

MODERN POTTERY

Kambarov Muradjon Kodirovich

*Teacher of the Department of Fine Arts and Engineering
Graphics of Andijan State University*

A B S T R A C T	K E Y W O R D S
In this article pottery, history of pottery, present day information about modern approaches in pottery is given	craftsman, potter, master, archaeological findings, art

Mainly artisans made food and household items. Uzbek masters dishes are divided into cup-shaped (daftar) and jug-shaped (juza), this division explained by the specialization of masters. Pottery, bowls, plates, produced plates, bowls, and buckets. Kozagarik pottery is of various shapes, made pitchers and pitchers for opportunities and purposes.

An archaeological find testifies to the antiquity of this type of applied art: In the village of Sangirtepa, located in Kitob-Shahrisabz oasis, archaeologists found clay the remains of large multi-room buildings made of brick, various tools, found pottery made both on the potter's wheel and by hand.

Pottery production in Central Asia for many centuries has been the most highly developed type of handicraft. Leader irrigated and non-irrigated pottery of centers to local characteristics having, it was manifested in the originality of forms, decorations, colors. To the traditional ceramic production centers that have survived to this day Rishtan, Gijduvan, Khiva, Samarkand, Gurumsaray, Shakhrisabz, Kasbi, Urgut, Includes Khorezm, Tashkent.

The products of each region differ in their artistic uniqueness. This affects the formative elements, pattern composition, color, favorite motifs of decoration and general emotional mood. Most of the decorative motifs are wood carvings and fabrics. It is similar to paintings and other types of decorative and applied art that 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. Ceramic to overcome patterns of frozen abstraction (Rishtan, Madyr) in painting tendencies existed. In some centers they are stronger, in others less (Gijduvan, Shakhrisabz, Kattakurgan, etc.) were shown. In pottery, as in other forms of art, works are common monumentalization of the figurative structure was observed. This is especially true of the painting style. Small floral patterns are the way to big patterns gives, the delicate development of ornaments is summarized. Unique to decorations object images – from kettles, jugs, musical instruments to weapons and inserted up to the blades. At the end of the 19th century – at the beginning of the 20th century, the famous masters are Hotam Kadyrov, Usta Rustam and Usta Hazratkul Igamberdiyev worked in Shakhrysyabz.

The products of the masters are distinguished by a juicy, warm range and a free pictorial pattern was standing. In the 1950s and 1960s, Rishton, Gijduvan, Shakhriyabz, Samarkand, Kattakurgan, Ceramics in the cities of Tashkent, Surkhandarya, Kashkadarya and Khorezm regions items have the originality of the forms, the unique style of the pattern and continues to retain the original color of the painting. Here is the diary traditional forms of tablecloths used in marriage (Humo, togora, braid, shokosa, lyagany, tovok, badiya, etc.) are being worked.

At the same time, new forms of irrigated and non-irrigated pottery search was carried out. In the patterns traditionally interpreted plant and the traditional decoration with its abundance of zoomorphic-geometric forms prevailed.

Ceramists focused on plot and portrait images in pottery, that's all which led to the violation of the image structure of traditional products.

Since the end of the 1960s, traditional pottery has been common in Uzbekistan. There has been a disappointing trend in its development over the past 20-30 years. A number of rare traditional such as Shahriyabza pottery, Kasbi ceramic toys pottery centers disappeared. The reasons for its deterioration were mainly due to social and economic reasons lack of sufficient demand for pottery products, their low social status, careless attitude of the local authorities to the fate of the people's master.

Historically established production centers have revived in recent years, assortment of products (dishes, bowls, bowls, water containers, milk, various humus for storing products) has expanded considerably, their quality improved. Masters, feeling the support of the state, to achieve profitability and competitiveness of products increase the volume of output.

They preserve local features, forgotten forms and pictures seek to restore. At the same time, it is new in the decoration of ceramic products decorative and pictorial motifs appear. Masters veins animals and restore the tradition of decorating with stucco elements in the form of bird heads is recovering. The ancient tradition of making figured vessels for water – Musalla – revived with a body in the form of a duck.

Clay toys, an integral attribute of ancient worship rituals the tradition of making is also returning. The folk toy has been popular for centuries. People's craftsmen beautiful figures of horses, dragons, birds for the joy of children made and after firing, painted them with vegetable dyes – yellow, red, green, dark brown. In the past, it was typical for the Bukhara-Samarkand pottery school. This type of craft is in Kasbi district of Kashkadarya region widely developed. After several difficult decades of the 20th century, Uzbek pottery in Russia pottery in Uzbekistan could not compete with factory products production is now experiencing a new boom. Modern ceramists, who have creatively mastered the experience of the masters of the past, are the aesthetic of their citizens they create original products that satisfy their needs – they are folk crafts they light a fire in the hearth.

As an example, Sharif Asimov (born in 1954) from Samarkand we are citing the work of one of the students of the famous teacher Umar Jorakulov possible It is expressive, mostly vertical, non-flowing ceramic objects – huge mounds, creates vases, jugs, etc., unique works of ceramic art represents Non-liquid products Rishtan, G'ijduvon, Khiva, Tashkent and by almost all ceramists of other pottery centers are made, but most of them still focus on glazed ceramics they give Only in practice. Creating Asimov non-liquid ceramics is a valuable creative task in itself. All traditional technological processing tools and techniques are preserved in his works, but he is a decoration makes his own decisions in the technique. These are also pottery forms applies to, and scenic remote use – mainly product forms organically combine with always engraved or stamped pattern. From time to time Sh.

Asimov also painted the surface of jugs or vases with expressive colored spots covers up and uses the secret.

Clay-painted toys also in the unwatered ceramics section may be relevant. However, in the spring of 2012, he went to the village of Uba as a result of our expedition, it became known that Hamro is the son of Bibi Rakhimova. Since Jabbor Rakhimov passed away without leaving a single student, there is mud there the ancient tradition of making whistling toys has essentially disappeared. Uba Kubaro Babayeva's only toy manufacturer for toys abandoning clay as a material, using molds, special forms from gypsum moved on to making large sculptural figures, which is a sign of this craft and led to the devaluation of the old traditions of kitsch. Even earlier, birds and animals on wheels made by Ambaropa Sattarova the popular Kasbi toy that appeared to be missing. Today, craftsmen from other centers are representatives of the Narzullaev family in Gijduvan and Toys are being prepared by the Mukhtarovs in Samarkand.

The traditions of Samarkand toys were created by master Dilorom Mukhtorova (in 1967 born) continues, he learned the craft from his father-in-law in the 1960s Abdurakhim, a well-known craftsman who founded the Samarkand terracotta toy school. He learned from Mukhtorov. A. Mukhtorov's sons Zarif and Islam worked in the 1980s. In the 1990s, he was very active in the creation of fairy-tale dragons and folkloric characters today, only D. Mukhtarova's terracotta compositions on folklore themes is creating. It has more than 100 types of clay toys, including various zoomorphic and fairy figurines, as well as from folk tales and folklore works creates characters. The craftsman extracts raw materials from the local soil, but adds an oily sludge. He puts the finished mass in a special plaster bath and fills it with water. Gypsum plaster absorbs excess water and has the required density the mass is taken, after mixing it into a cellophane package so that it does not dry out is placed. D. Mukhtarova sculpts figurines from ready-made clay and he burns them in a furnace at a temperature of 1000 degrees. Re terracotta figurines to work, he uses a set of traditional tools: a stack, a spatula, a knife, tube, brushes of different sizes.

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