

THE LIFE AND WORK OF ILHOM JABBOROV

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Abstract

One of the oldest and most intricate forms of fine art is sculpture, which uses volume, form, and space to convey a person's perspective toward society, the environment, and his inner life. This article thoroughly examines the overall evolution of sculpture, the phases of its creation and growth in Uzbekistan, and the creations of Ilhom Jabborov, one of the most prominent figures in Uzbek sculpture during the country's independence. Additionally, the topic of inspiration from Ilhom Jabborov's work and the author's own creative stance are given particular emphasis.

Keywords: Sculpture, Ilhom Jabborov, Ancient Eastern civilizations, Egypt, Ancient Greek civilizations, historical figures, portraits and monumental sculptures.

Sculpture is one of the oldest and most complex types of fine arts, expressing a person's relationship to the environment, society, and their inner world through volume, shape, and space. This art form is distinguished by the ability to create three-dimensional artistic images and reflects the development of human thinking, aesthetic taste, and spiritual views.

Throughout human history, sculpture has performed not only artistic, but also social, religious, and ideological functions. If in ancient times statues were created as objects of worship, later they became a means of glorifying historical figures, expressing the ideas of society, and promoting aesthetic ideals.

Since the territory of Uzbekistan has long been a crossroads of great civilizations, the art of sculpture here also has deep historical roots. Statuettes, reliefs, and decorative elements created in the ancient Bactrian, Sogdian, and Khorezm cultures confirm the high level of development of this art form.

Especially after Uzbekistan gained independence, the art of sculpture has reached a new level. Re-understanding of national history, perpetuating the memory of great ancestors, and promoting spiritual values have become the main themes of sculpture. In this process, modern Uzbek sculptors, along with traditional realism, widely use philosophical and symbolic means of expression.

This article comprehensively analyzes the general path of development of the art of sculpture, the stages of its formation and development in Uzbekistan, and the work of one of the leading representatives of Uzbek sculpture of the independence period - Ilhom Jabborov. Special attention is also paid to the author's personal creative position and the issue of inspiration from the work of Ilhom Jabborov.

The art of sculpture is one of the types of artistic activity that was formed in the early stages of human thought. Stone, bone and wood figurines created in primitive society expressed the relationship of man to nature, spiritual forces and primitive beliefs. During this period, the sculptures were mainly of ceremonial and symbolic importance, through which the ideas of fertility, protection and power were expressed.

In ancient Eastern civilizations, especially in Egypt, the art of sculpture was inextricably linked with statehood and religious ideology. The figures of the pharaohs and gods were created in large volumes, in monumental form, expressing the idea of eternity and divine power. In ancient Egyptian sculptures, static posture, strict proportions and symmetry prevailed, which served to artistically strengthen the stability of power.

In ancient Greek civilization, the art of sculpture reached a new level. Here, the human body was accepted as the main criterion of beauty, and attention was paid to a clear and complete depiction of the anatomical structure. Greek sculptors sought to express not only external beauty in the human figure, but also internal harmony and spiritual balance. The works created by such masters as Phidias, Polycletus, and Praxiteles are recognized as high examples of ancient art.

In ancient Rome, the Greek traditions were continued and a realistic direction was added to them. In Roman sculpture, the portrait genre gained special importance, and the individual characteristics of statesmen, generals and famous people were clearly and vividly reflected. This situation increased the documentary and historical importance of the art of sculpture.

In the Middle Ages, sculpture in Europe was mainly associated with religious themes and developed in harmony with church architecture. In the East, especially in regions dominated by Islamic culture, sculpture was expressed in symbolic and decorative forms, since the depiction of humans and animals was limited. Plastic thinking was preserved in geometric patterns, Islamic ornaments, muqarnas and architectural reliefs.

Thus, the art of sculpture developed in world culture, acquiring its own form and content in different periods and regions. This general process of development later manifested itself in Uzbekistan, in harmony with national traditions.

The territory of Uzbekistan has long occupied a special place in history as a place where Eastern and Western cultures have connected. The cultural environment formed in this region has created the basis for the unique development of the art of sculpture. Numerous material cultural monuments, including figurines, reliefs, and plastic decorative elements found as a result of archaeological research, confirm the existence of the art of sculpture on the territory of Uzbekistan from ancient times. In the territories of ancient Bactria, Sughd, and Khorezm, terracotta figurines, plastic forms depicting gods and human figures dating back to the centuries BC were widespread. These works depict the human figure in a lifelike and expressive manner, reflecting the worldview, religious beliefs, and aesthetic ideals of the people of that time. In particular, sculptures in Khorezm culture are distinguished by their generalized form and strong expressiveness.

With the spread of Islam, certain restrictions appeared in the art of sculpture in Uzbekistan. However, this did not lead to a complete crisis of the art of sculpture. On the contrary, plastic thinking found its expression in architecture and applied decorative art. The traditions of working with volume and form continued in the work of muqarnas, reliefs, painting and carving in mosques, madrasas and mausoleums.

At the end of the 19th century and the beginning of the 20th century, changes in socio-political life in Uzbekistan also affected the development of art. During this period, professional fine arts, including sculpture, began to take shape. Art schools and workshops were established, and local artists and sculptors tried new artistic experiments.

During the Soviet period, the art of sculpture developed inextricably linked with state ideology. Monumental sculpture became the leading direction, and images of workers, peasants, public figures and historical figures were created. Realism became the main style in the works of this period. Sculpture served as a means of conveying the ideas of society to the masses.

At the same time, a professional local school of sculpture was formed during this period. Uzbek masters sought to combine traditional form and content with modern artistic methods. This process later laid a solid foundation for the sculpture of the period of independence.

The independence of the Republic of Uzbekistan in 1991 marked a turning point in the social, political and cultural life of the country. This process directly affected the field of art, in particular, the art of sculpture. During the years of independence, sculpture became an important

means of understanding national identity, restoring historical memory and promoting spiritual values.

If during the Soviet era, sculpture performed a mainly ideological function, after independence it turned to national history and spirituality. Particular attention was paid to creating images of great ancestors, statesmen, scholars and enlighteners. Monuments dedicated to such historical figures as Amir Temur, Mirzo Ulugbek, Alisher Navoi, Zakhiriddin Muhammad Babur, erected during this period, became symbols of national pride and historical memory.

In the sculpture of the period of independence, a philosophical approach to the image is strengthened. Sculptors sought to reveal not only the external similarity, but also the inner content, spiritual state and spiritual image of the image. They tried to achieve generalization in composition, simplicity in form and depth in meaning.

During this period, while preserving the traditions of realism, modern artistic research also began to develop. Some sculptors resorted to the use of symbolic means of expression and conditional forms. Diversity was also observed in the choice of materials, and modern materials began to be used along with bronze, granite, and marble.

During the years of independence, special attention was paid to the training of professional personnel in the field of sculpture in Uzbekistan. Fine and applied arts were developed in higher educational institutions, and a creative environment was created for young sculptors. This served to form a new generation of modern Uzbek sculpture.

One of the sculptors who matured in such a creative environment and developed his own style is Ilhom Jabborov. His work embodies the nationalism, spiritual depth, and modern thinking that are characteristic of Uzbek sculpture during the period of independence.

Ilhom Jabborov is one of the most mature and active representatives of modern Uzbek sculpture. His creative activity was formed during the period of independence and is characterized by its focus on artistic expression of national values, historical memory, and human spirituality. The sculptor's works are dominated by the national spirit, deep philosophical content, and plastic harmony.

Ilhom Jabborov's interest in art was evident from his youth. He received his first education in the field of fine arts in specialized educational institutions, and later developed as a professional sculptor. During his education, he thoroughly mastered the traditions of classical realism, and at the same time deeply studied the experience of world sculpture.

At the initial stages of his creative activity, Ilhom Jabborov paid special attention to creating a human image. In his early works, the portrait genre occupied a leading place, in which, along with external resemblance, an attempt was made to reveal character and mental state. This indicates the sculptor's interest in human nature and his analytical approach. Over time, the monumental direction began to dominate in the sculptor's work. He turned to historical figures, spiritual heroes, and images significant for society. In these works, the forms were generalized, the composition was strong, and the images were created with inner power. For Ilhom Jabborov, a statue is not just an external form, but an artistic symbol that embodies ideas and meaning.

The sculptor uses mainly traditional materials in his work - bronze, stone and marble. Through these materials, he emphasizes the stability, eternity and spiritual value of the image. When working with the material, he pays special attention to the texture and achieves the enhancement of the spiritual state of the image through surface treatment.

Ilhom Jabborov's work is formed on the basis of the harmony of national traditions and modern artistic thinking. In his works, he sets the main goal of restoring historical memory, glorifying national heroes and promoting human spirituality. In this regard, his work occupies a special place in Uzbek sculpture of the period of independence.

The issue of creating an image occupies a central place in Ilhom Jabborov's work. Each of his works has a certain idea and philosophical content, and the sculptor sought to express the inner world of man and historical memory through form, volume and space. In the works of the master sculptor, the inner state, spiritual strength and character take precedence over external appearance.

The images of historical figures created by Ilhom Jabborov are of particular importance. For example, in his works dedicated to the figure of Amir Temur, the ideas of power, will and statehood are vividly expressed. The image is presented in an upright position, in a solid composition, which means the hero's inner stability and historical responsibility. The use of sharp and strict lines in the surface treatment further enhances the strong character of the image.

The image of Alisher Navoi reflects a completely different spiritual state. In these works, the image of a person immersed in thought, turned to the spiritual world, a symbol of wisdom and enlightenment is created. The forms are soft, and the surface texture is calm and balanced. This expresses the spiritual elevation and inner peace in the image of Navoi.

Ilhom Jabbarov also created effectively in the portrait genre. In the portraits created by him, the individual characteristics, mental state and inner world of a person are given clearly and impressively. The sculptor achieves to reveal the main content of the image by summarizing without increasing the details. This shows the level of his professional skills and artistic thinking.

In the matter of composition, Ilhom Jabbarov pays special attention to balance and integrity. Each element is subordinated to the general idea, and there are hardly any random details. In monumental works, generalization of form, accuracy of proportions and solidity of volume become the main means of expression.

The choice of material is also important in the work of a sculptor. Through materials such as bronze and stone, he emphasizes the stability, historical significance and timelessness of the image. The texture of the material serves as a factor that enhances the artistic idea.

In general, the works of Ilhom Jabborov demonstrate the harmony of the national spirit, historical memory and human spirituality in modern Uzbek sculpture. His work has not only artistic significance, but also educational and educational value.

The art of modern sculpture is important not only for studying historical and aesthetic heritage, but also for shaping personal creative views. As the author of this article, the work of Ilhom Jabborov served as an important source in the formation of my artistic worldview and creative thinking.

The national spirit, deep respect for historical figures and a philosophical approach to image creation in the works of Ilhom Jabborov are a creative example for me. In each of his works, the harmony between idea and form, the balance of content and means of expression are clearly felt. This is one of the important signs of a professional approach in the art of sculpture.

In my creative research, I pay special attention to creating a human image. In this regard, the portraits and monumental works of Ilhom Jabborov had a great influence on me. The fact that in his works, external similarity is in second place, and internal content, character and mental state are put in first place, was an important artistic conclusion for me.

Inspired by the work of Ilhom Jabborov, I also strive to generalize the form, abandon unnecessary details and clearly express the main idea of the image. The sculptor's method of working with materials, especially the experience of revealing the content of the image through texture in bronze and stone, has seriously influenced my creative views.

Also, the harmony of national traditions and modern artistic thinking in Ilhom Jabborov's work serves as an important direction for me. Through this harmony, I realized that it is possible to preserve and develop national identity in modern art. In my own creative work, I have also set

the artistic expression of national heroes, historical memory and spiritual values as one of the main goals.

In this sense, Ilhom Jabborov's work is not only an object of scientific analysis, but also an important artistic source that determines my personal creative path.

The art of sculpture occupies a special place in the culture of Uzbekistan as a complex combination of human spirituality, historical memory, and aesthetic thinking. The process of development from ancient times to the modern era has ensured the richness of this art form in terms of form and content.

After independence, sculpture acquired a new meaning as a primary promoter of national values, historical figures and spiritual ideas. The art of sculpture during this period became an important means of understanding national identity and perpetuating historical memory.

Ilhom Jabborov's work is one of the most striking examples of a deeper expression of the national spirit, philosophical content and artistic harmony in modern Uzbek sculpture. The harmony of national values and human spirituality is clearly felt through historical figures, portraits and monumental sculptures in his works.

The author's personal creative position is also inextricably linked with this process. Inspired by the work of Ilhom Jabborov, the author also understands the importance of internal content and philosophical expression in creating an image and strives to develop his own creative thinking.

Thus, it is clear that the art of sculpture is not only an artistic creation, but also a means of preserving and transmitting the historical memory and spiritual values of society to future generations. The work of Ilhom Jabborov, as a high example of modern Uzbek sculpture, makes a worthy contribution to the development of this art.

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