

## CREATIVE TRADITIONS OF UZBEK NATIONAL POTTERY

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**Abstract.** *This article provides information about Uzbek national pottery traditions, schools, aesthetic aspects of pottery, philosophical analysis of pottery, and national potters based on national and modern technologies.*

**Keywords:** *crafts, pottery, clay, plaster, tradition, pattern, bowl, bowl, plate, pitcher, plate, date, circle, khum, oven, toys.*

After independence, significant changes took place in the field of handicrafts, as in all fields. Decree No. PF-6000 dated 26.05.2020 issued by President Sh. Mirziyoyev "On measures to further increase the role and influence of culture and art in the life of society" is a clear proof of this. According to this Decree, it is established that the exemption of artisans from state tax, freedom of creativity, the ability to sell their products at a free price, participation in international exhibitions, participation in art organizations, and the implementation of creative works abroad will be guaranteed by the state.

Pottery is the most ancient and modern art of the East, which creates miraculous beauty from clay. This clay is a symbol of generosity, honesty, goodness. After all, the earth is the land of art, which takes care of all the needs of people, prosperity, abundance, sustenance, and the highest appearance of beauty. Uzbek pottery has a long history, wonderful traditions, form, content, creative process and unique style. Pottery is a field in which cultural objects, including bowls, bowls, plates, jugs, plates, dates, bowls, ovens, toys, building materials, etc., are made from clay, and it has a long history. People have understood that the special soil becomes stony when heated, and that various dishes can be made from it, from a very long time ago, to be more precise, at the beginning of the Neolithic period. First, they made clay dishes and cooked them in the fire pit. Since the soil is everywhere in the world, pottery is widespread, and at first women were engaged in this craft.

After the invention of the pottery wheel at the beginning of the third millennium BC, men began to do pottery. Later, clay dishes were cooked in special ovens and hot tubs. In the VIII-XII centuries, pottery was well developed in Central Asia. This can be seen in the examples of pottery found in Africa and other Central Asian lands. During that period, the culture of Central Asia developed rapidly. Many scholars, writers and thinkers, such as Abu Ali Ibn Sina, Beruni, Firdawsi, and Rodaki, came out. World-famous architectural monuments were built. In the 13th century, Bukhara, Samarkand, Urganch, Maur, and Balkh were under fire as a result of the Mongol invasion. As a result, the development of pottery art was damaged. Pottery has developed rapidly in Central Asia since the 14th century. By the 19th century, pottery countries began to be formed.

Due to the great need for water in Central Asia, there was a need to produce pottery more quickly. Over the centuries, their shape and decoration became more refined. In addition to making a variety of pottery, masters began to decorate them with high taste. In the 19th century, ceramics among the Tajik and Uzbek peoples developed very widely in Central Asia, and pottery centers appeared in Gijduvan, Panjikent, Samarkand, Shakhrisabz, Tashkent, and Rishton.

It is known that the establishment of the Academy of Arts of Uzbekistan in 1997 was an important event in the cultural life of our independent Uzbekistan. serving as an important tool in providing. Uzbeks have a great cultural heritage, especially in the art of pottery, and the study and creative development of this heritage remains the main educational and educational task today.

Based on the demand of the times, conditions are being created for the development of traditional and non-traditional technologies and styles of pottery art.

According to this, ceramic art masters-artists are reviving traditional styles in their creations and are also starting to create new interpretations of non-traditional styles. In 1991-2005, many artists created unconventional ceramic art works. The international symposium held in Tashkent on the art of non-traditional ceramics under the theme "The Great Silk Road, a new philosophy of the 20th century" and the exhibition at the end of which was a meeting of Eastern and Western culture, or more precisely, the art of ceramics. It's done. In this exhibition, the works of artists from Uzbekistan, Kazakhstan, Kyrgyzstan, France, Latvia and Switzerland were seen with their modern, non-traditional works. the world is expressed.

The works of Uzbek potters-artists N. Kuziyeva, Kh. Mirzayeva, Sh. Muminova, S. Smol'yankov, Kh. Khudoyberdiyev, B. Gulov, represented in the exhibition, express the spirit of the times and the philosophy of new secular art. In the composition "Cancer" by the master potter from Samarkand, H. Khudoyberdiyev, he begins to make a very strong philosophical observation through the medium of the extremely strong temperature of the Asian summer, sandy steppes, and the traditional mud plastered houses of our country.

In the artistic composition of Tashkent-based potter-artist Kh. Mirzayeva on the theme "Clock" is the intense and unstoppable step of time, which is extremely necessary for the human race. It is expressed in the form of a huge hourglass, symbolically. This work challenges the viewer to think logically. This makes it possible to understand the invisible space through a part of the shamot. Among these works such as "Man and Woman" by N. Kuziyeva, "Memory of the Earth" by S. Smolyakov, "Chanqovuz" by B. Gulov, and "Oasis" by Sh. Mominova encourage the viewer to think philosophically. Regardless of the size, construction, shape, structure, color and composition of these works, the artist, in essence, represents the national spiritual world of our people, its historical development, traditions, intelligence and art-culture on a scientific basis. expresses in a creative environment, figurative images.

Bukhara potter B. Gulomov's "Chanqovuz" works create a unique pictorial state of the jug, which was used for water in the past. In the work, a pitcher is depicted holding a musical instrument between his two figures with his head extended to the sky. The artist uses the cultural heritage of the people, rich in camels, to create this work. The mythical creature in the work is decorated with artistic patterns, shapes and images in the spirit of fairy tales. In recent years, it has been devoted to applied art. The number of non-traditional ceramics displayed at the "Handicrafts of Uzbekistan" exhibitions is also increasing. Among them, M. Mirkarim's "Laganar", L. Kozlova's "Bayram", "Joy", "The Girl in the Legend" are also expressed on the basis of seasons, worldviews of people, and legendary motifs.

While observing practical art exhibitions, you will understand the new, non-traditional character of creation by seeing the variety of themes, creation of work, materials, plots in the works of art created by our country's potters in non-traditional styles. Creative schools in the art of pottery: pottery centers such as Rishton, Gijdivon, Gurumsaray, Khrazm, Samarkand have gradually improved the traditional technological and methods and have a new, extremely strong

artistic content. they create works of art that you can see that the viewer can't walk away from them and falls in love with the extremely delicate, elegant, exquisite decorative compositions.

In short, the works created in the non-traditional technology and style of contemporary pottery encourage the viewer to logical thinking, philosophical observation, respect for traditional national pottery, our values and traditions, respect, respect, and bow to the art of our ancestors. Created in the years of independence: M. Rakhmatov's "Koshkulokli koza" (Gurumsaray), M. Turopov's "Lagan" (Gurumsaray), Sh. Yusupov's "Lagan" (Rishton), Alisher and Abdulla Narzullayev's "G' Izhdivon ceramics" (Samarkand), A. Matchanov's "Bodiya-Lagan" (Khorazm), B. Barotboyev's "Laganar" (Ko'kan), these works created in traditional styles with modern motifs, their material, construction form-windy and the secret of their creation, decoration, image composition, the combination of traditional technology in colors and paints, and the combination of traditional and non-traditional technology ensure the artistic harmony of the items.

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