

Glazed Ceramics of Uzbekistan of the XXI Century: Tradition and Innovations

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ABSTRACT

Changes in the social conditions of the existence of traditional crafts naturally led to certain transformations that were reflected in the character of Uzbek ceramics.

The study aims to identify the artistic features of glazed ceramics in Uzbekistan in the XXI century based on an integrated approach that takes into account the technological, artistic, cultural aspects of the existence of this type of craft.

The theoretical and methodological basis of the study is the following principles of modern art history science - the historical-cultural and analytical-art method, comparative-typological methods of interpretation and an interdisciplinary approach, which make it possible to consider ceramics not only as a utilitarian and artistic, but also as an important cultural and historical phenomenon.

The practical significance lies in the possibility of widespread use of its main findings in further research of artistic glazed ceramics in Uzbekistan, an adaptation of its methodological approaches in relation to other types of traditional art.

Study and assessment of the individual quests of contemporary folk artists in the context of the problem of "tradition and innovation".

Keywords

Ceramics, glaze, school, craftsman, colour, epigraphy, geometrical, ornament, tradition, style, trend, innovation.

Introduction

Ceramics of Uzbekistan one of the most ancient kinds of art crafts. On the technician of execution, it shares on not glazed and glazed ceramics. From the point of view of the art decision the greatest interest is represented glazed by ceramics which has taken place in a difficult historical way of development and Denau, Khiva and Tashkent have reached up to now in products of masters of Gizhduvana, Urgut, Rishtan, Andijan. Here again, the problem of tradition and innovations costs most sharply and actually. The change of social conditions of an existing of traditional crafts has naturally led to the certain transformations reflected in the character of the Uzbek ceramics. The process of the transition of traditional art crafts of sphere utilitarian in area of the souvenir manufacture, begun in the middle of the XX-th century, at the beginning of this century has been continued [1]. Many traditional forms of products have disappeared; the leader has now the form "lyagan", keeping good space for decor and not lost utilitarian appointment. At the same time, has

developed an experimental search for new ornamental decisions.

Literature Review

The problem of preservation and creative interpretation of traditions in the modern practice of masters of the Uzbek ceramics is mentioned in several publications domestic researchers - A.Hakimova [2], K.Akilovoj [3], E.Gjul [4], and also the author of the present article [5]. At the same time actively developing the creativity of masters modern ceramics does this aspect of research more and more relevant and claimed. With such rich factual and research material, the glazed ceramics of Uzbekistan has not been studied in the aspect of a continuous tradition as an integral artistic phenomenon.

Materials and methods

The reliability of this study is substantiated by the use of methods and theoretical approaches tested in domestic and foreign historiography, the use of

historical and art history literature, the attraction of museum samples and copyright samples of glazed ceramics. And also, based on the results of expeditionary research, the author of this article discovered new, previously unpublished materials about the existence of centres of glazed ceramics. The basic school's glazed ceramics of Uzbekistan have developed in the XIX-th century. On style of decorating, plastic and technological features it is possible to allocate three basic ceramic schools: northeast - Fergana, central - Bukhara-Samarkand and southwest - Khorezm. Depending on the character of the glaze of a product of these schools differ on colour. The blue ceramics is presented by the Fergana and Khorezm schools where it is used alkaline, glazed watering, and the Bukhara-Samarkand centres are known yellowy-brown, the ceramics here again more uses lead glaze. In the middle of the XX-th century on markets of many Samarkand, Shahrisjabza, Kattakurgana, Rishtana, Kokand, Dzhizak, Khiva, Urgench it was possible to buy various ceramic glazed ware or the painted clay penny whistles-toys [6].

By the end of the 1960th years in the general development of national ceramics of Uzbekistan, the unfavourable tendency of the disappearance of some of the unique centres began to be observed. In many respects, it has been connected with social and economic reasons. Unfortunately, by this time traditions of ceramics of Samarkand, Kattakurgana, Shahrisjabza, Kitaba, Denau, Tashkent are in many respects lost, some centres do not function at all, only rare museum samples testify to the development of this craft in the past. In 1960-80 it was narrowed not the only sphere of realisation of products of national masters-ceramists but became also working potters much less. Many known masters have died, others, without having found pupils or support and material maintenance, have thrown become an unprofitable craft. Products of national masters did not maintain competition to industrial products from porcelain, metal or plastic. Traditional ceramics of Samarkand (U.Dzhurakulov, S.Rakova, A.Muhtarov) and Tashkent (M. Rakhimov) in essence to the middle 1970 – 80th years has been completely rethought. Has arisen absolutely new on the Samarkand school of small terracotta plasticity. The creation of the Tashkent experimentally-creative industrial complex of applied art, letting out experimentally-

unique, small-scale both limited production and become by the centre of new monumental architectural and landscape ceramics, did not become a basis of the further consecutive development of traditional Tashkent pottery [7].

With the finding of independence, the situation with glazed ceramics began to change on a positive side. Thanks to the governmental decisions the status of the national master, several ceramists in Uzbekistan have been strengthened have received a high rank of academicians of Academy of Arts of Uzbekistan. Among them the master from Tashkent Akbar Rakhimov, from Rishtana – Sharafiddin Yusupov, from Gizhduvana – Alisher Narzullaev, from Samarkand – Sharif Azimov. Nevertheless, for various reasons, it was not possible to keep a number of the known centres in the past of traditional glazed ceramics [8]. So, today practically it is not possible to restore tradition Shahrisabz ceramics. The representative of the seventh generation of masters-ceramist from Shahrisabza Rustam Muzafarov studies in craft, however, its products are far from the quality of traditional products of this centre. With leaving a life of Umara Djurakulova has left in non-existence and the Samarkand glazed ceramics. The school of a terracotta toy of Samarkand created anew represents absolutely other, based truth on a folklore material, but by nature is an individually - author's art. In Denau a situation more pitiable – there still works master Zuhur Rasulov, but it at a respectable age, and continuers of its craft is not present pupils. It was not possible to revive in a due measure and tradition of glazed ceramics of Bajsunu though from UNESCO Representation in Uzbekistan in this direction it has been made much – the workshop and the furnace for roasting of products of local master I.Eshankulova are restored, the grant is allocated and training of its grandson, but the further development this project is carried out has not received [9].

Stabler situation in Andizhan where continues to work керамист as Mirzabahrom Abduvahobov. Last years, there were many continuers of tradition Rishtan ceramics, but the technology and ornamental aesthetics of their products leave much to be desired. Most fruitfully, keeping high traditions of ceramics of Rishtana, all some masters here work – among them it is possible to

allocate Sharofiddina Yusupova and Bahtiera Nazirova. The tradition of Gurumsaray ceramics consistently is developed by Vahobzhon Buvaev – the pupil of known master Masuda Turapova. Alternation of generations of masters has rather without serious consequences occurred in Gizhduvane and Urgut. In Gizhduvane traditions of Ibodulo Narzullaeva have been picked up by his sons Alisher and Abdullo. In Urgute potter's art of Mahkama Ablakulova is developed by his son Numon Ablakulov. In Khiva traditions of local ceramics are continued by children of known Khivan potters - Odilbek Matchanov from village Madyr and Bahodir Atadzhanov from the next village Kattabag [10].

All aforementioned the master and the centres represent that direction in modern ceramics which it is possible to name authentic, that is keeping lines of the local school, its technology and an ornament. It is characteristic that all of them hereditary masters and were trained only within the limits of system "ustoz-shogird" (an exception son Sharafiddina Jusupova - Firdaus having the higher art education makes and in which works the author's beginning leaves on the foreground). Updating here occurs an evolutionary way – technological traditions remain former (clay, tools, processing receptions, dyes. Glaze etc.), and changes only a decor. But also here updating occurs not on the basis of the introduction of absolutely new motives (these are rare examples), and an only new combination is already known, traditional for the given school or the centre of patterns [11].

Other, innovative direction in modern glazed ceramics are represented by the Tashkent masters Akbar Rakhimov and his son Alisher Rahimov, continuing traditions of the founder of this style of Muhita Rakhimov. In the early sixties, M.Rakhimov who was engaged in restoration кушанской of antique ceramics (1st-2nd century A.D) and glazed ceramics of Afrasiaba (IX-XI centuries) on the basis of a reconstruction of old samples has created new display exhibits. This tradition has laid down on a basis of its subsequent creative activity when the samples of ceramics concerning by other historical periods began to be exposed to the author's arrangement. So, as objects of creative interpretation samples, Temurid ceramics have been used. Subsequently, this direction has been continued and enriched in

the creativity of his son Akbar and grandson Alisher Rahimovyh combining traditional technologies and new ornamental experiments. In the same channel of innovative searches young керамист from Bukhara Abduvahid Karimov reconstructing traditions Afrasiab and sine-blue ceramics of Bukhara of an XVII-th century and presenting them as author's products today works. These masters keep traditional technology but bring the author's innovations in decorating products, using a twiddle of the various historical periods more freely. It is remarkable that all have higher art education in speciality ceramics and are in essence professional artists [12].

Results and discussion

Thus, today a situation in glazed ceramics of Uzbekistan from the point of view of preservation in it of authentic layers and the occurrence of innovative searches it is possible to allocate two streams. It, first, the traditional glazed ceramics based in basic on the local traditions of schools and the centres – here it is possible to carry masters of Rishtana, Andizhan, Gurumsaraja, Urgut, Gizhduvana and Khiva. Known innovations in the field of construction of an ornamental decor for the creativity of masters of these centres also are marked, but adherence to traditional receptions and forms here remains, and innovations have been connected basically with a change in the treatment of separate elements of an ornament and forms of products. That is in regions the local tradition has большее value and traditions develop эволюционно (probably, a little more dynamical looks some masters Rishana who are more openly using innovations in a twiddle is Rustam Usmanov, Firdaus Yusupov, Alisher and Bahtier Nazirovy, but all of them remain in the tideway of traditions ceramics).

And, secondly, it is products of the innovative plan in which the individually-creative initiative of masters-ceramists is more actively shown, the spectrum of used receptions and ornamental patterns without their coordination with certain local tradition extends. It is possible to carry Akbara mentioned above masters to this direction and Alisher Rakhimov from Tashkent and Abduvahida Karimova from Bukhara.

As a whole in the course of adaptation of the Uzbek ceramics to conditions of the market

economy many the guarding moments. In search of a commodity market, many masters are arranged under the undemanding tastes of tourists that quite often leads to loss of soil traditions and features of style. Not less the challenge is connected with an apprenticeship. The old system "Ustoz-Shogird" has got now a simplified, deformed form. If before the master took pupils, lead up them to a certain standard, accepted examinations and gave the blessing, as some kind of the diploma about formation now such practice, unfortunately, is not present. Without having the possibility to get longer education, young masters, having passed accelerated, two-three monthly course, start to market in the markets poor-quality production in the art relation.

As a result, we come up against a situation when the market spoils the traditional system of preparation of high-quality masters-ceramists, conducts to decline of the general level of ceramics of the glorified centre. Leading masters, who do high-quality products, aspire to sell them at the price corresponding to quality while their pupils give the production *задешево*. Line production has captivated salons, galleries, the markets of the tourist centres of Bukhara, Samarkand, and Tashkent. Young generation ceramists, being guided by the market and the customer, aspire to adjust accelerated so – less qualitative manufacture, on the other hand – among them remains comprehension of the necessity of following to primordial traditions.

Today in the development of national ceramics actual there is a problem of preservation of its original nature, a primordial twiddle and in this sense of cleanliness of is art-shaped structure of ceramics of Uzbekistan. Despite problems of creative and organizational character, nevertheless, the positive shifts which have occurred during independence are obvious. The social status of the national master- ceramists has immeasurably grown, interest in traditions of ceramics has considerably increased in Uzbekistan and behind its limits, many masters have visited creative business trips in other countries, began to hold personal exhibitions abroad.

Conclusion

The development of modern ceramic schools in Uzbekistan in the context of traditions and

innovations is determined, the thematic composition of the decoration of glazed ceramics of the XXI century is revealed. And the semantics of her pictorial and ornamental motives. Recommendations and proposals for the revival of the disappeared centers of national glazed ceramics and the restoration of forgotten traditional artistic and technological techniques are formulated.

Based on the analysis and conclusions of the study, the following proposals and recommendations were made:

- Critical analysis of modern products;
- Wider propaganda on television of genuine samples of artistic ceramics and the work of folk artists.

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