



RESTORATION OF OUR NATIONAL TRADITIONS AND VALUES - THE MAIN FACTOR IN THE DEVELOPMENT OF UZBEK CERAMICS

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National Art named after Kamoliddin Behzod
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Annotation

The article discusses the work being done by Uzbek pottery schools to further develop this art, restore our traditions and values, promote them and teach them to young people. In particular, the history and art traditions of the existing pottery schools in each region of the country are widely covered.

Keywords: clay, pottery, pottery school, master, tradition, apprentice, craftsman, pattern, ornament, pottery, style, porcelain, pottery, dynasty.

INTRODUCTION

In our country, it is important to preserve the ancient traditions of pottery, to increase its international prestige, to promote it, to encourage the work of folk masters and to involve young people in this art.

In this sense, the Resolution of the President of the Republic of Uzbekistan dated March 23, 2021 "On measures to accelerate the development and support of pottery" No. PP-5033 is a clear evidence of the attention paid to this area. The resolution identifies key areas for further development of traditional and modern ceramics, such as the establishment of specialized centers and galleries in the field, the expansion of production of ceramics in order to restore and develop the traditions of ceramics in the regions. Special attention is also paid to the issues of comprehensive support of artisans engaged in ceramics, the wide involvement of young people in the industry through the radical improvement of the activities of master-student schools.

MAIN PART

In pre-Islamic times, clay gods protected the family from various problems, and children's whistles were also made of clay. Clay is an indispensable item for making





dishes. Surprisingly, among the many professions in Uzbekistan, the art of pottery has long been recognized as the most honorable and respected profession. Each region of the country has its own ancient pottery schools, whose artistic traditions have a long history.

In the hills of Afrosiyab around Samarkand, archaeologists have found many statues - terracotta imaginary animals, images of dragons and lions, fragments of pottery made by unknown masters who lived two thousand years before the legendary Marakand. In the middle of the twentieth century, the people's master - potter Umar Jurakulov, while carefully looking at the findings of scientists, began to create magnificent figures, studying ancient ornaments and plastic techniques, restoring ancient art. Today, in the pottery workshop located on one of the streets of Samarkand, named after the master, his students continue the tradition of Afrosiyob pottery. Terracotta products such as funny riders on donkeys and horses, teahouse and market landscapes, clowns and dragons will be a good souvenir to make your trip to Samarkand memorable.

Clay toys are made by many artisans, but bringing them to the level of a true work of art is not for everyone. The toy whistle brought fame to Hamro Rahimova, an artisan who lived and worked in the ancient village of Uba. Today, her student Kubaro Boboeva, a traditionalist, teaches her students how to make multi-headed horses and lambs, brightly painted and loud whistles.

Alisher Narzullaev, a full member of the Academy of Arts of Uzbekistan, lives in the town of Gijduvan, not far from Uba, forty kilometers from Bukhara, along the Great Silk Road, famous for its pottery. He is the sixth generation of the dynasty of potters. Dishes made by A.Narzullaev - bowls, bowls, bowls, vases are decorated with patterns reminiscent of the color of peacock feathers. The bright colors of the paints, soaked with a thick layer of glaze, give the watercolor the softness and beauty. Alisher inherited the secrets of working on a potter's wheel, creating unusually shaped objects from clay and decorating them artistically by his father, master Ibodullo Narzullaev. One of the oldest cities in the world, Khiva, has developed the Khorezm School of Ceramics, which is distinguished by its graphic precision and majesty of geometric patterns. The patterns on the pottery reflect the brilliance of the fact that the walls of the famous architectural monuments of the ancient Ichan-Kala are so intertwined with the majolica decoration. This proves that today's artisans are the direct descendants of the folk masters who decorated the khan's palaces and mosques. Modern potters used the same natural substance, mixtures, to make alkaline glaze, which were used by their ancestors to make indelible blue, nilobi, turquoise plates.





In any corner of Uzbekistan, fans of ceramics can witness a unique style of artistic decoration, the purity of decorative forms and a lively sense of craftsmanship. But true masters of the art of pottery strive to go to Rishtan in the Fergana Valley.

According to historical data, pottery appeared in Rishtan a thousand years ago. Rishtan potters - potters consider themselves the descendants of the founders of the art of pottery and the keepers of old traditions.

In the Middle Ages, the art of Rishtan masters became famous in many cities and countries along the Great Silk Road. After Amir Temur created his powerful Movarounnahr empire, the best goods of all countries could be found in the markets of this empire. Among the most valuable items was Chinese white porcelain. But the Chinese did not give the secret of its production to anyone.

It is known that Amir Temur sent several masters from Samarkand to Rishtan at the end of the 14th century. It was at this time that attempts were made to determine the technology of production of Chinese white porcelain. Due to the lack of high-quality kaolin clay deposits in the Fergana Valley, these attempts failed. But in Rishtan a method of making half-tiles from local clay covered with white glaze, called 'porcelain', was found. This style has developed in the Uzbek land. It should be noted that Rishtan potters made porcelain dishes as early as the 19th century. According to ancient Eastern beliefs, the color of air means happiness because it is the color of water and sky.

Today, folk craftsmen from Samarkand, Gijduvan and Tashkent mainly use lead secretion to cover their products. Rishtan potters, on the other hand, use the "alkaline" irrigation method, which is still known to them. Craftsmen add tin, cobalt oxide, copper or iron to it. Depending on the combination of these additives with potassium in the ash, the alkaline glaze will have ultramarine, turquoise, white, black or brown colors.

No other pottery center in Uzbekistan has such a wide range of products as in Rishtan. There is no limit to the potters' imagination - bowls, bowls and shokosa, huge jugs and jars, squirrels, sunflowers, ducks - fantastic bird-shaped bowls to put different dishes. There have been magical images of embroidered ornaments from the distant past, but it is still unknown how their symbolic and artistic solution will be passed down from generation to generation. The masters decorated the pottery with pomegranate fruits, circular and spiral ornaments - branch-shaped patterns with ancient symbols of the sun, moon and universe.

Museum expositions in Italy, Hungary, France, Belgium, and Russia are decorated with modern works by Rishtan masters, a living embodiment of the pottery traditions of the Timurid period. In recent years, the works of Ibragim Kamilov, Rustam





Usmanov, Sharafutdin Yusupov, a student of Mahmud Azizov, master Nabijon Kadyrov have been recognized by the audience at exhibitions in Switzerland, Germany, Japan and other countries. Collectors from all over the world tend to buy Rishtan pottery samples. And no tourist can refrain from buying a miracle of clay in Rishtan pottery workshops.

As a result of the initiative of the masters of Rishtan and the support of the local authorities, the promotion of the creativity of the leading potters has become significantly more active. A number of museums of the famous center and creative studios of folk masters have been established. Among them are the house-museum of the famous master potter Ibrahim Kamilov, the house-gallery created by Rustam Usmanov (1997), the creative workshop of Alisher Nazirov (2005). All this, no doubt, inspires confidence that despite the creative and organizational challenges in the production of Rishtan pottery, this major center of traditional pottery in Central Asia is developing in the right direction. The launch of a center specializing in the production of ceramic products on January 29, 2021 in Rishtan district can be recognized as a clear evidence of the above ideas [2, 8].

Muzaffar Saidov from the village of Minor near Rishtan also works in the tradition of alkaline pottery, and in the ancient village of Gurumsaray in Namangan region continues the tradition of the oldest master Gafurjan Masharipov - a famous master Kenja. It was here, in Gurumsaray, that Akbar Rakhimov, a well-known master potter from Tashkent and a full member of the Academy of Arts of Uzbekistan, learned the secrets of the ancient technology of making blue alkali from master Mahmud Rakhimov a few years ago.

Tashkent's Kokcha district is home to one of the city's landmarks, the Mukhitdin Rakhimov House-Museum. A fourth-generation potter, a potter-technologist, a scientist, and a versatile artist, he lived a wonderful life. M. Rakhimov defended his dissertation and worked as a senior researcher at the Republican Institute of Art History for more than forty years. Archaeological expeditions to the ancient pottery centers, on many trips he studied the traditional artistic techniques of pottery in Samarkand, Bukhara, Tashkent, Fergana Valley. Mukhitdin Rakhimov studied pottery of the Kushan period and the Timurid period for many years and wrote several books on the history of pottery in Uzbekistan and the technology of production and processing of pottery, the interpretation of various symbols and artistic images in pottery. He has published dozens of articles on the problems of Uzbek ceramics.

Mukhitdin Rakhimov loves his work and dedicates his day to his main work - making and decorating colorful items on a ceramic wheel. He managed to recreate the style of pottery of that period, creating many different wonderful works from the Kushan and





Timurid periods. In Rakhimov's works, flocks of birds of paradise, intricate geometric patterns and stylized Arabic inscriptions, which symbolize peace and prosperity, and fish that swim together have long symbolized wealth and happiness. Master Muhitdin inherited the traditions of pottery, his unique skills and striving for perfection to his son Akbar [1, 39].

Well-known potter Akbar Rakhimov created a private house-museum at his own expense after the death of his father. There, his father's pottery workshop, personal belongings, books, and of course the master's works play a major role. There are also works of Akbar aka and his son, Alisher Rakhimov, the sixth generation successor of the dynasty. Despite his young age, the works created by the talented artist Alisher Rakhimov, a successor of the famous dynasty of potters, have been successfully exhibited not only in Uzbekistan, but also in exhibitions in France, Germany and Japan. Continuing the family tradition, he works in the style of polished ceramics of the Kushan and Timurid periods. It is noteworthy that Alisher is working on the restoration of the 5th century Tashkent carved pottery. It is also worth noting that he created a number of works based on the ancient "Kashgari" style.

On April 20, 2006, with the support of the Forum of Culture and Arts of Uzbekistan Foundation, a master-student pottery school of the famous Rakhimov dynasty was established. These school doors are open to anyone who wants to know more about the basics of the art of pottery.

The workshop of potters Akbar and Alisher Rakhimov, who live in Oqlon mahalla of Shayhantahur district, is always busy. The beautiful ceramics in their apartment and workshop, designed in accordance with different periods, will amaze and envy everyone. That is why our compatriots and foreign tourists who come here love to buy colorful, charming works of applied art. The Rakhimov School of Pottery, which has been operating since 2006, trains many craftsmen in the tradition of teacher-apprentice. As a result of the work of potters, elegant ceramics are created here today in eighteen directions and styles of different periods.

Conclusion

In conclusion, the work carried out by Uzbek pottery schools to further develop this art, restore our traditions and values, promote them and teach them to young people is a key factor in educating the younger generation.





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