

## ABOUT UZBEKISTAN POTTERY ART

Qudaybergenova Gulzada Kenesbay kizi

Applied art

Specializing in artistic ceramics.

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**Abstract.** *In this article, the characteristics of the emergence of the art and activity of ceramics, the development of scientists and artists who created in this direction were explained in detail with scientific examples and opinions.*

**Key words:** *Artistic pottery, Kashgar, gilbota, European equivalents, Architectural art, Denov masters.*

## О ГОНЧАРНОМ ИСКУССТВЕ УЗБЕКИСТАНА

**Аннотация.** *В данной статье с научными примерами и мнениями подробно объяснены особенности возникновения искусства и деятельности керамики, развитие ученых и художников, творивших в этом направлении.*

**Ключевые слова:** *Художественная керамика, Кашгар, гильбота, европейские аналоги, Архитектурное искусство, мастера Денов.*

The world will be changed and renewed on the basis of the creativity of the people, the knowledge and thinking of the geniuses, and the high spirituality. They are masters of applied art and designers who have been engaged in the profession of creating and decorating items that have been formed in the creativity of folk art since ancient times, and have visited and studied various schools in this field. Among them, the creators of craft art are the artists who were able to bring their work to the level of art, scientific thinking and professions.

Cups, bowls, plates, teapots, vases, jugs, persimmons, bowls, ornaments and other pottery-ceramic items of Central Asia, decorated with flowers and dots with an extremely elegant and beautiful shape, have been used since ancient times. attracted the attention of the world. Because the ceramic products of the masters of applied art of Central Asia are liked by representatives of all nationalities of the world because of their ease of construction, sound, polished natural colors, flowers and symbols of nature, and extremely delicate artistic images.

Because "Art is a nation and a person does not choose." Pottery is one of the types of applied folk art, and it belongs to the field of crafts that makes various objects, dishes, building materials from clay. The main raw material in pottery is natural clay, and the longer the clay is baked, the better the quality of the pottery. The art of tiling, which is the decorative art of pottery, has developed widely in the architecture of Central Asia.

There are many main schools and centers of pottery in our country. Rishton, Bukhara, Gurumsaray, Tashkent, Khorezm, Samarkand and Kashkadarya pottery schools can be counted.

These pottery schools differ from each other in the way of making products, patterns, colors and finishes. The art of pottery was highly developed in ancient Egypt, Assyria, Babylon, Greece and China. Pottery is made from porcelain, earthenware and majolica, which are called ceramics and ceramics. The term art pottery originated in the late 19th century and is generally used only for pottery produced from that period onwards. It is used for ceramics that are produced in a factory setting, but are produced in relatively small quantities using skilled workers under at least close

supervision of a designer or artistic director. Studio ware is a step forward that must be produced on a smaller scale with the hands-on involvement of the artist-potter who performs most or most of the production steps. The most important countries producing artistic ceramics were England and France, soon followed by the United States. American art pottery shares many similarities, but some differences, with their European equivalents.

This term is not often used outside the Western world, only "folk pottery", often used in some villages. A rare field of ceramics is the branch of porcelain production. The process of applying a colorless glaze to a ceramic object, which is usually painted with paint, is called gilding, and it developed strongly in East Asia. It is said that this craft appeared in the Rishton district of Uzbekistan in the middle of the 19th century. Only at the end of the 19th century, due to the increase in the price of Chinese porcelain with blue patterns, the demand for this product increased.

As a result, local artisans who were making their own products similar to Chinese products began to make the dishes with markings similar to those used on "porcelain" products. This has led to the increase of products called "porcelain" in the country. But as a result of the competition of this industry with Russian porcelain products, the production of the industry decreased somewhat. According to the masters, 40 quartz (sang) or another 10% clay should be added to 60% clay to make porcelain. The creation of the network is connected with the name of master brothers Jalil and Kuri Abdujalil.

According to the information that has reached us, master Jalil goes to Kashgar and learns the secrets of glazing and making porcelain clay. Some people suggest that Master Quri Abdujalil went to Mashhad and Kashgar to trade and mastered this craft. In particular, taking into account that the process of making porcelain is similar to the style of the Chinese, the researcher A.A. Grebenkin also emphasizes that the method of making an item is related to the traditions of the East Turkestan school.

P. Zohidov in his book "Architect's Art" mentions that in ancient times masters divided patterns into seven different types. These are as follows: Islamic, Chinese, Abr, Voq, Nilufar, Farangi and Bandi Rumi. P. Zohidov emphasizes this and writes: "It is obvious that the painters did not have a uniform order and unity in defining the elements that make up the paintings. Alisher Navoi, Zahiriddin Muhammed Babur and many other medieval thinkers emphasize the use of Islamic and Chinese motifs in the decoration of buildings. However, we do not find the definition of these two widely used patterns anywhere. The main feature of Bukhara-Samarkand school pottery is related to the technological factor - the use of lead-lazuvard and greenish-yellow and brown paints. In many cases, this determines the symbolic tone of the objects. In the 1990s, it can be felt that school items have advanced in terms of their form.

These traditions are clearly visible in the products made by the brothers Alisher and Abdulla Narzullaev, representatives of the Gijduvan pottery dynasty. Bukhara-Samarkand school has its own way of laying flowers in different centers. For example, masters of Gijduvan and Shahrisabz mainly paint with brush. Urgut and Denov masters often use carved flowers. In general, in the traditional pottery of the last century, there is a decrease in the number of production centers, craftsmen, the type of produced products and their technical quality.

Raimberdi Matjonov is the honored cultural worker of Uzbekistan. Raimberdi Matjonov was born in 1909 in the family of potters in the village of Madir, one of the ancient pottery centers

of Khorezm. At that time, there were fifteen pottery workshops in the village of Madir, where more than eighty potters worked. Master Bolta Matrizaev, Bolta Vaisov, and Matjon Kulmatov were masters of tile making at that time. Raimberdi, the son of a Matjon potter, began to learn the secrets of pottery from his father. At first, he made various toys and figures from clay, and later he learned compact bodia and tiles. Having studied the secrets of pottery for six years, Eshim received the blessing of a potter. He started to create independent dishes and tiles. In 1930, R. Matjonov entered the cooperative artel and continued pottery work. At that time, potters were greatly reduced. Her husband helped her in this difficult work. In the 1990s, the process of assimilation of ancient plant-like patterns intensified in the work of Khorezm masters.

In particular, this process was manifested in the work of Raimberdi Matjonov. R. Matjonov often used dark blue color for his ceramics. That is why most of his works are dominated by the unique dark shade of blue. The master has mastered the secrets of painting. He tried hard to apply these patterns he had learned to pottery, and created items that enriched the traditions of Khiva pottery in the 19th and 20th centuries. The potter used three types of colors, white, green, and lavender, both in the products he produced and in the tiles. Information about the history of Khorezm pottery, its traditional technology and the historical basis of product production is very deep and ancient. According to the information of the Khorezm archeological ethnographic expedition of the former Union FA Khorezm, the results of the analysis of many years of scientific research have shown that the history of pottery of Khorezm, its origin goes back to primitive times, has been revealed to science. In addition, ceramic products created by Khorezm potters have received world recognition for their elegance and uniqueness, as well as their unique production technology, and are still surprising art lovers all over the world. The pottery industry of Khorezm is inextricably linked with the economic and political progress and development of the country at that time.

It is known from historical data that during the period of centralized feudalism, especially from the 15th century to the 19th century, Khorezm experienced economic development and, in turn, economic crisis, but the life of Khorezm (Khiva) related to the field of pottery production also motivated the economic life from the point of view of that time.

The transformation of artistic activity into a leading activity depends on socio-economic relations and the development of the spiritual consciousness of people. In order to thoroughly study the art of pottery, a person must first have talent, - says the master potter. - I am eternally grateful to my teacher, master potter Umar Jorakulov, who diligently taught me the secrets of this craft. Of course, this art can be learned, but having one's own way and style is a very complicated process.

It is necessary for us to have some information about the types and forms of folk crafts and applied art. By our time, the majority of the population in big cities is made up of artisans. The organization of special art schools and other types of educational institutions for our youth is becoming one of the main factors. In this matter, it is very gratifying to assess the nature of the work aimed at improving our social and household lifestyle.

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