

Sculpture as an Important Part of Uzbekistan Fine Arts

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Abstract: In this article, the changes in Uzbekistan's sculpture, the process of national development in majestic sculpture has risen to a new stage, and the adoption of a number of avant-garde trends in the field of machine tools has also given new results. Detailed information is provided on how creative qualities of the principle of installation with plastic observation influenced the artistic thinking of sculptors.

Keywords: sculpture, culture, field, opportunity, person, part, idea, nation, statue, era, society, nation, interest, art, national.



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A new era for our national sculpture began in the last decade of the 20th century. For example, as a result of the independence of Uzbekistan in 1991, a radical creative turning point began to emerge. In these years, honoring the past culture of the Uzbek people and the personalities of its great thinkers has become the pride of the society. This, in turn, acquired ideological and ideological importance, and created the need to use the artistic expressive possibilities of this field more widely. In this regard, a particularly strong need for majestic sculpture arose. Now, the creative directions formed under the control of the allied nations in the field have ended, and the process of development at the purely national level has taken place.

At the first stage of this, the territory of the community was cleared of non-local monuments, and in their place magnificent statues of the national image were built. In the central places of the country (holiday grounds, parks, parks, etc.), magnificent statues of great thinkers, scholars, just rulers and brave generals, as well as figures of our recent past, have been erected. The majestic sculpture of the city, which is developing in the local area, has acquired a new look in terms of content and form. If in the previous period, the national themed statues were depicted with a gloomy look, now they are presented with a proud look, and the sign of respect for the person was objectively interpreted. For example, "Alisher Navoi" in Tashkent (E. Aliev, N. Bandzeladze, V. Degtyarov, 1991), "Amir Temur" (I. Jabborov, K. Jabborov, 1993), "Mirzo Ulugbek" (A. Rahmatullayev, L. Ryabsev, 1994), "Mashrab" in Namangan (I. Jabborov, 1992), "Mirzo Babur" in Andijan (R. Mirtojiev, 1993), "Chulpon" in Andijan (R. Mirtojiev, 1997), "Amir Temur" in Samarkand and Shakhrisabz (I. Jabborov, K. Jabborov, 1996), "Abdurauf Fitrat" in Bukhara (R. Mirtojiev, 1997), "Al-Farghani" in Ferghana and Kuva (I. Jabbarov, K. Jabborov, 1999), these

features can be observed in the sculptures “Alpomish” in Termiz (A.Rakhmatullaev, L.Ryabsev, 1999).

In the 1990s, Ilhom Jabbarov, Kamal Jabbarov, and Ravshan Mirtojiev created great sculptures. I. Jabbarov and K. Jabbarov quickly understood the responsibility of creation in accordance with the ideological and ideological needs of the majestic sculpture of the new historical period, realized that the created sculptures should capture the spirit of independence, and create a new tool to strengthen public national feelings.[1] Therefore, in the sculptures made by them, national pride, solemn expressiveness, and a unique typical appearance can be clearly felt. For example, the statue of “Amir Temur” created in 1993 shows bright ideological content and deep professional skill in plastic art.

In this period, Ravshan Mirtojiev’s work is characterized by the richness of the national romantic approach, the images are depicted in harmony with certain life scenes. The sculptor managed to create large-scale works in a number of foreign countries. In particular, he installed statues of Alisher Navoi in Russia (2002), Alisher Navoi in Japan (2003), and Kamoliddin Behzod in China (2003). The works of Ravshan Mirtojiev show that he is developing as a sculptor who is developing creative skills in line with the spirit of the new era. Based on the works of these sculptors, the status of the historical genre is increasing in the 1990s in the majestic sculpture of Uzbekistan.[2]

After the 1990s, significant trends can be seen in easel sculpture. If at the previous stage it was formed within the framework of the art of multinational peoples, since these years it continues to be influenced by the purely local environment. At the same time, the ideological-plastic impartial expression of previous national themes according to the ideological needs of the 1990s is useful for the development of the local school.[3]

Traditional, avant-garde and installation directions are gaining a modern direction in modern easel sculpture. Therefore, Azamat Khotamov, Anvar Rahmatullaev, Leonid Ryabsev, Marina Borodina, Mukhtar Musaboev, Damir Roziboev, Ulugbek Mardiev, Roberd Avakyan, Jaloliddin Mirtojiev, Akhmad Shaymurodov in the portrait, historical and thematic genres of the traditional direction, Tulagan Yorkulov, Ulash Urokov, Tolagan Tajikhujaev are showing enthusiasm.

“Al-Khorazmi” by A. Rakhmatullaev (plaster, 2004), “Ibn Sino” (plaster, 2004), “Kim pen hwa” (plaster, 2006), “Self-portrait” by L. Ryabsev (plaster, 1996), M.Aliev’s “Portrait of a Man” (plaster, 2006), M.Borodina’s “Vosit Vokhidov” (bronze), “Alisher Navoi” (plaster) U. Mardiev’s “Tilab Makhmudov” (bronze, 2002) his portraits made a worthy contribution to the development of the genre. In the thematic genre, which has many opportunities in terms of visual expression, the work of Azamat Khotamov shows the appearance of new research. In particular, being free from elementalization of the image and showing strong emotional images on the basis of a holistic form became a characteristic of his work.[4] His professional achievement in this direction is that he is able to polish the idea of the work based on the general appearance, and does not rush to process the small elements of the volume surfaces in the emotional expression of human experiences in different states. That’s why the characteristics of form sensing and visual illumination of the world of images, characteristic of sculpture, are steadily developing in his work. Sculptor’s “Memory” (plaster, 2003), “Capricorn” (plaster, 2004), “Premonition” (plaster, 2003), “Duet” (plaster, 2004), “Guardian of Beauty” (plaster, 2004), “Happy Family” (plaster, 2003), “Four Performers” (plaster, 2004), “To the Wedding” (plaster, 2004), “The root of life” (plaster, 2004), “Sherabad Musicians” (gypsum, 2003), “Shum Bola” (gypsum, 2003), etc.

Within the framework of the traditional direction, the stylistic approach based on melodic expressiveness and delicate images has become somewhat active in the work of some sculptors. Forms showing elegant plastic movement were created and spiritual moments that reached a certain state were glorified. T. Tozhikhuzhaev, J. Mirtojiev, U. Urokov achieved many

achievements in this place. For example, T. Tozhikhuzhaev's "Moving along the wave" (bronze, 2002), "The wise man" (fireball, 2003), "Motherhood" (1991, stone, onyx), "Sayor Babur" (2000, bronze), Ulash Urokov's sculptures such as "Dream" (1992), "Poet" (1993), "Woman in national dress" (1994), "Lovers" (1996), "Waiting" (1997). At the time when it is required to learn new results in easel sculpture, these works have a worthy place.

Of course, the traditional principle of the 1990s was not limited to this, but serious results were also achieved in the thematic genre. In particular, in this genre, the ways of interpretation with plastic augmentation level (that is, exaggeration of the idea in form) and compositional approach were formed and took a leading place in the work of some sculptors. In particular, K. Norkhorozov's Dedication to the disabled. "Scream" (1990), "Cry of the heart" (2001), "Sound of the heart" (1994), M. Borodina's T.Yorkulov's "Self-Portrait" (1996), A.Abraev's "Capricorn" (2000), A.Aliev's "Bibikhanim" (2006), among them. At this point, Kurban Norkhorozov's compositions such as "Scream", "Khayrat" can be cited as examples. Especially the work "Shout" dedicated to the disabled is noteworthy for showing the inner plasticity more clearly.

This way of plastic interpretation is also found in A. Aliev's "Bibikhanim" (terracotta, 2006), A. Abraev's "Capricorn" (wood), A. Khotamov's "Surkhondarya Guzali" (plaster, 2003). it was felt at a special professional level. Their form movements are devoid of roughness like the work of K. Norkhorozov and express an upbeat mood. The artistic plasticity of the harmony of form and idea, which serves the integrity of the overall image, is perceived in the foreground. This method of expression with a plastic approach is of great importance in the development of the thematic genre of the 1990s.

Also, the abstract compositional approach observed in this genre is also sharply different from the traditions of the previous stage with its pictorial features. Although the rapid development in this regard is not high-level, the aspects related to the new artistic process are significant. Already, until 1990, sculptors expressed human body movements and its features as the main object, and in this approach, the depiction of composite generalized images also received attention. Azamat Khotamov's "Surkhondarya" (fireplace, 2003), "World of Art" (gypsum, 2004), "Ustun" (gypsum, 2003), "Symbolic birds" by T. Tajikhojaev (fireplace, 2000) , examples of U. Mardiev named "Ratkha-Krishna" (bronze, 2003) can be noted here. Through such an expressive approach, creators tried to find a plastic state of a certain appearance that is in harmony with the human figure. As an example of such works, it can be felt that the 1990s easel sculpture has mastered unconventional new volume features. Although the interconnectedness of the human body structure does not attract the attention of the artist, such approaches that exaggerate mental experiences are a product of the modern artistic process.

From the end of the 1990s, new opportunities for the development of the avant-garde direction appeared in the easel sculpture of this period. In particular, with the establishment of the Academy of arts of Uzbekistan in 1997, the regular holding of national and international exhibitions accelerated the process of implementing modern directions. Also, the practice of postmodernist thinking and creative application, which has not been observed since the 1990s, began to become active. [5] From that moment on, it became apparent that among sculptors they paid more attention to modernity than to traditional approaches. Finally, as a result of the promotion of initiative approaches by some leading sculptors, the direction of postmodernism began to develop. In this regard, the works of Bayot Mukhtorov and his students Risdovlat Abdullaev, Zinnur Gayfullin, Akrom Torayev, Alexey Toroppov and Alexey Protopopov became significant. With their new creative views, they made a worthy contribution to the development of easel sculpture, as well as introduced the technique of working with new materials in exhibition sculpture, ensuring the modernity of the general development position.

These mentors-students achieved many professional results in a short period of time with multi-material methodological approaches. For example, they used colored glass, smalt, wood, metal,

and leather materials, unlike the one or two materials characteristic of traditional sculpture. The authors combined high-quality and meticulous materials with non-traditional plastic tools and demonstrated a completely new expressiveness. In particular, B. Mukhtorov's "Keeper of the Bells" (enamel, metal, stained glass), "Story about Saikhun" (enamel, metal, stained glass) "Journey to Sijjak" (enamel, metal, wood, including such works as leather).

The dynamic structure of the compositions of the creative group under the leadership of Bayot Mukhtorov was accompanied by a strong contrast. The human figure, which was addressed as the main goal until now, has a secondary place in their work, and thematic compositions have risen to a priority level. The new approach formed by them, in contrast to traditional sculpture, was evident in the creation of colorful composite works by attaching multi-material elements to the basic image. Therefore, these methodological approaches initiated by Bayot Mukhtarov can be considered as the biggest change achieved in modern easel sculpture.

From the end of the 1990s, the plastic composite devices of the installation stream, which were presented at the International Biennale exhibitions, did not escape the artistic thinking of sculptors. On the contrary, it had a significant impact on the work of some artists and provided an appeal to modern principles.

For example, in 2007, the exhibition called "Constellation" held at the "Gallery of fine arts of Uzbekistan" presented advanced principles developing in the modern process. In it, especially the compositions of young artists such as Farrukh Ahmadiyev, Fanis Ahmedzyanov, Vladimir Yelizarov, Uktam Saidov, with a deep philosophical content, gave new results. In particular, the image of a ship made of large-scale paper, presented by Yelena Kambina, aroused great interest among the audience. It is artistically interpreted to the extent that it can satisfy the emotional feelings of the observer.

Also, the special exhibition dedicated to the 15th anniversary of independence entitled "Sculpture of Uzbekistan 1991-2006" held in the Center of modern art (now "Tashkent photo house") in 2006 is more specific about the development of modern easel sculpture. provided information. This exhibition, which took place with the participation of skilled sculptors, showed the creative results formed in the new historical period. The presented exhibits proved that modern principles are developing along with traditional trends in easel sculpture. If in the works of A. Rahmatullaev, R. Mirtojiev, A. Shoymurodov, T. Tozhikhujaev, U. Mardiev, traditional realism and some free-form approaches can be observed, K. Norkhorozov, A. Khotamov, U. Urokov, T. In the work of Tojihozhaev, M. Ablokhlovov, Eastern poetic style, as well as the avant-garde style of sculptors such as M. Borodina, S. Sharipov, and B. Mukhtorov can be felt.

So, from 1991 to now, serious results can be observed in the sculpture of Uzbekistan. In particular, the process of national development has reached a new level in monumental sculpture, while in the field of easels, the assimilation of traditional trends and a number of avant-garde trends has also brought new results. Recently, the creative qualities related to the principle of installation with plastic observation began to influence the artistic thinking of sculptors.

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