

EDUCATIONAL AND PEDAGOGICAL SIGNIFICANCE OF MODERN APPLIED ART

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Annotation. This article is about the crafts of Uzbekistan and about the priority of traditional types of art, the increase in ethnocultural values in society after independence by culturologists, including the artistic experience of past centuries.

Keywords: Uzbekistan, traditional, craft, culture, ideology, heritage, modern, art, project, initiative, technology.

ОБРАЗОВАТЕЛЬНОЕ И ПЕДАГОГИЧЕСКОЕ ЗНАЧЕНИЕ СОВРЕМЕННОГО ПРИКЛАДНОГО ИСКУССТВА

Аннотация. Эта статья посвящена народным промыслам Узбекистана и приоритету традиционных видов искусства, росту этнокультурных ценностей в обществе после обретения независимости культурологами, включая художественный опыт прошлых веков.

Ключевые слова: Узбекистан, традиция, ремесло, культура, идеология, наследие, модерн, искусство, проект, инициатива, технология.

Crafts have long been developed in Uzbekistan. The twentieth century was a period of difficult trials for all types of traditional culture, including crafts. Some of them have almost disappeared due to the spread of industrial products. After the Republic of Uzbekistan gained independence, the necessary measures were taken to develop a wide range of applied arts. First of all, the state's attitude towards applied art has changed. This change is associated with the new ideological policy of Uzbekistan, aimed at preserving the national heritage. The priority given to traditional art confirmed the conclusions of cultural scientists that ethnocultural values, including reference to the artistic experience of past centuries, have increased in society since independence.

This, in turn, requires a new approach to the development of traditional art and a broad path for its further development. The experience accumulated in the development of modern society testifies to the need to preserve the national cultural heritage. It should be noted that over the past twenty years, the country has accumulated significant experience in the restoration of traditional artistic culture. Projects to restore and support traditional art in Uzbekistan are considered as a state program. Serious measures have been taken for the comprehensive development of all types of traditional art in the country, new structures have been created and existing ones have been restructured.

In 1995, the first folk crafts fair in Tashkent opened a fair, festival, competition, and trade exhibition where modern craftsmen presented their products.

The fair was held on the occasion of the 50th anniversary of the organization with the support of the UN. The fair's motto, "Teacher-Apprentice," was largely symbolic, intended to demonstrate the unprecedented importance of the teacher-apprentice system in preserving mastery, a still-forgotten mastery of a craft.

Later, the UN regularly organized such fairs. The fair was held on a regional scale. This initiative was also supported by local authorities. They became the main sponsors of the fairs.

In 1996, the International Charitable Foundation “Golden Heritage” was created. The main goal and task of the Foundation is to search, register, acquire and preserve unique historical and cultural heritage, inform the international community about the national culture and art of Uzbekistan. In 1997, in order to take measures to restore and develop traditional arts, preserve endangered types of crafts and applied arts, care for artists and craftsmen, teach young people the secrets of the profession, the Musavvir Research and Production Center and the republic created a special creative and production association “Usto”. Thanks to the activities of these structures, almost lost forms of crafts, such as floral prints, lacquer miniatures, and carpets, have been restored.

The measures taken by the state increased the social status of artists of applied art and folk craftsmen, and created economic incentives for their activities.

Provides an opportunity to get acquainted with new principles that are being formed in applied art. Master artisans, continuing the work of their ancestors, now work under the motto “from ancient technology to modern design”, working to determine the demand for their products. Today, the country has legal mechanisms aimed at preserving centuries-old national artistic traditions, and a number of government and public organizations are directly involved in this work. International foundations and organizations continue to be actively involved in the restoration of traditional crafts, the popularization of tourism and the development of the economies of the young countries of the former Soviet Union.

Their activities are more focused on a particular type of craft or on centers that were popular in the past but have now died out. For example, in Uzbekistan (in the 90s) there was a UN project “Development of cultural and educational tourism and crafts” and “Support for artisans” within the framework of the American consortium Counter They held various seminars, applied art fairs, invited specialists from abroad to train local craftsmen in the use of traditional technologies and natural dyes, and supported projects related to the activities of famous local craft centerspart. In recent years, the Swiss Bureau for Cooperation and Development, the UNESCO Representative Office in Uzbekistan and the National Commission for UNESCO have been actively working in this direction.

The effectiveness of projects aimed at supporting and developing traditional crafts is manifested in meeting the demand of consumers purchasing products of folk craftsmen. This is the main goal in these projects. Because no matter who makes the craft product and what quality it is, the main goal seems to be to sell it on the market. The current artistic process shows that the use of crafts in everyday life is expanding. Previously, this type of item was made only to complement the museum collection.

It should be noted that foreigners remain the main consumers of handmade products. A certain part of the intelligentsia, whose activities are connected with the sphere of traditional culture, also widely uses the same objects.

Due to the low demand for handicrafts in the local market, craftsmen are trying to export their products to foreign markets, selling ceramics and textiles to Kazakhstan, Russia and European countries.

In this way, they promote not only their products, but also the culture of Uzbekistan abroad.

However, the local market does not pay attention to cultivating public taste through the promotion of handicrafts. The market is still the most accurate indicator of the development of a craft.

Today, the market for handmade products includes textiles (embroidery, carpets, fabrics, embroidery - robes, skullcaps) and ceramics, as well as handbags, purses, cosmetic bags, hand-embroidered pillowcases, modern fabrics from national fabrics, designed dresses, Margilan silk scarves are in great demand.

A new type of product from the craftsmen of our country is batik made from traditional silk fabrics, created mainly based on the creative approach of King Margilan, which quickly attracted the attention of buyers.

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