



**TO EXPAND THE UNDERSTANDING OF THE DEVELOPMENT OF
CERAMICS TO STUDENTS OF THE EDUCATIONAL AREAS OF FINE
AND APPLIED ARTS**

Kambarov Muradjon Kodirovich

Andijon davlat universiteti “Tasviriy va amaliy san’at”
kafedrasi o’qituvchisi

ABSTRACT

This article discusses the modern and ancient epochs of ceramics, the history of ceramic art, its origin, stages of its development. Today, we talk about practical and creative work in the development of ceramics.

KEYWORDS

Ceramics, pottery, decoration, clay, Neolithic period, methods of artistic decoration, ceramic schools, pottery, charkh, angob.

Introduction

In Uzbekistan, a lot of work is being done to develop and promote applied arts. This is reflected in the draft resolutions signed by the President on the work being done. In particular, the Resolution of the Cabinet of Ministers dated December 20, 2017 No. 1003 "On the establishment of the State Museum of the History of Applied Arts and Crafts of Uzbekistan" was adopted. It was organized on the basis of the Museum of Applied Arts of Uzbekistan.

The main activities of the museum are:

- preservation of the traditions of the original schools of applied arts and national crafts and works of applied arts and crafts that have survived to the present day, their widespread international popularization, scientific study and transmission to future generations;
- Honest coverage of the history of applied arts and national crafts and the rich cultural heritage of our people, its role in the history of art;
- organization of museum expositions to widely familiarize the country's achievements in culture, art and other fields;
- preservation, study, enrichment, demonstration, introduction and promotion to the world public of museum materials and museum collections, which are the cultural heritage of our people;
- education and strengthening of citizens, especially the younger generation, a sense of respect, pride and pride for national universal human values through the demonstration of unique exhibits;
- Carrying out scientific research work on museum materials and museum collections and announcing their results. [1]

The museum also includes a number of creative works of masters of applied arts and ceramics. Today, museums of applied arts are active in the Andijan region, as well as in all regions of the Republic.

According to the Resolution of the Cabinet of Ministers No. 975 dated 11.12.2017 on approval of the program of measures for further improvement and development of the activities of state museums for 2017-2027, the activities of the existing museums in Asaka, Bulakbashi, Shahrikhan, Ulugnor, Jalakuduk, Kurgantepa, Izboskan districts of Andijan region were terminated in 2018, and the exhibits, collections, material and technical base of all museums were reorganized in 2017. It was transferred to the Museum of History and Culture of the region. Today, this museum works to learn about the history of ceramic art in Andijan. [2]

The museum contains a large number of pottery from the Andijan region. All the pottery is divided into periods and made available to visitors to the museum. Among the exhibits are the works of master ceramics of the 19th-20th centuries. These exhibits are housed in the Department of Applied Arts on the second floor of the museum.

In the first set of exhibits, under number 2, there are the remains of a collection of decorative pottery of the II-I millennium, found in Jalakuduk district of Andijan region. With numbers 4 and 5, there are pottery pots and pottery with numbers 6, and part of a pottery vase of the same period. In the technique of ceramic pottery from this period, the surface of pottery is decorated with red engrave. It is not difficult to know how well the pottery has been worked until it has a flat surface. Pottery during this period was made symmetrically. As a result of researches carried out in this area, many valuable findings have been noted. In addition to these mirrored pottery, pottery and other ceramics of the II-I millennium found in Jalakuduk district of Andijan region were later exhibited. The pottery pot is recorded with the serial number 2. A ceramic vase was among the rare finds that have survived to this day. Narrow-necked hum and pottery dates from the collection also give information about ceramics of this period. Pottery was made with the help of special ceramic tools, which were convenient for this period. During this period, handicraft in Dalvarzintepa flourished.

As a result of research in different locations of the Andijan region, the items collected in the museum are arranged in a specific way depending on the times and the locations where they were found. Among the finds found at the Shurtepa seminary in Asaka district of Andijan region, valuable pottery was found. These items are also located in the museum fund. It is noteworthy that these pottery is dated to the 6th-7th-7th centuries. The exterior of the pottery is decorated with a special wavy marking device. The collection includes hardwood pottery. It is not difficult to comprehend that inside them the ornate and stalky hum, intended for a special liquid, was made by the master pottery of the period. During this period, potters emphasized not only the benevolence of pottery but also the convenience of using pottery. [3]

Among the ceramics of the museum, unique ceramics from different locations of the Andijan region attract all visitors. Among them is a zoomorphic vessel that has an animalistic appearance. A ceramic item is reminiscent of pottery with a decorative appearance, intended for pouring liquid, that is, for bottling wine. The ceramic piece has a narrow limb and a simple handle. On the other side of the pottery piece, the head of the creature is chalked. From this collection is also placed a pottery created by the technology of scratching a ceramic object with a solid body.

At the center of the collection is a ceramic hummock with an intricate pattern. At both ends of the hump there is a relay of broken handles. The khumcha is patterned with red angob, and on the narrowing part of the khumcha there is an Islamic pattern. In the center of the lower hump is a pattern that shrinks according to the shape of the pottery. These two patterns are finished with dashes. There

is no pattern on the inside of the ceramic piece. The outer side is polished. It is one of the best-preserved pottery items and enriches the museum's exhibits. [4]

Another distinctive aspect of the collection is the fact that among the pottery are carved special signs and prayers on the surface of the piece. Among these pottery was found a pottery with an ancient Fergana inscription on the surface of a pottery found in Zavraktepa, Andijan district, Andijan region. This pottery is dated to the 5th-7th centuries. Another jar found in the Andijan region also has a scratched Uighur script on it. Researchers of the Museum of History and Culture of Andijan region noted that this inscription is written in the Uyghur script, which reads: "Avoid illness and discomfort". Ceramics are made from porcelain, tiles, and tiles, which are called pottery and ceramics. The first production of pottery began in Egypt in the 4th millennium BC. The Chinese learned the secrets of the manufacture of porcelain products at the beginning of the century AD. The word mayolica is derived from the names of the island of Majorca in Spain, and the word faience is derived from the city of Faens in Italy. Ceramics is a type of craft from which various products (terracotta, pottery, building materials, etc.) are made from clay. They first made pottery from clay and roasted it over a fire. For the earth is the earth, and the earth's ceramics are widespread. The ceramic chart was invented at the beginning of the 3rd millennium BC. Simple methods of making ceramics are still present today among the peoples inhabiting the mountainous regions of Asia. The excavated remains of Neolithic settlements show that the bottoms of the vessels were made of tips (the vessels were stuck to the ground). [5]

Mankind began to engage in ceramics since the Neolithic period. It is the most ancient and noble art of the East, created miraculous beauty from special clay. This black clay is a symbol of generosity, honesty, kindness. The soil is the ground of the art of comfort, abundance, sustenance, the highest manifestation of beauty, which undertakes all the needs of man. All peoples of the world are engaged in ceramics. Ceramics were initially practiced by women, ensuring the widespread spread of ceramics. With the advent of ceramics, men were also attracted to this work. The dishes are cooked in special ovens and sinks.

During the Eneolithic period, the use of pottery in architecture flourished in the countries of the East and Greece. With the discovery of glazing methods, the artistic value of ceramics increased. They do not limit themselves to consuming products, but begin to try to create and multiply them themselves. Now in addition to hunting, they are engaged in cattle breeding and peasant farming. The process of production became more intense, and at the same time, people's spiritual world, worldview, became more complex.

Ceramics is the most ancient and noble art of the East, which has created miraculous beauty from black clay. It is a symbol of black clay, generosity, honesty and kindness. The soil is the ground of the art of the highest manifestation of comfort, abundance, sustenance, beauty, which takes upon all the needs of man. All peoples of the world are engaged in ceramics. They differ from each other in distinctive aspects.

For the first time in human history and development, ceramics appeared in the Neolithic or New Stone Age, when people began to try not only to consume the products of nature, but also to create and multiply them. They began to make various products from clay, and their embroidery became widespread. Parallel, spiral, and wavy lines, concentric circles formed the basis of many patterns of this period. Since the times of the ancient world, this area is significantly developed not only in the

West, but also in the countries of Central Asia. In the study of art and culture of Central Asia, ceramic samples have been found in the fortresses, palaces, residences and tombs that have survived to us. [6]

In 1997, the Decree of the President of the Republic of Uzbekistan "On measures to support the further development of folk arts and applied arts" gave an impetus to the development of ceramics traditions in all spheres.

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- Distribution of the production of goods in workshops to different owners (gilkor, embroidery, pottery) from the 9th century onwards;
- Establishing the use of mold for the production of a large number of items from the 9th to the 20th centuries.
- From the 9th-11th centuries, the surface of the spool objects is filled with a composition of holistic images;
- Introduction of beautiful carving on the surface of objects in the 9th-10th centuries;
- Establishing the production of quality alkali from natural plants for glazing items from the 9th century;
- increased attention to the functional convenience of products in the 9th-12th centuries;
- In mass production, the use of certain spool product forms as a standard, which have stood the test of time;
- The use of printing pattern in Movaraunnahr in the X-XI centuries;
- Moldwork of pottery in Marv in the 12th century;
- Revival and supremacy of ceramics in the XIV-XV centuries;
- The use of pottery in ceramics in the XIV century;
- A striking blue pattern on a white surface in the XIV century;
- In the mid-19th century, at the Rishton School of Ceramics, turn-making (pottery is made to resemble porcelain). [7]

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