

HARMONY OF ELEMENTS OF TRADITION AND MODERNITY IN UZBEK CERAMIC ART

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Abstract: This article provides a scholarly analysis of the historical formation of Uzbek pottery, the unique characteristics of traditional styles, and their integration with new technologies in the work of contemporary potters. The study highlights the role of pottery in the development of national values, aesthetic views, and artistic thinking. Also, new creative schools, non-traditional techniques, and philosophical directions that emerged during the period of independence were analyzed, and their significance in enriching national culture was shown. The research results show that Uzbek ceramic art today is developing on the basis of the harmony of tradition and innovation, forming a modern stage of folk applied decorative art.

Keywords: pottery, traditional style, non-traditional technology, modernity, aesthetic thinking, artistic heritage, national values, technological innovation, applied decorative arts, creative school, philosophical approach

Pottery is one of the oldest and eternally renewing artistic and applied trends created by Eastern civilization. This art form expresses a person's aesthetic taste and artistic thinking through natural, simple, but infinitely creative material like clay. Clay has long been interpreted as a symbol of generosity, purity, sincerity, and goodness. Indeed, soil is the foundation of all necessities for human life, a symbol of prosperity, abundance, and beauty. Therefore, it is valued as the most natural and perfect source of art.

Uzbek ceramic art has long historical roots, which over the centuries has formed a rich system of traditions in terms of form, content, creative approach, and style. Pottery includes the manufacture of many practical household items - bowls, cups, platters, bowls, jugs, pots, basins, jugs, tandoors, various toys, and construction materials.

According to archaeological findings and scientific sources, humanity mastered the practice of turning clay into stone-like form by firing it at high temperatures and making various vessels from it in the early stages of the Neolithic period. In the early days, people baked dishes made of clay by heating them in an open fire - a bonfire. Due to the presence of soil in almost all regions, pottery art is widespread throughout the world. Interestingly, initially this craft was mainly performed by women, and later developed as a male field of activity. The invention of the potter's wheel at the beginning of the 3rd millennium BC was an important technological turning point in the history of mankind. It was from this time that pottery became a craft performed mainly by men. Clay items began to be fired in special furnaces and kilns, which further increased the strength and aesthetic appearance of the items.

Due to the high demand for water in the climatic conditions of Central Asia, the production of pottery expanded. Over the centuries, the forms and decorations of these items have been perfected, and craftsmen have decorated them not only with practical, but also with high artistic taste.

The establishment of the Academy of Arts of Uzbekistan in 1997 was an important event in the cultural life of our independent country. This academy plays an important role in the development of art education and upbringing, in-depth study of the national artistic heritage, and ensuring the modern development of art and culture. Ceramic art of Uzbekistan embodies a rich cultural heritage formed over centuries. Today, the study, preservation, and creative development of this heritage in accordance with modern requirements acquire important educational and upbringing significance. One of the main strategic directions of modern Uzbek ceramic art is the harmonization of traditional and non-traditional technologies based on the requirements of the time, the creation of conditions for new creative directions. In recent decades, Uzbek ceramic art has reached a new level, in which masters and artists, along with the revival of traditional technologies, are also conducting research in modern non-traditional directions. During 1991-2005, many artists created non-traditional works of art with philosophical content, enriching national pottery traditions with new interpretations.

The international symposium "The Great Silk Road - a New Philosophy of the 20th Century," held in Tashkent in 1996, and its final exhibition became the reason for the creative meeting of Eastern and Western cultures, in particular pottery art. Artists from Uzbekistan, Kazakhstan, Kyrgyzstan, France, Latvia, and Sweden participated in this exhibition with their contemporary, non-traditional pottery works, expressing global art, cultural achievements, and contemporary philosophical thought in an artistic form. Uzbek ceramic artists - N. Kuzieva, Kh. Mirzaeva, Sh. Muminova, S. Smolyankov, Kh. Khudoyberdiyev, and B. Gulov are distinguished by their embodiment of the spirit of the times, national thought, and the philosophy of new secular art.

Samarkand potter Kh. Khudoyberdiyev's composition "Saraton" expresses a strong philosophical reflection in the image of the heat of the Asian summer, sandy steppes, and traditional mud-plastered houses. The artistic composition "Hour" by the Tashkent artist Kh. Mirzayeva symbolically depicts the rapid flow of time, the transient nature of human life - in the image of a huge sand clock. This work invites the viewer to contemplation and philosophical reflection, revealing the connection of human existence with time through the harmony of form and space.

N. Quziyeva's "Man and Woman," S. Smolyankov's "Memory of the Earth," B. Gulov's "Chanqovuz," and Sh. Muminova's works "Oasis" are also distinguished by the harmony of philosophical thought and artistic image. In these works, the artists sought to express national culture, the spiritual world of the people, traditions, and historical development in a figurative and scientifically based form. The work of the Bukharan potter B. Gulyamov "Chankovuz" has a unique symbolic solution: he combined the form of the jug used in the past for carrying water with human and musical images. In the work, a musical instrument is symbolically depicted among the elongated shape of the jug, and the artist skillfully used mythical motifs of oral folk art, ornaments and patterns in the spirit of fairy tales.

In recent years, at exhibitions such as "Artisanal Products of Uzbekistan," the number of works created in the direction of non-traditional ceramics is increasing. For example, works such as M. Mirkarim's "Laganlar," L. Kozlova's "Bayram," "Shodlik," and "The Girl from the Legend" are based on seasons, human worldview, and folk legends in terms of theme, composition, and symbolism. Observing the exhibitions of applied arts, the works created by our country's potters

in non-traditional directions are distinguished by a wide variety of themes, forms, and materials. In each work, the demands of the time, a new interpretation of creative thinking, and a renewal of aesthetic views are felt. It would not be an exaggeration to say that Uzbek pottery has entered a new stage - an era of non-traditional artistic expression and technological experiments.

Today, major ceramic centers such as Rishtan, Gijduvan, Gurumsaray, Khorezm, and Samarkand, while preserving their schools, combine traditional style with modern technology, creating works with strong artistic content and aesthetic appeal. These items do not leave the viewer indifferent with their elegant decorations, colorful composition, and harmony of form - each work embodies national spirit, modern thinking, and artistic perfection.

Works based on non-traditional technologies created in modern ceramics encourage the viewer to philosophical reflection and logical thinking. At the same time, traditional national pottery directions express deep respect for folk values, traditions, and the art of our ancestors.

Many works created during the years of independence are vivid examples of this harmony. Among them are "Qo'shquloqli ko'za" by M. Rahmatov from G'urumsaroy, "Lagan" by M. Turopov, and "Qo'shquloqli ko'za" by Sh. Yusupov's "Lagan," Alisher and Abdulla Narzullayev's "G'ijdivon Ceramics" from Samarkand, A. Matchonov's "Bodiya-lagan" from Khorezm, and B. Barotboyev's "Laganlar" from Kokand are examples of this. In these works, the choice of material, the structure of the form, the composition of the decoration, the combination of colors and shades became the main factor of artistic expression. In them, traditional technology and non-traditional approaches are skillfully combined, ensuring the artistic perfection of the products. Thus, modern Uzbek ceramic art today not only continues historical traditions, but also enriches them with new philosophical and aesthetic content, becoming a unique artistic symbol of our national culture.

In conclusion, it can be said that Uzbek ceramic art, along with its thousand-year-old historical roots, has risen to a new level in modern creative directions. While preserving traditional technologies, enriching them with unconventional forms, colors, and compositional solutions expands the artistic possibilities of national art. The experience of such pottery schools as Rishtan, Gijduvan, Samarkand, Khorezm shows that modern potters have managed to reconstruct traditional decorative elements based on a new artistic philosophy and harmonize the national spirit with the requirements of the time. As a result, Uzbek ceramic art, preserving its national identity in the context of today's globalization, is artistically and philosophically renewed, serving the sustainable development of folk culture.

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