

THE IMPORTANCE OF UZBEKISTAN POTTERY AS AN APPLIED ART IN THE YEARS OF INDEPENDENCE

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Abstract

This article examines the stages of development of Uzbek national applied arts since independence. It presents work on applied arts in pottery, as well as information on traditions and values, schools, and pottery centers in our country.

Keywords: Applied arts, pottery, clay, master, spool, potter's wheel, school, center, tradition, artistic, art, student.

Introduction

After our country gained independence, interest and attention to the preservation of the national culture and traditions of our people, as well as the preservation of traditional crafts, increased, and the state took on the responsibility of supporting craftsmen. Schools for training young craftsmen based on the principle of "master-disciple" were revived, and almost forgotten types of applied arts were revived in Uzbekistan.

Also, the Academy of Arts of Uzbekistan was established in 1997 in order to preserve, study, and enrich the unique traditions of world-famous fine arts schools formed in Uzbekistan from ancient times, to bring to the world and promote rare masterpieces of national, fine, applied, and miniature art, to implement scientific research in the field of fine arts, to establish an art education system that meets the requirements of the times, and to train highly qualified specialists. The "Hunarmand" association was established by the resolution "On measures to support the further development of folk crafts and applied arts through the state" (March 31, 1997). The association played an important role in increasing the importance of folk crafts and applied arts in the development of national culture, reviving the centuries-old traditions and unique types of high-quality handmade products, and providing state support to folk craftsmen.

On November 17, 1997, the Decree of the President of the Republic of Uzbekistan "On measures for the further development of crafts and comprehensive support of craftsmen" was published. The Academy of Arts of Uzbekistan, as an integral, rare part of the national heritage of the Uzbek people, is an integral successor to our art schools that have made a great contribution to the history and development of world fine, applied, and miniature arts that have existed on the territory of our Motherland since ancient times.

The entry of the “Hunarmand” Uzbek Craftsmen’s Union into the World Craftsmen’s Union was one of the important steps in the popularization of Uzbek applied arts. Branches and branches of the union have been established in all regions and districts of Uzbekistan. There are 13 regional branches and 153 district (city) branches throughout the country. The association is implementing effective measures to create various areas of applied art in different regions of the republic. In accordance with the above-mentioned Decree, artisans are exempted from the established taxes and customs duties. From 1997 to 2008, the artisans' association operated as part of the Musavvir Scientific and Production Center. Currently, it is a member of the National Association of Non-Governmental and Non-Profit Organizations.

In Uzbekistan, efforts are being made to protect the rights of artisans and create a favorable working environment, ensure access to markets and create conditions for the sale of applied art samples made by artisans. Funds are provided based on the terms of the employment contract of artisans and their raw materials, with the consent of domestic workers, materials and equipment. O‘zbekistonda amaliy san’at ustalarining asarlarini namoyish etish uchun turli ko‘rgazmalar, auksionlar, tanlovlar o‘tkazilmoqda. Bunday tadbirlar hunarmandlar uchun o‘z tajribalari bilan o‘rtoqlashish, mahsulotlarini namoyish etish, sotish, qobiliyat va mahoratini namoyish etish uchun muhimdir.

During the years of independence, representatives of Uzbek applied art constantly sought to popularize Uzbek art. As a result, Dadamuhamedov Fasikhiddin, Shorasulov Shoolim, Abdullaev Kamoliddin, Murodov Shukrullo, Pulatov Muzaffar, Rakhimov Kamoliddin, Sharipova Roziya, Mukhamedova Surayo, Jumanazarova Rasiya, Sherkhujueva Nargiza, Bahodirova Zarifa, Haydarov Alisher and others successfully participated in international exhibitions held in China, Japan, France, England, USA, Germany, Korea, Switzerland, Canada, Greece, Thailand, Afghanistan, Israel, Russia, Azerbaijan, Turkmenistan, Kazakhstan, Kyrgyzstan and other countries. 15 of them were exhibited in Santa Fe (USA) and three in Tehran.

Such conferences as “Tashabbus”, “Young Artists”, “Teacher-Student”, “Skillful Hands of Uzbek Women”, “Exhibition-Trade of National Consumer Goods”, “Republican Exhibition of Young Potters”, “Bazar-Art”, “Asrlar Sadosi” are of great importance in the development of Uzbek applied arts.

Traditional competitions were held in the regions to revive national artistic traditions, create a favorable business environment for the development of small business and private entrepreneurship, increase the share and role of the private sector in the national economy, promote advanced practices of entrepreneurship, and develop economic relations and applied arts. For example, entrepreneurs and artisans participate in the annual “Tashabbus” competitions with their products and services.

Currently, it is appropriate to mention three main pottery schools in terms of artistic decoration style, plastic and technological features:

1. Fergana Art Pottery School (Rishton, Andijan, Gurumsaroy, Namangan).
2. Bukhara-Samarkand Art Pottery School (Samarkand, Urgut, Gijduvon, Shahrisabz, Denov, Kitob, Uba).
3. Khorezm Pottery School (Khiva, Urgench, Kattabog, Khanka, and Qoshkopir districts and villages).

Today, there are master potters who have been serving the activities of these schools for many years, passing them on from generation to generation, remaining faithful to their traditions and production technology. They are master potters Alisher Nazirov, Bakhtiyor Nazirov, and Sharofiddin Yusupov, who have made their mark on the production of pottery and ceramic products of the Rishton Pottery School. Nazirov Alisher Nasirovich is one of the businessmen, enterprising, and famous masters in our country who have made a great contribution to the development of our national and traditional pottery. The master potter has created more than ten thousand works of art. At the same time, he is improving the basics of preparing the "Alkaline Secret" that is being forgotten in pottery technology. In this direction, he is teaching young people the secrets of traditional blue pottery at the "Master-Shogird" school in Rishton.

A. Nazirov, in 1994, was in creative dialogue with Japanese potters under the experience exchange program of the Japanese state, and large creative exhibitions of traditional ceramic masters of both countries were held in Uzbekistan and Japan in the direction of Uzbek-Japanese traditional ceramics. In order to further strengthen these ties, today the master potter teaches the traditions and technologies of Uzbek national ceramics to Japanese youth. During his career, he was awarded the "Shuhrat" medal and the "Tourism Fidoriysi" breastplate in 2020. Mirzabakhrom Abduvakhobov is a prominent representative of the Andijan school of traditional national ceramics of Uzbek folk applied art. Master Mirzabakhrom Abduvahobov, the 14th representative of a 300-year-old unique dynasty of potters, was born on October 18, 1950 in the Jalolbek mahalla of the present-day Altynkol district. Today, he is a prominent representative of the Andijan pottery school. Today, the master's son, Ulugbek Abduvahobov, the 15th representative of the dynasty of potters, teaches students at the Kamoliddin Behzod National Institute of Art and Design to create creative works based on traditional and modern technologies of pottery. The youngest representative of the dynasty of potters, the 16th generation, Mirzabakhromov Akbarshok, is a student of the Applied Arts (Artistic Pottery) department of Andijan State University, studying artistic and traditional technologies of pottery.

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