

"THEORETICAL FOUNDATIONS OF THE HISTORY OF APPLIED ARTS OF UZBEKISTAN"

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Annotatsion

In this article, all conditions are created for the creative work of craftsmen, the provision of moral and material support, the re-emergence of Uzbek folk art, the Uzbek folk art in the years of independence of Uzbekistan. The name gives information about its new stage of development.

Keywords: painting, pottery, wood carving, art pottery, coppersmithing, embroidery, crafts.

The independence of Uzbekistan has opened a wide way for the development of our national culture, especially folk arts and crafts. The ancient forms of painting, pottery, wood carving, ceramics, copper, and embroidery have flourished, and its national artistic traditions are developing. Fabric printing, bone and stone carving, jewelry, knife-making, and carpet weaving, which were some of the forgotten arts, were revived. New types of applied arts and folk crafts have appeared, such as porcelain sculpture, miniature leather work, inlay, pumpkin-shaped patterns, and masters are working in these areas with great enthusiasm and skill.

Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 346 of July 10, 1997 "On measures to support the further development of folk arts and crafts in the state" in the development of national applied arts and crafts in Uzbekistan The decision was of particular importance. On the basis of this decision, the Center for Scientific Production "Musavvir" was established, under which the Association "Hunarmand" began to operate. The association brought together thousands of experienced and young masters. All conditions are created for their creative work, spiritual and material support is provided. The association has branches in almost all regions, where masters develop local applied arts and create high-quality works of art. A. Akbarov, A. Abdullayev, A. Umarov, S. Rakhmatullayev, A. Karimov, M. Murodov, B. Rahmonberdiyev, N. Oblakulov and other masters of modern folk art have presented their works at a number of exhibitions in foreign countries. are involved with. These include exhibitions in Paris, France, Berlin, Germany, Kuala Lumpur, Malaysia, Tokyo, Japan, Delhi, India, Moscow and Almaty.

During the years of independence, one of the most popular national arts of the former Soviet Union, the artistic traditions of painting, pottery, coppersmithing, wood carving, art ceramics, embroidery from experienced masters O. Fayzullayev, S. Rakhmatullayev, A. Azlarov, M. Rakhimov, S. Otajonov, A. Nazrullayev, 3. Obloberdiyeva, A. Rakhimov, I. Kamilov, M. Husainov, A. Sultanov, M. Usmanov, H. Nuraliyev will continue.

Among the young talented masters are A. Rakhimov (Tashkent), M. Rakhimov (Rishtan), N. Oblakulov (Urgut), A. Nazrullayev (Gijduvon), M. Alimbayev (Bukhara), H. Khakberdiyev (Samarkand). They are working effectively.

In the field of painting M. Turaev, A. Ilhomov, B. Rahmonberdiyev, S. Shukurov, H. Nuraliyev, A. Karimov (Tashkent), A. Akbarov, M. Husainov (Namangan), J. Jamolov, Sh. Mahmudov, S. Mahmudov (Kokand), O. Ergashev, S. Akbarjanova (Andijan), M. Boboyev (Fergana), became famous in the Republic.

At present, ganch carving is rapidly developing in Tashkent and is widely used in the decoration of various public buildings of the capital. Its representatives include A. Sultanov, A. Pulatov, M. Sultanov, M. Usmanov, M. Murodov, 3. Yusupov, U. Tahirov, A. Umarov (Tashkent), B. Davlatov (Khorezm), A. Abdurahmonov. (Kokand).

Although the art of wood carving has long been developed in Khorezm, Bukhara and Samarkand, today Tashkent masters are leading the caravan in this direction. O. Fayzullayev, S. Rakhmatullayev, A. Abdurahmonov, A. Azlarov, H. Adilov are among them. H. Bogibekov from Khorezm, Y. Otaganov from Andijan, H. Umarov from Kokand, A. Abdullayev are also creating high-level works of wood carving.

Suzana, jaynamaz, doppi, nimcha, zarchopon, which are the basis of Uzbek embroidery, were in decline in the former Soviet Union, but now there is a sharp turn in this area. H. Gulomova (Samarkand), 3. Obloberdiyeva (Shofirkon), S. Rahmatullayev (Surkhandarya), M. Atayeva (Syrdarya), Sh. Oblokulova (Urgut), N. Khantorayeva (Tashkent), S. Shomurodova (Kokand), G. Yekabergenova (Karakalpakstan) are working hard to establish this type of applied art. In the field of embroidery, private workshops have been opened in a number of regions, where many young people are learning the secrets of art and creating works of high artistic level.

Jewelry was also an endangered art form. F. Dadamuhamedov, N. Kholmatov, G. Tosheva from Tashkent are actively involved in its restoration and development.

Emerging trends in Uzbek folk art include porcelain figurines, inlaying, embroidering pumpkin dishes, miniature work on leather materials, printing on flowers on fabric, stone carving. the work being done is also noteworthy. In particular, A. Muhiddinov from Andijan, A. Abdullayev from Namangan, E. Abdullayev, H. Yuldashev, A. Haitov from Nurata, from Tashkent, Miniature leather S. Pulatov, B. Yuldashev, S. Ziyamov, B. Khojimetov, Sh. Rixsiyevs, A. Rakhimov from Tashkent for floral printing, Sh. From Tashkent for porcelain sculpture. Muminova, M. Madaliyev's contribution to the restoration and development of the national art of coppersmithing is growing.

It should be noted that in order to develop folk arts, the National Institute of Art and Design has established groups in Nukus, Bukhara, Namangan, Tashkent State Pedagogical University to train qualified masters of applied arts. Graduates of these educational institutions play an important role in the development of applied arts in the Republic.

Art lyceums and colleges of secondary special educational institutions, producing highly qualified masters of applied arts, have been opened in Tashkent, Bukhara, Navoi and Samarkand.

So, during the years of independence of Uzbekistan, the Uzbek folk applied art is entering a new stage of development. Samarkand, Bukhara, Tashkent, Gijduvan, Margilan, Khiva, Rishtan, Shafirkan, Urgut, Khojayli, Kokand, Nurata, Gurumsaray, Asaka, Chimbay, Shurchi, Termez, which have long been considered the cultural centers of our country. The masters of our cities and villages, such as Urgench, Boysun, Denau, Gallaaral, Jizzakh, Zaamin, Namangan, Kosonsoy, Shakhrisabz, Kitab, Sherabad, Beshkent, Khanka, Nukus, are working hard to restore their ancient glory.

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