

## MODERN SCULPTURE ART OF UZBEKISTAN AS NATIONAL VALUES

*Cho'ponova Sabrina Xolnazarovna**TerDPI student**E-mail: [raxmatova@terdpi.uz](mailto:raxmatova@terdpi.uz)*

**Annotation:** In this article, in the new historical period that began in Uzbekistan, significant creative changes in the art of sculpture, as well as the formation of a healthy spiritual and cultural environment in the country as a new cultural policy, as well as national traditions issues of restoration, understanding of our historical and cultural identity are covered.

**Key words:** art, art therapy, sculpture, non-traditional methods, creativity, cultural, spiritual aspects, relief, clay, form, archeological monuments.

### INTRODUCTION

It is known that after the years of independence, in the new historical period that began in Uzbekistan, the art of sculpture, along with other types of art, was rich in remarkable creative changes. Also, as a new cultural policy, the creation of a healthy spiritual and cultural environment in the country, as well as the restoration of national traditions, the realization of our historical and cultural identity, became a priority, and as a result, the process of ideological and formal renewal on this front came into being. The way was opened for a new quality stage, different from the initial creative approaches. If we look at the sources of the past, the initial elements of the Middle Ages and the crisis of the formation of slavery in Central Asia began in the VIII-IV centuries. The frequent attacks of nomadic Turkic tribes led to the crisis of the Kushan Empire. During the period when the Ephthalites subjugated the lands of Central Asia to their rule, the transition to a new pharmacy accelerated. It united many peoples living in Altai, Yettisuv, Central and Central Asia. During the period of Turkic rule, a small independent kingdom appeared. Especially, Sughd, located on the East-West caravan route, was culturally and economically high. Sughd was considered the largest principality. The governor of Samarkand was awarded the title of the king of Sughd. Written sources provide information about the presence of Samarkand merchants in Central Asia and beyond, for example, Dunhuadi colonies near the Great Wall of China in the 4th century. But there was no strong unity between the princes. It will surely become a reason for the Arabs to become dependent. Many temples and luxurious palaces were built during this period. A Chinese historian says that the magnificent building built between Samarkand and Bukhara surprised everyone, that the image of the Chinese emperor was painted on the northern wall of the building, Turkish emperors and Indian rulers on the eastern wall, and Iranian and Roman emperors on

the western wall. Facing the crisis of the formation of slavery in Central Asia, it gave way to feudalism. This became evident in the construction of the pharmacy.



In the period of early feudalism, there was no single religion in Central Asia, for example, the ruins of a temple found in Kuva, Fergana Valley, show that Buddhism existed here even during the period of early feudalism. The prayer hall here consists of two rooms, the front room is above the porch and statues are installed at the entrance. The existence of Zoroastrianism is evidenced by rectangular box-shaped clay caskets, called Assyrian, associated with the silver ritual found in Khorezm. Round and curved images were widely used in architectural complexes. Along with religious and mythical images, there are also real life images in these sculptures. The sculptures are made of special clay, wood, wood and stone. In this regard, the monuments found in Varakhsha are noteworthy. Ganch carving was widely used in the decoration of the palace in Varaqsha.

Of course, the first achievements of the culture of early feudalism fully manifested themselves in the monumental decorative painting art. Examples of mural paintings and sculptures found in Afrosiyab (Samarkand), Panjikent (Tajikistan), Varakhsha (Bukhara region), Bolalik tepa (Surkhandarya region) are rare masterpieces of world monumental painting art. Central Asia has delivered a number of great scientists to the world. They made a great contribution to the development of world science with their hard work and intelligence.

During the reign of Amir Timur, science and art flourished in Middle Asia. There have been many changes in architecture. Guri Amir Mausoleum of Shokhi-Zinda Bibikhanim madrasa located on the slopes of Afrosiyab and Ulugbek madrasa in Registan are proof of our opinion. While Ulugbek developed, literature and art flourished during the reign of Husayn Baigaro. We can clearly see the modern aspects of the art of sculpture in the territory of our country in the work of talented artists such as Damir Roziboyev, Abdumumin Boymatov, Zoldasbek Kuttimurotov, Ilkhom Jabbarov, Anvar Akhmedov, Eynulla Aliyev, Ulugbek Mardiyev. In this regard, the sculptor Ilkhom Jabbarov created the image of the Great Commander Amir Temur during the period of renewal and renaissance. In different years, great thinkers such as



"Farkhod", "Ibn Sina", "Farobi", "Navoi and Jami", "Gafur Ghulam", "Alisher Navoi", "Beruni", "Babur", "Hamid Olimjon" were painted by sculptors. , figures of statesmen were created.

The sculpture of Uzbekistan in the second half of the 20th century was formed as one of the new aspects of Uzbek artistic culture before independence, and is now considered to be one of the non-traditional art types that is developing nationally. Despite the fact that it was introduced at the end of the 19th century, it did not reach the stage of development for a long time. Adapting to local conditions, its formation in the territory of our country continued until the mid-1950s. According to R. Kh. Taktash: "In the 1920s, the development of majestic and easel sculpture was very slow, there were almost no praiseworthy works. Due to insufficient training of highly qualified young sculptors in the place of art education, experienced sculptors did not come out for a long time.

Only at the beginning of the 20th century, the relief type of sculpture began to appear in Uzbekistan. In this regard, with the opening of an art school in the country in 1918, all areas of fine art developed. Including sculpting, it gradually began to take off. Also, the training of young sculptors in art technical schools was not at a professional enough level. For a long time there was a lack of skilled sculptors. Gardens and decorative sculptures are not well developed. Portraits of contemporaries were displayed at the republican art exhibition held in 1933: works by O. Korzhinskaya, Rusakova, Sereteli, but none of them were displayed at the exhibition dedicated to the art of Uzbekistan opened in Moscow in 1934. Even in the 1930s, sculpture was the weakest part of the republic's visual arts.



It is known that the declaration of independence introduced a new system of spiritual values, the main goal of which was to restore national identity, to understand the national historical and cultural heritage, to search for national identity in art, as a result of which these were directly manifested in the field of majestic sculpture. it has been. At the same time, the era of globalization has opened wide opportunities for creative research to sculptors with the expansion of international cultural relations, the world artistic heritage of Uzbek artists. Rapid urban constructions, the need to improve

the spatiality of the city led to the search for new architectural solutions combining many types of art, the development of the field of design, and showed the necessity of sculpture as a necessary artistic element. Spatiality, size, original idea, constructiveness of the existing sculpture, brings modern Uzbek artists to the peak of aesthetics of postmodernist art. The heroization of our national historical past opened up new thematic ranges in the works of Ilhom Jabbarov, Jaloliddin Mirtojdiyev, To'lagan Tajikho'jayev, and Azamat Khatamov. Statues of Amir Temur, Mirza Ulugbek, Al-Farghani, Jalaluddin Manguberdi, Muhammad Babur, idealized images, glorified personalities adorn various cities of Uzbekistan today as the historical heritage of the Uzbek people. The majestic sculpture of Uzbekistan is actively participating in the process of restoration and glorification of famous figures of the Uzbek people. Nevertheless, we would like our sculptors to be active in the search for non-traditional solutions, freedom of expression in terms of creative approaches, new plasticity, and creative solutions. The poetic style of elegant oriental art was felt in the creative researches of Zholdasbek Kuttimurotov, Azamat Khatamov, To'lagan Tojikho'jayev, Bekmurod Hakimov, Risdavlat Abdug'aniyev. Their works are dedicated to the beauties and sages of the East and show the human soul in various psychological states: meditation, creativity, spiritual ascension, love, spiritual cry, etc.

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