

“ HISTORY, CONTENT AND SIGNIFICANCE OF THE CONCEPT OF "PAINTING ART" AS A TYPE OF APPLIED ART”

Sattorova Sarvinozkhan Ortikboy of girl

Teacher of Kokand DPI

Phone: +99890 566 91 11, sarvinozxonsattorova23@gmail.com

ABSTRACT

This article presents extensive information about talented representatives of the older generation of Uzbek fine art of the first half of the 1980s - 1990s, as well as the history of the art of painting.

Keywords: Soviet period, period of independence, painting, ganch carving, ornament.

The history of the development of Uzbekistan's fine art during the Soviet era should now be revealed from all sides based on a respectful approach to historical truth. In the first half of the 1980s, the sharp turns in the social life of the society had an impact on the work of artists. By this time, they started creating works in the direction they wanted. Because in the easel painting of fine art, the event is embodied in a certain spatial extent. In it, the aspects that are not clearly visible and not everyone pays attention are pointed out through various symbols and symbols, which requires great skill from the artist.

In 1986-87, V. Okhunov started creating installation compositions for the first time in Uzbekistan. At that time, these bold aspirations of the artist were not equally understandable to everyone. Now artists are more interested in unconventional situations. That is why E. Ishakov draws a chain instead of the "colorful threads" of the rainbow, or carefully works the metal, pierces it and puts ancient stamps on its surface, and then puts it back on. This is a characteristic of postmodernism art. There are many works in this direction in world visual art. For example, the artist Krikas burns plastic to make a person, or a thin wire, or a chuchmoma, and on this basis he manages to create a strange landscape. His works of this type are typical of postmodernism art. These artists teach the audience to think and think. For example, B. Okhunov's installation work consisting of simple ladders had a sudden effect on a person and evoked different impressions in him. Modern art differs from classical art in such aspects. Postmodernism art expands people's imagination.

Fine art and postmodernism complement each other. are considered enriching arts. The main task of decorative art is to resolve the diversity of opinions. V. Okhunov's works "Burning House" and "Old Mill" are among the works that gave a new spirit to the visual art of Uzbekistan in the 1980s. In visual arts, such direction is called "Tragic Romanticism". The image of a person is not depicted in this way in the painting of Uzbekistan. In the works of fine art of this direction, the human image is depicted not in the form of a tractor, grower, or builder, as in traditional works, but as an abstract hero who carries the worries of the whole world on his shoulders. This image style can be compared to the style of modern poetry. The artist speaks in his own artistic "language" to reflect this state of the human image. He pretends to be a flying man growing out of houses. The house is small, and the person is big compared to it. This is a historical expression. Unconventional way of reflecting the reality, abstract depiction of objects

flying in the air, suspended, appeared for the first time in Uzbek fine art during this period. The overall composition of V. Okhunov's paintings was created in a unique way.

One of the characteristic features of Uzbek fine art of the second half of the 1980s is the manifestation of the spirited research in the fine art of the 1920s, the desire to use the means of expression in a new way. During this period, the artists creatively used the means of expression created in the 1920s in their works. Because in the 1980s, artists achieved the necessary conditions to express their creative potential easily and freely.

During this period, artists tried to express the events happening in everyday life as they felt. We can observe this feature in the work of such artists as V. Okhunov, S. Alibekov, M. Takhtaev, A. Turdiev, N. Shin.

The appearance of popular culture in visual art was manifested in the style of pop art (Popular art), which replaced abstractionism, which was incomprehensible to most viewers. In the 1980s, various forms of avant-garde art such as postmodernism, happy, installation (pop-art, op-art, etc.) appeared in Uzbekistan.

Artists also researched the way to create artistic stucco works in easel painting. Modern Uzbek visual art entered as a style that allows artists to express their creative individuality. Since the works of many artists were painted for commercial purposes, a number of exhibitions were organized to sell them. Old artists who create in the traditional academic-realistic style also created works suitable for the taste of the general public, aiming to sell them for material benefit.

As a result, the artists' union system is undermined because the works created by artists are created for material gain. Various groups appeared, and artists and art critics began to join it. Such a situation with the artist could lead to the dissolution of the association. The number of artists in the groups that appeared was different, some of them were large, and some even consisted of two people. At the time when such a complicated situation arose in the visual arts, various galleries and companies engaged in the commercialization of works of art began to appear. They were mainly formed on the basis of personal relationships, creative innovation. Post-avant-garde was considered an intermediate style for that period, and then the avant-garde flow appeared.

Until the 1990s, the talented representatives of the older generation of artists created the ground for the development of the modern interpretation of national themes in the visual arts of Uzbekistan. The work of these talented artists who studied at different schools of art, belonging to various currents and trends, is effectively influenced by the desire to study the ongoing processes in the world visual arts. This further enlivened the artistic atmosphere in the republic.

In the past 70 years of history, modern styles and new creative directions have appeared in Uzbek fine art. Many artists who created in this field laid the foundation for the emergence of new creative approaches in Uzbekistan with their works. The traditions of European and Eastern visual arts developed in harmony with each other in this direction of art. Both a majestic art form and easel painting were formed side by side. For example, Chingiz Ahmarov's works on the front of the Navoi Theater and Bakhodir Jalalov on the wall of the Kakan Drama Theater combine the characteristics of majestic and simple painting. F. Zayniddinov, Sh.

Makhkamov, V. Okhunov made a significant contribution to the development of easel painting in Uzbekistan. Their works attract attention as they embody the national spirit.

The works created in the visual art of Uzbekistan have traveled a complicated path in their historical development. It arose in the process of recent political changes in Turkestan and developed as a new form of artistic creativity. In the 20th century, our great artists such as A. Volkov, A. Tatevosyan, Usta Momin, P. Benkov, M. Kurzin, Z. Kobalevskaya, N. Kashina created the first works in the visual arts of Uzbekistan in national mazus. It was impossible that the socio-political change in the country did not have its influence on the formation and development of fine art. In the first decade after the October coup, this process was effectively influenced by Russian artistic culture, which was "fed" by Western European art. Even so, it is clearly felt that the works of national artists who created easel paintings are influenced by the national spirit, national color, and national identity. Oh. The works of Tansikboev, B. Hamdami, L. Abdullaev in the 1930s testify to this.

In the 1960s, the next generation of artists (R. Choriev, B. Jalolov, J. Umarbekov) appeared in the visual arts of Uzbekistan, who created in national mazuses. The great artist R. Choriev has a great place in the development of visual art of Uzbekistan. His work "The appeasement of the Emirates" is an important milestone. In it, the artist was able to demonstrate high artistic skills in pencil drawings based on a careful compositional solution. In the 1960s and 1980s, J.Umarbekov created the images of Alisher Navoi, Kamoliddin Bekhzod and Sultan Husayn Baygaro, and later the magnificent composition "Men insonman" and "Akyl inson" in which some images of "reproductionism" appeared. In them, Abu Rayhan Beruni, Abu Ali Ibn Sina, Leonardo da Vinci, Einstein embodied the image of famous representatives of Eastern and Western science and culture.

In the 1970s, B. Jalolov, J. Umarbekov creatively mastered the achievements in the world visual art and culture, existing stylistic directions, and tried to express the events based on their imagination. A.Mirzaev, S.Abdullaev, SH.Abdurashidov also brought unique stylistic directions and new themes to Uzbek painting art during this period. M.Takhtaev, Y.Tursunnazarov, T.Pirmatov in their creations depict the national color characteristic of our country, the landscapes that express the national spirit of the people in different styles. These artists creatively interpreted the style of surrealist and avant-garde artists and created tragic and satirical works that highlight the problems of the time. In their works, various situations and experiences of a person are embodied, juxtaposed with a fantastic imagination, and an attempt is made to arouse a reaction to them.

In the 1980s, in the genres of fine art, works were created that embodied life in a new form and content through metaphorical images. V. Okhunov, S. Alibekov and the first Uzbek surrealist M. Takhtaev are artists who created such works in the visual arts of Uzbekistan. Each of these artists demonstrates the new expressive possibilities of easel painting through their own pictorial expression styles, embodying impressive scenes of the nature of Uzbekistan and the life of its people in their works. Their works in a new style attract the attention of the audience. In the works of V. Okhunov, the unique nature of the Fergana Valley, the way of life of the people are reflected in the neo-futuristic style, based on various symbols and slogans. Therefore, they evoke new emotions in the audience. When V. Okhunov went to Western European countries, he became interested in the installations there, and he was one of the first in

Uzbekistan to create works in this new direction of art. Although K. Malevich categorically rejected the principles of classical painting in his famous work "Black Square", in this work he also used easel painting "mould" I (that is, in a frame, with watercolor on canvas) and visual art. means of expression of the horse were used. Our nationality is clearly visible in the works created by our artists today.

Undoubtedly, the 20th century Uzbek fine art developed in harmony with its traditional practical decorative art. People's masters revived our national art, which has been preserved for centuries, and developed it with new polishes.

At the beginning of the 20th century, A. Polovsev, a diplomatic official, lived in Tashkent. He was very interested in eastern culture. That's why he built a European house for himself. The building consisted of a high square, a hotel, a dormitory and other rooms. A. Polovsev appoints the ethnographer M. S. Andreyev, who knows the art of the Uzbek people well, as the head of decoration work. He was an excellent ethnographer who collected samples of Uzbek folk art and dedicated his life to studying them. Carvers, woodcarvers and painters from Kokand, Bukhara, Fergana and other cities were invited to decorate this building.

Among them were Master Shirin Murodov, Master Arslonkul Nazarov, Master Usman Ikramov, Tashpolat Arslankulov and many other carvers. M. S. Andreyev distributed the carpentry work to the masters, for example, the Torshkent masters were entrusted with the decoration of the porch, the eastern and northern walls of the hotel, the shelf, the western and southern walls, and the Bukhara masters. In 1902-1903, the house built in European style was decorated with Uzbek national decoration. The porch, hall and bedroom of the building are decorated in a very quiet way. In particular, the work of Tashkent ganchkors has a unique character, and in the composition of the carving pattern, large rose leaves and ball leaves are decorated as large jimjimador. All types of makeup are used here. The carvings carved on the walls are placed vertically and horizontally, decorated with geometric, small narrow chains, border patterns. The patterns are reminiscent of natural plants growing upwards. The types of makeup are chosen very appropriately due to the light falling into the room. The light from the window made the carving even more artistic. Anyone looking at the face, whether looking at it from afar or up close, will see that it has its own charm. Of course, the masters took this into account in advance. The images are reminiscent of an elegant image of a beautiful natural landscape. Carved ganch floors are given in wonderful colors. This building became the most prominent architectural monument of the early 20th century. In 1913-1914, Amir Ahad Khan built Sitorai Mokhi-Khosa in Bukhara. It was decorated with ganch carving. Especially the decoration of the white house and hotel can be said to be an excellent example of ganch carving of that period.

In this case, ganch carving is done on the glass floor. It is distinguished by its subtlety and quiet decoration. The decoration of this palace was done by Usta Shirin. He was one of the most prominent ganchkor masters of that time.

Samkomstaris, Turkkomstaris, Sredaz-komstaris, Uzkomstaris institutions for the preservation of relics in Uzbekistan have started major works on the accounting, study and repair of monuments. In 1947, under the leadership of architect A. Mukhamedshin, the Kurant building was built in Tashkent in honor of the victory. Usta Shirin Muradov participated in the decoration of this building. He carved pattern compositions with high artistry.

Ganch carvings were chosen very well for the architecture of the whole building. Columns and railings of the Kurant building were decorated with carved ganch. Sharafa's "Muqarnas" and "Iraqi" types have been completed. the theater was named after the thinker. The theater building was built by national craftsmen and craftsmen, preserving Uzbek national traditions based on modern aesthetic requirements. Masters, painters, painters, jewelers, stonemasons and others came from all cities to decorate the theater.

In ancient times, people used to depict hunting processes, battles, parties, solemn ceremonies on their dwellings, walls and stones. In particular, the remains of Afrosiyob, Varahshi, Bolaliktepa and other monuments testify to this. Later, for some reasons, it was forbidden to depict a living being. Therefore, the place of fine art was replaced by plant-like, geometric patterns.

Colorful, plant-like, geometric patterns, in their mutual location, a deep meaning is embedded. Symbolism takes precedence in the depicted patterns. Our forefathers decorated the ancient monuments with elegant patterns, and in addition to having fun, they sang their dreams, hopes, and wishes through them.

There have been schools of applied folk art since ancient times, and fine arts have also been taught.

Education of fine arts in Uzbekistan started mainly in the 20th century.

Sadiqbek Afshor, whom A. Navoi considered to be his teacher, was a miniature painter, and in his treatises "Qanun as suvar" and "About Calligraphers and Artists" written by Qazi Ahmed, he wrote about Central Asian painting of the 16th and 17th centuries. along with giving information about ati, he also expresses his views on teaching art.

There are also assumptions that in the middle ages K. Behzod studied at the school of the famous artist Mirak Naqqosh, and Mirak Naqqosh studied at the school of Maulana Valiullo, a teacher who lived in Shahrukh Mirza's time. But it is said that the teacher of Mirak Naqqosh was the talented painter Jahangir from Movarounnahr.

It is clear from this that Uzbekistan's painting schools have a great role in the formation and development of Central Asian and Khorasan schools of fine arts.

The fine art of decorative patterning is a type of applied art. This type of art is inextricably linked with the creation of objects used in people's daily lives. The applied art of the former SSR period has great social significance. It serves to educate people's aesthetic taste, to understand beauty and artistry.

The art of painting in Central Asia has been known to the world since ancient times. The magnificent buildings built by our ancestors from the past have not lost their charm until now. We are amazed by the exquisite designs.

Our national patterns are very meaningful.

1990s-years are distinguished by the wide range of different styles corresponding to the transition period of painting art. On this scale, academic realism, decoratism and national-romanticism (in many cases in the tones of miniature interpretation), faceless painting, avant-gardism in the form of installation solutions exist side by side. This is largely explained by the broadening and deepening of the creative worldview, the authors' desire to break out of the established patterns.

The state of Uzbekistan is the inheritor of an incomparable artistic heritage. Especially the unique talent of the Uzbek people, i.e., the artistic process in visual arts was somewhat intense and active. A large number of exhibitions held in the 1990s confirm that the painting of this period is distinguished by the variety of style and compositional solutions. This is largely due to the new era, which provides creative freedom to the masters of visual arts, as well as the opportunity to independently choose forms and tools in the representation of artistic images. A large number of group and personal exhibitions held abroad and in the country during the last decades were traditionally made of easel paintings. In the years of independence, exhibitions organized in the form of reports of artists' work took an important place. The permanent exhibition dedicated to the Independence Day of our country is leading in this regard. In this exhibition mature and exemplary works of all types of fine and applied art on the scale of the republic were presented, and the main part of it was the works of painters.

Painting is one of the most attractive and elegant forms of Uzbek folk decorative art! Therefore, it is difficult to imagine all types of folk art without pattern elements. Pattern means flower, decoration, and gives beauty to practical works of art. Such decorative elements are represented by the simplest representations of flora, animals and cosmic bodies found in nature.

Painting, design is an ancient field of practical art; pattern making profession. The artist draws a pattern on paper or cloth (especially in complex patterns such as girih and islami), prepares an akhta, a template. Masters of practical art create decoration in 2 different ways: with the help of axta prepared by painters, using a template, and the pattern (flower) is created directly in the process of decoration - as a product of the artist's imagination. In painting, patterns and decorations are drawn by skilled painters, such patterns can be found in architecture, carpet making, embroidery, carving and other patterns. Creating a pattern requires a master's taste, skill, diligence and long training. In the past, painters were the most knowledgeable and talented part of folk masters, they were educated by masters, they were well versed in various subjects (literature, music, history, chemistry, mathematics).

Architectural monuments and archeological excavations in the territory of Central Asia show that painting has been developed here since ancient times. The development of applied decorative arts (pottery, coppersmithing, jewelry, carpet making, embroidery, carving, etc.) and architecture also required the development of painting. Koykiryankala, Tuproqkala, Kokhna Urganch, old. The attractiveness of patterns of various styles found in Ter-miz, Ayritom, Bolaliktepa, Varakhsha, Afrosiyob and other places indicates the high culture of the ancestors. Painting became widespread especially in the Middle Ages (9th-12th, 14th-15th, 18th-19th centuries). Painting and sculpture play a key role in decorating manuscripts with wonderful works of art; the use of patterns in architecture was especially developed and had its own rules and styles, unique color combinations and independent sculptures.

Although the patterns on architectural monuments, dishes, objects, and labor tools in different regions of Uzbekistan are common, unique pattern styles of these places have emerged in Bukhara, Khiva, Fergana, Tashkent and other places. Painting was passed down from generation to generation, students enriched the patterns learned from their teachers to the level of their talents and developed painting. Unique painting schools have been formed in the territory (different regions) of Uzbekistan. Accordingly, the paintings of Khorezm, Bukhara, Samarkand, Fergana Valley, and Tashkent differ from each other in some specific features.

From the middle of the 20th century, images (architectural monuments, portraits of people, etc.) began to be included in decorative sculptures. In particular, architectural monuments were used in the decoration of kandakori items, and portraits of famous people and others were used in the decoration of porcelain items.

Since the 90s of the 20th century, painters have been working together in creative centers and associations. The works of "Us to" "Musavvir" and "Hunarmand" masters are noteworthy. Painting has developed widely, masters are actively involved in the construction of new buildings and the repair of cultural monuments. With their direct participation, the residence of "Oksaroy", the Oliy Majlis building, the State Museum of the History of the Timurids, the "Turkiston" concert hall, and the buildings of the Uzbekistan Conservatory were decorated. Master painters M. Torayev, A. Ilhomov, S. Mahmudov, K. Shoislomov, H. Nuraliyev, S. Shukurov and others made a great contribution to the development of painting. Craftsmen actively participate in foreign exhibitions with their paintings.

Skilled painters have been trained by the master-apprentice method since ancient times. Even now, the training of painters is preserved in this way, as well as specialized educational institutions, colleges, art centers prepare specialists in N.

Painting has a special place among the moral and practical decorative arts of our peoples that have reached us. First of all, you need to know the definition of what a pattern is and where it occurs. Patterns are mainly used to decorate any item.

The art of painting has been famous since ancient times and has served to beautify and enrich the material environment of a person. Architectural monuments, dwellings and household goods polished by folk masters are invaluable in our perception of beauty, our spirituality and deeper understanding of our identity.

These beautiful patterns were created by great painters and were created, developed, and perfected in connection with the development of architecture and visual arts.

Our people, who have been teaching their children trades since their youth, make good use of their traditions, customs, and various spiritual heritages.

It is known from the archeological excavations in Uzbekistan that the art of patterning was developed in Khorezm, Sokh, Bactria and other regions. Our scientists proved it through the remains of paintings and patterns found in the excavations of Fayaztepa and Dalvarzintepa Buddhist temples in Surkhandarya region.

Even today, great attention is paid to the traditions of our people, to teach our youth trades on the basis of masters and apprentices.

It is effective to create the necessary conditions for young people to engage in professional activities, especially in higher educational institutions, various art academic lyceums and vocational colleges, to provide them with theoretical and practical knowledge in the areas of specialization. work is being done. It is also important to improve the education system in order to restore our great spirituality and improve it further.

Painting is both a craft and an art. Acquiring these and similar types of art is important in developing the artistic culture, thinking, outlook and aesthetic taste of young people.

The art of painting has been and is being preserved by our ancestors for centuries. While accepting it, the current young generation should not forget for a minute the responsibility before them.

The Decree of the President "On measures to support the further development of folk arts and applied arts by means of the state" includes several important and urgent issues - education - It is to fundamentally reform the education system, to raise it to the level of modern requirements, to build a new system of national personnel training, and to educate a mature generation for the future.

Today, there are all conditions for educating new generations of masters of applied art, for them to reach perfection.

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