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teacher at National Institute of Art and Design named after Kamoliddin Behzod

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Annotation:

The traditions of fine art occurred in Uzbekistan in first decades of 20th century still make importance in modern art. The interest towards the artwork created in 1920s-1930s still makes importance not only among the artists, also among the art historians and researchers. These works are mainly kept in the museums of Uzbekistan. The author of the article tried to make investigations on those works, which are not well known among the public and were not often exhibited. The artworks mentioned in the article were not intended for exhibiting and were introduced in scientific use for the first time.

***Keywords*:** avant-garde; painting; art of Uzbekistan; modernism; social realism; first decade of 20th century; style; portrait; landscape.

Little Known Paintings of artists of Uzbekistan (1920s-1930s)

In 1920s and early 1930s there was the emergence of a unique cohort of artists in Uzbek art, whose names are now associated with the notion of Central Asian avant-garde. The art of that period represents one of the remarkable pages in the history of the national painting of Uzbekistan. Many pieces created by the artists in first decades of 20th century are known by publications in albums, monographs and articles written by art historians. However the largest number of unique pieces created during that period is kept in museum collections in Uzbekistan, and more detailed study is one of the most important objectives of the present-day art history.

The purpose of this article is to give more information about paintings created in 1920-1930 and which are kept in the foundations of the State Art Museum of Uzbekistan and remained uninvestigated, unnoticed in academic circles and basically un-exhibited in any museum expositions. These works may be divided into two groups: paintings created in Russian/European culture traditions; and the second – artwork where artists tried to synthesize the

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traditions of European and Oriental art. Pieces that belong to a first group are mainly stored in the Nukus State Art Museum named after I.V.Savitskiy and famous among the public. Most works from the second group are stored at the foundations of the State Art Museum of Uzbekistan and exhibited very seldom. These include many paintings and graphic art by A.Volkov, one of the founders of the national art school of Uzbekistan, who affirmed that oriental carpets are filled with infinite aesthetic meaning and tried to combine the modern art with stylistics of eastern ornaments. In 1920s-1930s the artist created such works as "Self-portrait", "Mountain landscape", "Factory workers" (this piece requires restoration as do many other of his paintings), "A Blue Day", "Construction of a Brick Factory" and "Casting at Agricultural Machinery Plant". These works have never been exhibited and certainly deserve an academic research as they reveal completely unknown aspects in the painter's art practice. Significant number of works, created by M.Kurzin are kept at the Nukus art Museum named after Savitskiy and there are several works at the State Art Museum of Uzbekistan as well. However, the works which properly represent Kurzin's works were not exhibited by this time. There are also such works as "The Chef's Portrait", "The Portrait of Uspenskiy", "The Team of Firemen", "Red Tea-house", "The Group Portrait of Workers" etc which are kept in museum foundations. Every image created by Kurzin is remarkable by its vivid character and individuality. The artist skillfully communicates the inner world and psychology of his models.

The State Art Museum of Uzbekistan keeps the only painting by Vladimir Ufimtsev "The Priests of Arts" preformed in a light, humorous key. It may be classified as belonging to the first group. The works by Ural Tansykbaev are kept at the same museum foundation – both small sketches and large paintings. Pieces created during the investigated period prove the creative potential of the author, which was vividly manifested in the years to follow. Tansykbaev's pieces reflect his style chosen at the early stages of his artistic career.

Accomplished inborn sense of color and form enabled Tansykbaev to master the principles of avant-garde quickly. It is remarkable that the artist's large – scale works kept in the State Art Museum are unknown to the public and

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have never been published. These are “Casting” and “Factory Workers” that reveal new aspects in Tansykbaev’s early art. It is known that in 1930s the artist mainly focused on researches, therefore the large-form pieces dating to the same period we discovered, bring some adjustments to the way Tansykbaev’s works can be characterized. We may observe that the artist was mastering new painting principles and experimenting with painting space in bright colors. Restoration and subsequent exposition of these paintings would enable to revaluate Tansykbaev’s contribution to the development of the national art school of Uzbekistan in early 20th century.

Works by O.Tatevosyan created in Samarkand in 1920s-1930s require a separate academic research. His art has not yet been properly studied by art historians. In the pieces created by the artist during that time a great diversity of techniques and style solutions – impressionistic, decorative and others may be observed. Such works as “Harvesting of Mulberries”, “Banishing the Demon” and “Samarkand Landscapes” can be named as an example. More detailed and deep investigation of Tatevosyan’s works would help reveal the importance of Samarkand painting school in a different historical and art format.

The interest towards the art of last century is caused by the uniqueness of plastic solutions found by the artists of that time, who made a great contribution to the treasury not only in national, but also global art of the 20th century.