

THE HORSES OF AZAMAT KHATMOV

By: Rasha Wanas

"It is important to teach a student to feel the shape, texture and to direct his abilities to a necessary course, not to ruin the individuality of an artist and find own language of realization of the idea."
Azamat Khatamov

Born in Sherabod, old town in Surkondaryo region, from his early childhood Azamat has been keen in drawing and modeling. He graduated successfully from the Repin Institute of Visual Art, in Moscow Sculpture and Architecture department. His plastic art compositions, portraits and graphic works brought him big success among amateurs and experts. Products of the artist have been displayed in many expositions in Uzbekistan and abroad. Today, they are preserved in museum collections of the country and private collections all across the globe. He is the member of the Union of artists: besides, he was decorated with the silver medal of the Academy of arts of Uzbekistan. His works invariably attract the public's attention during the last twenty years of his work. He has been teaching for many years at the Kamoliddin Behzod National Institute of Arts and Design, where he shares the experiences with younger art connoisseurs. Under his supervision students comprehend the artistic-expressive means of sculpture, its types and special features. Khatamov is successfully working in several genres of visual art, participates in exhibitions both in Uzbekistan and abroad. His last years' works are represented in his personal exhibition opened in the Central showroom of the Academy of arts of Uzbekistan. Because he grew up in Surkhan valley, in Sherabad town, many art historians recognize that ancient art of the Surkhandaria valley influenced very much on Azamat's sculptures tracing lines and forms of ancient pictures traditional for this part of Uzbekistan. Motifs of the Orient- lyricism and poetry are traversed in painting and graphics of his works as well. Smooth lines, clay and terra cotta, azure and bright green colors are the basic components of bright works impregnated with the author's romanticism. His graphics is very light and free, and the picture technique is very complicated and interesting. I would like to lay a special focus onto his sculpture works. "Azamat managed to find a plastic language which, from one side is sufficiently meeting the modern perception of the world, and from the other side preserves ancient traditions of the sculptural creativity," art critic Kamola Akilova noted. The opened vernisage once more proved that no matter Azamat is working with - canvas, metal, or

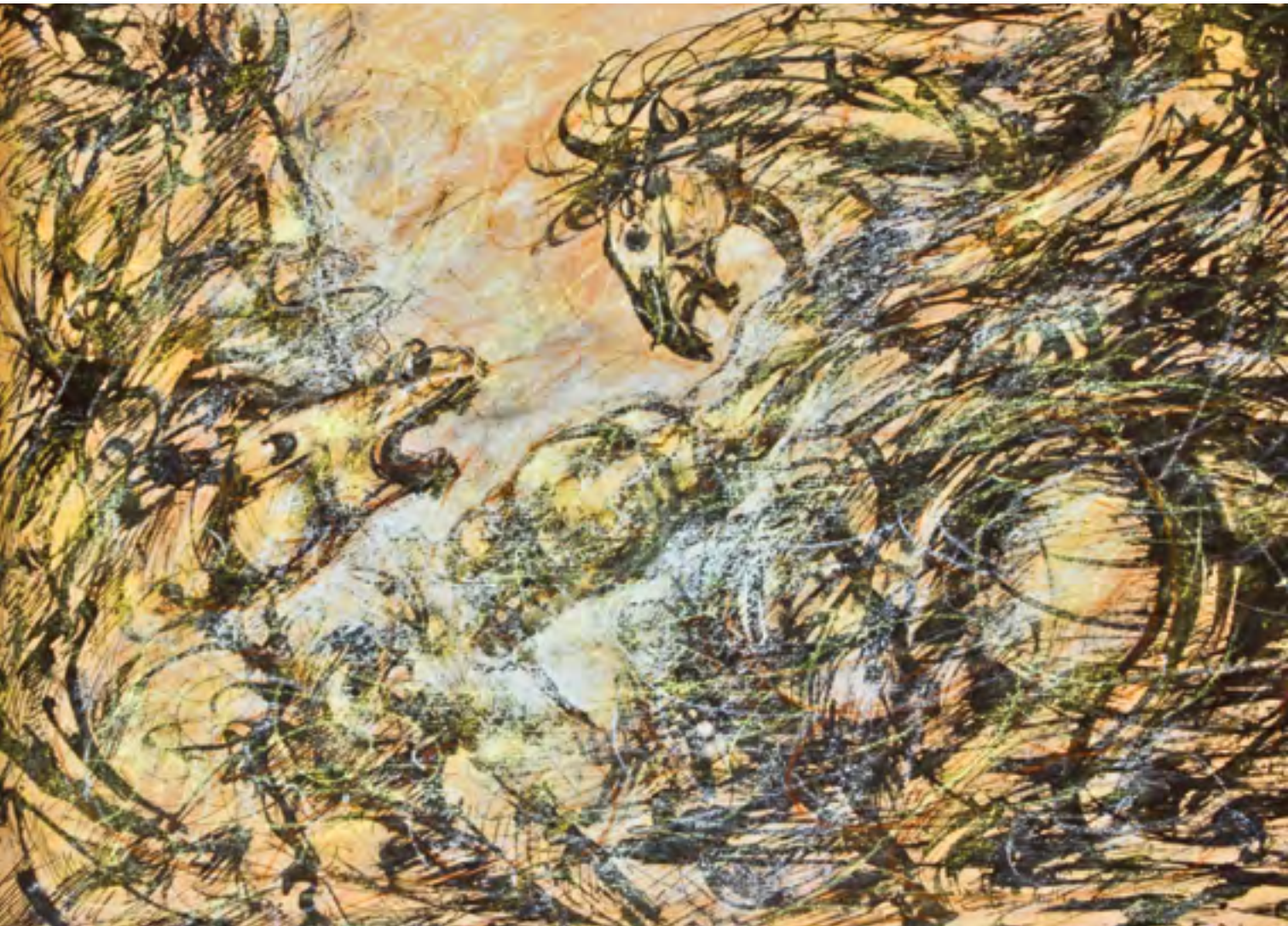
marble - he manages to create bright and memorable images keeping his delight of the Orient beauty and anxious love to the native land.

The artist has spent a long time in teaching of contemporary art which led to the affected several art schools and took their lines and introduced in the initial impression for artistic paintings. Bruutalism Art Schools has been affecting stripped of the elements, we can find that in the bodies of women and horses. Also find that through his interest in light and homogenized cold simplicity of earthy colors and had drawn it from the Impressionist school. And as seen in the lack of interest in shadow and light, we do not find the color values, but we find one layer of color and one of the pastel and then characterize elements in ink. Simpist forms of elements and features gave the most creative Artistic paints that accomplish your feeling with magical sense. Art painting Communications, is the embodiment of abstract cultural communication between individuals with full illustration power of influence of Impressionism, and explanatory clear intimate relationship between the main elements of the painting. Always note his linking human horses in the paintings of the artist. He is influenced anthropomorphic horse relationship, may stem from the rebellion or his unbridled and that certainly affected his art. He sees on, for example, that the dialogue in the painting is rough, but the physical contact between them help links on the sense of mean. Roughness, flexibility, passion, lust, brutality and rebellion of the qualities of a horse. This is what cross-art painting in the type of dialogue and how others benefit from it. The spectacle of the eternal struggle for survival. It seems that the Artist add a violent ferocity of horses. In the corners we ca see marginalized people art painting. Case of severe violence express anger summit and the severity of the need that led to a violent and bloody conflict. The Artist tried to simplify the lines in using scarce layers of ink and pastel colors for the symbolic expression of the struggle for survival.Impressions was plotted on the faces of the horses are confirmed by conflict, violence and strict

emotions unit has helped with that dark yellow or desert colore, which also shows the cruelty and impartiality. In a special memories in someone's mind, the artist found the van deep sorrow lies in taming his horse and he remember how he was riding him. Black ink is one of the strongest colors as an expression of sadness sometimes, but it is so clear on the presence Porteraith and thus affects simplicity for art tasters. The details of the horse, and is what distinguishes this painting This bezel nostalgia explains the person to the owner and the severity of attachment to it. And in yet another, the artist wanted to embody sincerity and dedication in love in human relationships. And that the memories are actual human life and its consequent feeling.

ABOUT THE WRITER
Rasha Wanas, is an Egyptian based art historian, painter and curator. Graduated from fin art faculty in Egypt, she was writing extensively on Art philosophy from 1997 to 2003 in Middle east for magazines and news papers in the region. In Addition, She had her artworks collectibles in Egypt in [Cairo Central International Conference, Ministry of culture, Ministry of Tourism, South valley university, Minia University and Library of Alexandria]. She is currently working in Art business in Dubai.

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In Order to survive, 2013, pastel & ink on paper, 100x120cm - Courtesy of Alif Gallery.



1. Recalcitrance, 2013, pastel & ink on paper, 30x40cm - Courtesy of Alif Gallery.
 2. Communication, 2012, pastel & ink on paper, 40x30cm - Courtesy of Alif Gallery.

