

THE HARMONY OF FOLK APPLIED ART AND CONTEMPORARY ART IN POTTERY WORKS

Komoliddin Fakhridin ugli Dominjonov
Namangan State Pedagogical Institute

Abstract: In this scientific article, the issues of the harmony of folk applied art and modern art in ceramic works are analyzed from a scientific and theoretical point of view. It highlights the role of pottery in folk culture and national heritage, the harmony of traditional forms, patterns, and decorations with the principles of contemporary art. The influence of modern design, a conceptual approach, and innovative technologies on pottery art is also revealed. The article analyzes the artistic and aesthetic significance of pottery, the process of its transition from a practical object to a work of art, and its place in the system of art education. The research results show that the harmony of folk applied art and contemporary art is important in the development of national art and the formation of the aesthetic taste of the younger generation.

Keywords: pottery, folk applied art, contemporary art, national traditions, artistic harmony, aesthetic values, design, innovative technologies, art education, cultural heritage

Introduction: In the process of modern globalization, preserving national culture and art and developing them in accordance with the requirements of the new era is considered one of the most pressing issues. In particular, pottery, as one of the forms of folk applied art, stands out due to its ancient traditions, artistic means of expression, and aesthetic values. Pottery works are not only objects used in everyday life, but also a vivid expression of the historical memory, worldview, and aesthetic thinking of the people.

Today, pottery art is not limited to traditional forms and content; rather, it is harmonizing with contemporary art trends, giving rise to new artistic solutions and modes of expression. In this process, the integration of elements of folk applied art with modern design, conceptual art, and innovative technologies is of great importance. This scientific article analyzes the issues of harmony between folk applied art and contemporary art in pottery works from a theoretical perspective and highlights their artistic and aesthetic significance. Folk applied art represents a type of art that reflects the artistic experience, aesthetic views, and way of life formed by the people over centuries. It is closely connected with daily needs and, while fulfilling a practical function, also provides aesthetic pleasure. Folk applied art includes many fields such as pottery, embroidery, jewelry making, wood carving, and carpet weaving. Pottery is one of the most ancient and widespread forms of folk applied art. Archaeological research shows that pottery emerged in the territory of Central Asia in the millennia before the Common Era. Although pottery items were initially created for everyday use, over time they became enriched with artistic decorations, symbolic patterns, and colors. Form, color, pattern, and ornamentation serve as important artistic means of expression in pottery works. Each region has its own distinctive style and technique; for example, the Rishton pottery school is famous for its blue glazed patterns. This demonstrates the significant role of pottery art in folk culture. Contemporary art began to take shape in the second half of the twentieth century and is characterized by a departure from traditional artistic

rules and the use of new ideas, forms, and materials. Individual creativity, free expression, conceptual approaches, and experimentation play an important role in contemporary art.

One of the main features of contemporary art is the synthesis of various art forms. Elements of design, sculpture, graphics, architecture, and applied art merge with one another, resulting in new artistic works. In this process, pottery art also enters into direct interaction with contemporary art. Today, contemporary pottery includes not only traditional tableware, but also abstract forms, installations, and design objects created as works of art. This further expands the creative potential of pottery art. The harmony between folk applied art and contemporary art in pottery works is realized based on certain artistic principles. This harmony is primarily reflected in enriching traditional forms and ornaments with modern content. For example, traditional bowls or plates may be decorated with modern design elements.

In the process of harmonization, folk patterns, symbolic signs, and national colors are preserved; however, their compositional arrangement and functional purpose are adapted to modern requirements. This makes pottery works competitive not only at the national level but also within the global art space.

Moreover, the introduction of modern technologies opens new opportunities in pottery art. The use of electric kilns, new types of glazes, and innovative materials allows for the creation of more refined and durable products. Nevertheless, preserving traditional craftsmanship and the master–apprentice tradition remains essential. The harmony of folk applied art and contemporary art in pottery works has great artistic and aesthetic significance. Such works evoke respect and interest in national values among viewers and contribute to the development of aesthetic taste. At the same time, they offer a new aesthetic experience through modern forms and ideas. Pottery works created as a result of this harmony are often perceived not merely as utilitarian objects, but as works of art. They are widely displayed in exhibitions, galleries, and design projects, which increases the social and cultural significance of pottery art. Today, teaching pottery art occupies an important place in the system of art education. Teaching students traditional pottery techniques alongside modern artistic approaches contributes to the development of their creative thinking. In particular, understanding the harmony between folk applied art and contemporary art helps the younger generation value both national and modern culture equally.

Conclusion: In conclusion, the harmony between folk applied art and contemporary art in pottery works is one of the most important directions in today's artistic processes. Through this harmony, national traditions are preserved while being enriched with new ideas and technologies of contemporary art. As a result, pottery art develops in harmony with the times while remaining faithful to its historical roots. Such a process plays a significant role in ensuring the continuity of folk culture, promoting national art on a global scale, and passing aesthetic values from generation to generation. Therefore, developing pottery art and harmonizing traditional and modern approaches within it remains one of the most pressing tasks facing contemporary art studies and the education system.

References

1. Taxirovich S. N. et al. BADIY TASVIR VOSITALARIDA METONIMIYANING LINGVISTIK TAVSIFI //PEDAGOGS jurnali. – 2023. – T. 34. – №. 3. – C. 42-45.

2. Toxirovich S. N. VISUAL ARTS TEACHING METHODOLOGY AND PROBLEMS AND SOLUTIONS //Galaxy International Interdisciplinary Research Journal. – 2023. – T. 11. – №. 5. – C. 569-571.
3. Taxirovich S. N. BO'LAJAK TASVIRIY SAN'AT O'QITUVCHILARIDA ETNOMADANIY KOMPYETYENSIYANI MILLIY-HUDUDIIY MATYERIALLAR VOSITASIDA RIVOJLANTIRISH.
4. Takhirovich S. N. USE OF THE REGIONAL COMPONENT IN FINE ARTS CLASSES 5-7 //Archive of Conferences. – 2021. – C. 1-3.
5. Suyarov N. T., Erkaev E. T. IMPLEMENTATION OF NATIONAL-REGIONAL COMPONENT IN THE EDUCATIONAL PROCESS IN THE REPUBLIC OF UZBEKISTAN. – 2021.
6. Suyarov N., Ubaydullaev S. Use of national-regional component in art lessons //Asian Journal of Multidimensional Research. – 2021. – T. 10. – №. 8. – C. 222-227.
7. Suyarov N. T. Implementation of the national-regional component in the educational process //Asian Journal of Research in Social Sciences and Humanities. – 2021. – T. 11. – №. 11. – C. 511-514.
8. Suyarov N. TIPS AND METHODS OF USING NATIONAL FOLKLORE IN APPLIED ART LESSONS.
9. qizi Odilboyeva, U. Z. (2025, December). THE SCIENTIFIC AND PEDAGOGICAL INFLUENCE OF TEACHER COGNITION THEORY ON METHOD SELECTION IN THE EDUCATIONAL PROCESS. In International Conference Platform (No. 6, pp. 152-157).
10. Odilboyeva, U. (2025). TASVIRIY SAN'AT VA MUHANDISLIK GRAFIKASI YO'NALISHI TALABALARIGA INTEGRATIV YONDASHUV ASOSIDA INGLIZ TILINI O'QITISHNING NAZARIY ASOSLARI. Universal xalqaro ilmiy jurnal, 2(4.3), 320-322.
11. Raximov H. O 'QUVCHILARGA MANZARA JANRINI O'RGATISHDA INNOVATION PEDAGOGIK TEXNOLOGIYALARNI O'RNINI //Universal xalqaro ilmiy jurnal. – 2025. – T. 2. – №. 4.3. – C. 214-218.
12. Раҳимов, Х. (2023, December). ТАСВИРИЙ САЊАТ НАМУНАЛАРИ ОРҚАЛИ САЊАТШУНОСЛИК СОЊАСИГА ТАЙЁРЛАШ. In INTERNATIONAL SCIENTIFIC AND PRACTICAL CONFERENCE on the topic: "Priority areas for ensuring the continuity of fine art education: problems and solutions" (Vol. 1, No. 01).
13. Dominjonov, K. (2025). O 'rta asr kulolchiligida sir tayyorlash texnologiyasi va uning zamonaviy ahamiyati. Science and Education, 6(11), 1019-1023.
14. Ugli, A. K. M., & Islomovich, S. F. (2022). The History of Kosonsoy and the Spectacles of the Square are Snografias. Central Asian Journal of Social Sciences and History, 3(12), 69-72.
15. Islomovich, S. F. QALAMTASVIR MASHG 'ULOTLARIDA TALABALARNI KOMPOZISIYA OID BILIM VA MALAKALARINI RIVOJLANTIRISH.
16. Xojimurodov, S. M. O. G. L. (2025). O 'zbekiston an'anaviy kulolchiligida terrakota plastikasining shakllanishi va badiiy-estetik xususiyatlari. Science and Education, 6(11), 1012-1018.
17. ogli Oktyabrov, M. A. (2025). THE EMOTIONAL EXPRESSION OF ARTISTS THROUGH COLORS AND THE PSYCHOLOGICAL EFFECT OF COLORS IN ARTWORKS. European Review of Contemporary Arts and Humanities, 1(4), 30-34.

18. Adhamjon o'g'li, O. M. (2025). INNOVATION YONDASHUV ASOSIDA BOLALARINI DEKORATIV RASM CHIZISHGA O'RGATISHNING DIDAKTIK AHAMIYATI. IMRAS, 8(6), 142-147.
19. Adhamjon o'g'li, O. M. (2025). NATYURMORT TUZISH VA UNI TASVIRLASH USULLARI. INTELLECTUAL EDUCATION TECHNOLOGICAL SOLUTIONS AND INNOVATIVE DIGITAL TOOLS, 3(33), 75-80.
20. Adhamjon o'g'li, O. M. (2024). QAYSI BIRI YAXSHIROQ: NATURADANMI YOKI FOTOSURATDANMI?. INNOVATIVE DEVELOPMENTS AND RESEARCH IN EDUCATION, 3(31), 222-225.
21. Oripov, B. (2025). O'QUVCHILARNING RUHIYATINI SHAKLLANTIRISHDA VA TARBIYALASHDA, XALQ AMALIY SAN'ATINING O'RN. Universal xalqaro ilmiy jurnal, 2(4.3), 6-9.
22. Oripov, B. (2022). DEVELOPMENT OF STUDENTS' EDUCATION THROUGH PERCUSSION AND PERCUSSION MUSICAL INSTRUMENTS. Models and methods in modern science, 1(15), 177-179.
23. BADIRJANOVICH, O. (2020). THE ROLE OF CERAMICS IN PROFESSIONAL TRAINING OF YOUNG PEOPLE IN THE MODERN EDUCATION SYSTEM. THE AMERICAN JOURNAL OF SOCIAL SCIENCE AND EDUCATION INNOVATIONS Учредители: The USA Journals, 2(9), 447-451.
24. Xasanboy o'g'li, B. A. TALABALARNI KASBIY-PEDAGOGIK QOBILYATLARINI RIVOJLANTIRISH METODIKASI. Economy and Innovation ISSN, 2545-0573.
25. Xasanboy O'g'li, B. A. O'quv jaryonida qalamchizgi va qoralamalarni bajarishda talabalarni kasbiy-pedagogik kompetensiyasini rivojlatnirish texnologiyasi. Scientific bulletin of namsu-научный вестник намгу-намду ilmiy Axborotnomasi–2023-yil_7-son.
26. Boltaboev, A. X. O. G. L. (2025). Technologies for the development of students' creative abilities in individual classes. Science and Education, 6(11), 909-911.
27. Xasanboy o'g'li, B. A. UMUMTA'LIM MAKTABLARINING BOSHLANG'ICH SINFI O'QUVCHILARINI TASVIRIY SAN'ATGA O'RGATISHNING MAQSADI VA MAZMUNI.