

Development of Rishton Traditional Pottery Schools and Today's Research

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Annotatsiya

In the decision of the Cabinet of Ministers of the Republic of Uzbekistan No. 1003 dated 20.12.2017 "On the establishment of the State Museum of the History of Applied Arts and Crafts of Uzbekistan" Promoting unique schools, our rich cultural heritage, customs and traditions to the general public serves to pass them on to the next generation. This is a very gratifying situation for the art of ceramics, which is receiving such great attention. Because in the age of modern technologies, manual labor is decreasing day by day. In today's everyday life, products made on various machines are widely used, not by manual labor.

Introduction: Man has been trying to invent new things to change his lifestyle and environment. We can see such desire and desire from household life to science and even to a small change in the way of life. New ideas and products are emerging behind such research. As everything has its basis, the most necessary for people in their everyday life, the dishes, which have become an integral part of our way of life, have the ancient origin of clay dishes. Over time and centuries, the art of pottery reached a very high peak and rose to the level of the most delicate art. We know that there are a lot of hard work in pottery: preparation of good quality clay from soil and its necessary processing, baking it at a specified high temperature, picking the necessary herbs for glazing and preparing, decorating and painting it on a basis of long-term and long-term and with the help of assistants and apprentices. due to many more works, the attention to manual work by inventing technical equipment and various equipment was somewhat neglected by the inventors. Along with the development of the time of inventions, the products created by manual labor are slowly regaining their value. Handcrafted pottery remains an important tool for showing the uniqueness of traditional pottery schools that have been formed over the centuries. From the ancient findings of pottery to the design of today's items, each product has its own development and creation schools. "Folk art, which is an integral part of the universal culture, occupies a special place in the life of every nation in the world, in the development of its lifestyle

and values. We would be telling the truth if we say that the emergence of crafts in the conscious life of mankind is the most important historical step towards civilization." It is important to develop practical art and pass it on to the next generation with all its secrets by promoting today's handicrafts and applied art examples to the general public, and a lot of practical work is being done in this regard.¹

Applied art and folk crafts are diverse in our country, and many scientific works are being conducted in order to study, analyze and pass them on to the next generation. The purpose of them is to study the rich value of our people, to restore them, to preserve the unique developed schools of applied arts. We also have rich experience in many traditions and schools in the ceramic field of applied art. Based on the above, attention is focused on providing practical assistance to students and youth on the history of Fergana Valley ceramics, schools, masters and their creative activities, as well as methods of promoting pottery traditions to young people in educational institutions. It consists of studying the role and importance of pottery schools and their common aspects with the unique developed schools of our country, and at the same time studying the uniqueness that differs from these schools. The main goal is to get acquainted with the activities of the master potters who served in the formation of the Fergana Valley Pottery School and the representatives of the pottery school who are continuing the traditions of this school today, and to introduce them to the general public. It is very important to get acquainted with the literature that has survived to this day, to conduct many scientific articles and researches about Rishton pottery, which continues its ancient traditions, which has its place in the applied art of the Ferghana Valley.

It is a great achievement that the simple Uzbek craftsman is gaining value, respect and prestige due to independence, especially that young people are being apprenticed as "masters".

Rishton, located in the Fergana Valley, is one of the oldest cities of the Fergana Valley, founded on the Great Silk Road, and is located at the foot of the Aloy mountain range. For several centuries, it has been the largest center of exquisite glazed ceramics in Central Asia. The name of the city is derived from the ancient Sogdian words "Rash" ("Rush", "Rushi") - "red earth" according to the place of its location. Various researchers and scientists recognize it as the oldest center of pottery art in the Ferghana Valley. Among the pottery schools, Rishton Pottery is considered the most famous and ancient centers of glazed ceramics in our country. At the end of the 19th century and at the beginning of the 20th century, almost all of them were potters engaged in pottery.² All pottery centers in the Ferghana Valley have been under the influence of Rishtan pottery since ancient times. The existence of a special kind of pottery clay suitable for making any kind of products in this place led to the emergence of mass potteries. Amazing reddish-yellow clay is located in layers at a depth of 1-1.5 meters in almost the entire territory of Rishton. The good quality of clay makes it very convenient for local masters to use it without pre-cleaning it and mixing it with other types of soil, unlike potters from other regions of Uzbekistan. Perhaps the work of local red clay - "hoki surkh" - is ideal for the production of pottery. Since ancient times, hereditary craftsmen have worked here, crushing clay, making paint, collecting herbs and minerals, and passing down paintings and secrets of working with clay from father to son, from son to grandson. . Therefore, dishes made here have great artistic value both in the country and abroad. Its peculiarity is that the colors do not fade over time, but become brighter, keeping their wonderful blue color.

¹ Temirova, M. (2023). THE ABILITY OF THE TEACHER TO APPLY THE TECHNOLOGIES OF INDIVIDUAL WORK WHEN TEACHING STUDENTS THE LESSONS OF SKILLFUL PAINTING. *Евразийский журнал академических исследований*, 3(3), 177-181.

²qizi Tyemirova, M. I. (2020). OLIY PYEDAGOGIK TA'LIMDA TALABALARNING NATYURMORT KOMPOZISIYASINI TUZISH VA TASVIRLASH KASBIY MAHORATLARINI TAKOMILLASHTIRISH TYEXNOLOGIYALARI. *Science and Education*, 1(7), 582-586

All clays and dyes except blue and cobalt color (Chemical element, solid, silvery-white metal, with a reddish glow) are mined by ashlars. The potters dug all kinds of paints, quartz sand and refractory clay from the mountains near Rishton. Herbs (plants) for the preparation of alkali used for polishing are mainly collected from the outskirts of the city; it is their ash, rich in sodium, potassium, magnesium oxides, which give Rishton ceramics an amazingly deep and watery emerald-turquoise color.

In the ancient art of clay cooking, the people of Rishtistan have demonstrated their bright and unique features that distinguish their creations from Uzbek, neighboring pottery centers and other nations. However, as mentioned above, their traditions disappeared by the end of the century. For this reason, the modern Rishton craft is a certain phenomenon aimed at ensuring the stability of the development of the ancient craft and bringing this school of pottery to a new stage without burning out, which has hardly changed its stylistic integrity for many centuries.³

Nowadays, this pottery school is operating according to ancient traditions. Artists of this school have always been creating their works by making them with their own hands using a machine and giving national patterns through blue colors. Well made on the potter's wheel, Rishton pottery is unique to the entire region and reflects the stability of traditions. They are distinguished by the elegance of their painting and blue and turquoise colors under a thin layer of transparent glaze.

The main richness of Rishton pottery is in its painting, surprisingly free and elegant pictorial style, and rich decoration of plants. Potters fill the themes and "plots" of their paintings with their imaginations from the surrounding natural world, from the works of ancient masters who copied the drawings from memory. Enriched patterns of wild flowers and grasses, luxuriant bushes and pomegranate fruits, the "tree of life" became decorations from folk ideas and rituals associated with the awakening of nature.

Modern artisans are relying on ancient craft traditions while contributing their new ideas. Currently, almost every house in Rishton has a workshop where the miracles of turning a lump of clay into exquisite shapes are performed.

In Rishton, due to the passion of masters, the promotion of the creativity of leading potters has increased significantly, and a number of museums of the famous center and creative studios of folk masters have been created. Among them are the house-museum of the famous ceramic master Ibrahim Komilov, the house-gallery created by Rustam Usmanov and the creative workshop of Alisher Nazirov. All this is undoubtedly encouraging that despite the creative and organizational problems in the development of Rishton pottery, this large traditional pottery center in Central Asia is developing in the right direction.

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