

## HISTORY OF FORMATION AND DEVELOPMENT OF APPLIED ART

Sattorova Sarvinozkhan

Kokan State Pedagogical Institute

Teacher of the Department of Fine Arts and Engineering Graphics

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### ABSTRACT

In this article, opinions were expressed about works of applied art and the history of their development.

**Keywords:** applied art, aesthetics, form, effect, object, ceramic, kundal

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, and 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. In practical art, the elegance of objects is achieved in two ways: 1) the artistic value is increased by decorating simple, inanimate objects; 2) the shape is beautifully processed. The structure of things plays an important role in the embodiment of works of art. The beauty of the raw material, the proportion of the parts, the order of the structure are the only means of expressing the impressive overall image of the item. Effective 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. Thanks to the decoration, the item becomes a work of Applied Art.

Patterns and parts of fine art (sculpture, painting, in some cases graphics) are widely used (individually or in various combinations) to create decoration in applied art. Sometimes a pattern or an image becomes the basis for the formation of these things (a lattice flower, a net; carpet, fabric flowers, etc.). The harmony of the work of applied art is first of all manifested in the unity of the artistic and practical function of the art object, in the mutual combination of form and decoration, in the structure of the image and object. The necessity of harmonizing the shape of the decoration with the object scale and characteristics of the image, its practical and artistic function leads to the change of the pictorial parts, the interpretation is conditional and the creation of parts of the object by analogy. The raw material used in the scientific literature from the second half of the 19th century is the works of applied art ( wood, ceramic, ganch, stone, metal, bone, etc.) and the method of execution (painting, carving, casting, needlework, weaving, etc.). This, in turn, created the basis for designing the processing of objects (design) and its connection with production (art industry). - represents the Diy culture.

Over the centuries, practical decorative art has emerged as a field of folk art. The geographical conditions of the place where the people lived, occupation of the people, ethnic and national aspects, lifestyle, cultural level, relations with neighboring peoples and other important roles played in its development. In places where there is soil suitable for pottery, pottery, wool weaving, fur weaving, felting, carpet making, etc. advanced,

The styles of works of applied art specific to a certain place have been formed. Ancient art monuments of the Mesolithic period have been found on the territory of Uzbekistan. Pottery of the Neolithic period was made by hand and decorated with dashes, dots and serpentine images (nails, hand-drawn). Cast art objects (treasure of copper and silver objects) of the Bronze Age dating from the end of the 3rd millennium BC to the 2nd millennium BC were found in the Fergana valley. Later, geometric decorations began to be applied to ceramic vessels. Along with the traditional ganch and wood carving, the art of creating brickwork

patterns has developed in FaMemor. In the 12th century, carved terracotta and glazed brick were used in architecture, the walls and domes of majestic buildings were covered with tiles, and the interior of the building was decorated with intricate carvings and painted patterns. The desire to create abstract patterns increased. In the architectural painting of the 9th-10th centuries, geometric (various forms of star-like shapes) and Arabic inscriptions were in the leading position. The art of Girih rose. With the invention of colored glaze (8th century), artistic pottery developed. In Samarkand, Tashkent, Bukhara, Termiz and other cities, the method of making patterns, painting and glazing was mastered. At first, the dishes were covered with pale glaze over a simple green decoration or with 2-3 different colors of glaze, then in the 10th-11th centuries, a clear pattern was painted on the white or brick red ground of the dish with colored angobs, and it was clear (transparent). covered with lead glaze. Pottery of this period (especially Afrosiyab vessels) is characterized by the harmonious use of decoration and artistic form, with the clear use of sharply colored decoration and the locality of images (depicting "Kufic" inscriptions, branches, tulips, pomegranates, vine leaves). stands out. The vessels of the next period were decorated with stylized plant-like patterns, inscriptions and some animal shapes: green, bright yellow glazed vessels, unglazed printed images, patterned ceramic vessels were also extensively processed. From the 12th century, a large number of delicate and thin ceramic dishes began to be produced. Artistic metal products were created in the style of the Middle Ages.

Vessels (jugs, pots, candlesticks, etc.) are made of bronze, decorated with borders and orange motifs, inscriptions are stylized with plant-like motifs, sometimes images of animals and flowers are mixed, and they are processed in drawing, kandakori and other methods. The decorations of the huge pot (1390), the carved door (1397), and the elegant silver-gilded candlesticks kept in the mausoleum of Khoja Ahmed Yassavi are rare examples of Akh. Glass-making (glasses, bowls, saucers and jugs) and artistic textiles are developed. In the 13th and 14th centuries, during the Mongol invasion and later periods, artistic pottery was decorated with small plants and drawings; painted on green-black and turquoise-weathering white angob, covered with colorless or transparent glaze. During the period of Amir Temur and Timurids, artistic craftsmanship became more developed; fine fabrics, floral embroideries, jewelry, artistically decorated weapons, horse harnesses, dishes were produced. Large architectural ensembles such as Registan, Shogizinda, Oksaroy were created, the building style is decorated with colorful tiles and rivets, the interior of the building is decorated with patterns and paintings, and from the 2nd half of the 15th century, it is decorated with a golden embossed "kundal" pattern. . In the written sources, it is noted that thematic images and paintings were used in the palaces of Amir Temur. During the rule of Shaibani (1500-1601) and Ashtarkhani (1601-1753), there were constant wars in the territory of Uzbekistan. That is why artistic crafts are concentrated in Bukhara and partly in other big cities - Samarkand, Tashkent, Khiva, calligraphy, bookmaking, cover making, book miniatures, and the art of creating manuscripts are developed.

The revival and development of traditional folk art is reflected in the exhibition of works of art held every year during Nowruz. There is cooperation between professional artists and sculptors in all areas of applied art. During the formation and development of practical art, the exchange of artistic styles continues in connection with other types of art.

A vocational school in the field of applied arts will be opened in Tashkent. Carving, coppersmithing, jewelry and carpet making workshops are organized at the school.

At present, the masters together with their students are decorating theater, club and museum buildings with patterns and showing off their work. In addition, they demonstrate their skills by creating art pieces for exhibitions.

In recent years, a number of books dedicated to folk art have been published. For example, "Tashkent pattern" dedicated to the work of the famous Uzbek pattern master Kasimjon Olimjanov, "Tashkent carving"

dedicated to the work of the master carver Maqsud Kasimov from Tashkent, and "Tashkent carving" dedicated to the work of master Abdulla Boltayev from Khorezm are among these. Such books help to educate young artists, to further improve their skills and skills, and to create modern creative works.

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