
A GLANCE AT UZBEK APPLIED ART AND POTTERY ART

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Abstract:

This article describes the historical development of ancient Uzbek applied art and pottery, as well as its place and importance today. The issues related to applied decorative art and ceramic art are reflected in the article.

Keywords:

decoration, labor tool, practical art, pottery.

Introduction

As we all know, applied decorative art as a field of decorative art is social and preparation of artistic objects of practical importance in personal life and daily household items (tools, furniture, fabric, tools, clothes, jewelry, toys, etc.) creative work related to artistic work includes. Works of applied art are designed to be seen, felt and understood.

Practical works of art and objects are aesthetic to beautify the material environment of a person it serves to enrich, at the same time, it is human with its appearance, structure, and characteristics affects the mental state, mood, decorated things are artistic in addition to being used in life it is also valued for its value.

Therefore, it is important to show the beauty and elegant properties of raw materials the number of processing skills and methods increases the aesthetic effect in applied art are important active agents. In practical art, things are refined in two ways is achieved :

- 1) the artistic value is increased by making decorations on simple, simple items;
- 2) the shape is beautifully processed. The structure of things is art objects plays an important role in its incarnation. The beauty of raw materials, the proportion of parts, the rhythm of its structure is the only one that expresses the impressive overall image of the item are tools. Impressive meaningful forms often increase in meaning when they are created from imitation.

The decoration created on the item has a significant impact on its image structure. Decoration thanks to which the item becomes a work of applied art.

RESEARCH RESULTS

Traditional eyelets are placed between the lattice border patterns. Rishton items among others, the products of Gijduvan, Kattakorgan, Shahrisabz, and Tashkent potters are unique distinguished by its shape, decorative sculptures, and patterns. Uzbekistan at the beginning of the 20th century practical decorative art based on ancient traditions with new modern themes enriched and developed. Most of the arts and crafts have been restored. Ferghana is traditional textile art is studied, silk fabrics with abr flowers (A. Akhmedov), Bukhara with large flowers art objects that decorate the interior of the building from fabrics: window and door curtains, bed sheets, tables were produced.

Traditional weaving (A. Abdugafurov, K. Koziyev, G. Koziyev), carpet and palos in knitting (G. Abdullayev) an attempt to give thematic images, to create the image of people increased. It became a painting to give pictorial decorations to kandakori items. 20th century traditions embroiderer K. Musajonov, sisters Rajabovalar (Chust "tus" hats, Shahrisabz "iraqi" created), potter T. Miraliyev, U. Shermatov, M. Ismoilov and others continued.

Jewelry is made in ancient traditional ways, even if it is simplified in form worked. From the mid-30s, the production of artistic fabrics was started in the industry.

Tashkent textile factory weaves satin, chit, Margilon silk in the post-war years kombinati began to produce artificial and silk fabrics. In the 1960s and 1970s, the Margilan "Atlas" association and the Namangan silk weaving factory produced silk fabrics with flowers. In the method of distribution, large-flowered "Arabian"-style, sidirga and "terma" palos with small flowers (T. Jo'rayev, B. Mirzayeva, O. Kholmatova), gold-plated doppi, nimcha, large manifestations (A. Aminov, M. Ahmedova, V.P. Stolyarov), sozana, palak, flower blanket and various kiiks, traditional ceramic ushpulaks (U. Zhorakulov, H. Rahimova) in small sculptures reflect the innocent spirit of humor figurines (A. Mukhtorov) were created. last

In the 80s and 90s, it developed in the following main directions: a folk craft that includes more than 20 folk crafts; artistic industry, which includes light (porcelain products, art fabrics) and domestic (ceramics, wood products, carpet making, embroidery, goldsmithing, etc.); exhibition, interior and decorative ceramics, tapestry, glass, porcelain and jewelry skilled individual author decorative art related to artistic creativity, creating non-traditional items in art.

DISCUSSION

The association played an important role in the development of the people, the restoration and development of its forgotten species. Pottery, carving, stone, wood and ganch carving, painting, jewelry art, goldsmithing, carpet and felt making, lok miniatures, art textiles, noskovok, textile household items, making porcelain, glassware and other applied arts are developing. The use of Ganch carving in architectural decorations has increased attention to the development of the traditions of all schools of this network. The masters combine the traditions of different schools and very carefully incorporate architectural decorations. The influence of the process taking place in the artistic life and the wealth of local artistic traditions develop a non-traditional individual author's decorative art in the artistic experience. Artistic textiles, porcelain, glass, ceramics are often displayed at exhibitions, and at the same time, they are becoming a means of enriching the city's domestic, architectural and other environments. In particular, non-traditional pottery, tapestry making are developing, the works of masters are shown at exhibitions. Since the 1970s, ceramic works have been decorating public buildings in Tashkent and other cities: the Palace of Friendship of Peoples,

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Hotel "Chorsu", stations of the Tashkent metro and other independence of the Republic of Uzbekistan. The revival and development of folk traditional applied art is reflected in the exhibition of applied art, which is held every year during Nowruz.

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