



## APPLIED ARTS OF UZBEKISTAN

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**Annotation:** In this article, applied art of Uzbekistan, applied architectural art of the Uzbek people, the value of heritage and traditional cultural values in national politics, important active tools that increase the aesthetic effect in applied art, in Uzbekistan and the principles of economic, political, religious and social outlook in the formation of practical art are described in detail.

**Keywords:** applied art, aesthetic effect, architectural art, social outlook, pattern aesthetics.

**Introduction:**

The practical art of architecture of the Uzbek people has its own rich traditions. The works of applied architectural art that have reached our time are colorful and diverse. These are pottery, silk and woolen rugs, various carpets and rugs; household items made of wood and metal, marble stone products carved with flowers, sozanas decorated with artistic embroidery, flowered necklaces, gilded embroidery, various hats, etc.

These recorded types of applied art have their own local characteristics of each destination and are reflected in the form and pattern of the paint. This testifies to the existence of unique tools and various decorative tools among the craftsmen. Freedom of artistic creation was achieved and state control over creativity was rejected. At the same time, in the difficult conditions of the transition to the market economy, the state has undertaken the economic provision of culture and art.

**Literature analysis and methodology:**

In Uzbekistan, such types of applied art as embroidery, carpet, palos weaving and goldsmithing are becoming more and more developed. Applied art, applied decorative art - the field of decorative art; It includes the fields of creative labor related to the preparation of artistic objects of practical importance in social and personal life and the artistic processing of daily life items.

Works of applied art are designed to be seen, felt and understood. Practical works of art and objects serve to beautify the material environment of a person, enrich it aesthetically, at the same time, with their appearance, structure, characteristics, they affect the mental state and mood of a person. Therefore, showing the beauty and elegant properties of raw materials, the skills and methods of processing them are important active tools that increase the aesthetic effect in Applied Art.

The concept of "applied art" is also referred to as "artistic craft", "applied decorative art". These concepts are united by the two different natures of applied art objects, that is, their interrelated artistic and practical functions. That is why crafts and art crafts are different from each other. An ax or a hoe is a craft item, which is considered a work tool, a household item. A plate decorated with beautiful patterns is a work of practical art.

The principles of economic, political, religious and social outlook played a significant role in the formation of practical art in Uzbekistan. For example, with the introduction of Islam to our territory, the artistic style of the modern applied art has fundamentally changed, and this style develops from the ninth century to the beginning of the twentieth century within the framework of pattern aesthetics. The applied art of modern Uzbekistan is also developing in the direction of the pattern style.

The "master-apprentice" system, which is the foundation of our artistic craft, is of great importance in preserving the traditions of Uzbek folk art for centuries and passing it from generation to generation. In the 19th century, the main artistic schools of folk art and their unique local characteristics were formed. Social and economic changes in the 20th century also drastically changed the social functions of folk art. In the 1950s and 1980s, the original traditions and historical experience of Uzbek folk art were often forgotten, and the issue of restoring all its types became an urgent problem.

Results:

Factors such as objective understanding and assessment of the historical heritage of my people, embodied in the idea of national independence, and determination of the future development of national culture and art, were also an important basis for the development of art. From the first days of independence, the cultural policy of Uzbekistan focused on the restoration and improvement of the cultural sphere, the study and promotion of historical, moral, religious and cultural values.

In particular, non-traditional pottery, tapestry making are developing, and the works of masters are shown at exhibitions. Since the 1970s, ceramic works have decorated public buildings in Tashkent and other cities: the People's Friendship Palace, Chorsu Hotel, Tashkent metro-polite stations, and others. Also, to carefully preserve, study and enrich the unique traditions of the world-famous schools of fine arts, which have been formed since ancient times in the territory of Uzbekistan, to bring out and promote the rare masterpieces of national visual, applied, miniature art to the world. The Academy of Arts of Uzbekistan was established in order to apply scientific research in the field of horses to production, establish a system of artistic education in line with the requirements of the time, train highly qualified specialists, and improve academic research work.

Discussion:

Craft developed from one period to another, leaving behind unique works of unknown artists, distinguished by their rich imagination and perfection of forms. In the 20th century, due to changes in the socio-economic conditions, handicraft production gradually became secondary, giving way to local industrial production.

Since time immemorial, art has been highly valued in Uzbekistan, artisans have been respected and have a certain position in society. The prosperity of the industry temporarily overshadowed applied art, but now it has a second life. Today, great attention is paid to masters and craftsmen in the republic. The value of heritage and traditional cultural values, as well as the support of artisans, have been prioritized in the national policy. The revival of traditional handicrafts is a part of a conscious effort to preserve the culture of native Uzbekistan.

The main religion of our nation - Islam, was given a true assessment of its importance in the field of spirituality, mosques and madrassas were built, and all conditions were created for our Muslims to go on the holy pilgrimage. The activity of the entrepreneur Amir Temur was

interpreted from a new socio-historical point of view. Such socio-historical factors determined the development of cultural policy. The change of the economic model and ideological orientations made it possible to implement serious innovations in art. This can be seen in the development of the national image, the philosophy of which has changed before our eyes.

**Conclusion:**

In conclusion, Uzbekistan's independence opened a wide path to the development of our national culture, especially folk arts and crafts. Painting, engraving, woodcarving, artistic ceramics, coppersmithing, embroidery, which have been developing since ancient times, have started 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 are some of the forgotten forms of art, have been revived. New types of applied arts and crafts such as porcelain sculpture, leather miniature work, inlaying, pumpkin-shaped patterns have appeared, and masters are working in these areas with great pride and skill.

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