



STAGES OF DEVELOPMENT OF UZBEK APPLIED ART

Jamoldinov Bahtiyor Shaxobidinovich

Republican Specialized School of Design

Deputy Director for Professional Education

Abstract: This article discusses the stages of development of Uzbek applied art. In particular, the most developed types of Uzbek applied arts and crafts are wood carving, ganch carving, stone and bone carving, knife making, jewelry, embroidery, gold embroidery, carpet weaving and technologies for their implementation, schools, methods.

Key words: folk arts and crafts, wood carving, stone and bone carving, carving, knife making, jewelry, embroidery, carpet weaving.

It is well known that the use of interdisciplinary connections is important in the teaching of science. Similarly, linking folk art classes to other disciplines is effective, and linking is one of the most important factors in improving lesson effectiveness. Folk art is one of the disciplines of vocational education, which has a wide range of opportunities for students to become spiritually healthy, mature people.

Today, in our rapidly developing independent Uzbekistan, not every sphere and every direction is left out of consideration. Therefore, in order to increase the attention of President Sh. Mirziyoyev to the youth on March 19, 2019, 5 important steps to be taken in the field of culture, arts, physical culture and sports on the basis of the new system. had put forward the initiative.

In particular, the first area of the initiative was formed with the development of music, painting, literature, theater and folk arts, and it played an important role in social and economic life.



Field of Folk Applied Decorative Arts; production of art objects of practical importance in social and private life and the art of everyday life (tools, furniture, fabrics, tools, clothing, jewelry, toys, etc.) includes work-related creative work areas. Works of applied art are designed to be seen, felt and understood. Works of art and objects serve to beautify the material environment of man, to enrich it aesthetically, but also to affect the mood, mood of man with their appearance, structure, features, the use of decorative objects in life. It is also valued for its artistic value. Therefore, the demonstration of the beauty and elegance of raw materials, the abundance of skills and methods of processing them are active tools that enhance the aesthetic impact in the applied arts.

Folk art has gone through many periods of development from history. But the content and the essence are enriched only by new creative expressions. In particular, during the years of independence there was a period of development. Folk artists appeared on the world stage with their works.

During the years of independence, the art of pottery in Uzbekistan has been developing based on ancient traditions. It is worth noting that today's artists are creating in accordance with the existing traditions of local schools. The 1990s marked a new stage in the history of wood carving and painting in Uzbekistan. These schools are mainly Tashkent, Fergana, Bukhara, Khiva. The Tashkent Memorial Square, the Samarkand Imam Bukhari Complex, the Oliy Majlis building, the Amir Temur Museum have bright examples of wood carving and painting.

In general, all forms of folk art have regained their beauty and shine during the years of independence. In the centuries-old history of the Uzbek people, folk arts and crafts have been a major part of our cultural heritage. Originating and flourishing in the Uzbek land, the applied arts are world-renowned for their uniqueness and uniqueness. When we think about this stage of development, we see that the origin of Uzbek applied decorative art dates back to the first period of mankind, that is, the period of primitive society. Archaeological excavations have unearthed evidence that the art of man-made art began in the Stone Age and



has continued for centuries. We have received material evidence from the primitive community system - tools of labor and hunting, furniture and ornaments, the remains of human settlements. Underground historical monuments, human and animal remains, paintings and reliefs on cave and basement walls are important sources for studying the history of primitive society. During the Paleolithic period, examples of applied and decorative arts began to spread. Archaeologists are still struggling to gather enough evidence before reaching the final conclusions about the location of the artefacts. The sedentary nature of human beings and the observance of the laws of nature have led to an increase in the sense of symmetry, rhythm, and form. He created a unique art of painting, which is based on the smooth repetition or intermingling of the same elements.

Painting became widespread in the New Stone Age (Neolithic), influenced and contributed to the development of decorative and applied arts. Decorating pottery and other items with patterns became widespread. Parallel, spiral and wavy lines, circles form the basis of many patterns of this period. Geometric patterns were gradually enriched with schematic drawings from the world of humans, animals, and plants, and expanded in content. Its elements continued to reflect the symbolic signs of the forces of the universe. For example, a socket is a symbol of the sun, a wavy line is a symbol of movement, a symbol of water, and so on. The art of painting has now not only served a decorative function, but also expressed the ideological and philosophical concepts of the people. During the Bronze Age, pottery flourished in Central Asia. The advent of pottery made the artifacts more elegant and beautiful. The red background is found in Chust, and the ceramics are decorated with black paintings and patterns. Decorative and applied arts also play a leading role in the Iron Age. In addition to geometric patterns, the use of plot compositions in decoration is especially developed. Various examples of decorative and applied arts, weapons of war, hunting and labor found in the underground and tombs also play an important role in the study of the art and culture of ancient Central Asia. The ceramics are made of bronze, gold, and silver, and the surface of the items used for human needs is decorated with patterns, embossed images,



and sculptures. Some of the objects have life events on them. These factual materials serve to understand the art and culture of the past, the aesthetic and artistic views of the people. It is known that archeological excavations in Khorezm, Sughd, Bactria and other regions of Uzbekistan have developed the art of painting. Remains of paintings and patterns found in the excavations of Fayoztepa (I-II centuries), Dalvarzintepa (I-century) Buddhist temples in Surkhandarya region are a clear proof of this.

The "Amudarya Rich" (Ox Rich), discovered by the upper reaches of the Amudarya, plays an important role in understanding the artistic life and culture of Central Asia in the IV-VI centuries BC. These monuments, now housed in the British Museum in London, include gold statues, various jugs, bracelets, rings, seals, coins, gold chariots and weapons. Alexander the Great (Alexander the Great) defeated the Achaemenid Empire in the 4th century BC and conquered much of Central Asia. Only the nomadic tribes of Khorezm, Fergana and Syrdarya retained their independence. As a result of such a deep philosophical approach to applied art, the creation of works of art based on conditionality, stylization and symbolism has intensified. This historical factor has given impetus to the rapid development of the Uzbek national decorative art, and today our world-famous architectural monuments testify to the wonderful harmony and integration of pottery, tile, painting, calligraphy, stone carving and other arts. Folk applied decorative art enriches the spiritual world of people, forms their artistic taste and nurtures their psyche. That is why the Uzbek folk art is one of the most important sources in the artistic, moral, universal education of people, in the formation of their scientific outlook, as well as in raising their cultural level. In the recent past, the most developed types of Uzbek applied decorative arts, such as painting, pottery, stone and bone carving, carving, knitting, embroidery, jewelry, embroidery, gold embroidery, carpet weaving, felt, basket weaving ziga-specific performance technologies, real national names, their unique terms, schools, styles specific to these arts, and the services of renowned masters in these fields are known all over the world. Central Asian painting has long been known around the world. The magnificent buildings that our ancestors saw in the past have not lost their charm to this day.



The tastefully crafted patterns still amaze us. The pattern means an image in Arabic, a flower, and it is an ornament made of birds, animals, flora, geometric and other shapes in a certain order. As a result of obedience to the requirements of Islam, the depiction of animals, birds and people disappeared and painting developed. The Arabic script has been mastered. The result is an epigraphic style with patterns. The Arabic script was drawn along with the patterns. The Arabic script served as both an ornament and a prayer spell. Painting as an art form has long been an important part of Uzbek culture. Over the centuries, his artistic traditions have emerged and developed. In patterns, unlike all other forms of art, one can see the interdependence of generations, the continuity of national traditions. The tradition of painting as a method of studying this type of art has been passed down from grandfather to father and from father to son.

Because of this, the art of painting has survived to this day. The best examples of the pattern are distinguished by the expediency and beauty of the forms combined through a rich creative imagination. This reflects the difference in the views of folk masters on the environment. The House of Patterns, like the melody in the music, the song, and the fairy tale, is made up of "a great generalization of the people's life experience." Artistic painting is the art of creating beauty in a combination of colors and unique compositions. In his work, the artist skillfully uses the natural color and harmony of colors, the perfect shape, the texture of the material to achieve a bright expression. In the traditional architecture of Uzbekistan, painting is mainly used to decorate ceilings, silent arches, palace pillars, mosques, schools, houses of the rich, and wooden objects. The rhythmic movement of intertwined twigs, horns and luxuriously depicted flowers in delicate floral-geometric patterns, the Islamic motifs in the works of Uzbek masters and the classical motifs of girikh patterns are adapted to the shape of the ceilings. The pattern serves to decorate more interiors and covered porches and porches.

The main purpose of decorative arts is to beautify the environment in which people live and the objects around them. This type of art is a combination of beauty and application (usefulness). It means that things can be beautiful only when they are used in marriage. Even



when some items are unadorned, they can be beautiful and artistic. In this case, the shape and material of the product are of great importance. Imagine for a second you were transposed into the karmic driven world of Earl. He attracted a lot of attention. However, if it cannot be used in practice, it will not be as beautiful as it used to be. I mean, it can't be beautiful. Form plays an important role in decorative arts. If an item is designed according to its purpose in terms of size, but its shape is not found, it is not considered beautiful or artistic. For example, an earthenware bowl for pilaf cannot be used as a bowl or bucket. Because it does not fit the function of the tray. Eating pilaf by hand from the pot causes certain difficulties. Therefore, when creating an item of applied art, the shape of the item should be prepared based on its function.

Folk applied art exists in every nation, and they differ from each other in terms of the genres of Applied Art, the material used in the preparation of Parts, their shape, structure, color, decoration, dimensions, as noted above.

One of the more important harakter signs of folk applied art is the artistic tradition, which has been used for thousands of years in the work of folk Masters. This property will depend on the environment, nature, climatic conditions in which it lives, the more a nation is despised. Because, when the master of Applied Art creates his own work, he takes beauty from the environment, nature. As we noted above, the color of the work is also affected by the climate. Because the climate of the northern countries is cold, masters of Uzbekistan apply more cold colors, colors, warm, temperate ones. Thus, in the practical-decorative art of each people their own traditions are formed.

In conclusion, we can say that if we look at the types of Applied Art and the importance it attaches to historical progress, we can see that over time it has served for the same societal development. Periods know the Applied Art, formed by production, which in the course of its past corresponds to the need of man. Such a culture, aimed at improving the way people live, is manifested in the form of aesthetic education. Now the concepts of aesthetic elegance have become the basis of art. Folk applied art as a daily necessity has also entered our lives



as a decoration of houses, dishes, clothes. But what appeared as folk craftsmanship also began to turn into a work of Applied Art.

The provision of knowledge on the basis of a practical art lesson in colleges and schools also affects the development of folk crafts. In itself, it becomes known that in the process of teaching there is a link between different disciplines. Each lesson is explained on the basis of the subject and the subjects are connected on the example of life sciences. That is why these dependencies lead to the formation of the knowledge and skills of the reader. To do this, at the beginning of the school year, teachers of the subjects taught in school or college should jointly draw up a joint educational plan, report on the upcoming and completed work on pedagogical councils, meetings of methodical associations, exchange of experience.

References:

1. Karamatov H., Jo'rayev N. O'zbekiston san'ati. Toshkent, 2001.
2. Karimov I., Olimov B., Abduraxmonova Z. Mehnat ta'limi darslarida fanlararo bog'lanishlar. (Uslubiy qo'llanma). Toshkent, 2008.
3. Bulatov S. O'zbek xalq amaliy bezak san'ati. Toshkent, 1991.
4. Ergashev D. Tasviriy san'at darslarida predmetlararo bog'lanishlar., Toshkent, 1997.
5. Xasanov R. Maktabda tasviriy san'at mashg'ulotlarini takomillashtirish yo'llari. Toshkent, 1997.
6. Булатов С. Народное декоративно-прикладное искусство. Узбекистана в эстетическом воспитании школьников. Москва, 1993.



7. Хасанов Р. Содержание, формы и методы художественного образования и воспитания учащихся общеобразовательных школ Узбекистана (на основе материалов национальных художественных традиций узбекского искусства). Ташкент, 1995.
8. Байметов Б. Основы изучения национального орнамента и методика его обучения на художественно-графических факультетах педагогических институтов (на материале Республики Узбекистан). Москва, 1992.
9. Ростовцев Н. Очерки из истории методов преподавания рисунка. Москва, 1983.
10. Акилова. К. Народное декоративно-прикладное искусство Узбекистана. XX век. Алматы, 2005.