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Article



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GLAZED CERAMICS OF UZBEKISTAN OF THE XXI CENTURY: INDIVIDUALITY AND TRADITION

Abstract: *Ceramics of Uzbekistan is one of the most ancient types of artistic craft. According to the technique of execution, it is divided into unglazed and glazed ceramics.*

From the point of view of the artistic solution, glazed ceramics is of the greatest interest, which has gone through a difficult historical path of development and has survived to this day in the products of the masters of the main schools of Uzbekistan. The change in the social conditions of existence of traditional crafts naturally led to certain transformations, which were reflected in the character of Uzbek ceramics. And here the problem of tradition and innovation is most acute and relevant.

Key words: *ceramics, school, craftsmen, region, originality, tradition, innovation, technique, glaze, ornament.*

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Introduction

Ceramics of Uzbekistan one of the most ancient kinds of art craft. On the technician of execution it shares on not glaze ceramics. From the point of view of the art decision the greatest interest is represented glaze by ceramics which has taken place a difficult historical way of development and Denau, Khiva and Tashkent has reached up to now in products of masters of Gizhduvana, Urguta, Rishtan, Andizhan. Here again the problem of tradition and innovations costs most sharply and actually. Change of social conditions of an existing of traditional crafts has naturally led to the certain transformations reflected in character of the Uzbek ceramics. Process of transition of traditional art crafts of sphere utilitarian in area of the souvenir manufacture, begun in the middle of the XX-th century, in the beginning of this century has been continued. Many traditional forms of products have disappeared. The leader has now the form plate, keeping good space for a decor and not lost utilitarian appointment. At the same time, has development experimental search of new ornamental decisions. The problem of preservation and creative interpretation of traditions in modern practice of masters of the Uzbek

ceramics is mentioned in a number of publications domestic researchers – A.Khakimov (1), K.Akilova (2), E.Gjul (3), and also the author of present article (4). At the same time actively developing creativity of masters modern ceramics does this aspect of research more and more topical and claimed.

Methodology

The basic schools glazed ceramics of Uzbekistan have developed in a XIX-th century. On style of decorating, plastic and technological features it is possible to allocate three basic ceramic schools: northeast — Fergana, central — Buharo-Samarkand and southwest — Khorezm. Depending on character of 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, ichkor watering, and the Buharo-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, Shahrishabza, Kattakurgana, Rishtana, Kokand, Dzhizak, Khiva, Urgench it was possible to buy various ceramic glazed ware or the painted clay penny whistles-toys.

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By the end of 1960th years in the general development of national ceramics of Uzbekistan the unfavourable tendency of disappearance of some the unique centres began to be observed. In many respects it has been connected with the 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 development of this craft in the past. In 1960-80 it was narrowed not only sphere of realisation of products of national masters-keramis - became also working potters much less. Many known masters have died, others, without having found pupils or support and material maintenance, have thrown become unprofitable craft. Products of national masters did not maintain a 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 a small terracotta plasticity. Creation of the Tashkent experimentally-creative industrial complex of applied art (since 1984 of a name of M.Rakhimov), 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.

With finding of independence the situation with glazed ceramics began to change in a positive side. Thanks to the governmental decisions the status of the national master, a number ceramists 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 Jusupov, 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. So, today practically it is not possible to restore tradition Shakhrisabs ceramics. The representative of the seventh generation of masters-ceramists from Shahrisabza Rustam Muzafarov studies in craft, however its products are far from quality of traditional products of this centre. With leaving life of Umara Dzhurakulova has left in a 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 the nature is an individually-author's art. In Denau a situation more pitiable – there still works master Zuhur Rasulov, but it at respectable age, and 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 Bajsuna 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 is restored, the grant is allocated and training of its grandson, but the further development this project is carried out has not received.

Stabler situation in Andizhan where continues to work ceramist as Mirzabahrom Abduvahabov. Last years there were many continuers of tradition Richtan ceramics, but the technology and an ornamental aesthetics of their products leaves 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 Jusupova and Bahtiera Nazirova. The tradition 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 Urgute. 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.

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 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 master-student "usto-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 introduction of absolutely new motives (these are rare examples), and only new combination already known, traditional for the given school or the centre of patterns.

Other, innovative direction in modern glazed ceramics is 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 Kuchan of antique ceramics (1st-2nd century DC) and glazed ceramics of Afrasiab (IX-XI centuries) On the basis of reconstruction of old samples has created new display exhibits. This tradition has laid down in a basis of its subsequent creative activity when the samples of ceramics concerning by other historical periods began to be exposed to author's arrangement. So, as objects of creative interpretation samples Temurid ceramics have been used. Subsequently this direction has been

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

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 occurrence of innovative searches it is possible to allocate two streams. It, first, the traditional glazed ceramics based in basic on the local local traditions of schools and the centres – here it is possible to carry masters of Rishtana, Andizhan, Gurumsaraja, Urguta, Gizhduvana and Khiva. Known innovations in the field of construction of an ornamental decor for 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 change in treatment of separate elements of an ornament and forms of products. That is in regions the local tradition has more value and traditions develop evolutionarily (probably, a little more dynamical looks some masters Rishana who are more openly using innovations in a twiddle is Rustam Usmanov, Firdaus Jusupov, Alisher and Bahtier Nazirovy, but all of them remain in the tideway of traditions Rishan 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 Abdurahida Karimova from Bukhara.

As a whole in the course of adaptation of the Uzbek ceramics to conditions of market economy many the guarding moments. In search of a commodity market many masters are arranged under 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 "usto-shogird" has got now the simplified, deformed form. If before the master took pupils, lead up them to 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 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 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 cheap. Line production has captivated salons, galleries, the markets of the tourist centres of Bukhara, Samarkand, 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 necessity of following to primordial traditions.

Conclusion

Today in 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 to traditions of ceramics has considerably increased in the Uzbekistan and behind its limits, many of masters have visited creative business trips in other countries, began to hold the personal exhibitions abroad.

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