

History of Applied Art And Its Types

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ABSTRACT

This article focuses on the history of applied art and its types. Based on the results of his many years of research, the author gives specific recommendations and ways to ensure the further development of folk arts and crafts.

Key words: *folk arts, types of art, cultural heritage, artistic and creative activity, national decorative art, architectural monument, plaster, tile, calligraphy.*

I. Introduction

General information about the history of applied art.

In the centuries-old history of the Uzbek people, there are types of folk decorative arts and they are the most wonderful and popular part of our colorful cultural heritage. The art forms that flourished in the Uzbek land are world-famous for their uniqueness. If we think about such stages of maturity and development, we will see that the roots of the Uzbek applied decorative arts go back to the childhood of mankind, that is, to primitive society.

The monuments found as a result of excavations of the historical layers of the country testify to the fact that the creation of artifacts by the human body began in the Stone Age and has been going on for centuries.

II. Literature review

Artistic thinking, which is an integral part of human conscious activity, and, accordingly, artistic and creative activity, has played a significant role in the historical development of mankind. The ability of aesthetic and artistic perception, which arises as a result of such activities, inspires people to re-reflect the world, its creatures, objects and events, shapes and colors in the environment in a unique way. This is how the creation of real and stylized images of shapes and colors came about, and it, in turn, began to take place in people's daily lives. As a result, various forms and types of artistic ornaments appeared. Among the works of art that have come down to us from Uzbekistan and Central Asia in general, there are a large number of works of art based on patterns. There are certain historical reasons for the abundance and perfection of such ornaments in comparison with other arts. It is well known that in Islamic countries, the depiction of beings is not a common practice, because the ability to create beings belongs only to Almighty God. People are incapable of doing such a thing, and it is not

mad to do such a thing, as it is already known that it is impossible to do it at a high level of perfection. In other words, no image can rise to the level of being expressed in it, so the image is false.

III. Analysis

As a result of such a deep, philosophical approach to fine arts, the creation of works of art based on conditionality, styling, and symbolism has intensified. This historical factor has given impetus to the rapid development of Uzbek national decorative art, which is now a world-famous architectural monument, which is a wonderful combination of plaster, tile, calligraphy and other types of art.

The monuments of architecture and folk arts and crafts in Samarkand, Bukhara, Khiva, Shakhrisabz, Termez, Tashkent, Kokand and other cities are examples of harmonious, unique and historically invaluable works of art created by our past generations and at the same time constitutes the artistic and cultural heritage of the masterpieces of world culture.

Folk applied decorative art enriches the spiritual world of people, forms their artistic taste, and nurtures their psyche. Therefore, 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 worldview and raising their cultural level.

It is known that all existing forms of art nurture and educate through their artistic, emotional, spiritual influence on their students, listeners or spectators. At the same time, the qualities of applied decorative arts are so unique that they cannot be replaced by anything else. That is, the fact that such works of art can perform both artistic and practical functions, led to their widespread use among the people.

General information about the types of applied arts.

In the recent past, the most developed Uzbek applied decorative arts are pottery, wood, stone and bone carving, carving, knife-making, jewelry, embroidery, goldsmithing, carpet weaving, felt-making, basket-weaving, etc. The unique performance technologies, real national names, their specific terms, schools, styles of these arts, as well as the services of famous masters in these fields were forgotten and threatened with extinction.

This is the case today for artists, folk masters, teachers and art lovers through the preservation of applied decorative arts, their comprehensive study and development, teaching the younger generation the secrets of art. The task is to raise the aesthetic taste and cultural level of the public to a higher level through the widespread promotion of works of art.

The work to achieve these goals is to create the most favorable conditions for folk masters, artists, to organize artistic education of young people, to master the arts and to conduct them in the right scientific and methodological direction, training of artists-teachers, conducting relevant scientific research. Of particular importance are the clubs organized in schools, clubs, and palaces of culture, houses, pioneers and student palaces as centers for the promotion of artists.

Formation of aesthetic taste in the younger generation, giving them the necessary knowledge and moral education, development of labor, skills and abilities, the choice of profession and practical training tasks.

Traditions of folk decorative arts have been passed down from generation to generation in history, acquiring a new quality of development, a process that is gaining momentum, especially in the current period of reconstruction.

IV. Discussion

Plaster carving as a form of applied art.

Plaster carving is an ancient art form. It has developed in Eastern countries, especially in Central Asia, Iran, Turkey, Arabia, Afghanistan and other countries. Especially the works created in Central Asia differ in art, composition and style of processing. Plaster patterns add beauty to many monuments in Uzbekistan. It was used in the construction and decoration of historical monuments in Samarkand, Bukhara, Tashkent, Kokand, Margilan, Khiva, Shakhrisabz and other cities.

The art of plaster carving has evolved over the centuries. The development of this art in the ancient, medieval and twentieth centuries is quite different from each other. Ancient plaster carving is voluminous, in which a realistic image predominates. They often depict people, animals, birds. As early as the first centuries BC, people began to decorate castles, caravanserais and other places, knowing that plaster had a wonderful property.

In the 3rd century, the luxurious palace hotels of Tpaqrqala were decorated with carved plaster. Samples of plaster carvings of the VII-VIII centuries were found in Varakhsha. They depict birds, animals, fish, plants and geometric shapes.

In the X-XI centuries, painting, wood, stone and plaster carving were further developed. Patterns that reflected a complex abstract image emerged. Plaster carving was also used on the inside of the house and on the moisture-proof exterior. The art of plaster carving in the tombs of Termez can be called the peak of that period. In the twelfth century, muqarnas appeared and began to be used in many buildings. In the 13th century, the art of pottery flourished. An example of this is the magnificent plaster carvings found in Afrosiab.

In the XIV-XVIII centuries, the art of plastering was used to decorate the interiors of buildings. The heyday of pottery was the end of the XVIII century - the beginning of the XIX century. Abdurahim Hayotov, Usta Murod, Usta Fuzayl, Usta Hayot Nosir, Usta Haji Hafiz, Usta Nasrulloboy, Usta Abduljalil, Usta Azim, Usta Omonullo, Usta Shamsiddin Gafurov, Usta Ibrahim, Usta Savri, among the great plaster carvers of the XIX-XX centuries Master Abdufattoh et al.

In the works of the early twentieth century, a delicate style with carved relief appeared. Colored plasters, paints, patterns and images began to be used. In 1913-1914 Sitorai Mohi Xosa was built in Bukhara. It is decorated with plaster carving. The White House (hotel) is a great example of plaster carving of that period. At the same time, plaster carving was done on the glass. It is distinguished by its subtlety and silence. The decoration of the palace was done by Master Shirin. He was one of the most prominent potters of the time.

In 1918-1920, the Committee of Craftsmen and the Tashkent Regional Organization of Craftsmen established training workshops and a museum of handicrafts. In 1937, Uzbek masters were awarded two Grand Prix, one gold medal and two silver medals at the exhibition "Art and Technology - Today" in Paris.

In 1947, the Kurant building was built in Tashkent under the leadership of architect A. Muhamed-shin. Master Shirin Murodov took part in decorating this building. The Bolshoi State Opera and Ballet Theater of Uzbekistan, which became a great treasure in the architecture of Uzbekistan, was built in 1947 under the project and under the direction of academic architect Alexei Shchusev. Shchusev brought together potters from the regions of Uzbekistan and set them two

important tasks: first, the halls of the theater should be decorated in accordance with the specific national style of each region, and secondly, the decorated room should match the architectural and artistic image of the theater. Khiva and Termez halls of the theater were designed in the ancient style of pottery. The halls of Bukhara, Tashkent, Fergana and Samarkand were decorated with plaster carvings in accordance with modern folk traditions.

In 1952, the Department of Folk Applied Arts was opened at the P.P. Benkov Art School in Tashkent. Master Shirin Murodov, Master Toshpolat Arslonkulov and Mahmud Usmanov, laureates of the State Prize, taught ganch carving here. Since the 1950s, folk arts and crafts, such as painting, pottery, and wood carving, have stagnated. The motto "Let's build quickly and cheaply, let's avoid extravagance" was blindly followed. As a result, some painters and their apprentices gave up their professions and moved on to other jobs. But the teachers were not disappointed. Uiar continued to teach young people the secrets of applied arts in schools and student palaces.

Saidahmad Mahmudov, a prominent master of the Fergana School of Painting, opened a circle of young painters in 1963 at the Kokand City Schoolchildren's Palace. After 1967, the national decoration of buildings began to develop. In particular, painting began to develop. The disciples of the masters also began to gain fame. Hundreds of young people began to learn the secrets of folk arts in the circles opened by Ganchkor Tohir Sharipov and artist M. Turaev. The works of the members of the circle were exhibited in Italy, Japan, Czechoslovakia, Cuba, where they won gold, silver and bronze medals.

M.Usmanov's students Mirziyod Karimov, Abdurahmon Sultanov, Mirvohid Usmanov, Anvar Pulatov, Mirmahmud Rakhronov, Habibiddin Murodov, Mumin Sultanov, Fakhridin Hamdiyev, Ziyovuddin Yusupov, Rauf Ibodov, Umar Tohirov, Yusuf Adilov are well known by our people today. The art of ganch carving in Uzbekistan is highly developed and has a great impact on the development of fraternal peoples.

In 1978, the Usto Folk Art Association was established in Uzbekistan. It played an important role in the development of folk arts, the organization of creative work of masters and the sale of handicrafts, as well as the training of masters by students.

V.Conclusion

Applied arts, applied decorative arts - the field of decorative arts; creative work related to the production of artistic objects of practical importance in social and personal life and the artistic performance of everyday objects (tools, furniture, fabrics, tools, clothing, jewelry, toys, etc.) art 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 the aesthetics, at the same time affect the mood and mood of man with their appearance, structure, features, decorative objects have an artistic value in addition to their use in life. is also valued for. Therefore, the demonstration of the beauty and elegance of raw materials, the abundance of skills and methods of processing them are active tools that increase the aesthetic impact in the applied arts.

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