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## STAGES OF CREATIVE DEVELOPMENT OF UZBEKISTAN SCULPTURE

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### Abstract

This article analyzes the history and stages of development of Uzbek monumental sculpture from the 20th century to the period of independence. In particular, it is argued that sculpture was formed under ideological influence in the period up to the 1990s, and the national school developed slowly. After the years of independence, a new spiritual environment entered the field, creating ample opportunities for an objective, artistic and philosophical interpretation of the images of national heroes and historical figures. Also, the current state of national sculpture is analyzed using modern creative research, methodological innovations, and the work of leading sculptors. The article scientifically substantiates the role and significance of monumental sculpture in the spiritual development of society.

**Keywords:** Uzbek sculpture, monumental sculpture, national school, art of the independence period, image of a historical figure, ideology and art, monumental monument, national idea, modern creativity, artistic expression.

### Introduction

Massive sculpture is one of the important types of fine art that expresses the spiritual life, historical memory and ideological views of society. Through it, the spirit of a certain era, state ideas and great figures of the nation are embodied as an artistic image. In this sense, the art of sculpture has developed inextricably



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linked with the development of society, and at each historical stage it exhibits its own ideological and methodological characteristics.

### Main Part

In Uzbekistan, monumental sculpture began to take shape at the beginning of the 20th century and initially developed under the influence of the ideology of the former regime. In the works created during this period, all-Union ideological patterns prevailed over the artistic interpretation specific to the nation. After the years of independence, a fundamental change occurred in the art of sculpture, opening up a wide path to an objective representation of national history, the image of great ancestors and statesmen. This article examines the process of formation and development of Uzbek monumental sculpture in two main periods, analyzing the distinctive features, ideological directions and artistic research of each stage.

Since the main goal of monumental sculpture is to express progressive ideas, to depict the image of national heroes and statesmen in an exemplary manner, this field develops in parallel with the development of society, reflecting the spirit of the times. In this sense, Uzbek sculpture, which has been formed over the past century and currently occupies a worthy place in the treasury of our national art, can be observed and analyzed in two periods. First: the period before the 1990s - the arrival of sculpture in Uzbekistan and its creative formation; second: the period of independence - strengthening the national creative school of sculpture. First period. Sculpture in our country was formed in the last century under the ideology of the former regime. No matter how creatively mastered the professional skills and creative experience were in the created works, they consisted of images of "heroes" alien and untouchable to our national space. Therefore, despite the fact that many sculptures were erected in our country until the 1990s of the 20th century, their impact on the development of the national school was not felt. Although there were images of national themes among the



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monuments erected at that time, their plastic solution was slow to express typical features or deeply interpret them. Because, “It should be said that during the former regime, this field had become the most ideological type of art”. If we pay attention to the formation of sculpture in Uzbekistan [1], this process falls on the end of the 19th and beginning of the 20th centuries. For example, at the beginning of the 20th century, many Russian artists came to Uzbekistan, who worked on the development of fine arts in the country and the implementation of art education. While initial art education was conducted in studios in artists’ workshops, in the 1920s an art school was opened in Samarkand, and later in Tashkent. In these educational institutions, Uzbek artists and sculptors learned the secrets of fine arts.

According to art historian R. Toktash, the development of this field in our country was much more difficult than in the field of painting and graphics. “In the 1920s, the development of monumental and instrumental sculpture was very slow, there were no works worthy of praise. Since the issue of training highly qualified young sculptors in the art educational institution was not sufficiently addressed, experienced sculptors did not emerge for a long time” [2]. However, it is noted that the development indicators of republican sculpture in the second half of the 1930s increased compared to the work of previous years. [3]

According to data, in the thirties, sculptural works in the style of naturalism were created. Such works created by sculptors G. Massonts, O. Korzhinskaya, Rusakova, N. Krasovski for recreation parks and gardens have not survived to this day due to the fact that they were not made of solid materials and the places were developed. [4] The work of such skilled sculptors as V. Simonov, B. Ingal, D. Schwartz, and A. Lavinski, who arrived in Uzbekistan in the mid-1930s, brought about significant changes in the field. [5] However, these aspirations for creative progress were limited for a certain time due to the outbreak of World War II.



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It can be said that the period from the end of the 19th century to the 30s of the 20th century is characterized by the introduction of sculpture to Uzbekistan. Accordingly, this period was characterized by a slow development of artistic quality in the creative process, and methodological approaches to sculpture had not yet been formed. These features can be seen in the household genre sculptures shown at some exhibitions [6]. Despite the fact that sculpture had been around for a long time, its adoption in the local area was still slow in the late 1940s. If we look at the literature of that period, even in the mid-1950s, we can see that sculpture in the 1930s-1940s was considered only based on the work of sculptors from Russia, and there is no information about local artists. This indicates that sculpture in the 1930s-1940s had a low national status within the fine arts. Therefore, despite the fact that a large number of sculptors worked until the late 1940s, it was not an active indicator of the level of national development within the scope of fine arts. Because, “although several sculptors worked in Uzbekistan since the first half of the 20th century, a serious school of sculpture had not yet formed.”[7]

The second period: Only after Uzbekistan gained state independence in 1991 and began to freely manage all spheres of life, did the false dignity of erecting such statues in public squares cease. A new creative environment was also created for the future of this sphere. In particular, the opening of the way to objectively depict the images of our great scholars, brave military leaders, and other ancestors who made a great contribution to world science and education in the past allowed artists to work with great pride.

The spiritual and cultural reforms that have been consistently ongoing since 1991 have created serious needs in artistic life related to our national values. In particular, in Uzbek sculpture, the ideological content and artistic expression of monumental works have become the need of the time to embody the image of a new spiritual environment, to more “lively” depict the image of a perfect person, a just ruler and thinker, in contrast to the image of historical figures worked on in



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the previous period. These creative issues, embodying the past history and modern image of our statehood, have set responsible tasks for sculptors. Based on this, the statues of our ancestors, erected since 1991, are embodied as monumental works that can express the rich culture of our past and awaken feelings of national pride. Therefore, the new era has become the main theme of creating images of historical figures in Uzbek sculpture.

The period of a new creative turn in the creative process has allowed the development of the field in the local segment. For example, the old dogmas of the approach have been abandoned, and a new stage based on a nationalist style has begun to emerge. The fact that sculptures suitable for the new space are now increasingly appearing outside our capital means that the national image of the industry is becoming more widespread. Now monumental sculptures are being solemnly installed in city centers, streets, parks and squares, and other places of interest. The vivid embodiment of statues that speak of the personalities of our ancestors before our eyes expands our imagination about our ancestors, and their image is becoming more and more present in our memory as a real image, not just an assumption. In particular, magnificent works created in harmony with architectural domes enhance the sense of national sculpture while ensuring the artistic harmony of the past and the present.

After the establishment of the Academy of Arts of Uzbekistan in 1997, the process of development in sculpture, in line with the active trends of world art, accelerated. Among sculptors, there began to be an aspiration to open the world of images with the help of new plastic forms and objects. They are increasingly rushing to create works that are completely different from the characteristics of traditional sculpture - in accordance with the modern environment, new technical developments and thinking. On the one hand, this situation affects the narrowing of the scope of the realistic direction, on the other hand, it corresponds to modern development.



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As is known, monumental sculptures serve to express the progressive ideas of society as great figures in the people's honor, a reflection of an event corresponding to a certain historical period. The monumental sculpture of the 1990s also proceeds from this goal and expresses the ideological concepts of a new cultural life. The serious perception of new requirements in creativity, methodological approaches, and especially the need to work in accordance with modern criteria by sculptors has revealed new talents. In particular, Ilkhom Jabborov, Kamol Jabborov, Jaloliddin Mirtojiev, Anvar Rakhmatullaev can be noted here. In this regard, the creation of thorough works of professional skill is more characteristic of the work of Ilkhom Jabborov and Jaloliddin Mirtojiev. They were honored to embody the image of Amir Temur, as well as to objectively interpret the sculptures of thinkers such as Alisher Navoi, Shah Mashrab, Mirzo Ulugbek, Mirzo Babur. In particular, among them, Jaloliddin Mirtojiev achieved good results in a short period of time. During his work, he formed such subtle qualities as the harmony of form and idea, and the fluidity of artistic expression. In his works, the forms are somewhat free, rich in plastic movement, and the compositional solution of the overall image is noteworthy, while the images are connected with important episodes from the past. Recently, he has completed orders for Russia, Japan, and China. He has also created noteworthy sculptures on our distant and recent past and modern themes in our country. In particular, his monuments to the victims of repression, such as Abdulla Kodiriy, Abdulkhamid Chulpon, Elbek, and Abdurauf Fitrat, who worried about the future of the homeland and national culture during the authoritarian regime and were martyred in this way, stand out for their inner emotional fullness.

From the above, it can be understood that the current period of creative renewal has created a tendency to develop a national direction in monumental sculpture, and in the field of sculpture, to master the experience of the global artistic process in the local context. If we evaluate all the works created in our time in general, the need for a deeper penetration into the spiritual world of the image, serious



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research into the unconventional aspects of forms and styles, poses new tasks for artists.

The non-local type of fine art sculpture, which began to take shape in Uzbekistan in the 20th century, has developed over a century of historical process and has now achieved great creative significance. Its theoretical issues have been studied by art historians R.Kh. Toktash, A. Umarov, E. Khojaeva, A. Khakimov and G. Bobokhova. Now, it is urgent to study in more depth and detail the new creative stage that has been developing with an increasingly popular tone under the influence of our national ideology since the Independence period.

**In conclusion**, Uzbek monumental sculpture is an art form that has gone through a long and complex path of development. In the first half of the 20th century, this field developed mainly within the framework of external influences and ideological restrictions, and the formation of a national art school was slow. Although the works created during this period provided a certain professional experience, they could not fully express the national identity. After the years of independence, monumental sculpture rose to a new level, relying on national ideology, historical memory and spiritual values. Creating the image of great scholars, commanders and enlighteners became one of the main themes, and attention was paid to the harmony of artistic expression, plastic solution and ideological content in the works. At the same time, modern artistic views and new methodological research further expanded the creative potential of the field.

As a result, today Uzbek monumental sculpture is developing in harmony with national and world artistic traditions and is emerging as an independent and mature art form that plays an important role in the spiritual life of society.



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