

DEVELOPMENT OF HANDICRAFTS AND BRANCHES OF APPLIED ARTS IN THE YEARS OF INDEPENDENCE

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ANNOTATSIYA

Ushbu maqolada Xorazm viloyatidagi bir necha hunarmandchilik tarmoqlari, badiiy hunarmandchilik va amaliy san'at namunalari, "Ustoz-shogird" maktabining yo'lga qo'yilishi haqida ma'lumotlar berilgan.

Kalit so'zlar: artell, usta-shogird, hunarmand, koshin, ustun, "Islom Art", kasanachilik.

ABSTRACT

The article gives information about several branches of crafts in the Khorezm region, examples of artistic crafts and applied arts, and the establishment of the "Master-Apprentice" school in Khorezm region.

Key words: artel, master-apprentice, craftsman, tile, column, household.

INTRODUCTION

In recent years, important legal, economic, and spiritual conditions have been created for the restoration and development of the traditions of artistic crafts and applied arts in New Uzbekistan, and attention to the field of crafts has risen to the level of state policy. This approach became the basis for the restoration of forgotten traditions in the crafts industry in the Republic of Karakalpakstan and the Khorezm region, increasing the social status of craftsmen, developing their industry in the form of household and entrepreneurship, as well as ensuring the succession of generations in crafts, encouraging the "master-apprentice" system, and educating young craftsmen in the spirit of hard work, humanity, and loyalty to national values.

During the years of Soviet power, artels and factories were established for the purpose of mass production of art crafts and applied arts, and these enterprises had painting, artistic ceramics, carpet weaving, and other crafts. Although there was a need among the population for the products produced by these enterprises, at the same time, various problems arose. Also, it was demanded by the official management circles of the industry to expand the production of high-quality handicraft products and to increase them by improving the conceptual level of the

products. As a result, a non-traditional process took place in the craft branches of artels and factories, and some types of crafts began to be forgotten [2, 121–122 b].

This process was related to Khorezm, like all regions of Uzbekistan. For example, by the beginning of the 1990s, portrait and panoramic paintings on carpets appeared as a completely new phenomenon in Khiva carpet making [6, 117 b].

Along with this, the masters of Khorezm developed traditional forms, colors, and patterns in the production of colored ceramics, which is one of the ancient crafts of the people. Dark blue, white-blue, yellow-green, and brown colors prevail in Khorezm pottery, and masters like R. Matchonov, B. Vaisov, K. Doschonov, A. Yakubov, I. Boltayev, S. Masharipov, E. Razzokov, R. Zaripov, and M. Bekchonov favored their use [4, 262–270 c]. They continued the artistic traditions of the Khiva, Khanka, Kattabog, Khojaly, and Chimboy pottery schools.

After Uzbekistan gained independence, a wide path was opened for the development of the social sphere, national customs, values, and cultural traditions. Attention has been paid to artistic crafts and applied arts as national cultural heritage.

In completely new historical conditions, along with the establishment of socially oriented market relations, there was a need to develop folk art crafts and applied art. On the basis of the decree of the President of the Republic of Uzbekistan dated March 31, 1997, on the development of the industry, improving the working, production, and creative conditions of masters and craftsmen, creating a system of their encouragement, supporting participation in handicraft exhibitions and festivals held on the scale of the republic and abroad, and other tasks, extremely great opportunities were created for the development of handicraft industries [7]. In order to ensure the implementation of the tasks specified in this decree, the decision of the Cabinet of Ministers of the Republic of Uzbekistan on June 4, 1997, on the establishment of the "Craftsman" association was adopted [8].

During the Soviet era, Khorezm was one of the economically backward regions of Uzbekistan. The oasis of Khorezm is a land where the traditions of artistic crafts and applied arts have been passed down from generation to generation. Here, along with creating conditions for the production of handicraft products in the conditions of individual households, the restoration of national traditionalism has become an important issue in order to develop and further improve the industrialized national craft sector. Also, the restoration of the master-apprentice traditions in the craft industries and providing education to future craftsmen-masters on modern foundations has become of urgent importance.

Skilled craftsmen, teachers who created their own schools and had students, made a great contribution to restoring the traditions of artistic crafts and practical arts

in Khorezm and developing them on new bases [5]. Among them, the creative activity of the craftsman MatchonovOdilbek, master of ceramics, is widely known.

The village of Madir, where he was born and grew up, is one of the centers where the art of tiling, an integral part of construction, has been practiced since ancient times. RaimberdiMatchonov, who was his father and mentor, was one of the prominent representatives of this center. MatchonovOdilbekRaimberdiyevich worked together with his father in the Khorezm branch of the Republican "Ustoz" association since 1989. He made not only ceramics but also artistic decorations of national architecture in blue pottery. In 1999, in the Al-Khorazmi garden complex, which was established in Urganch, Khorezm region, he participated in the artistic decoration of the porch of the monument and tiling. In 2000, he decorated the corridor of the building of the Ogahi Music and Drama Theater of Khorezm region with the art of tiling. In 2002, he decorated the wall of the porch of the Bahauddin Naqshbandi shrine in Bukhara region with colored hexagonal tiles.

In 2004, he decorated the "Sultan-Uvais" shrine in Beruniy district of the Republic of Karakalpakstan, the facade of the entrance gates erected in the "Doshkin Baba" shrine in Urganch city in 2006, and the building of the "Prayer" mosque erected in Hazorasp district with the use of tiles.

He participated in international exhibitions held in Dubai in 1991, Kuala Lumpur in 1992, and the Republic of South Korea in 2002 and exhibited his art. In 2003–2007, he took part in exhibitions organized in the "Karavan" ART gallery, in 2006 in the "Khamsa" craft development centers. In 2014, he won the "Best Artisan of the Year" nomination at the "Recognition-2014" national award competition and was awarded a 1st-degree diploma. In 2014, he participated in the "Legendary Pottery of Uzbekistan" exhibition held in Tashkent and was awarded a certificate. In 2015, he took part in the exhibition "Keepers of Uzbekistan's Pottery Traditions" held in Tashkent and was awarded the diploma of "Continuator of Traditional Pottery."

In 2004, he was awarded a grant by UNESCO, which enabled him to further develop the "Madir" pottery school and establish the "Master-Apprentice" school. More than 40 students of the master are currently working together with him.

Master woodcarver BagbekovKhaitmat was awarded the title of "People's Master of Uzbekistan" in 2001 and the "Respect of the Country" order in 2010. He contributed to the development of classical Khiva woodcarving works with high skill, to the improvement of the art of painting, woodcarving, carpentry, and calligraphy.

During his career, with his unique creativity, Khorezm revived the art of wood carving and gave a second life to architectural and historical monuments. In 1969,

together with SafoBagbekov, whose father was a famous woodcarver, he designed decorative gates, doors, and columns for many high-class buildings.

H. Bagbekov executed the wood carving of the veterans' teahouse in Tashkent (1995) and the building of the "Berdak" cinema in the Republic of Karakalpakstan (1997) in the style of Khorezm wood carving. Under the guidance of Khorezm masters, he decorated the 12 wooden carved pillars of the porches built in the style of national traditions in the "Memory and Appreciation" square in Tashkent (1999) with Khorezm historical traditional and plant motifs, showing the art of Khorezm decoration and decorating them in the national style. Columns installed in the Al-Khorazmi, Al-Beruni complexes, Urganch city, and Hazorasp district "Memory and Appreciation" squares are among the wood carving works created by the master in the following years.

Together with his students, he was involved in the construction of the verandas in the "Khotira" square of Urganch city and decorating them with wooden carved pillars. During the preparations for the 2500th anniversary of the city of Khiva, he participated in the restoration of historical monuments, creating historical and plant-like patterns in the "Ichan Castle," and the decoration of wooden pillars.

In connection with the celebration of the 1000th anniversary of the KhorezmMa'mun Academy (2006), he led the renovation of the academy building, the decoration of the jubilee venue, and the stage area in the national style. In 2005, he was the laureate of the "Tashabbus" competition held in Tashkent and was awarded a special diploma. He was awarded several diplomas of the Academy of Arts of Uzbekistan and has been a member of the Union of Craftsmen of the Republic of Uzbekistan since 2006.

MatkarimovMadrin, a craftsman who weaves carpets by hand, started weaving natural silk carpets together with his family at the YaqubboyKhokja madrasa in 2004, based on his independent research, examining the exhibits of the Khiva "IchanQala" historical-architectural state reserve exhibition and fund.

The talented artist consistently and effectively continued the traditions of "Master-Apprentice" and mentored more than 50 young students. Today, five students of the master are learning the secrets of the craft. The charm of our national art is glorified in his artistic works.

The master craftsman has been an active participant in events held throughout the country since 2002. He actively participated with his products in the exhibitions held on the occasion of the "Artisans of the Independent Country" and "Independence and Nowruz" holidays and was awarded honorary certificates and diplomas. In particular, he was a participant of the traditional carpet exhibition held in Frankfurt,

Germany in 2010–2013, and the "Islam Art" craft festival held in the Kingdom of Saudi Arabia in 2015.

Also, in 2016, he participated in the program held in Massachusetts under the "Silk Art of Uzbekistan" project with the support of the US State Department and was awarded a special diploma for his contribution to the development of the tourism industry of Uzbekistan. In 2016, he participated in the international carpet exhibition held in Santa Fe, USA, and was awarded the certificate of the International Traditional Carpet Weaving Association.

Currently, the master's products are exported to Japan, Austria, Australia, Italy, Germany, China, America, and Great Britain.

From 1989 to 2002, the woodcarver MasharipovAdamboy learned the secrets of the craft from the folk craftsman of Uzbekistan, HayitmatBagbekov, and has been working independently since 2002.

The unique direction of his works, unique pattern compositions, and the delicacy of decorations have attracted the attention of the audience and industry experts. The talented artist consistently and effectively continued the traditions of "Master-Apprentice" and mentored more than 15 young students.

O. Masharipov organized a house-museum based on the wood carving products he made, and his house-museum attracted the attention of high-ranking guests who visited the city of Khiva.

MasharipovAdamboy decorated the "Alp Kamal" house-museum in Tashkent city in 2006, the "NarimjonBuva" cemetery in Ellikkala district, the Khotiraavenue and Bektemir cemetery in Khiva district in 2015, and the "KomiljonOtaniyozov" house-museum in Urganch city in 2017 with wood carving products. He is one of the artisans who have shown enthusiasm in introducing our national crafts to the world.

In the 21st century, in addition to participating in international exhibitions of craftsmen, demonstrating their products and art, interaction, exchange of experience, acquisition of modern knowledge, and introduction of new trends in the field have become urgent tasks.

Decree No. PF-5242 of the President of the Republic of Uzbekistan dated November 17, 2017, on supporting the activities of artisans of Uzbekistan, eliminating existing problems in the handicraft industry, preserving and restoring traditional types of folk crafts and applied arts, and encouraging the involvement of young people, women, and low-income families in the industry became of great importance.

Based on the decree, wide opportunities were created for the development of handicrafts in our country, including allocating land and buildings to craftsmen,

providing preferential loans, selling and exporting handicraft products, establishing industry development centers, and improving the activities of "Master-Apprentice" schools as priorities for the development of national handicrafts [12].

A number of measures have been implemented in the Khorezm region in these directions. In the Madir village of Khanka district, 340.0 square meters of land were allocated to craftsman Odilbek Matchonov for the establishment of the master R. Matchonov museum-workshop school of pottery, and construction and communication works were completed there. In the village of Kattabog district, the necessary land area was allocated for the establishment of the museum-workshop of S. Otajonov and the "Master-Apprentice" school, and artisans were involved in the activities of this school [10].

In March 2018, the "Master-Apprentice" school was established in the "Ulli-Hovli" complex of the Urganch district, where the residents of the area were taught the secrets of crafts, and masterclasses on hand-carpet weaving, blacksmithing, and wood carving were held. In the building of the "Nurullaboy" complex located in the city of Khiva, a center of artisans was established, which consists of a museum and an exhibition of handicraft products. In this center, weaver Matyakupova Mehribon, masters of miniature painting and painted patterns Nazarov Anvar and Sobirov Sobirjon, and master of aesthetic items Bekchanov Otabek started their artwork. Another one of the handicraft centers is located in the "Caravansaray" in the territory of the Ichan Castle. This center consists of 15 rooms, where 31 master craftspeople are engaged in the production of flower-printed gazalami and stitched items, making national costumes, miniatures, painting, painted patterns, hand-woven gazalami, wood carving, and folk handicrafts made of wood [11]. It can be seen from this that the process of restoration of handicraft industries, whose traditions were in danger of disappearing, has begun in the Khorezm region, the necessary conditions are being created for masters, and it is important to organize exhibitions of artistic crafts and applied art samples and to start a "Master-Apprentice" school. It is also important to continue the activities of artisan dynasties. For example, the values of craftsmanship have been passed down from generation to generation, thanks to the activities of masters B. Otajonova, O. Rakhimov, O. Odamboyev, and R. Shermetov, who are working in the Yangariq "Kattabog pottery center," dynastic potter O. Matchonov school in Khanka district, craftsmen D. Otajonova and S. Masharipov in Khiva, and O. Sultanov and M. Normetova in Urganch city. Also, the products made by master Matyakubov Otajon from Kattabog and his sons Sultanboy and Odilbek are widely known [3, 112–113].

Since 2017, as a result of paying attention to the issues of preservation and restoration of traditional types of arts and crafts and applied arts at the level of state policy and purposeful development, legislation and regulatory frameworks in the field of crafts have been improved, and the legal interests of artisans have been protected. Also, favorable opportunities have been created for popularizing handicraft products among the public. The work of ensuring the succession of generations in the field of handicrafts has begun.

At the same time, it was necessary to take additional measures to eliminate the problems and obstacles in the development of handicrafts, to improve the system of attracting the population to handicrafts, to provide vocational training and employment to young people in the neighborhoods based on the traditions of "Master-Apprentice," and to reduce poverty, as well as to consistently continue the reforms for the development of handicrafts.

In accordance with this, the decision of the President of the Republic of Uzbekistan dated December 30, 2021, PQ-77 "On measures to further improve the system of support for craft activities" was adopted.

According to the decision, in 2022, for the development of family entrepreneurship, it is necessary to finance crafts projects, provide preferential loans with the possibility of receiving cash at the request of the craftsman, train apprentices to craftsmen who teach crafts to young people based on the "Master-Apprentice" tradition, purchase the necessary raw materials and provide wages to the apprentices, and for the apprentices to start their independent activities, purchase tools and equipment, as well as for craftsmen to create websites and release their products on global electronic trading platforms [9].

CONCLUSION

The information presented above indicates that important legal, economic, and moral conditions have been created for the development of artistic crafts and applied arts in Uzbekistan. Attention to the field of handicrafts has risen to the level of state policy. This approach became the basis for restoring forgotten traditions in the craft industry, increasing the social status of craftsmen, developing their industry in the form of household and entrepreneurship, as well as ensuring the succession of generations in the craft industry and educating young craftsmen in the spirit of hard work, humanity, and loyalty to national values.

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