



Methodical Bases of Teaching Students the Uzbek National Folk Art Ceramics

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Abstract

The article discusses the current development of the Uzbek national folk art, the stages of historical development, the role of national ceramics in the education of masters, their students and youth. In addition, the main directions of further development of national handicrafts, folk arts and crafts in the country, and citizens and families engaged in handicrafts, especially comprehensive support for start-ups, improvement and efficiency of “Master-Apprentice” schools, and on this basis assistance in creating new jobs.

Keywords: *Applied Arts; Pottery; Teacher-Student Traditions; Craft Schools; Art Education; Creativity*

Introduction

In the history of the world there are unique works of art of different nations and peoples, among which the historical origin of the Uzbek national folk art dates back to the childhood of mankind. As humanity has historically grown, so have the various applied arts of our ancestors. In the process of increasing demand for items used for daily life, manual labor developed. The demand for household items and hunting weapons has increased. Various metal objects found in archeological excavations on our native land can be found in the names of masters of the Eastern countries of that time. This is evidenced by the fact that during the marches of our great Amir Temur brought masters and masters from abroad to Samarkand and created various examples of applied and handicraft art. In particular, according to the memoirs of the Spanish ambassador Clavijo, Amir Temur said that the wonderful dishes he saw during his reception and banquet were made to a high standard. Indeed, it means that in those days in the cities of Samarkand, Bukhara and Khiva were developed high-quality and beautiful works of applied art.

The Main Findings and Results

Even today, a lot of work is being done to preserve our applied arts and crafts, to pass them on to future generations. In particular, the President of the country, the Cabinet of Ministers, the Academy of Arts of Uzbekistan pay special attention to the preservation and development of national traditions of handicrafts, the worthy encouragement of the work of national masters. In particular, the Decree of the President of the Republic of Uzbekistan №PF-5242 dated November 17, 2017 “On the full preservation and reproduction of the rich cultural heritage and historical traditions of the peoples of Uzbekistan, further

development of national crafts, folk arts and crafts, implementation of targeted and comprehensive measures to provide comprehensive support to citizens engaged in handicraft activities, on this basis to ensure the employment of the population, especially youth, women and low-income families. In addition, the main directions of further development of national handicrafts, folk arts and crafts in the country, and citizens and families engaged in handicrafts, especially comprehensive support for start-ups, improvement and efficiency of “Master-Apprentice” schools, and on this basis assistance in creating new jobs [29].

All kinds of applied arts, including ceramics, are one of the most developed in Uzbekistan. Uzbekistan is a place that has preserved the richest heritage of ceramics, as representatives of modern traditional and non-traditional ceramics are interested in the historical layers of local culture.

Craft centers of each oasis have long been formed in Uzbekistan. According to the method of production, pottery is divided into two main types - glazed and unglazed. Unglazed pottery has an ancient history. Late VIII-early IX centuries glazed pottery was widespread in the cities of Movarounnahr. In the IX-XVIII centuries, this style gained artistic perfection and high technological quality. Since the twentieth century, basic schools and centers have been established in the regions of modern Uzbekistan. They are: Samarkand-Bukhara school, Tashkent, Samarkand, Urgut, Bukhara, Gijduvan, Shakhrisabz, Kitab, Kattakurgan, Denau; Fergana school Rishtan and Gurumsaray centers; Khorezm school is the centers of Xonqa, Modir village, Kattabog, Chimbay.

Today, there is a great interest in the Uzbek national applied arts and crafts. Especially in recent years, the establishment of faculties of “Art History” in all regional higher education institutions of the country and the announcement of admission quotas for applied arts in the 2001-2020 academic year has led to increased interest of young people in applied arts. In particular, fans of applied arts of Chirchik State Pedagogical Institute of Tashkent region also participate in all circles organized at the department. In particular, they make creative trips to centers and workshops specializing in applied arts. On October 15-16, 2021, a creative student of the Faculty of Fine Arts of the Chirchik Pedagogical Institute, led by a senior teacher of applied arts Marasulova Izzat Sultanovna, organized an excursion to the “Traditional Crafts” centers of the Fergana Valley. The trip to Rishtan district began with a master-student workshop of master potter Alisher Nazirov, a member of the Academy of Arts. As soon as we entered the workshop, the interior-exterior there attracted us. We were really amazed by the fact that the artisan pottery was placed on the walls of the courtyard in a wonderful shape, the building was built on the basis of oriental architecture, and even a modern approach to the modern bathroom. Master potter Alisher Nazirov write about traditional pottery and how it differs from other areas of pottery, from the design to the baking, drawing, glazing and traditional Rishtan pottery.

One of his students, Oybek Burkhaniddinov, blindfolded him and made a jug on a pottery bench. Alisher Nazirov told about the history of this method, which helps students to develop the ability to feel the hand. After seeing the creation of a wonderful work of art from ordinary clay, we were entertained with Rishtan pilaf together with his students (Bekzod Yunusov, Sulaymon Inomov, Oybek Burkhaniddinov).

Leaving Rishtan, we went to Margilan to the “Monument” factory. This is one of the very old weaving mills in Margilan, and we have witnessed some of the buildings still being preserved in their original form. The director of the factory Azimkhon Abdullaev showed the process of making silk fabric and weaving satin and adras from it and gave interesting information. We witnessed the process from how the silkworm is fed to the finished product. What natural plants (acacia, onion, walnut, pomegranate, saffron, tumor, etc.) are used in the process of dyeing silk fabric.

The next day we visited Alisher Nazirov’s workshop again and witnessed the process of embroidering pottery. They gave a brief description of what color to take to paint the items. Durdona

Izzatullaeva, a fourth-year student of the 18/2 group, made a jug on a pottery machine with her own hands. After getting acquainted with pottery, master potter Alisher Nazirov presented a commemorative magazine of traditional pottery from the workshop and his signature.



After that, we continued our trip to the Khudoyorkhan (Horde) Museum in Azim Kokand. As we stepped into the palace of Khudoyorkhan, we were amazed to see the architecture of the palace, the Islamic patterns on the rooms and ceilings, the beautiful examples of applied decorative art, and we felt as if we had fallen into the atmosphere of that time. We learned that the Khudoyorkhan Palace, which is now preserved as a museum, had seven courtyards before the Russian invasion, four of which have survived today. We also learned a lot about the history, art, and lifestyle of that period.



We started our trip to the Kokand Crafts Center from the workshop of Vohidjon Karimov, a weaver from the 5th dynasty. We saw the process of weaving fabric from silk, we learned the information that was of interest to us. At the Craftsmen's Center, we witnessed the production of the famous "Kokand halva" and tasted and evaluated the product.

Entering the "Mehrigiyo" Health Center in Kokand, we once again recognized the great medicine of nature and tasted the healing soms.

At the end of our trip, we realized that the Fergana Valley has always been a hotbed of handicrafts, and due to the attention paid to this area in our country, "Traditional handicrafts" are still preserved. We deeply felt that young people like us should study and research diligently so that these art forms can be fully passed on to the next generation.



It is known that each region has retained its own local characteristics. They are currently producing flat (bowls), high, ie upwards (jugs, jars) types of ceramic dishes and household items. In Fergana and Khorezm pottery, the traditional blue alkaline glaze is made, but they are distinguished by their unique ornaments and a variety of items.

Lead glaze and yellow-green, brown paints play an important role in the sounding of Bukhara-Samarkand ceramics (representatives Alisher and Abdulla Narzullaev (Gijduvan), Namaz and Nu'mon Oblokulov (Urgut), H. Hakberdiev (Samarkand). Kashkadarya (Profession) only unglazed items are currently produced in pottery.



The art of ceramics is widely supported and promoted, creating favorable conditions for its further development. Crafts as an integral part of our national values, inherited from our ancestors, this type of activity has further developed during the years of independence. The products made by Rishtan potters are distinguished by their design, natural color and richness of pepper pattern. Archaeologists have unearthed pottery and household items found in the town of Rishtan and the village of Zahidon during the construction of the Greater Fergana Canal, as well as various sources suggest that Rishtan was one of the cultural centers in the centuries before Christ. During the years of independence, the Rishtan School of Pottery was further developed.



There are many young people who continue the work of famous potters, such as masters Ibrahimjon Kamilov, Bobojon Nishonov, Hakimjon Sattorov, Sharofiddin Yusupov. During the years of independence, the Rishtan School of Pottery was further developed. There are many young people who continue the work of famous potters, such as masters Ibrahimjon Kamilov, Bobojon Nishonov, Hakimjon Sattorov, Sharofiddin Yusupov. Young craftsman Sayidjon Ahmedov studied the secrets of this craft at the school of master potters such as Azamjon Ahmadjanov, Turgunboy Mirzaboev. He has repeatedly won various regional and national competitions. His creative work has been highly valued by experts at prestigious international exhibitions in Germany, France, Belgium and Russia. Aiming to teach the traditions of the Rishtan School of Ceramics to young people, Sayidjon is currently teaching the secrets of pottery at the Republican Vocational College for Students with Disabilities in Fergana.



The school of pottery created by master potter Tohirjon Haydarov has a special place in giving a unique style and charm to the ancient craft. The unconventional way of embroidering on ceramics, i.e. the art of embroidering with items such as needles and beads, is attracting a lot of attention. Because ceramics made in this way are distinguished by their unique appearance, shine and naturalness.



Recently, a new creative workshop was launched. Here, practical work is being done to discover the forgotten aspects of the school of pottery, to acquaint foreign tourists with this craft. Mastering the art of pottery requires perseverance, patience and care. Future generations will be grateful for the noble work done to revive and develop the forgotten traditions of handicrafts of ceramics, to create a work of art from ordinary clay.



The city of Rishtan has been known and popular in Central Asia for a long time with its pottery, and according to sources, it has existed for more than 800 years. Written and oral sources state that the Chinese pottery tradition had an influence on its formation. Of course, each period will be unique. Previously, large floral patterns of patterns were a tradition in Rishtan pottery, but after independence they were replaced by small patterns, and this was reflected in the unique pottery. Demand for ceramics is also growing. Production of tourist products has expanded. Alisher Nazirov is one of the famous masters of Rishtan, from the age of 12 he was brought up in the ashes of Master Eliboy Daliev, Master Abdukodir and his son Kimsanboy Abdukodirov. According to specimens of archeological finds, they restored the traditional forms and patterns of ancient Rishtan pottery. He is in very close contact with Japanese potters and art critics. A large exhibition with Japan was held at the Museum of Folk Arts, where 15 works of the master were exhibited.

Conclusion

In conclusion, it should be noted that the development of the Uzbek national pottery has reached its peak. Today, its fame is known all over the world, and these ceramics are exported to the UAE, Turkey, the Czech Republic, Russia, Azerbaijan and neighboring countries: Kazakhstan, Kyrgyzstan and Tajikistan.

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