



METHODS OF USING NATURAL GLAZE OF GURUMSARAY POTTERY SCHOOL

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Abstract

In this article, the establishment of the Gurumsarai pottery school in the Fergana Valley, which has a special place in Uzbek applied art, its main elements and the unique styles of this scientific school are analyzed.

Keywords: artistic pottery, applied art, pottery, glaze, glazed, baked clay, Rishton Pottery School, Gurumsaray Pottery School.

Gurumsarai pottery is world famous for its secret obtained from natural plants.

Introduction

Plants grow in mountain and sub-mountain areas. There are 2 different types of plants: they are called by the names of forty syllables and gulak, and the plants mainly ripen in the beginning of the autumn months. They are collected and then burned. Ashes of burned plants are melted by placing them in a furnace at 900 00 or 1100 00 degrees. The alkali dissolved in the khumdon is crushed and crushed to a fine state with the help of a millstone, and the finished mixture is mixed with water on the surface of the decorated ceramic objects. Glazed ceramics are baked in a steam room after stirring for a certain time.

The village of Gurumsaray is an ancient place that continues the traditions of pottery in our country and has produced many master potters. Also, according to the sources of the Gurumsarai Pottery School, which is the second in the valley, a man named Master Koki came in the 1700s, lived there and founded pottery. The main reason for this was the cleanliness of the village soil, fire resistance, and clean air.

Usman, Diyar, Tokhta buva, Hokim potter, Turob potter, Sadiq potter, master Soti, master Khaitboy, master Mahmud, and Maqsud potters are also the successors of Gurumsaray Pottery School. are counted. They were famous for their fineness, clarity of colors and ease of use of pottery such as barkash, nimbarkash, nimtovak, damtovak, creamer, bowl, bowl, bowl, large jug, and plate. We will give brief information about some of these masters.

Hokim Satimov, known as Hokim potter and Hokim Buva, was born on May 10, 1902 in the village of Gurumsaray. Hokim potter, who took over the secrets of pottery from his uncle Turob potter, lived and worked during the former Soviet Union, and is one





of the first Gurumsarai masters who participated in exhibitions in many cities and countries such as Moscow, St. Petersburg, Poland, Germany, France, Australia, Czechoslovakia, Yugoslavia.

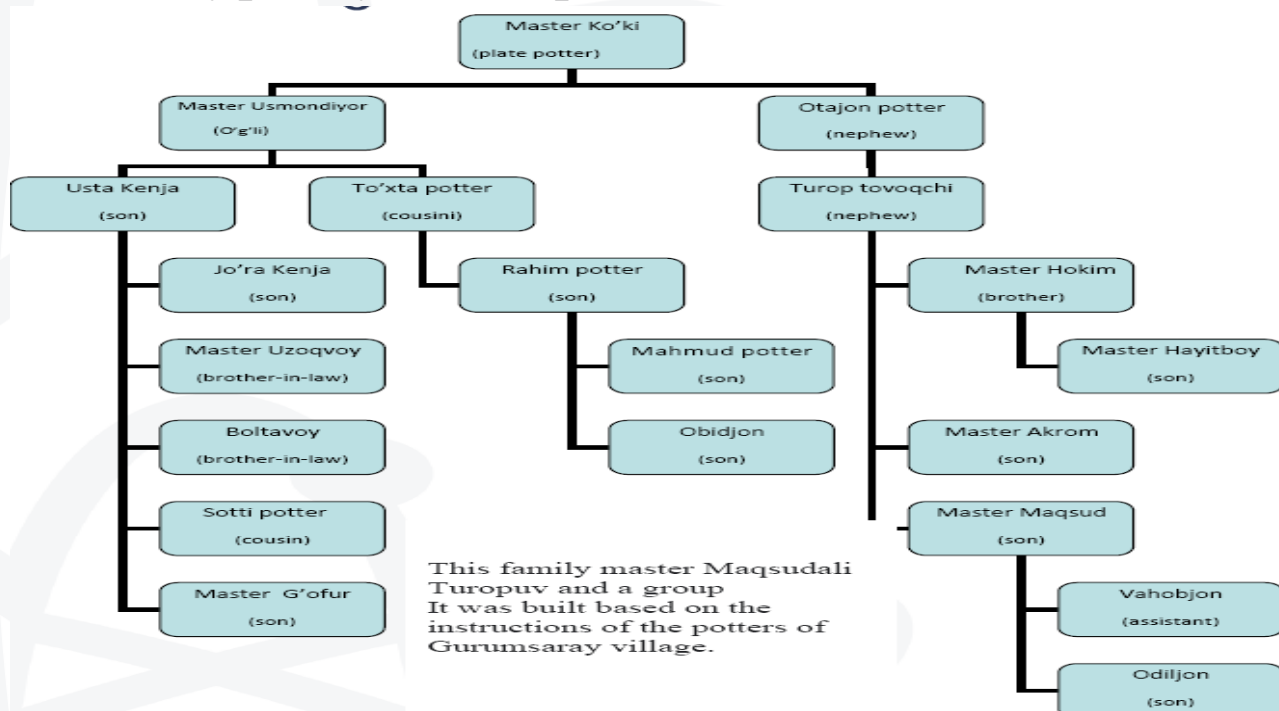
Literature Review

Since 1974, he has been a member of the Association of Former Union Artists. In 1980, he was awarded the title of People's Master. He was the recipient of many diplomas, honorary titles and medals of the former Union. The unique aspects of the master are shown in the size of his products in terms of shape, boldness of patterns, and use of colors in a dark state. He made more large-sized items such as barkash, khum, jug, palm, damtovak. In the cooking style, it was distinguished by long-term cooking.

The main service of Hokim potter is that he taught his son Khaitboy Satimov the secrets of ancient, traditional Gurumsarai pottery, and made his art famous in the world.

Hokimov potter is the eldest child of grandfather Hokim, who was born on March 23, 1928 in Gurumsaray. He received the uztoz-disciple school, which is a traditional folk school, from his father Hokim Satimov. Khaitboy, who was his father's assistant, became a master very early. His father had the same style of making and cooking, but the decoration of the items was completely different. He gave the colors in light colors, and the border lines were distinguished by their.

Gurumsaray pottery workshop





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In 1974, the conference of the Former Union on folk art, held in Kogan, was of great importance in the further development of the folk art of Uzbekistan, including the ceramics of the Fergana Valley. From the middle of the 70s, the extremely beautiful white-blue items of Gurumsaray, created by the potter Hakim Sotimov, who continued the profession of his ancestors, began to be exhibited at the former Union of the republic and international exhibitions. The work of the master surprised the audience of the international ceramic competitions held in France and Italy.

In the 60s, the center of pottery, which was flourishing in the past, began to deteriorate, potters collected their work, most of them lost the belief that this craft is necessary and socially useful. It has become extremely difficult to find those who continue this art.

At the end of the 20th century, three potters - Mahmud Rahimov, Maqsudali Turopov and Hayitboy Hakimov, son of Hakim Sotimov, worked in Gurumsaray. They followed the pottery traditions of Gurumsaray. The traditions of the Fergana school have been preserved to a large extent here. In the work of Gurumsaray potters, originality is combined with the desire to develop the shape of objects and to renew their artistic compositions.

All three masters who lived in Gurumsaray came from the same dynasty of potters. According to Mahmud Hakimov, Usta Ko`ki, who lived at the beginning of the last century, was one of the founders of this dynasty. The potters are close relatives, that is, Maqsudali Turopov and Mahmud Hakimov was cousin.





Rakhimov Mahmudjon was born on March 8, 1928 in Gurumsaray. Since he was the successor of the dynasty of potters, he began to learn the secrets of pottery from his father, master Rakhim potter, from a young age, but his father's untimely death caused Mahmud Rakhimov to study under master Kenja.

Master Makhmudjon Rakhimov is the founder of the "Gurumsaray Blue Ceramics" school. His work in this regard was highly appreciated and placed in the museum in Fazine, Italy as the best example of Uzbekistan ceramics.

In 1975, he became a member of the Association of Former Union Artists. In the Hermitage Museum of Russia, objects polished by his hand are kept until now. He is also considered a major representative of the dynasty of masters from Gurumsaray, who participated in exhibitions in many countries.

The products made by Makhmud Rakhimov are distinguished by the accuracy of the pattern composition. The composition of the pattern on the plates can be divided into three main groups.

1. The image of a sandbar with a branch on both sides;
2. Large cruciform pattern;
3. A not so big cherbarg.

Craftsmen are distinguished by their different shapes. The products are made in a traditional way, and at first glance, the novelty is not noticeable, but the originality is noticeable.

The monumental clarity and simplicity of decoration is typical for the works of Mahmud Rahimov. The range of motifs in these items is limited, the compositions are very simple - there are no multi-layer schemes: only the central part and the borders are given lively patterns. In the central part of the surface vessels, we can find mainly three variations of motifs - kumgon or teapot, images of an idol-like pattern with widening leaves and ends, and there are not many examples of border ornament. Nevertheless, his works have great appeal. They are attractive both with the beauty of the elegant blue color and with the simplicity of the pattern, which is very organically combined with the shape of the bowls and bowls. Pottery skill was demonstrated in skillful use of static motifs.

Maksudali Turopov was born in Gurumsaray in 1928. The master, who is a cousin of Khaitboy Khokimov, is considered the last and greatest representative of the famous potter's dynasty.

The features characteristic of Maqsudali Turopov are manifested in the great freedom in choosing shapes and decoration of objects. He made a variety of dishes, such as large plates (diameter of half a meter), medium-sized bowls and surface dishes,





double-ears. In his work, we do not observe a desire for originality, but we see that he interprets the traditional work process in his own way.

Poland actively participated in exhibitions in many countries such as Germany, France, Australia, Czechoslovakia, Yugoslavia, America, Turkey. His works are preserved in museums and private collections of these countries.

The greatest service of Maqsudali Turovov, who became a member of the Union of Artists of the Academy of Arts of Uzbekistan in 1997, is that he taught his students the secrets of the Gurumsarai pottery art, which was in danger of being forgotten. After other masters, their students stopped participating in exhibitions, while the students of Maqsudali Turovov continue to create. Due to the teachings of the master, the art of pottery is being polished in the hands of his successors.

The ancient monuments of Khiva, Samarkand, Bukhara do not lose their color even in the cold of winter, rain, snow, wind, and even in the heat of summer. The pottery of Gurumsaray also has this characteristic. The secret of this is that the potters of Siri-Gurumsaray add their own special alkali to the paints when making their products. Plants such as "Qirqbogin" and "Golak" are picked and dried in the vicinity of the village. The dried herb is burned in the fire and the ash is melted in a steamer. The resulting solution is crushed, added to white stone and mixed with water. Put the prepared solution in a container and let it cool. It becomes alkaline. Due to this alkali, the color of the paint does not fade for hundreds of years.

Maqsud potter, son of Turob potter, successor of Gurumsaray Pottery School, plays an important role in the preservation of this school. His work was highly appreciated and was awarded the "World Master" certificate by UNESCO. In Uzbekistan, he was accepted as a member of the Union of Artists of the former Union.

Maqsudali Turovov, the second potter from Gurumsaray, is characterized by a great freedom in choosing patterns and forms of objects. He made large plates, medium-sized bowls and bowls, bowls (bowls with a wide neck and two ears), various containers for milk and water. Large plates with a diameter of up to half a meter and more, used in big ceremonies and banquets in the past, are distinguished by their uniqueness. Due to the change of needs, these plates are no longer used in practice. They are too big for a family. But there is a field where they can be used, including in the Namangan region, they are used as decorative vessels placed on the wall in the interior of various structures. But these are mostly medium-sized objects with very small patterns, so they do not always fit into the architectural space. Large plates, which have been lying in M. Turovov's workshop for a long time, can perfectly decorate the interior of modern public buildings and even houses, both in terms of size and composition of patterns.





Conclusion

In the work of Maqsudali Turopov, the striving for originality is not only manifested in the expansion of the traditional theme or its renewal, but also in the interpretation of certain static plots in their own way. The master potter's interpretation of the sand motif typical of Fergana pottery in one of the large vessels is especially commendable. Maqsudali Turopov abandons the graphic, silhouette method characteristic of Mahmud Rahimov's work and uses soft, color-watercolor interpretation. In his patterns, the blue color leaves the brown outline and disappears on the white background. Due to the representation of allegorical images of earth and grass like tongues of blue flame at the bottom of the sand, the viewer gets the feeling that the sand is making up in the sky. When Kumgon's body is painted blue, it gives the feeling that it is "flying" freely even if its weight is lightened. The lightening of Kumgon's body with its blue color also increases the feeling of free flight. (And in M. Rahimov, for example, brown, because all sand dunes are depicted with brown, they seem stagnant and motionless).

By the end of the 20th century, the fate of traditional Gurumsaray pottery fell into a sad state. All three masters are now over 60 years old, unable to work with the same vigor as when they were young, and their students are practically non-existent. If the art of pottery in Gurumsaray does not continue, then the alkaline blue ceramics of Forgona will be in danger of disappearing altogether. Because the alkaline raw materials of Gurumsaray potters are often used by Rishton ash, and the production of alkaline mass from steppe grasses is a process that requires a lot of work. But at this time, the people of Gurumsaray themselves (mainly Makhmud Rahimov was engaged in this work with the help of his sons) barely managed it. "If my sons don't help me collect alkali," said Mahmud Rahimov, "I'm unlikely to work anymore." Doing the dishes is becoming more and more difficult for me every year. I regret that my three eldest sons did not follow in my footsteps - all my hope is focused on my youngest, my fourth son Nu'mon. "I want to teach him my craft" - the hope of the master will not come true. A master's children do not carry on his craft. The master passed away, thus the Rahimov dynasty ceased to exist.

"In order for this unique center of the people's creativity to continue to flourish, we need the self-interested support of local authorities, the Union of Artists of Uzbekistan, and all art fans who are passionate about the fate of the national artistic values. The former Union authorities did not pay attention to this, no matter how much the master complained.

The death of Maqsudali Turopov, the last major representative of the dynasty of masters, indicated that this process was inevitable. Because the master was one of the





famous devotees of the traditional folk pottery school, which was passed down from ancestors to sons and grandsons in Gurumsaray. Although there were many students of the master, they did not step on the path of independent creativity. They did not even know the most necessary things, such as how to get alkaline paint and how to make magil. This creates the risk of breaking the link in the golden chain of Gurumsaray pottery art and its continuation.

After the master's death, almost all of his students moved to other fields without realizing the value of their craft. Only a few of his students continued the age-old tradition and chose the path of creativity. One of such students is Vahobjon Buvaev.

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