible as an experience of "Four despots" has shown ".

By Nikolsky -…1936, p. 98

In 1932 he makes a trip to Leningrad to work on scenery for the State Academic Bolshoy Theatre.

In the autumn of 1933 he goes to Kutaisi. However the most part of the time since 1933 for 1935 the artist lives in Bugri where he writes the portraits of outstanding figures of Arts.

{timg title:="Portrait of S.Prokofiev. 1934"
thumb:="images/stories/1_pkonchalovsky/1930/09prokofiev_t.jpg"
img:="images/stories/1_pkonchalovsky/1930/09prokofiev.jpg" gal:="pk"}

Portrait of S.Prokofiev. 1934

There have been written more than hundred portraits and among them those of S.S.Prokofiev, V.V.Sofronitsky, A.O.Stepanova, N.S.Golovanov, V.E.Mejerhold, A.N.Tolstoy, K.S.Simonov, V.G.Dulova, A.Dovzhenko, S.J.Marshak, B.N.Jakovlev, A.I.Hachaturjan, Z.A.Doluhanova, A.Korto, K.Zekki, Albert Sanchez, etc.

{timg title:="Portrait of A.N. Tolstoy. 1940"
thumb:="images/stories/1_pkonchalovsky/1930/10tolstoy_t.jpg"
img:="images/stories/1_pkonchalovsky/1930/10tolstoy.jpg" gal:="pk"}

Portrait of A.N. Tolstoy. 1940

He continues his work on landscapes, images of bouquets of flowers, and blossoming gardens, still-lives and genre etudes.

{timg title:="Garden in Bloom. 1935"
thumb:="images/stories/1_pkonchalovsky/1930/11garden2_t.jpg"
img:="images/stories/1_pkonchalovsky/1930/11garden2.jpg" gal:="pk"}

Garden in Bloom. 1935

{timg title:="Peonies in a Basket. 1935"
thumb:="images/stories/1_pkonchalovsky/1930/12peons_t.jpg"
img:="images/stories/1_pkonchalovsky/1930/12peons.jpg" gal:="pk"}

Peonies in a Basket. 1935

In 1937 he goes to Kirovsk and Apatity where also continues to write. In the autumn of this year he writes a still-life “Meat, Game and Brussels Sprouts”.

1938, Konchalovsky makes a trip to Khokhloma, writes a picture “The Female Sketchers of Khokhloma”.

The same year he writes Meierhold’s portrait at his home, on a sofa, on a background of a carpet.

{timg title:="Portrait of V.E. Meyerhold. 1938"
thumb:="images/stories/1_pkonchalovsky/1930/13meyerhold_t.jpg"
img:="images/stories/1_pkonchalovsky/1930/13meyerhold.jpg" gal:="pk"}

Portrait of V.E. Meyerhold. 1938

In the summer of 1938 he goes to Kislovodsk, where does a series of sketches of vintage and, in the winter, writes a picture, using this theme.

In 1939 the artist takes a trip with his son to Caucasus.