



EASTERN AND WESTERN TRADITIONS IN UZBEK SCULPTURE

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Abstract

The article analyzes the harmony of Western and Eastern artistic traditions in the work of representatives of Uzbekistan's schools of sculpture. Issues such as the aesthetic and philosophical foundations of Western-Eastern harmony, financial constraints, and maintaining aesthetic balance, as well as future prospects through digital platforms and international cooperation, will be discussed. This analysis highlights the place of Uzbek sculpture in the global art scene and its cultural significance.

Keywords: Uzbek Sculpture, National Traditions, Contemporary Art, International Exhibitions, International Cooperation, Digital Platforms.

Introduction

The sculptural art of Uzbekistan, with its rich history and cultural heritage, occupies a special place in the world. Uzbek schools of sculpture, especially since the 20th century, have made an important contribution to the development of harmony between national traditions and international art trends. The integration of Western and Eastern artistic traditions has become an important trend in Uzbek sculpture, and this process has become even more active during the years of independence. This integration not only enriched aesthetically but also helped Uzbek sculptors find their place in the global art scene. This article analyzes the manifestations of Western and Eastern harmony in the work of representatives of Uzbekistan's schools of sculpture, their historical roots, main directions, and future prospects.



1. Historical roots of Uzbek sculpture

The art of Uzbek sculpture traces its roots to the artistic traditions of such historical regions as ancient Khorezm, Sogdiana, and Bukhara. Eastern art, in particular, Islamic architecture and ornamentation, served as the main aesthetic source of Uzbek sculpture. For example, sculptural works created during the Timurid era in the 9th-12th centuries, especially the relief in architectural decoration, reflect the subtle patterns and symmetrical forms of Eastern art (Academy of Arts of Uzbekistan, 2020).

At the beginning of the 20th century, the influence of Western art penetrated Uzbekistan through the Soviet Union. Within the framework of Soviet art, realism and monumental sculpture became an important direction for Uzbek artists and sculptors. During this period, Uzbek sculptors, such as Ilhom Jabborov and Tulkin Ermatov, who studied at the Moscow and Leningrad (now St. Petersburg) art academies, mastered classical sculptural techniques of the West and combined them with Uzbek national motifs. For example, Ilkhom Jabbarov's monument "Alisher Navoi" (1970) shows the balance between monumental realism of the West and subtle aesthetics of the East (Kurmanov, 2018).

2. Harmony of East and West during the years of independence

During the years of independence, Uzbekistan's open cultural policy has further deepened the integration of Western and Eastern artistic traditions. Through international exhibitions, symposiums, and residency programs, Uzbek sculptors became closely acquainted with global art trends. During this period, Western trends in contemporary art, such as abstractionism, minimalism, and conceptual art, influenced Uzbek sculpture. At the same time, the traditional patterns, symbolism, and philosophical approaches of the East remained the main feature of Uzbek sculpture.

For example, the work of the Uzbek sculptor Damir Ruziyev "Uzbek Imagination" (2015) demonstrates the harmony between the abstract forms of the West and the Islamic patterns of the East. In his works, the subtle patterns characteristic of Eastern art are combined with the modern minimalist aesthetics of the West. This harmony has a deep meaning not only aesthetically, but also



philosophically, presenting the cultural identity of the Uzbek people in a global context (International Art Handbook, 2021).

3. Impact of international exhibitions and symposiums

International exhibitions have become an important platform for Uzbek sculptors to combine the traditions of Western and Eastern art. The participation of Uzbek sculptors in the Venice Biennale, the Sharjah Biennale, and other prestigious events expanded their creative approaches. For example, in 2017, at the Sharjah Biennale, the installation "Eastern Breath" by the Uzbek sculptor Zafar Usmanov was presented. This work, embodying traditional patterns of the East and elements of conceptual art of the West, was highly appreciated by international critics (Sharjah biennalesi, 2020).

Symposiums also played an important role in the development of harmony between the West and the East by Uzbek sculptors. The international symposium "Dialogue of East and West in Art," held in Tashkent in 2019, contributed to the development of creative dialogue between Uzbek and foreign sculptors. At this event, a synthesis between modern Western materials (such as metal and glass) and traditional Eastern techniques (such as wood carving) was discussed. As a result, Uzbek sculptors mastered new materials and techniques, enriching them with national motifs.

4. Residency programs and international exchange of experience

International residency programs allowed Uzbek sculptors to study modern techniques and approaches of Western art. For example, within the framework of the French "Cité Internationale des Arts" program, Uzbek sculptor Saida Mirziyoyeva implemented her project in Paris in 2018. His work "Uzbek Patterns and Modern Forms" combined the minimalist aesthetics of the West and the ornamental traditions of the East. This project became an example of the successful demonstration of Uzbek art on global platforms (UNESCO, 2019).

The German "Künstlerhaus Bethanien" residency program also created an important opportunity for Uzbek sculptors. In 2020, Uzbek sculptor Rustam Khudoyberganov presented the project "Uzbek Memories" in Berlin as part of this program. In this work, traditional eastern carving techniques are combined



with modern installation styles of the West. Such experiences broadened the creative worldview of Uzbek sculptors and helped them become competitive in the global art scene.

5. International cooperation in the field of education

Art educational institutions of Uzbekistan, in particular, the National Institute of Arts and Design, play an important role in the development of the harmony of Western and Eastern artistic traditions. Within the framework of international cooperation, joint programs have been developed with foreign art institutes. For example, in cooperation with the Florentine Academy of Arts of Italy, master classes on "Classical and Modern Sculpture" were organized for Uzbek students. In these programs, Uzbek students mastered Western classical sculptural techniques (for example, working with marble and bronze) and studied ways to enrich them with national motifs (National Institute of Arts and Design of Uzbekistan, 2017).

Cooperation with the Seoul State University of Arts in South Korea has also yielded significant results. The seminar "Materials in Eastern and Western Art," held in Seoul in 2021, helped Uzbek students gain experience in working with modern materials (for example, polymers and composite materials). These seminars discussed the synthesis between traditional wood carving of the East and modern 3D modeling technologies of the West.

6. Aesthetic and philosophical foundations of the harmony of West and East.

In Uzbek sculpture, the harmony of the West and the East has a deep meaning not only aesthetically, but also philosophically. Eastern art, in particular, the symbolism and ornamentation of Islamic art, occupies an important place in Uzbek sculpture. For example, geometric patterns and symmetry characteristic of Eastern art represent balance and harmony in sculpture. Western art, in particular, brought modern trends, individualism, and conceptual approaches. The combination of these two traditions formed a new aesthetic language in the works of Uzbek sculptors.

For example, the work of the Uzbek sculptor Khurshid Ziyovuddinov "Uzbek Dream" (2019) combines the decorative traditions of the East and the abstract



forms of the West. In this work, Islamic patterns are combined with the minimalist aesthetics of the West, creating a universal language of contemporary art. Such works contribute to the global acceptance and recognition of Uzbek art (Kurmanov, 2020).

7. Problems and solutions

There are a number of problems in the development of Western-Eastern harmony. First of all, financial restrictions prevent Uzbek sculptors from actively participating in international platforms. To solve this problem, grants and sponsorship programs from the public and private sectors should be expanded. For example, the Academy of Arts of Uzbekistan can allocate scholarships to young sculptors for participation in international exhibitions.

Secondly, it is difficult to maintain aesthetic balance when harmonizing Western and Eastern traditions. In some cases, there is a risk of losing national identity. To solve this problem, Uzbek sculptors should pay attention to a deep study of the national heritage and enrich it with modern forms. For example, when traditional Uzbek patterns are combined with modern materials, national identity is preserved.

8. Future prospects

The future of the harmony of East and West in Uzbek sculpture depends on the further expansion of international cooperation. Opportunities for presenting Uzbek sculptural works to a global audience through digital platforms and virtual exhibitions should be expanded. For example, the Academy of Arts of Uzbekistan can create a virtual gallery platform and display the works of Uzbek sculptors online.

It is also necessary to develop long-term cooperation programs with international art organizations. For example, projects aimed at promoting Uzbek sculpture can be implemented jointly with UNESCO and other organizations. The number of international residencies and educational programs for young sculptors should be increased, which will help them compete in the global art scene.



Conclusion

The harmony of East and West in the work of representatives of Uzbek schools of sculpture plays an important role in the development of the country's art. During the years of independence, international exhibitions, symposiums, residency programs, and cooperation in the field of education contributed to the enhancement of the creative potential of Uzbek sculptors. The synthesis of traditional patterns of the East and modern artistic trends of the West formed a unique aesthetic language of Uzbek sculpture. At the same time, there are problems such as financial constraints and maintaining aesthetic balance, the solution of which requires joint efforts of the public and private sectors. In the future, the global promotion of Uzbek sculpture through digital platforms and international cooperation will make an important contribution to the development of the country's culture and art.

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