

The Importance of Sculpture in the Architecture of Uzbekistan

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Abstract:

The article presents information about the history of the formation of the art of sculpture in Uzbekistan, the aesthetic concepts of sculpture and the influence of the art of sculpture on the social life of people at the stages of development and improvement, as well as harmonious development. Development of the art of sculpture and architecture in different periods.

Keywords: Sculpture, architecture, easel, majestic, relief, figurine, genre, interior.

Introduction

It is known that Uzbekistan is known to the world for its rich history, spiritual values, art and national architecture. The visual art of the people of Uzbekistan, which reflects the past, the social lifestyle of our ancestors, state politics, culture and traditions, is mainly carried out in three ways: painting, pencil drawing and sculpture. Each of them has its roots and stages of historical development. The place of ancient Egypt, ancient Asia, ancient India, and Chinese art in the world civilization is very important in the study of Uzbekistan's sculptural sphere.

The first activities of painting and sculpting began to take shape in these centres of culture, and their laws were developed. Thus, until now, these art forms have developed in new directions and styles.

Ancient examples of sculptural art tell the history, beliefs, aesthetic world views and lifestyle of our people in an interesting and lively story.

Statues of ancient Egyptians dedicated to pharaoh Tutankhamun, Akhenaten and the beautiful and wise queen Nefertiti are world-famous for their charm, elegance and completeness. In it, the unique beauty of Princess Nefertiti, her inner spiritual world, and her feminine qualities of delicacy are perfectly described. This bust statue was skillfully created by Tutames, a famous sculptor of his time.



Until now, it continues to amaze the viewer without losing its status as a rare masterpiece of sculptural art. Such works, created over the centuries, show how magnificent the art of sculpture is. In the years of independence in our country, in addition to the reconstruction and repair of historical monuments, the initiative to erect several statues in their honour to perpetuate the names of intelligent scientists, playwrights, labour heroes and historical figures who came out of the people was reflected in the government's decisions, and this task is being successfully fulfilled.

This is proof of how contemporary and folk art the sculpture type is.

The origin of the art of sculpture in Uzbekistan and the social significance of its combination with memorialism

Ancient antique sculpture models of Central Asia were mounted on walls or in the form of round sculptures. Direct confirmation of this can be seen in the monuments of Central Asian antiquity. For example, a clay statue found in Dalvarzin-Tepa reminds me of the Bactrian archer goddess.

The statue of the goddess is placed on the top of the wall, and on both sides of it, colourful paintings are drawn. Ma Buddha is depicted as a middle-aged woman with a complex oval face, full neck, and distinctive hairstyle. Her hair, which is tied in a thin flattened band, frames her face and drapes gracefully from the back of her head. A long dress dyed in red colour makes it possible to positively evaluate the seated position of the goddess.

Such figures are found in some variants of many terracotta statues found in other settlements along the Surkhandarya River.

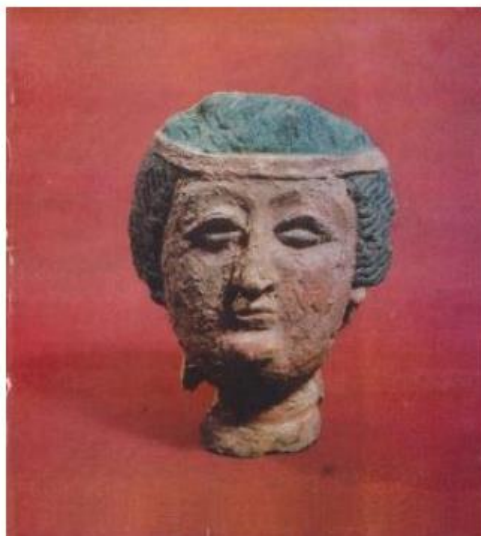


Figure 1. Terracotta

It is not for nothing that Dalverzintepa is at the centre of the attention of the people of the whole world. Scientists have always been attracted to this wonderful place because it is possible to get information about many secrets of history from here. Dalvirzentepa's Amazing Finds; rings,



necklaces, and another 36 kg treasure of gold items, which is a testament to the undoubted high skill of the jewellers of that time. In 1978, a tomb with a lot of gold objects was found in Afghanistan, and this discovery was called the most glorious discovery in the archaeological world after the tomb of Tutankhamun. More than 20,000 objects made of gold and decorated with precious stones were buried during the Greco-Bactrian Kingdom, which emerged in Central Asia after the campaigns of Alexander the Great [2].



Figure 2. Image of Dionysus and Ariadne. Afghanistan, Tilla-Tepa, grave II 1st century. Gold, 4.5 x 2.5 cm National Museum of Afghanistan



Figure 3. Bactrian gold

It brings the highly spiritual people of the world here to get acquainted with the world-famous Buddhist pilgrimage site even once. Dalverzintepa is located in the Shorchi district of the



Surkhandarya region, 60 km north of Termiz city. It is known from the research of scientists that the flourishing period of this settlement was the period of the Kushan dynasty. (I century BC-VI-V centuries AD)

This was confirmed by archaeologist LIAbaum in the 30s of the 20th century through his research. Evidence of this is the discovery of ancient coins and fragments of small pottery belonging to the Kushan period during the excavations. According to the analysis of the archaeological expedition conducted in 1959-1960, it became clear that Dalverzintepa was indeed a cultural centre in ancient times. Already in that period, artificial irrigation was used in agriculture and a city-type civilization was formed, which is connected with the annexation of Bactria to the Ammonites. During this period, Dalverzintepa was the centre of the life of the local administration, nobility and military units, and was responsible for collecting taxes and regulating the city and border.

Also, the military campaigns of Alexander the Great greatly influenced the urbanization of the city. The occupation of the city by the Arabs led to its complete decline,

Art monuments found as a result of excavations - sculptures, jewellery, paintings, figurines of musicians - tell about the high culture of the people of that time. One of the rare finds is the famous terracotta statuette of a musician, introducing us to the Bactrian harp, an instrument of "heavenly music" in our hands. 40 km west of the city of Bukhara, there is a settlement of Varakhsha, which was established in ancient times. Archaeological excavations in Varakhsha, whose area is 100 hectares and covered with a cultural layer up to 10 m thick, began in 1937 and were continued by V.A. Shishkin in 1947-53. The settlement was established in antiquity, flourished in the VII-VIII centuries and existed until the XI century. The walls of some halls of the Palace are covered with paintings of the VII century, depicting scenes of battles, hunting, etc. The colourful images of the battle of kings or heroes, with monsters (white and yellow gryphons) sitting on white elephants, are noteworthy. Some parts of the palace, built in the 8th century, are decorated with decorations, and human and animal figures carved in alabaster plaster. The findings testify to the high artistic skill of the ancient Sogdians, in their art, local elements were combined with the ancient traditions and characteristics of Eastern Turkestan, Bamiyan and Gandhara Buddhist art.

Monuments of the Middle East, including Khorezm, Sogd, and Bactria. The various artistic forms used in the decoration of horse products testify to the rich culture of the period. Central Asian terracottas, the first antique sculptures of the Central Asian palace in the Khalchayan tract. In the history of the art of the peoples of Central Asia, the general art of the peoples for centuries was applied art. Applied Art as a Work of Art in the Ancient East as Religious Propaganda in Early Medieval Art, Central Asia North Bactrian Architecture within Ancient Eastern Civilizations Northern Bactrian Art Architectural Decoration Secular Art and functioned as a propagandist of Buddhism.

The style of aesthetic representation of the image of "Heroism" in sculptural works. The graphic rhythms of Central Asian architecture. Two directions of architectural decor.



XIV century majolica and mosaic revealed the importance of sculpture in the architecture of Central Asia. In the social habit of people, the art of sculpture was widely used in the form of decorative images in relief and the decoration of buildings, including household items, jewellery and pottery. By the middle of the 19th century, a revival in sculpture began in the countries of the Near and Middle East.

The number of people who want to create in this field is increasing. For example, it is known that at the exhibition held in Tashkent in 1886, master Tokhta Sadiq Khojayevev exhibited a statue of a horse and a deer made of alabaster.

The statue of animals (dog, horse) installed in front of Prince Ramonov's palace (Tashkent), and the statue of poems in front of the door of Mohi-Khosa (Bukhara) are the first sculptural monuments in Central Asia. In addition to ambassadors and merchants, artists and sculptors also visited Central Asia. One of such sculptors was Mikeshein Mikhail Osipovich (1835-1898). He studied at the Russian Academy of Arts. The Millennium of Russia in Novgorod (1862), Ekaterina II in Petersburg (1873), and Bogdan Khmel'nitsky (1873-88) in Kyiv are the authors of the monuments. His work belonged to the academicism of the second half of the 19th century. The political and cultural cooperation between the two peoples gave impetus to the formation of the realistic style in the areas of painting and sculpture in the territory of Uzbekistan. In the new stage of Eastern architecture, the art of sculpture became an integral part of architecture.

In a realistic style, sculptural works appeared in the form of round and relief images. Fountains are in operation, with decorative sculptural works rest and places of entertainment, and the habit of decorating avenues has expanded. Frogs, deer, dog, lion and several other sculptures (Tashkent, Bukhara) are decorating places. Marble lion statues at Sitorai Mohi Khosa in Bukhara, Islamic, girccarved with patterns, beautiful inscriptions polishgivenwaterthe lines are remarkable. Stone and marble examples of carvingKhivait are often found in architectural monuments (including relief stone and marble plus-tuns).

From the beginning of the 20th century, traditional folk art methods were widely used and developed in architecture: National Theatre (1943) andNavoi Theater(1948) building. Traditional small sculpture was also enriched with new content and themes (U. Dzhorakulov, Kh. Rahimova, A. Mukhtorov, etc.). From this period, the first examples of all types of realistic sculpture were created. Majestic and decorative sculpture developed in direct connection with the art of architecture. E. Rush, Ya. Kuchis, Ya. The works of Strazdin, and O. Korzhinskaya were the first examples of this art. Portrait and genre compositions appeared in workshop sculpture (A. Ivanov, F. Grishchenko etc.). The new stage of Uzbek sculpture corresponds to the second half of the 20th century. By this time, sculptors' rank expanded. In sculpture academic system was formed. A. Boymatov, A. Ahmedov, D. Roziboev, A. Shoymurodov, E. Aliev, H. Husniddinkho'jaev, Ya. Shapiro, L. Ryabtsev, D.Ryabichev other sculptors of all types and genres of creativity contributed to its development.



Stone, metal, fireclay, ceramic and other hard materials were widely used in the creation of several works in terms of Majestic and majestic decorative sculpture. The formation of each architectural complex in Uzbekistan based on the synthesis of arts took an important place in the development of sculpture. Tashkent in the main square, avenue, streets in the centres of cities, regions and districts state and science, and culture Monuments were erected to his figures. in Tashkent Pushkin (M. Anikushin), in Samarkand Alisher Navoi and Total (H. Husniddinkho'jaev and V. Lunev) and Mirza Ulugbek (M. Musaboev) sculptures. In decorative sculpture, legendary statues of dragons, deer and lambs were created and installed in the squares of cultural and administrative buildings (the statues in front of the Central Exhibition Hall of Uzbekistan and Tashkent in Tashkent, Samarkand dragon in front of the museum, reliefs and sculptures made for the Bukhara Intourist Hotel), sculptural views were expressed in the fountains.

A. Boymatov, A. Shoymurodov, A. Akhmedov, brothers P. and M. Ivanov, T. Kasimov, D. Roziboev, later I. Jabbarov, T. Tolakhojaev, in portrait and animalistic genres of workshop sculpture. Among the Karakalpak sculptors, J. Kuttimurodov and Toraniyozov are distinguished by their originality. In the 1960s and 1980s, a revival was felt in portraiture, genre sculpture and small plastic (sculpture) easel sculpture, and the styles and directions expanded. A. Hotamov, T. Esonov, M. Abdullaev, F. Ahmedzyanov, M. Avakyan, M. Rahmonberdiev, M. Borodina, L. Nesterovich, M. Porub, T. Yorkulov became known for their work in this direction.

Independence In the years of sculpture, the major artistic in the architectural harmony of Milly memorial statues were erected, in which it was possible to create bright images of ancestors. Alisher, the first example of sculpture created during this period, was installed in the corner of the national park of Uzbekistan. Navoi is a sculpture (sculptors E. Aliev, N. Bandzeladze, V. Degtyarov, 1991), it is an architectural part symbolically erected in harmony with the environment (porch) enlivens the majestic image of the poet and adds aesthetic appeal. In the works of I. Jabbarov, J. Mirtojiev and others, who are prolific creators of majestic sculpture, work based on the synthesis of arts.

He grew up in Tashkent, Samarkand, Sahrisabz Amir In the majestic statues of Timur host the image was embodied. In Sarkar "Jalaliddin Manguberdi" (2000), great allama "al Farghani" (1998, Ferghana and Chasesh.) "Zahiriddin Muhammad Babur" (1993, Andijan), "Abdullah Qadiri" (1994, in Tashkent region), "Cholpon" (1997, in Andijan region), "Mother" (Jizzakhsh. in large-scale monuments such as the image of historical figures, in the symbolic statue "Alpomish" (1999, We sweatsh. in) an artistic interpretation of the national hero was created.

In easel sculpture, modern and national traditions are developing in harmony, in which artistic imagery takes a leading place. T. Tajikhojaev, who has a unique creative style in sculpture ("Alisher Navoi", "Ulug'bek", "Mashrab", "Furqat" as well as "Kurash", "Dance", "Rider" such romantic works), D. Roziboev ("Nowruz princess", 2000), J. Kuttimurodov ("Ayol",



"Amudarya", "Swan", "Avesta" series, etc.), J. Mirtojiev ("Babur—Homelandmiss", "TouristBabur", "TemurMalik", "Behzod") and other sculptors are creating effectively. Great success was also achieved in small sculptures, works were created in ceramic (terracotta), fireclay, porcelain, faience, wood and other materials. Sh. Mo'minovan's porcelain and earthenware forms are distinguished by their delicacy and variety of imagination, the processing of ceramic figurines by N. Kadirov and V. Shurkov attracts attention with their closeness to folk art and light humour.

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