



A Study Of The Problems Of Tradition And Innovation In Modern Uzbek Folk Art

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ABSTRACT

This article is about scholars who have studied modern Uzbek folk art in terms of tradition and innovation. Today, the creative analytical sources of all scientists, art critics, and researchers who have made a scientific contribution to the gradual formation of artistic craftsmanship, have directly guided the research conducted during the years of independence. The following is a general study of the specificity of these factors.

KEYWORDS

Uzbek Applied Art, Traditions, Innovation, Ceramics, Wood Carving, Embroidery, Carpet Weaving, Pottery.

INTRODUCTION

Uzbekistan is the home of a unique artistic heritage. The unique talent of the Uzbek people is especially evident in the field of applied decorative arts, such as pottery, embroidery, textiles, painting, wood and plaster carving, and jewelry. Over the centuries, unique items created by folk craftsmen have met the aesthetic and spiritual

needs of people in connection with their daily lives. At the end of the XX century and the beginning of the XXI century, applied decorative art developed as a unique phenomenon in our country, and local schools became one of the most popular fields of art as a unique direction with individual and unique features. During the period of independence, research aimed at a

systematic analysis of the processes of tradition and innovation in the arts and crafts of Uzbekistan as an important element of the social and cultural sphere is gaining importance. Decorative arts or folk crafts are a universal mechanism that is constantly updated in social life, and they have a tendency to transmit traditions and innovate in accordance with their rules. Therefore, there is a need to analyze the research work in the fields of historical-political, socio-cultural, artistic, aesthetic, and technological processes of modern crafts.

THE MAIN RESULTS AND FINDINGS

In terms of origin, Uzbekistan's applied art is one of the largest and most diverse. The main artistic styles, art centers, and schools of modern Uzbek applied art of the period of independence were formed in the Uzbek khanates in the late XIX and early XX centuries.

In the late XIX and early XX centuries, a number of exhibitions were organized in some Russian cities (St. Petersburg, Nizhny Novgorod, Moscow, etc.), and Uzbekistan also participated in these exhibitions with its own expositions. In the process of organizing the exhibition and delivering it to the audience in full, the scientists paid great attention to the works of applied art and their types, to which region and tribe they belong. This was the beginning of the first interest in applied art. However, this was a purely ethnographic approach by scientists to the artifacts, that is, an interest in local culture only, but there was no study from an artistic point of view. Scholars M.S Dudin [1] and U.L Kubel [2] have paid some attention to historical works of applied art, giving insights into the types of ossuaries and technologies, but these features were also studied in relation to ethnography and archeology.

From the 1930s onwards, works of applied art began to be purchased. In the 1940s, ethnographic expeditions led by scholars such as V.G Mashkova [3], O.A Sukhareva [4] and M.Peshereva [5] focused on the creative traits, compositional techniques, historical meanings, and differences in formal structures of applied art. The first literary works on applied art appeared in the 1950s. Various albums and catalogs have been published. In particular, carving, embroidery, carpet weaving, pottery, jewelry and other applied arts were studied separately. At that times, ethnographic research and art criticism developed in harmony, but there was no artistic critique of applied art.

In the 1960s and 1970s, the Department of Fine Arts was introduced to the Department of Fine Arts at the Research Institute of Fine Arts, and some scholars, such as D.A.Fakhretdinova, A.S.Morozova [6], N.A.Avedova [7], S.M.Mahkamova [8], T.A.Abdullayev [9], and A.Khakimov studied the general conditions and processes of the applied art products produced in the factories of that period. In contrast, M. Rakhimov [10] paid more attention to the essence of traditional pottery and worked in this direction.

In 1974, the International Conference on Applied Arts was held. The conference was about the disappearance of Rishtan blue ceramics and measures to address this problem. Master Sharofiddin Yusupov then worked hard to restore the Rishtan blue ceramics. The master has preserved and continued this tradition in its original form to this day.

In the scientific literature of the above-mentioned scholars such as D. A. Fakhretdinova, A.S. Morozova, N. A. Avedova, S. M. Mahkamova, only the data of the directions available at that time are partially analyzed in the field of art. But, there are no

critical evaluations of the works of applied art of this period. Because in those days the importance of a market economy over applied arts was not as great as it is today. All items were made in factories on the basis of samples provided by the state. That is why art critics have analyzed and written about the situation. Although researches in this area have important scientific and practical significance, modern applied art has not studied as a distinct art phenomenon.

Even in the early 1990s, scholars had not yet addressed works of applied art from an artistic criticism perspective.

For the first time, A. Khakimov [11], in the process of analyzing the decorative arts of the Central Asian republics, considered the problems of tradition and innovation in the applied arts of Uzbekistan from a scientific point of view. Later, in her PhD and doctoral dissertations, K. Akilova [12] presented the general state of Uzbek applied art and the processes of the XX century. E. Gul [13] focused on the role of ancient and medieval ethnoculture in the culture and art of Uzbekistan. In her PhD and doctoral dissertations, S. Aliyeva [14] presented scientific views on the general state of preservation of traditions in folk pottery in Uzbekistan and some of the existing problems in glazed ceramics.

Sh. Abdullayeva provided scientific factual information about the artistic features of the traditional embroidery of the XIX century and the essence and peculiarities of the semantics of the patterns in them. K. Jumayev gave information about the role and importance of embroidery in the applied art of Bukhara in the late XIX and early XX centuries. Z. Nasirova paid special attention to the peculiarities of traditional embroidery formed in the southern regions of Uzbekistan. In his dissertation, R. Fatkhullayev focuses on the features of fine

arts in the applied arts of Uzbekistan in the second half of the XIX century and 80s of the XX century. Zafara Aliyeva also pointed out about the artistic aspects of Karakalpak women's jewelry. M. Abdullayev addressed the history of the development of applied decorative art in Khorezm and scientifically assessed its main directions, artistic style, pattern system and their formation. The study of the characteristics of Kungrad applied art, which is an important component of the culture of the peoples of Uzbekistan, on a scientific basis in accordance with modern requirements and modern art criticism, according to Binafsha Nodir's dissertation. Also, a number of art critics such as A. Khakimov, K. Akilova, E. Gul, B. Nodir and others have analyzed various processes and innovations in modern applied art in their scientific works.

In applied art, we see the continuity of tradition in the system of patterns, the diversity of the types of objects, and, of course, the predominance of semantics. These aspects are in the constant focus of several art critics. This is evidenced by the scientific articles in almost all issues of the journal "Art", which has been published since independence.

At a time of globalization, in the last decade, innovations in modern methodological research, shape, ornamentation, and decoration have become a major process in the work of masters of applied arts. Modern processes are not covered by the authors, as the sources analyzed above publish mainly scientific ideas on traditional applied arts. Below, we will see the latest developments in arts and crafts and the changes that have taken place in recent years. Today, we need to make sure that traditional arts and crafts are not only a historical and artistic heritage, but also part of a modern spiritual culture that lives and develops by its own laws. Despite the fact that

traditional culture is at the center of state cultural policy, the exploration of its rich artistic experience is crucial. The study of arts and crafts allows us to evaluate how traditional culture fits into modern life and how closely it relates to the territory's nature, myths, lifestyles, customs, and rituals. Opinions on this issue are given in K. Akilova's scientific pamphlet, which concentrates on the development of modern types of traditional arts and crafts in Tashkent but does not provide information on the current situation of arts and crafts in other regions. We think that the study of this aspect is one of the most important steps. In A.Khakimov's scientific article, the ideas of originality and innovations in the traditional handicrafts of Uzbekistan in 1991-2011 are presented. The revival of traditional arts and crafts in Uzbekistan and scientific research in this area have been analyzed in terms of craft schools and centers in Khorezm, Samarkand, Fergana, Urgut, Nurata, Surkhandarya, and Kashkadarya regions, with emphasis on new names, but no analysis of the creative work of post-2011 masters is given.

It should be noted that during the years of independence, the necessary conditions have been created in all regions of Uzbekistan for the revival and further development of traditional arts and crafts. The modern applied arts of the Fergana valley include traditional types such as embroidery, pottery, carving, jewelry, wood carving and painting, knife making, cradle making, silk weaving by hand, and embroidery. Thoughts on traditions and innovations in the applied art of the Fergana valley are given in the scientific pamphlet of A. Khakimov. In this pamphlet, special attention was paid to the opportunities created for the masters of the Fergana valley to work effectively to preserve the traditions and renew the works of folk art. It should be noted that the independence of Uzbekistan has

provided ample opportunity for the revival and renewal of traditional arts and crafts, which were in decline at the end of the XX century. The Center for Crafts Development in Margilan hosted a traditional textile festival, "Atlas", in close cooperation with the Margilan city administration, the Republican Association of Craftsmen, the National Commission of the Republic of Uzbekistan for UNESCO, DVV International in Uzbekistan and the UNESCO Office in Uzbekistan. Thoughts on the festival process are described in detail in B. Nodir's scientific pamphlet, which also provides information about new horizons in the development of Uzbek textiles. It should be noted that holding such festivals helps to explore the work of masters and designers. One of the main processes in the coverage of a topic is the study and coverage of new information in this field.

The traditional arts and crafts of Uzbekistan play an essential role in the system of national cultural values. Traditional handicrafts are the foundation for today's development of handicrafts. Innovations in the development of traditional arts and crafts in Uzbekistan during the period of independence are contained in the scientific research of K. Akilova, in which the author wrote mainly about painting, pottery, wood carving, and embroidery. She focused on the activities of the masters. However, these data were analyzed using the information of 2000 and 2016 years, and the issue of studying the news of recent years and covering it as a scientific source is relevant.

In recent years, significant changes have occurred in the field of culture and the arts. Serious attention is paid to the promotion and development of Uzbek applied arts both in Uzbekistan and abroad. The first Tashkent International Festival of Applied Arts, which took place in 2017, confirms the above. Thoughts on the main goals and objectives of

the First Tashkent International Festival of Applied and Decorative Arts are expressed in the scientific pamphlet by L. Mirzabayeva, in which contains scientific ideas on the popularization of traditional and modern applied arts in Uzbekistan and abroad, the restoration of forgotten folk crafts. Exploring these ideas and processes will further enhance the effectiveness of the research.

The role of applied art in the modern architecture of Tashkent is incomparable. The general views on the artistic appearance of modern mosques in Tashkent are described in A. Khakimov's scientific pamphlet, author focuses mainly on the harmony of spirit, space, and style. We believe that the use of this resource is appropriate because the innovations in the artistic and design solutions in this article are relevant to the content of the topic under research.

There is almost no special scientific research on abroad about the modern applied arts of Uzbekistan, including embroidery, carpet weaving, wood carving, and plastering. However, a number of books and scientific articles contain specific descriptions and observations of the features of traditional Uzbek applied art. The research of K. Gibbon and A. Hale focuses on important aspects of Uzbek applied art. In particular, the scientist has scientifically analyzed the technical and traditional features of Uzbek textiles. Y. Calter's articles also provide valuable information on pottery, weapons, clothing, horse equipment, and jewelry. The researches of foreign scholars are mainly refer to traditions, they don't contain information about the innovations in the modern process.

We find that the processes of traditional applied art are primarily described analytically in all of the scientific articles mentioned above. However, it is very necessary to publish scientific information on the current state of

high-quality or very low-quality products, innovations in the development and further refinement of folk crafts, their peculiarities, and deviations from tradition.

CONCLUSION

In recent years, there has been a variety of creative and positive competition between the market economy and real art. The preservation of the original traditional art in folk art and the continuation of their creative path in this section are sharply declining in the activities of today's masters. Only a small number of craftsmen are working in the traditional way. It should be noted that the market economy also has a direct impact on this. The development of domestic and foreign tourism has to some extent contributed to the improvement of the market economy in modern applied arts. Artists began to create products by changing the type, shape, composition, and size according to the needs and proposals of customers, and this trend continues to this day. It is gratifying that economic problems have changed for the better in the work of craftsmen, but such a superficial change in the original traditions of applied art can have a number of serious scientific consequences. Increasing the emphasis on scientific, analytical, and critical approaches to the continuation of existing traditions and the preservation of artistic quality in products, as well as a special emphasis on the latest major creative practices of applied art in Uzbekistan, is an important process to study and analyze in terms of art criticism.

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