



THE ROLE OF SCULPTURE SYMPOSIA IN THE DEVELOPMENT OF INTERNATIONAL CULTURAL RELATIONS

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Abstract: This article describes in detail the role of sculpture symposia in the development of international cultural relations, the context of architecture and art practice of the early 21st century, the figurative features of ecological sculpture, the basis of an integrated approach to artistic formation. urban space and the basic principles of its implementation.

Keywords: international cultural relations, sculpture, symposium, aesthetics, artistic synthesis.

Introduction:

It is known that, if we give an objective assessment, sculptural symposiums, which are being formed today in conditions of freedom of speech, focused on research and innovation, have achieved some success in recent years. However, when considering the actual aesthetic quality of the new urban development, it becomes obvious that there is a small range of artistic possibilities available in this area. The lack of a systematic approach to solving the problem, a large number of shortcomings in the field of social management, the lack of expressive means among the sculptors themselves - all this leads to the need to study the complex of factors that determine architecture and art.

Literature analysis and methodology:

Below we will try to analyze some features of the interaction of sculpture and the subject-spatial environment, to determine the viability of certain plastic trends, to determine what role works of art play in the field of humanization of the urban environment. It is impossible to objectively analyze the problem we are studying without understanding the nature of the processes taking place, without having an idea of the laws that drive them, and the intended goals. The spiritual side of urban life, its aesthetics should be the focus of attention of the whole society: the population, city government, architecture and art.

Interest in this issue increases the importance of the creative role of sculptors in the process of building life. Plastic works of art are designed to express the spirit of a certain place, the originality of their forms and materials expands the possibilities of aesthetic transformation of space, promotes the interaction of building architecture with the environment, sculpture of some genres satisfies the needs of others. functional layers of citizens.

In the art of creating sculpture symposia, the aesthetic views of the public and the ideas of artists are interrelated concepts. The creative inspiration of the artist, the figurative and plastic means of expression found by him are taken from real life, which means that the viewer must react and evaluate his work. It should be noted that in Ancient China, from these positions, a special system of visual means was developed, possessing artistic and ideological universality, adequately realizing the harmonious unity of living space in pictorial forms.

The results obtained:

The cosmogonic essence of the ancient Chinese philosophical attitude to nature is expressed by the idea of the unity of Heaven and man, which is the spiritual liberation of man to enjoy the beauty of the world, towering above the philistine reality as the highest goal of art determines the search for opportunity. In this sense, the creation of beauty was understood as a kind of product of human activity, in which the objective and subjective, emotional and ideal are harmoniously balanced.

The main effect of staging sculpture in modern cities is to spread and confirm the concept of urban culture, because the perfection of the details that make up the city is a manifestation of the cultural impact of the city. When we talk about the cultural development of China's new cities, we should not forget that we are talking about a country with the greatest artistic treasures in the field of environmental art. They were created by the creativity of many generations and strengthened by the unchanging authority of history.

Discussion:

It should be noted that the historical development of Chinese sculpture went in the direction of highlighting its role in the architectural, spatial and natural environment, expanding its typological, figurative and meaningful features. A distinctive feature of this sculpture was the desire for a large form, a synthetic combination of architectural, sculptural and decorative elements, expressive saturation of images.

The sculpture of Buddhist rock temples helped to achieve the integrity of the surrounding space by coordinating large-scale, rhythmic connections of man, structures and nature. The composition of the Minsk tombs corresponds to the system of traditional rituals, connects mountains, water, architecture into a single whole, embodying the ancient philosophical principle of "the unity of heaven and man". On both sides of the sacred path between the graves there are usually a large number of majestic statues surrounded by mountain ranges.

The atmosphere of solemn silence had a great emotional impact. On its basis, the universality of ritual ensembles, the variety of forms and images of plastic art is formed, and it performs the function of integrating this diversity into architectural and artistic integrity. The concept of integrity, which is important for us today, is connected with the entire sphere of artistic activity due to its structuring space-time principles and is the basis for the formation of the environment.

Conclusion:

In conclusion, it should be said that the content and images of traditional monumental and monumental-decorative sculpture do not meet the needs of a new life. The aesthetics of the modern urban environment should be solved in accordance with the phenomenology of modern artistic consciousness, based on new ways of changing the spiritual world of man and his environment. However, the methodological principles developed over the centuries to implement the idea of spatial artistic synthesis should form the basis of the creative thinking of architects and artists today. After all, it is possible to show the originality of modern ecological sculpture only with planning, volumetric and general consistency of architectural and artistic solutions and styles, rational and careful attitude to the natural and newly created landscape.

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