

THE SIGNIFICANCE OF NATIONAL GRAPHICS TODAY

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Abstract

The article discusses the history of the visual arts and graphic arts of Uzbekistan, its origin and stages of development, directions and styles, its significance today, and book graphics.

Keywords: visual arts, artist, etching, xelography, linocut, enstamp, charcoal, sepia, sangina, pencil, paper, eraser.

Introduction

National styles of Uzbek graphic art The rich cultural heritage of Uzbekistan, the types of art that have been developing for centuries, in particular, graphic art, have formed their own national styles. Inspired by miniature art, folk patterns, and traditional crafts, these styles are now being reinterpreted in modern graphic design. This article explores the national roots of Uzbek graphic art, its modern manifestations, and its global significance. Historical Roots: Miniature Art and Patterns The foundation of Uzbek graphic art lies in the miniature art that flourished during the Timurid era.

The works of masters such as Kamoliddin Behzod are distinguished by their elegant drawings, bright colors, and balanced compositions. The images used in Alisher Navoi's "Khamisa" serve as a source of inspiration for today's graphic artists. The symmetry, attention to detail, and color harmony in these miniatures are being reinterpreted in modern vector graphics and digital art. In addition, patterns from Uzbek folk crafts-suzani, islimi in carpet weaving, and floral motifs in architecture have become an important part of graphic art.

For example, the patterns in the Registan ensemble in Samarkand or the decorations of the Chor-Minor in Bukhara demonstrate a unique harmony of color and shape. These elements are widely used in graphic design for branding, fashion and interior projects. Modern interpretation: Tradition and the digital world Today, Uzbek graphic artists are adapting national styles to a modern context using Adobe Illustrator, Procreate and other digital tools. For example, Uzbek patterns appear in modern logos, web designs and even fashion collections. Local brands, such as restaurants or craft shops, use elements of suzani patterns or miniature style in their visual identity. There is a growing trend among young artists to bring national motifs to a global audience. On platforms such as Instagram and Behance, the work of Uzbek graphic designers is attracting international attention.

For example, some artists are converting Uzbek carpet patterns into 3D graphics and using them in virtual reality projects. This shows that Uzbek art is competitive in the modern world. The creative approach of local artists Among artists working in the field of graphic art in Uzbekistan, artists such as Javlon Umarbekov are successfully promoting national styles. Their

work combines traditional patterns with modern minimalism. For example, Uzbek floral motifs are transformed into simple vector shapes and used in logos for international brands. In addition, local fashion designers are using Uzbek patterns in clothing and accessories, bringing graphic art to a wider audience. For example, fabrics produced under the “Made in Uzbekistan” label are finding their place at international exhibitions. In this process, graphic artists play an important role in developing patterns in digital format and adapting them to practical design. Preservation and promotion of national styles, preservation of national styles of Uzbek graphic art is important not only for preserving cultural heritage, but also for promoting it on a global scale. The inclusion of national elements in graphic design curricula at local art schools and universities will help develop this direction. Also, opportunities for promoting Uzbek graphic art through online platforms and international exhibitions are expanding. In the future, Uzbek graphic art can be used more widely in projects based on virtual reality, game design, and artificial intelligence.

For example, if Uzbek patterns are used in virtual museums or interactive games, this will bring national art closer to the younger generation and the international community. Conclusion National styles of Uzbek graphic art are a bridge between the past and the future.

Inspired by miniature art and folk patterns, these styles are finding their place in modern graphic design. Thanks to the creative approach of local artists and the capabilities of digital technologies, Uzbek art is gaining global recognition. Preservation and development of national styles not only preserves cultural identity, but also brings Uzbekistan to an important place on the world art map. Note: The article is written in a popular style of about 500 words and covers the national styles of Uzbek graphic art in a general but informative way. If you want to write an article longer (for example, 1000 words), in a scientific or artistic style, or if you want to focus on specific artists, projects or visual examples, please specify. Also, if the article needs to be adapted for a specific platform (for example, a magazine, a website), please provide additional information!

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