

THE HISTORY OF DEVELOPMENT OF POTTERY AND ITS PLACE IN APPLIED ART

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Abstract: This article contains a lot of scientific information about the history of the development of pottery and its role in practical art.

Keywords: potter, national dress, practical art, artistic pottery, clay, soil, raw materials, tiler, spool, building materials, architecture, school, potter, potter, tiler, tandoori.



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Introduction

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 soil, and the longer the clay is baked, the better the quality of the pottery. The art of tiling, which is a decorative art of pottery, has developed widely in the architecture of Central Asia.

Pottery is one of the oldest and most interesting types of folk art of Uzbekistan. There are many main schools and centers of pottery in our country. Rishton, Bukhara, Gurumsarai, 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.

Pottery, Pottery is a type of craft that makes various items from clay (terracotta, earthenware, building materials, etc.). The main raw material in pottery is soil. The process of making different types of pottery from clays of different origin and composition.

Pottery products are made. The longer the clay is baked, the better the quality of the pottery. The main tool in pottery is the potter's wheel, on which the master prepares vessels and shapes them. Prepared dishes are dried and heated in a steam room. According to the types of dishes, khumdons can be different (large or small). After glazing, the vessels to be glazed are reheated in a steam room. Usually, potters specialize in the production of certain vessels (for example, bowls, jugs, koshinpaz, tandoori, etc.).

People have been engaged in pottery since the Neolithic period. Special clay products are made by hand, dried and heated in a fire. The availability of clay used in pottery in all parts of the world ensured

the widespread use of pottery in almost all nations. At first, women were engaged in pottery, and with the appearance of the pottery wheel, men were also involved in this work. Dishes were cooked in special ovens and steam ovens. Simple methods of pottery still exist among the peoples living in the mountainous regions of Asia. Excavated remains of Neolithic settlements show that during that period the vessels were made with pointed bottoms (vessels were pressed into the ground). In the Eneolithic period, the production of elegant pottery and the use of pottery in architecture flourished in the countries of the East, in Greece. As glazing techniques were discovered, the artistic value of pottery increased.

XIVA. Pottery



Archeological finds found in other parts of Africa and Central Asia show that in the 9th-12th centuries, pottery was more developed in these places. Pottery, which developed relatively slowly due to the attacks of the Mongols in the 13th century, became more advanced in the 14th century. The fragmentation of Central Asia led to a decline in trade, but crafts (especially pottery) continued to flourish. Different styles of pottery emerged in different places. Folk craftsmen prepare many dishes and decorate them with high taste. The import of many porcelain products from Russia has somewhat weakened the Central Asian pottery market. However, the demand for inexpensive earthenware, especially the widespread use of pottery in architecture, necessitated the continued development of pottery.

In Karatog, Panjakent, Samarkand, Kitab, Shahrisabz, Gijduvan, Khorezm, Tashkent, Gurumsaray, Rishton, unique styles of decorating ceramic vessels were created. Pottery made in these centers attracts attention with its mature, beautiful, elegant glaze and beautiful patterns.

From the 20th years of the 20th century, attention was paid to the externalization of potters' cocktails. Experimental pottery was opened in Tashkent, pottery workshops were opened in Samarkand, educational production, art workshop was launched in Tashkent (1932), short-term courses were organized, potters were trained and their skills improved.

Potters such as T. Miraliyev (Tashkent), R. Egamberdiyev, A. Hazratkulov (Shahrisabz), Muhammad Siddiq, Usman Umarov (Gijduvan) taught young people. People's Artist of Uzbekistan Muhyiddin Rahimov has made a great contribution to the research and development of pottery and the preparation of potters from young people.

Archeological materials show that pottery products have improved over the centuries. The period brought great changes to pottery products, their types and decorations. There is no longer any need for ceramic vessels such as candlesticks, karachirak, sarkhana, jamashov, khum made in the past.

There is a great need for ceramic dishes and items such as vases, plates, and plates. Ceramic products (tiles, rivets, etc.) are also widely used in architecture.

Ceramic plate (10th century, Afrosiab). Pottery found in Budrokhtepa (Surkhandarya). Pottery (20th century).

Currently, there are the following pottery schools according to the method of artistic decoration, form and preparation: Fergana (main centers - Rishton, Gurumsaray), Bukhara-Samarkand (main centers - Samarkand, Urgut, G'iduvon, Uba), Khorezm (main centers - Madir, Kattabog) villages), Tashkent. Each school, while having its own development and creative principles, leading centers and masters, has its own characteristics, and has preserved the main artistic commonality. In Fergana (Rishton), the traditional artistic and production methods of pottery were revived, and efficient glaze preparation was started. M. Ismailov,

I. Komilov, U. Ashurov, U. Kasimov, Sh. Items created by Yusupov, A. Nazirov, M. Saidov and other masters (plates, bowls, large bowls for grain products) are colorful both in terms of shape and decoration.

Gurumsarai ceramics are characterized by the majestic clarity and simplicity of decoration, the master M. Turopov, the representative of this school, performed all the work from glaze preparation to pattern drawing only in the traditional way, this tradition is continued by his student V. Buvayev and others, who are looking for new creative innovations (including , reducing the size of majestic plates, etc.).

Lead glaze and yellow-green, brown paints occupy an important place in the resonant elegance of the products of the Bukhara-Samarkand Pottery School. Plant-like motifs dominate the decoration of products made based on the traditions of "African ceramics", geometric motifs and animal images are rarely used. They are mainly used in Gijduvan pottery. The masters of Gijduvan and Shakhrisabz work in brushwork, while the masters of Urgut and Denov often use drawings. Alisher and Abdulla Narzullayev, brothers from Gijduvan, are working effectively to preserve, develop and pass on traditions to the heirs. Craftsmen place simplified shapes or parts of animals at the bottom of the vessels ("tail eagle", "white bird", "owl", "peacock flower", etc.), these shapes are remarkable for their resemblance to a floral pattern. Narzullayev's creations are characterized by a sense of innovation and a free approach to traditional forms. The Bukhara-Samarkand Pottery School is distinguished from other schools by the presence of a center where ceramic toys are made.

While the traditions of H. Rakhimova are continued by her sons and her student K. Boboyeva, in their creations, preserving traditionalism, a unique skill can be observed, which is manifested in colors, form embodiment, perfection of solution and stability of dimensions

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