

## UZBEKISTAN'S FOLK ARTS AND CRAFTS IN THE SYSTEM OF HIGHER ARTISTIC AND PEDAGOGICAL EDUCATION

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### **Annotation**

this article examines the features of Uzbek folk decorative and applied arts in higher art and pedagogical education. Within the framework of the educational direction "Fine arts and engineering graphics", some aspects of the use of miniature art in the training of future teachers of fine arts are highlighted.

### **Keywords**

applied art, teacher–artist, educational system, artistic craft, dynasty, "Ustoz-shogird" system, artistic embroidery, suzane.

One of the main ideas of the "Uzbekistan 2030" Strategy, as emphasized in the landmark Decree of the President of the Republic of Uzbekistan, is "the creation of a system of education, healthcare, and social protection that fully meets the needs of the people and international standards" (1).

Raising the general secondary education system to a new level and introducing vocational training courses in all secondary schools is essential. This, of course, requires fine arts teachers to possess skills in the main types of artistic crafts – the artistic processing of metal, wood, ganch, fabric, and others.

To ensure a stable socio-spiritual environment in society, new approaches to preserving the widespread popularization and development of national values and the spiritual heritage of the Uzbek people are envisaged.

Art education and the aesthetic development of students are the most important tasks of the general educational and professional systems. The need for high-quality training of highly qualified teachers in aesthetic subjects, and in particular in fine and applied arts, is relevant in today's environment.

Higher education teachers are faced with the task of preparing teachers of applied arts who are capable of understanding and appreciating the aesthetic and social-moral foundations of decorative art, preserving its traditions in folk art, and continuing the historical canons of artistic crafts.

Traditional artistic crafts, like no other form of artistic and creative human activity, reflect the centuries-old traditions of the material and spiritual culture of a people. They have deep historical roots and are inextricably linked to the traditional way of life, aesthetic worldview, and consciousness of people during specific periods of historical development. The training of such artists-teachers within the "Fine Arts and Engineering Graphics" program should encompass both creative and educational objectives, with a consistent and multifaceted development of creative and pedagogical thinking and the inculcation of historical memory. At the same time, the educational potential of folk decorative and applied arts should become a mandatory component in the training and education of students in this field of study.

Teaching folk and decorative and applied arts involves addressing specific challenges arising from the artistic characteristics of Uzbekistan's local centers of artistic crafts. It should be noted that the system of teaching arts and crafts has centuries-old traditions. These traditions were founded, firstly, on a methodological foundation based on the aesthetic ideals and artistic principles of the Muslim East, the philosophical views and pedagogical views of great thinkers such as Al-Farobiy, Abu Ali ibn Sina, Al-Beruniy, Abdurakhman Zhomiy, Alisher Navoiy, and others, the didactic principles of folk pedagogy, and the theoretical works of medieval artist-teachers.

In general, the following main forms of artistic craft training can be identified:

- the historically established "Usto-shogird" system, whereby a student would absorb the "secrets" of craftsmanship from his mentor over a number of years, learning not only the techniques and methods of the craft but also acquiring from the master certain moral and aesthetic attitudes toward folk art;

- the tradition of practicing certain types of artistic crafts that developed in the Central Asian region over many decades, when... "hereditary craftsmen, adopting craft skills from their fathers and grandfathers directly on the spot, in local centers of folk art..." continued family traditions (2, p. 160). And today, for example, famous dynasties create in Bukhara's centers of folk applied art, including the Khamidovs, prominent representatives of copper-embossed art, whose genealogical branches include the Aliyevs, Musinovs, and the hereditary families of the Narzullaevs, the Narzullaevs, the Narzullaevs, the Salimovs and Jumaevs, the Bobomurodovs, the carvers, and many others.

With the independence of the Republic of Uzbekistan, the role and place of artistic crafts has grown immeasurably. Uzbek folk arts and crafts have taken their rightful place both in artistic culture and in world fine art, and have come to be regarded as a powerful factor in the spiritual and moral development of the

individual. Therefore, folk art, as a vital means of harmoniously developing the younger generation, is accorded a special place in a number of state documents. The need to train qualified personnel, including teachers of applied arts, was also emphasized in the Decree of President Sh. M. Mirziyoyev dated October 8, 2019, No. UP-5847 "Concept for the Development of the Higher Education System of the Republic of Uzbekistan until 2030."

In recent years, Bukhara State University and the Pedagogical Institute have trained a large number of art teachers and applied arts masters for vocational colleges, secondary schools, and art schools.

Thus, in addition to traditional forms of training, higher art and pedagogical education has been added to the modern curriculum, which also has its own specific characteristics and features. The most important of these is that, unlike traditional, historically established forms and methods of teaching, modern higher art and pedagogical education, in addition to teaching basic craft skills, provides:

- a profound knowledge of the theory and history of world and domestic fine art, the place and role of native folk arts and crafts in this field;
- knowledge of aesthetics, the theory of aesthetic education, and the psychological and pedagogical principles of personality formation and development;
- the fundamentals of art history, the ability to recognize the local characteristics of Uzbekistan's main artistic craft centers, the style and semantics of the creative techniques of renowned applied arts masters;
- skills and abilities in organizing and conducting extracurricular and after-school clubs, studios, special courses, and electives in the main types of folk applied art - carving and painting on ganch and wood, embroidery, ceramics, and others.



Fig. 1 Bukhara suzani

Another key aspect of training artists and applied arts teachers lies in the specificity of local centers of artistic crafts and their distinctive artistic expressions. Take, for example, artistic embroidery, one of the most widely practiced forms of applied art.



While the Nurata, Samarkand, and Shakhrisabz schools of embroidery are similar to the Bukhara school in their artistic expression, they nevertheless differ in composition, the stylization of floral and plant forms in patterns, and the bosma and yurma techniques. Nurata pieces differ from Bukhara ones in their materials,

distinctive execution techniques, and a predilection for stylized motifs of birds and animals.

Samarkand embroideries are distinguished by their large-scale ornaments, the composition based on the circle – the "doira" – and monumentality and diversity of decoration. (3, p. 27).

In Shakhrisabz embroidery, color has a special symbolism: white, for example, signifies a wish for happiness, blue – the color of the eternal sky, red – joy and joy, and green – the color of spring – Navruza (4, p. 17). And this is despite the fact that each center has its own "planets" - local, local embroidery schools.



Fig. 3. Composition of Bukhara suzani

Thus, the Bukhara School of Embroidery differs from the Shafrik, Gijduvan, Vabkent, and Karakul schools in that its local centers have their own distinctive features, techniques, and compositions. And each center of artistic crafts – chasing, carving, painting, and ceramics – has its own unique characteristics.

And here, the problem arises of developing software for training specialists that takes into account the specific characteristics of local centers of artistic crafts.

In our opinion, the specific artistic characteristics of local centers of folk decorative and applied arts should be incorporated into the curricula of applied arts subjects, especially in the development of independent study. At the same time, this should not undermine the educational material provided in the standard curriculum for the history of art in Uzbekistan, as it is crucial to understand folk art within the framework of the statehood of the Republic of Uzbekistan.

Sometimes, students, and even some applied arts teachers, question the validity and necessity of teaching applied arts to future teachers of fine arts. On the other hand, some theorists raise the question of three-dimensional forms of educational drawing—academic drawing, painting, and, to some extent, composition—justifying this by citing the mentality and specificity of centuries-old traditions of folk decorative and applied art, where the artistic image is expressed through stylization, symbolism, and a unique aesthetic "vision." Meanwhile, European fine art is based on three-dimensionality, volume, the laws of perspective, and real structures, and embodies the "illusory" nature of space.

We believe that for an artist teacher, whether a graduate of the "Fine Arts and Engineering Graphics" or "Professional Education" (Applied Arts) program, pictorial literacy and the fundamentals of drawing and painting are equally essential. These subjects not only sharpen the eye and hand, but also teach composition, construction, and, crucially, an understanding of color. In the ancient and medieval art of Central Asia and Uzbekistan, it's enough to recall the murals of Varakhsha, Afrosiab, and the frescoes of Amir Temur's palace (which have survived in written sources).

A necessary component of developing students' creative potential through folk art is the development of motivational and target-oriented conditions. These motivational and target-oriented conditions should be aimed at achieving didactic, educational, and creative goals. Didactic goals, in turn, should be aimed at acquiring a set of knowledge, skills, and abilities in folk arts and crafts, particularly their original, traditional forms, by students—future fine arts teachers. For example, when studying traditional Uzbek embroidery, a student must know its main local centers, the genesis of the Bukhara center of artistic textiles, the embroidery schools of Nurata, Shakhrisabz, the Samarkand center of artistic embroidery, Surkhandarya, Karshi, Tashkent, and Fergana centers, know the historical stages, the dynamics of the development of this type of artistic craft, and be able to identify the common features and local characteristics of these schools.



Fig. 4. Associate Professor S.S. Abdullaev at a conversation with students and professors of the summer school of the University of Konstanz (Germany)

During the course, students master techniques and methods, the composition of suzani and other items, the structural construction of patterns and ornaments, and color, appreciating their charm and beauty.

Achieving didactic goals is thus aimed at developing students' aesthetic awareness, which ensures future teachers' focus on the aesthetic education of schoolchildren, colleges, and lyceum students. Most importantly, creative goals are realized, such as developing students' artistic perception, fostering creative thinking, and fostering an understanding of the importance of aesthetic education through folk art.

For teachers majoring in Fine Arts and Engineering Graphics, the development of educational and methodological assignments for applied arts and creative projects is an effective means of improving their artistic skills. It is essential to ensure that every assignment, whether academic or creative, contributes to the development of the future teacher's broad skills and civic stance, and the desire to

seamlessly integrate learning and communication between teacher and student. The small group system, work in art workshops, plein air assignments, museum and industrial internships in applied arts require the development of a specialized scientific and methodological package aimed at improving the content of pedagogical and artistic education.

The effectiveness of students' acquisition of professional skills and abilities largely depends on the productivity of the teacher. This underscores the particular importance of implementing a personalized, active approach as a key element of pedagogical education. It is essential that students—future teachers of fine and applied arts—clearly see the prospects of their profession and their place in it. Mastering new activities, for example, ancient artistic crafts, in the development of a teacher as a creative individual encourages a focus on success in their future professional endeavors.

Thus, the effectiveness of professional and pedagogical training for future fine arts teachers and applied arts educators is linked to high-quality instruction and creative mastery of curricula.

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