

BAYAT MUKHTAROV AND HIS PLASTIC INNOVATIONS

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Abstract: The article examines the work of the unique sculptor Bayat Mukhtarov. He is one of the first painters of Russian fine art to combine sculpture with conceptual art. He represented the modern artistic process and his work is positively perceived by many spectators and art critics. The world of his images, reflecting the historical and mythological theme of our time, with his lyricism evokes in the audience a sense of belonging to the forgotten past and values. The artist's works attract attention with their artistic originality, painting technique and make one think.

Key words: fine arts of Uzbekistan, sculpture, Bayat Mukhtarov, conceptual art, plastic art, performance, tradition and innovation, mythology, esotericism.

INTRODUCTION

The life path and artistic experience of Bayat Mukhtarov is a true example of endless erudition, self-improvement, nurturing a healthy mind and expressing it. Nowadays there are no serious research about the sculptor, however his artistic works are real "Terra incognita" which should be revealed. He made a radical turn in the traditional processes of sculpture in the art of Uzbekistan, changed the emphasis on the human body, worked effectively in constructive sculpture, was one of the first to apply audiovisual experiments in postmodern performances and happenings

THE MAIN RESULTS AND FINDINGS

Mukhtarov Bayat Pulatovich was born on March 29, 1946 in the Andijan region. He is the third youngest son in the family, and his father names his son Bayot (from the Arabic word "بيات", which means "oath") in honor of his Iranian friend. At the age of eight, his upbringing was transferred to his uncle. The years spent in his uncle's carpentry workshop, filled with the aromas of wood, wax and varnish, the sound of instruments will influence the choice of a young Bayat in the future. As a child, the artist had poor health, so his family organized for him boxing lessons. And in this area, the young Bayat is achieving great success, even winning the lightweight championship among juniors.

His love to fine art appeared since his childhood, but this passion was not supported by his father. Striving for an independent life, B. Mukhtarov wanted to leave his father's house as soon as possible and be independent. Soon he joined a geological expedition, where he met the expedition leader Viktor Panin, who became the best friend for the artist.

The artist began his art education at the Tashkent Pedagogical Institute, but left it two years later and

continued his studies as a volunteer at the V.I. Mukhina Art and Industrial College in Leningrad (St. Petersburg). Soon the gray days of the museum city, the hungry period of his student years will negatively affect his health and he will return to Tashkent. In 1979, he graduated from the Department of monumental and decorative sculpture of the Tashkent Art Institute named after Ostrovsky.

After graduation, the freedom-loving spirit of Bayat Mukhtarov could not accept works for political orders, which was the main trend in sculpture of this period. For several years he studied Eastern philosophy, martial arts, the secrets of spiritual education, esoteric knowledge and even reached the level of sensei (that is, honored teacher, master). However, he does not stop his creative pursuits, and makes handmade jewelry, which he can do anywhere and this becomes a source of both experience and a small income for him.

In the late 1980s Bayat Mukhtarov returned to art and became a member of the Creative Union of Artists of the USSR, and in 1995 in Moscow - UFA (UNESCO International Federation of Artists and Designers). This decision is dictated not only by a spinal injury, but also by a craving for creativity. He quickly gets involved in the live artistic process, actively participates in creative conferences and exhibitions on sculpture.

Art critic D. Pulatov highly appreciated the plastic searches in Bayat Mukhtarov's works and stressed the importance of his work due to its proximity to the search for postmodernism, the introduction of techniques for working with new materials (3.14).

His earliest works date back to the second half of the 1980s, when the same creative whiff of creative freedom began. In such wooden sculptural compositions as "The Legend of the Bear's Son" (1986), "Man and Woman" (1987), "The Invasion that is equal to zero" (1989), the author refers to archaic archetypes, connects ancestral spirits with the son of a bear, in the espersive movement of a woman and a man on horseback sings the primeval power of the ancient fighting spirit. The statue of "Zero Invasion" with an aggressively expressive form of metaphorical sign language shows the wars of conquest in the Middle Ages that destroyed great civilizations.



***Б.Мухтаров. The Legend of the Bear's Son 1986.
Б.Мухтаров. "Zero Invasion" 1989.***

The first presentations of Bayat Mukhtarov's works were held in the exhibition halls of Moscow and St. Petersburg. Such performances as "Change" (1992, Moscow), "Spider Way" (1992, Moscow), "Old Song" (1994, St. Petersburg) were constantly accompanied by installations. This is a sign that he is primarily a sculptor. Since 1996, B. Mukhtarov has been participating in city galleries with postmodernism projects. "Darvish and grass" (1996, Tashkent), "Fire" (1997, Tashkent, Turkiston Gallery), "Ecology", "Anatomy of Cruelty" (1997, Tashkent, Invariant Gallery), "Sumbula Tower" (2011, Central Exhibition Hall), installations-performances "Unknown Poem of Love" (2011, Fine Arts Gallery of Uzbekistan), "Glacier" (2013, Fine Arts Gallery of Uzbekistan) and others are among those works. In these exhibitions, it can be seen that the form prevails over the content, and the ceremony becomes a performance. Figurative motifs and artistic techniques of different eras, regions and subcultures are used in unison in the installations and performances. The performance "Ice" begins with the connection of Bayat Mukhtarov with the shamanic universe, the sounds of primitive civilizations and the melting of ice in water under the influence of the

ceremonial dance of Ekaterina Lyapina. The project philosophically notes that the contradictory internal states of the universe and nature are one and the same.

His performances were always accompanied by light abstract installations. These performances later influenced his work on sculpture, and consistently appeared compositions that contradict classical sculpture. Among them are such works as "Keepers of the Bell" by (enamel, metal, colored glass), "Amudarya epic" (enamel, metal, colored glass). These dynamic works are made in a combination of strong contradictions. They used a combination of several materials, including colored glass, enamel, wood, metal and leather, as opposed to one or two materials for traditional sculpture.

The sculptor's plastic searches of the 1990s show the influence of methodological developments of Russian and European modernism of the early twentieth century, in particular the Cubism of Pablo Picasso, futurism of Umberto Boccioni, avant-garde experiments of Alexander Arkhipenko.

"Mermaid" (copper, wood, enamel), "Thor" (wood, aluminum, enamel), "Shaman" (aluminum, stone), "Shaman" (wood, metal, enamel), "Semurg" (copper, enamel, glass), "Bacchus" (wood, copper, enamel) can be associated with the search for the key to the highest truths based on the religious and mythical imagination of mankind. B. Mukhtarov uses sculptural and pictorial expressive means in combination with the liveliness of relief, a combination of enamel and polychrome glass.

This constructive sculpture, consisting of gaps, recesses and reliefs, a combination of different raw materials, testifies to a new way of knowing the world by the artist. In particular, the works "Watchmen" (stone, copper), "Scythian Dome" (wood, metal, enamel), "Tumaris composition" (aluminum, bone, leather) demonstrate the work with the language of mysterious symbols by archaeological data, the effective use of subcultural symbols. In them, the strength and courage of the Turkic people are expressed through generalized forms.





B.Muxtarov. Scythian dome. Wood, metal, smalt
B.Muxtarov. Tor. Wood, aluminum, smalt

Artist's studies of spiritual maturity are reflected in his composition "Vonnegut's Butterfly" (copper). The butterfly is a symbol of the Spirit in the religious worldview of ancient peoples. His formal transformation from a worm (life), a cocoon (death) and a butterfly (resurrection), that is, in the end, the times of achieving spiritual flight served as the basis for these views. Kurt Vonnegut is an American writer, best known in Moscow for black humor, satire and science fiction novels. The composition includes the author's "The Sirens of Titan" of the mysterious metal tumor of the protagonist Chrono of an unusual shape, "Slaughterhouse-Five, or The Children's Crusade" (1969) inspired by autobiographical childhood memories, symbols such as military planes that bombed Dresden were used. A part of the butterfly's body is reflected in the mask of ancient peoples, and it reflects the repetition of history, in the fact that the earth is moving towards a single end, and in signs such as sharp blades, open hands, stitched lips, airplanes wings personifies that the value is fleeting in relation to the history of mankind and it is rapidly changing. Bayat Mukhtarov used welding techniques of various materials in sculptural compositions. The unique colors of stone, wood, metal and colored glass enlivened his archaic and cosmic emotional images, enhanced the dynamics of plastic forms. At first glance, his works seem to be a mixture of abstract geometric shapes, irregular lines and colors, but thanks to the gradual penetration into the image, the viewer has new associations and sensations.

In such compositions as "Levitation", "Prielets" (wood, aluminum, enamel) and "Zodiac of Virgo" (aluminum, colored glass), the artist conquers an empty space, achieves a visual loss of mass of material and gives the impression that they easily found a place in space. Bayat Mukhtarov noted that all forms in his work were manifested in the creative process, in the flow of internal emotions. Perhaps that is why each viewer is

forced to use his own impressions, his own visual imagination when viewing his works. The artist does not give the viewer a ready-made idea, but offers him expressive and sonorous, then calm and gentle plastic forms for observation.

CONCLUSION

Bayat Mukhtarov's sculptures can be associated with the forms of postmodernism in the world art process. These works do not proclaim any ideology or truth, they are far from moral preaching. Sculptural compositions, such as the artist's performances, "Vonnegut's Butterfly", "Invasion equal to zero", he tried to model with the help of some possible assumptions given above. Understanding the meanings hidden in them still leads to philosophical observations of many researchers.

Financial difficulties, public misunderstanding of his work did not extinguish the will of the artist, his love for creativity. He devoted his life to the dream of creating a modern sculpture in the fine arts of Uzbekistan and founding a house museum that will preserve his creative world for younger generations. In the last years of his life, the artist often used the phrase "... my spacesuit has become much thinner." On December 11, 2015, Bayat Mukhtarov passed away in preparation for the exhibition called "Semurg". Today his works are kept in museums of Uzbekistan, galleries and private collections in Russia, USA, Italy and Iran.

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