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The art of Uzbekistan of the first decade of 20th century (1920-30s) is worthily recognized as the brightest period in history of Uzbek national art. We may observe big interest among the artwork which was created during the years of Independence of Uzbekistan towards the art of 20th century and mainly it may be seen in form, style, idea and semantics. Despite the significant gap between the 20th century art tendencies and Independence period, there is very big influence of avant-garde style in works of such artists as Javlon Umarbekov, Akmal Ikramjanov, Alisher Mirzaev, Tokhir Karimov, Daima Rakhmanbekova and others.

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Art of 1920-30s reflected in modern traditions

The role of art of Uzbekistan of the first quarter of 20th century was tremendous in understanding the basis of the art in development of next century. 20th century is one of the essential parts of art history of Uzbekistan and it demonstrates unquestionable peculiarity compared to the art of the previous years. Majority of the Russian artists who were educated in Moscow, Petersburg and Kiev between 1920 -1930s, came to Uzbekistan and started their artistic practice: such artists like Lev Bure, Georgiy Nikitin, Oganess Tatevosyan, Varsham Yeremyan, Usto Mumin, Aleksandr Volkov, Viktor Ufimtsev, Pavel Benkov, Mikhail Kurzin, Nadejda Kashina, Zinaida Kovalevskaya were among this large group of artists. Each of these artists had unique talent and made their contribution in creating the most important stage of newly occurred Uzbek culture. Expressing artistic images through elements of avant-garde was common for European art and this type of signature was observed in Aleksander Nikolayev (Usto Mumin), A.Volkov and other artists' works.

Talking about the role of painting of previous century in history of national art F.I. Shmit in his book called "О национальной форме живописи Узбекистана" (About national form of Uzbek painting) explains the art of Central Asia through scientific researches.

According to the author, despite the ideological views painting of Central Asia was formed in harmony with national peculiarity which was kept through centuries.

Akbar Khakimov in his album called “XX аср авангарди” (Avant-garde of 20th century) describing this period claims that in mid 1930s as a result of totalitarian control and beginning of social realism era, the avant-garde movement in Uzbek art almost disappeared and the brightest images of this movement was forgotten. At the beginning of the 20th century theoretical basis of Russian modernist artists were taken under social irony, artists were announced as “formalists” and they got repressed. The same destiny was faced by the Russian avant-garde artists. These actions gave crushing impact on revolutionary nature of art. Very big number of artists changed their artistic styles and were urged reflecting the realism in traditional way.

A number of scientists claim that artists transferred into social realism at the end of 1920s and early 1930s. The transfer process into social realism was different in each case, for instance a group of artists renounced modernistic views and created works in social realism as demand of that era. Despite this renouncement there may be seen some avant-garde works along with social realism. It should be mentioned, that very big number of artists created works both in avant-garde and social realism at the same time. The works created from the early 1930s may be taken as a proof of mentioned statement. Studying the period of creating these works, it became clear that avant-garde and social-realistic works were created simultaneously, for that reason the statement that artists practiced only social-realism in this period is not always applicable. For instance, Ural Tansikbaev’s works (“Martin’s furnace” 1933, “Welder” 1933, “Street of Tashkent” 1934) created in social-realistic themes, however there may be observed avant-garde elements in form, colors and technique in these paintings. These types of examples may be seen in Mikhail Kurzin, Aleksandr Volkov and other artists’ works.

Artistic expression of modern art is changing and such artistic genres as performance, installation, environment and others maybe listed as an example. The old artistic expression was reused by artists in 1980-90s. These genres are not observed in older generation artists’ practice: Malik Nabiev, Rahim Akhmedov, Mannon Saidov, Ne’mat Kuziboev, Zakir Inogamov. Meanwhile, artists of the middle generation Javlon Umarbekov, Bakhodir Jalolov, Alisher Mirzaev and others appealed to modern artistic expressions. If we compare works of different generations, it may be seen that young artists try to emphasize conceptions like language, idea, consciousness, lexicon while for older generation artists plastic look of the composition made great importance. In modern art the philosophical approach was significant.

There are no any boundaries expressing ideas in art of postmodernism and humanitarian worldview is prioritized. The ideas of postmodernism make sufficient influence to stylistic trend of painting of current years. For that reason such themes like portrait, landscape and still-life reduced in painting. Postmodernism doesn't follow any definite purpose, coming from this statement the art of 1920 – 30s may be attributed to postmodernism. The ideas of avant-garde are close to ideas of postmodernism – they both are based on the idea of liberty. Social-realistic system formed in 1930 lead to destruction of artistic freedom. The philosophy of postmodernism was close to the artistic philosophy of 1920-30s and art of this decade is found still actual in modern art too. The art of this period searched for inner communication not only visual. Postmodernism is based on the idea not on shape. The works created in postmodernism by artists from Uzbekistan, where forms and shapes cannot be abandoned - sharply differ from postmodernism of Russian art. For instance, Jamol Usmanov cannot show rats in his work without angels, it consists of shapes and artistic means. However the idea of the work was post modernistic, artist could not avoid visual forms and forms and aesthetic essentials of the work make significance for him. It may be related to postmodernism with positive aesthetics. The idea of 1920-30s is shown in expressive forms in works of modern artists. During the next 40 years there were created a number of significant works. The consideration of personal life of the individual was one of the most important and peculiar sides of the art of 1920s.

Usto Mumin and Aleksandr Volkov tried to make accentuation to inner diversification of people. From 1930 to 1970 art was addressed not to ethnography of person, but to show the positive sides of life, admiration and trouble free soviet society. There was no any tragedy in art of social realism and critical view was absent. Afterwards, from 1970s the tragedies of person and difficulties of life was more emphasized in art. Volkov in his work called "Red teahouse" (1924) decided to use one of the most intensive colors – the red color. Bahodir Jalol in his work "My friend's portrait" tried to show from philosophical approach that human being is the highest creature and criteria above all.

Art of the early 20th century is investigated by a number of modern scholars. The main reason for this interest is a large impact that was made by the art of this period, regardless its very short development. The reason of such short progress was mentioned in our research. The political system of 1930s made very big changes not only in painting but all spheres of art and culture. After several decades the philosophical worldview of art of 20th century, its artistic, ideological, form and other aspects translated into works of modern uzbek artists, in some cases these concepts appear deeply changed, in some kept primeval. Investigating this process we may see that artists started addressing the practice of avant-garde of 20th century more intensely only after several decades – at the end of 1960s.

Ural Tansikbaev one of the central figures among the national artists, his works from small sketches to larger pieces created in 1930s serve as a proof of artist's endless talent. The formation of Ural Tansikbaev as an artist, his style and expression can be observed clearly in his artwork. A number of internal factors and external influences together motivated artist to get acquired with avant-garde. Especially Tansikbaev's large scale works are not announced in scientific publications. Such works as "Martin's furnace", "Welder" and "Workers of the factory" completely different compared to his other works. During 1930s artists mostly worked on small size sketches and in 1930 he created aforementioned large scale works. There may be observed transition into flatness, space, expression through bright colors in these compositions. These works explain artist's desire for better understanding the artistic school of 20th century. O.Tatevosyan's works created in 1920-30s in Samarkand especially may be scientifically investigated. His artistic experience is not learned by the art historians. Doing research on Tatevosyan's art works we may observe that artistic expression, thematic and stylistic variety at the same time, for instance artist created impressionistic, decorative, abstract and other types of works. Series of such works as "Mulberry harvest", "Expelling the demon", "Samarkand landscape" may be named as an example in this context. There are also possibilities of learning painting of Samarkand based on Tatevosyan's works.

Plastic aspects of works created in 1920-30s and their philosophical ideas are reflected in modern art of Uzbekistan. Peculiar interpretation of such artistic methods of 1920-30s as style, trends, genre, color and composition is considerable in practice of modern Uzbek artists. Great artistic heritage of Usto Mumin, Aleksandr Volkov, Viktor Ufimtsev, Ural Tansikbaev, Nikolay Karaxan and other artists of this decade has found its reflection in works of younger generation being used with different artistic techniques and presented distinctively.

The influence, similarity and relation of art of 20th century to the modern art of Uzbekistan can be seen in works of such artists' as Alisher Mirzaev, Javlon Umarbekov, Akmal Ikromjonov, Xurshid Ziyoxonov, Gafur Kadirov, Tokhir Karimov and others. In period of new historical and political changes with desire of searching self identity occurred the interest towards art heritage of the past. In this context the tendencies of avant-garde were found interesting. The elements of romantic style, miniature art may be noticed in pictures of B.Jalol, V.Burmakin, Akmal Nur, J.Usmanov and others. These artists use eastern aesthetics, interpretation of emotional sources; regardless of superficial similarity they tried to investigate the inner similarity on philosophical level and interpreted them in their own art. In general the connection between the art of 1920-30s and the art practice of the end of the 20th century is reflected in works of aforementioned artists. For instance, in artwork created by Alisher Mirzo named "Connection of the epoch. Images" was created based on the

image of a young man from Usto Mumins work named "Quail keeper" (1928). In modern interpretation, Alisher Mirzo placed an image of a modern woman and tried to harmonize these two images from different epochs with summer flowers. Analyzing Javlon Umarbekov's work by name "Tokhir and Zuhra in their childhood" (2005) it may be learnt that there are stylistic similarities with Usto Mumin's images from his pictures called "A boy with a fur cap" and others. In Umarbekov's another work "Adolescents" also may be noticed stylistic similarities in interpretation of the image. The work represents three teenage boys catching a bird in nature. In this work similarity is observed in compositional appliance and image representation. However, artist has chosen more bright colors in this composition. If we talk about early works created by Javlon Umarbekov we may see similarities with Ural Tansikbaev's landscapes and works created later remind Aleksand Volkov's cubistic compositions. Semantic and stylistic interpretation of the works from the first decades of 20th century is transferred into works of modern artists. However, modern artists try peculiar works by adding their own new artistic means. We can give more examples on these similarities. One more artist Akmal Ikromjonov created his work called "Spring" influenced by the "Spring" created by Usto Mumin in 1924. In the mentioned work the mastership of showing the common similarities and sensitivity and besides the adolescents' image of a girl full of elegance specific to Usto Mumin's works may be observed. The image of a girl was created artistically based on the images created by Usto Mumin. These types of formal, philosophical similarities may be observed in works of a number of modern artists.

The interest towards of art of the early 20th century is reflected in works of modern artists in correspondence with historical worldview, in other words these artistic practices of the past are performed mostly in form, stylistic, ideological and semantic similarities. The interpretation of these artistic experiences and interest to works of the master's of the 20th century, plastic or ideological use of the practice of this period hopefully will motivate new generation or artists of Uzbekistan in creating new masterpieces.