



APPLIED DECORATIVE ART OF THE INDEPENDENT UZBEKAN PEOPLE

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Annotation

In this article, we will contribute to the transmission of our architectural monuments, which are considered masterpieces of Uzbek folk art, to future generations, further development of applied arts such as painting, jewelry, wood carving, and young people. concepts are presented and interpreted with the aim of teaching future generations.

Keywords: Method, art, humanity, spirituality, culture, painting, perspective, color science, practical decoration, idea.

INTRODUCTION

The independence of Uzbekistan opened a wide path to the development of our national culture, especially folk arts and crafts. Painting, engraving, woodcarving, artistic ceramics, coppersmithing, and embroidery, which have been flourishing since ancient times, began to grow again, and its national artistic traditions are developing further. Flower printing on fabric, bone and stone carving, jewelry, knife making, and carpet making, which were considered some of the forgotten forms of art, were revived. New types of practical art and folk crafts have appeared, such as porcelain sculpture, leather miniature work, inlaying, pumpkin-shaped patterns, and masters are working in these areas with great pride and skill. In the development of national applied arts and crafts in Uzbekistan, the decision of the Cabinet of Ministers of the Republic of July 10 No. 346 of 1997 "On measures to support the further development of folk arts and crafts by means of the state" the decision gained special importance. Based on this decision, the "Musavvir" scientific production center was established, and the "Hunarmand" association began to operate under it. This association united thousands of experienced and young masters in its ranks. All conditions are being created for their creative work, moral and material support is provided.

DISCUSSION AND RESULTS

Branches of the association have been opened in almost all regions, and the masters there develop the national artistic traditions of the local applied art and create works of a high artistic level. A. Akbarov, A. Abdullayev, A. Umarov, S. Rahmatullayev, A.





Karimov, M. Murodov, B. Rahmonberdiyev, N. Oblakulov and other masters of the modern era have presented their works in a number of exhibitions held in foreign countries. Among them are exhibitions held in Paris, France, Berlin, Germany, Kuala Lumpur, Malaysia, Tokyo, Japan, Delhi, India, Moscow and Almaty. O. Fayzullayev, one of the experienced masters, taught the artistic traditions of painting, engraving, coppersmithing, wood carving, artistic pottery, embroidery, among many national applied arts that were under pressure during the years of independence. Rahmatullayev, A. Azlarov, M. Rahimov, S. Otajonov, A. Nazrullayev, Z. Obloberdiyeva, A. Rakhimov, I. Komilov, M. Husainov, A. Sulstonov, M. Usmanov continue. Young talented masters such as A. Rahimov (Tashkent), M. Rahimov (Rishton), N. Oblokhlov (Urgut), A. Nazrullayev (Gijduvan), H. Khakberdiyev (Samarkand) are working effectively in the field of artistic pottery. In the field of painting, M. Torayev, A. Ilhomov, B. Rahmonberdiyev, S. Shukurov, H. Nuraliyev, A. Karimov (Tashkent), A. Akbarov, M. Husainov (Namangan), J. Jamolov, Sh. Mahmudov, S. Mahmudov (Kokan), O. Ergashev, S. Akbarjonova (Andijan), M. Boboyev (Fergana), gained fame in our republic. Currently, ganch carving is rapidly developing in Tashkent and is widely used to decorate various public buildings of our capital. Among its representatives are A. Sultanov, A. Polatov, M. Sultanov, M. Usmanov, M. Murodov, 3. Yusupov, U. Tahirov, A. Umarov (Tashkent), B. Davlatov (Khorazm), A. Abdurahmonov (Masters like Kokan) can be included. Although the art of wood carving has long been flourishing in Khorezm, Bukhara and Samarkand, now the masters from Tashkent are leading the way in this direction. O. Faizullayev, S. Rakhmatullayev, A. Abdurakhmanov, A. Azlarov, Kh. Odilov are among them. H. Bog'ibekov from Khorezm, Y. Otaganov from Andijan, H. Umarov from Kokand, A. Abdullayev are also creating works of high artistic level in wood carving. Sewing such as sozana, joynamaz, doppi, nimcha, zarchopon, which is the basis of Uzbek embroidery art, declined during the former Union, but now a sharp turn has taken place in this field. Among the master embroiderers, such as H. Ghulomova (Samarkand), 3. Obloberdiyeva (Shofirkon), S. Rahmatullayeva (Tashkent), S. Shomurodova (Kokhan), G. Yekabergenova (Karabakhstan) started this type of applied art. They are showing enthusiasm in standing up. In the field of embroidery, private workshops have been opened in a number of regions, where many young people learn the secrets of art and create works of high artistic level. Jewelry art was also one of the disappearing arts. F. Dadamuhamedov, N. Kholmatov, and G. Tosheva are working hard to restore and develop it. The newly emerging trends in Uzbek folk art include making porcelain figurines, inlaying, decorating pumpkin dishes, making miniatures on leather materials, making flowers on gazmol, and stone carving. Works are also





noteworthy. In particular, A. Abdullayev in knife making, E. Abdullayev from Nurota's Gozgan, H. Yoldoshev, A. Haitovlar in stone carving, S. Polatov from Tashkent in leather miniature work, B. Yoldashevlar, S. Ziyomov from Tashkent, B. Khojimetov, Sh. Rikhsiyevs, A. Rahimov from Tashkent for putting flowers on a vase, Sh. from Tashkent for porcelain sculpture. Mo'minova, M. Madaliyev's services in the restoration and development of these types of national applied art are great. It should also be noted that in order to develop folk art, the National Institute of Painting and Design has organized groups that train skilled artists in Nukus, Bukhara, Namangan, and Tashkent State Pedagogical Universities. Graduates of these educational institutions play a major role in the development of applied art in our Republic. Art lyceums and colleges of secondary special educational institutions producing highly qualified masters of applied art were opened in Tashkent, Bukhara Navoi, Samarkand.

CONCLUSION

In the years of Uzbekistan's independence, Uzbek folk art is entering a new stage of development. Samarkand, Bukhara, Tashkent, Ghijduvan, Margilon, Khiva, Rishton, Shafirikon, Urgut, Khojaly, Kokan, Nurota, Gurumsaray, Asaka, Chimboy, Shorchi, Termiz, which have long been considered cultural centers of our country. , Urganch, Boysun, Denov, Gallaorol, Jizzakh, Zomin, Namangan, Kosonsoy, Shakhrisabz, Kitab, Sherobd, Beshkent, Khanka, Nukus, the masters of our cities and villages are working effectively to restore their ancient fame. In the discussion lesson of this content, the teacher shows examples of practical art related to the topic with the help of slides, slides or slides. If they are not available, reproductions of examples of practical art, photocopies are shown to children.

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