



A modern approach to pottery

**Siddikov Komil
Boymirzaevich**

Senior Lecturer, Department of Art Ceramics and Architectural
Monuments, National Institute of Art and Design named after
Kamoliddin Behzod

ABSTRACT

This article provides information on pottery, the history of pottery, modern approaches to pottery today

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Mostly artisans made food and household utensils. The dishes of Uzbek masters are divided into cup-shaped (notebook) and jug-shaped (juza), which is explained by the specialization of the masters. Potters made bowls, bowls, plates, bowls, and buckets. Potters have made pots and pans of various shapes, sizes, and purposes.

Archaeological finds testify to the antiquity of this type of applied art: in the village of Sangirtepa in the book-Shakhrisabz oasis, archaeologists found the remains of large multi-room buildings made of clay bricks, various tools, pottery on both pottery wheels and handicrafts. found. At the beginning of the 1st millennium.

Pottery has been the most highly developed form of handicraft in Central Asia for many centuries. Irrigated and non-irrigated pottery of the leading centers have local characteristics and are reflected in the originality of the forms, decorative ornaments, colors. The traditional ceramic production centers that have survived to this day include Rishtan, Gijduvan, Khiva, Samarkand, Gurumsaroy, Shakhrisabz, Kasbi, Urgut, Khorezm, Tashkent.

The products of each region differ in their artistic originality. It affects the shaping

elements, the pattern composition, the color, the favorite motifs of the decoration, and the overall emotional mood. Many of the motifs of nineteenth-century pottery are similar in content to ganch and wood carvings, fabric paintings, and other forms of decorative-applied art, and these compositions are widely used as established norms and rules. shows.

By the end of the 19th century, there were stylistic changes in the art of pottery. There was a tendency to overcome the patterns of frozen abstraction (Rishtan, Madyr) in ceramic painting. In some centers they were stronger, in others less noticeable (Gijduvan, Shakhrisabz, Kattakurgan, etc.). As in other types of applied art, in ceramics there was a monumentalization of the general figurative structure of works.

This is especially true of the painting style. Small floral patterns give way to large patterns, the delicate development of ornaments is generalized. The decorations include images of specific objects - from teapots, jugs, musical instruments to weapons and knives. In the late 19th and early 20th centuries, the products of Shakhrisyabz masters, worked by famous masters Khotam Kadyrov, Master Rustam and master Hazratqul Igamberdiyev, were

characterized by juicy, warm range and free pictorial patterns.

In 1950-60, in the cities of Rishtan, Gijduvan, Shakhrisayabz, Samarkand, Kattakurgan, Tashkent, Surkhandarya, Kashkadarya and Khorezm regions, ceramics retained the originality of forms, the unique style of painting and the original color of the painting. continues. Here the work on the traditional forms of tableware used in everyday life (Humo, togora, braid, shokosa, lyagany, tavok, badiya, etc.) continues.

At the same time, the search for new forms of irrigation and non-irrigated pottery was carried out. Traditional ornaments predominated, with a richness of plant and zoomorphic-geometric shapes traditionally interpreted in the patterns. Ceramics paid attention to plot and portraiture in ceramics, which led to a distortion of the figurative structure of traditional products in general.

Since the late 1960s, there has been a disappointing trend in the overall development of traditional ceramics in Uzbekistan. The reasons for the sharp deterioration of traditional ceramics were mainly due to socio-economic reasons - lack of sufficient demand for products of folk pottery, their low social status, indifference to the fate of the folk master by the local authorities.

In recent years, historically established production centers have been revived, the range of products (dishes, bowls, bowls, containers for water, milk, various jars for storing products) has significantly expanded, their quality has improved. Masters feel the support of the state and increase production to achieve the profitability and competitiveness of their products.

They preserve local features, with forgotten shapes and images seek to restore r. At the same time, new decorative and pictorial motifs appear in the decoration of ceramic products. Masters are reviving the tradition of decorating the veins with stucco elements in the form of heads of animals and birds. The ancient tradition of making figured vessels for water - Musalla - has been revived with a duck-shaped body.

The tradition of making clay toys, which is an integral attribute of ancient worship rituals, is also returning. The Uzbek folk toy made of non-irrigated pottery has been popular for many centuries. Folk artisans made beautiful figures of horses, dragons, and birds for the children's delight, and after shooting they painted them with vegetable dyes - yellow, red, green, dark brown. In the past, this type of handicraft, typical for the Bukhara-Samarkand school of pottery, was widely developed in Kasbi district of Kashkadarya region.

After several difficult decades of the twentieth century, Uzbek ceramics could not compete with Russian factory products, while ceramics production in Uzbekistan is now experiencing a new growth. Modern ceramists, creatively mastering the experience of the masters of the past, create original products that meet the aesthetic needs of their citizens - they light a fire in the hearth of folk crafts.

As an example, we can cite the work of Samarkand master Sharif Asimov (born in 1954), one of the students of the famous teacher Umar Jurakulov. He creates expressive, mainly vertical, non-flowing ceramics - huge pots, vases, jugs, etc., representing unique works of ceramics. Non-liquid products are made by almost all potters of Rishtan, Gijduvan, Khiva, Tashkent and other ceramics centers, but most of them still pay attention to glazed ceramics. Only in operation. Asimov Creating non-liquid ceramics is a valuable creative task in itself. All the traditional means and techniques of technological processing have been preserved in his works, but he makes his own decisions in the technique of decoration. This also applies to the shapes of ceramics, and the use of decorative motifs - mainly organic combinations with the shapes of the product are always carved or stamped patterns. From time to time Sh. Asimov also uses glaze, covering the surface of jars or grooves with expressive colored spots.

Clay-painted toys may also belong to the non-irrigated ceramic section. However, as a result of our expedition to the village of Uba in the spring of 2012, it became clear that since the death of Hamro bibi Rakhimova's son Jabbor Rakhimov left no students, there is an ancient

tradition of making clay whistles there. essentially extinct. Uba Kubaro Babayeva, the only toy manufacturer, abandoned clay as a material for toys and moved on to making large sculptural figures out of plaster using molds, special shapes, which led to the devaluation of the old traditions of this craft and kitsch. Even earlier, the famous Professional toy in the form of birds and animals on wheels made by Ambar-opa Sattarova had disappeared. Today, toys are made by artisans from other centers - representatives of the Narzullaev family in Gijduvan and Mukhtorovs in Samarkand.

The tradition of Samarkand toys is continued by master Dilorom Mukhtorova (born in 1967), who learned this craft from his father-in-law, the famous master Abdurakhim Mukhtorov, who founded the Samarkand school of terracotta toys in the 1960s. A. Mukhtorov's sons Zarif and Islam were very active in creating fairy-tale dragons and folklore images in 1980-1990, but today only D. Mukhtarova creates terracotta compositions on folk themes. He creates more than 100 types of clay toys, including various zoomorphic and fairy-tale figurines, as well as characters from folk tales and folklore. The artisan separates the raw material from the local soil, but adds oily mud. He puts the finished mass in a special plaster bath and fills it with water. The gypsum wagon absorbs the excess water and a mass of the required density is obtained, which, after mixing, is placed in a cellophane bag to prevent drying. D. Mukhtarova makes sculptures from ready-made clay and burns them in an oven at a temperature of 1000 degrees. To process terracotta figurines, he uses a set of traditional tools: a stack, a spatula, a knife, a tube, brushes of different sizes.

Since 2012, Firdaus Yusupov is the son of a master from Rishtan. , began to create terracotta toys without paint. The size of his fairy-tale characters (height?) From 10 to 15 cm Ural-Tyubin master Gafur Khalilov (20 to 40 cm g ache) in the late 20th century and resembles large fantastic images in white-red-blue lime-painted toys. However, the toy restoration experience in Rishtan, whose origins are linked to other centers, is in fact a form of professional authorship approach.

From the point of view of artistic solution, the products of masters of Gijduvan, Urgut, Rishtan, Andijan, Denau, Khiva and Tashkent are of great interest. The problem of tradition and innovation is the most pressing and relevant here. The emergence of traditional handicrafts has led to certain changes in the social conditions that naturally affected the character of Uzbek ceramics. The process of transition of traditional arts and crafts from the utilitarian sphere to the production of souvenirs, which began in the mid-twentieth century, continued at the beginning of the new century. Many traditional forms of products have disappeared; now the leading form of the sofa is preserved, which retains a good place for decoration and has not lost its utilitarian purpose. At the same time, an experimental search for new decorative solutions is being developed.

The main schools of glazed pottery in Uzbekistan were formed in the XIX century. According to the style of painting, plastic and technological features can be divided into three main ceramic schools: North-East - Fergana, Central - Bukhara-Samarkand and South-West - Khorezm. Depending on the nature of the secret, the products of these schools vary in color. Blue pottery is used in Fergana and Khorezm schools for alkaline, alkaline irrigation. The Bukhara-Samarkand centers are famous for their yellow-brown ceramics, where lead glaze is mostly used. In the middle of the twentieth century. In the markets of Samarkand, Shakhriyabz, Kattakurgan, Rishtan, Kokand, Jizzakh, Khiva, Urgench you could buy a variety of ceramic watering cans or painted clay whistles-toys.

The innovative trend in modern irrigation pottery is demonstrated by Tashkent masters Akbar Rakhimov and his son Alisher Rakhimov, who continue the traditions of the founder of this style, Mukhit Rakhimov. In the early 1960s, M. Rakhimov, who was engaged in the restoration of ancient Kushan pottery (I-II centuries AD) and Afrosiyab irrigation pottery (IX-XI centuries), created new exhibits based on the reconstruction of old specimens. This tradition formed the basis of his later creative activity, when ceramic samples from other

historical periods began to be subject to the author's order. Thus, samples of Timurid pottery were used as objects of creative interpretation. Later, this trend was continued and enriched in the works of his son Akbar and grandson Alisher Rakhimov, who combined traditional technologies and new decorative experiments. Abduvahid Karimov, a young ceramist from Bukhara, has been reviving the Afrosiyob and blue-blue ceramics traditions of the 17th century in Bukhara, presenting them as author's products and working in the field of innovative research. These masters retain traditional technology, but introduce unique innovations in the decoration of products using ornaments of different historical periods. It is noteworthy that all of them have a higher artistic education in the specialty of "pottery" and are essentially professional artists.

Thus, the situation in Uzbek irrigation pottery is similar to the situation with Uzbek hand embroidery in terms of preserving its authentic layers and the emergence of innovative research. Both streams can be separated here. First of all, it is traditional irrigation pottery, mainly based on the local traditions of schools and centers - this includes the products of masters from Rishtan, Andijan, Gurumsaroy, Urgut, Gijduvan and Khiva. In the work of the masters of these centers, adherence to traditional techniques and forms is preserved, and the innovations are mainly related to changes in the interpretation of individual elements of decoration and product forms. In the regions, local customs are more important and traditions are evolving. Probably, the work of some Rishtan masters, who use innovations in painting more openly, is more active - Rustam Usmanov, Firdaus Yusupov, Alisher and Bakhtiyor Nazirov, but they are in harmony with the traditions of Rishtan pottery. And, secondly, these are the products of an innovative plan, in which the individual creative initiative of ceramic masters is more actively manifested, the range of techniques and decorative patterns applied expands without linking them to certain local traditions. Akbar and Alisher Rakhimov from Tashkent and Abduvahid Karimov from Bukhara have

been appointed in this direction you can add a few.

There have been many anxious moments in the process of adapting Uzbek ceramics to the conditions of a market economy. In their search for a commercial market, many artisans adapt to the simple tastes of tourists, often leading to a loss of soil traditions and stylistic features. A similarly difficult problem has to do with discipleship. The old "upper-disciple" system now took on a simplified, distorted form. If in the past, masters took students and brought them to a certain skill level, passed an exam and gave their blessings as a kind of educational diploma, unfortunately, there is no such practice today. Young masters who have not been educated for a long time, after completing an intensive, two- to three-month training course, begin to sell artistically inferior products in the markets. As a result, we face a situation in which the market breaks down the traditional system of making high-grade master ceramics, leading to a decline in the overall level of popular center pottery. Leading artisans who produce high quality products tend to sell them at quality-priced prices, while their students offer their products at low prices. The younger generation of ceramists, on the one hand, is focused on the market and the customer, and strives to accelerate and therefore establish high-quality production, on the other hand, understands the need to follow ancestral traditions.

Today, in the development of national ceramics, the problem of preserving its original nature, primitive ornaments and the purity of the artistic and figurative structure of ceramics of Uzbekistan is of great importance. Despite the problems of a creative and organizational nature, the positive changes that have taken place during the period of independence are clearly visible. The social status of the national master ceramist has increased, interest in the traditions of ceramics in Uzbekistan and abroad has increased significantly, many masters have made creative business trips to other countries, began to hold solo exhibitions abroad.

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