

THE ROLE OF RISHTON SCHOOL OF CULTURE IN THE DEVELOPMENT OF APPLIED ART

Abdullaev Alimardon Khaydarovich
Teacher of Kokand State Pedagogical Institute,
Sodiqova Irodaxon G'ayratjon qizi
Student of Kokand State Pedagogical Institute.

Annotation. *This article discusses the unique artistic and aesthetic value of the art of pottery, the history of development and current activities of Uzbek art pottery and Rishtan pottery.*

Keywords. *Pattern elements, ceramics, pottery school, pottery, masterpieces.*

Concept of development of teaching of fine arts in preschool, general secondary, vocational and higher education systems of the Republic of Uzbekistan Development Strategy of the Republic of Uzbekistan till 2035, Presidential Decree of May 8, 2019 "On approval of the Concept of development of preschool education system of the Republic of Uzbekistan till 2030" Resolution PQ-4312 of April 29, 2019 "On approval of the Concept of development of the public education system of the Republic of Uzbekistan until 2030" PF-5712 and PF-September 6, 2019 "On additional measures to further improve the system of vocational education" -Decrees No. 5812 and PF-5847 of October 8, 2019 "On approval of the Concept of development of the higher education system of the Republic of Uzbekistan until 2030", the Concept of industrial development of Uzbekistan until 2025 and the implementation of the tasks set by the President of the Republic of Uzbekistan developed on the surface [1].

In addition, the President expressed great confidence in our youth in the implementation of reforms. From this point of view, today's youth should also dedicate their knowledge, skills and abilities to the development of our country and the well-being of our people. To do this, it is necessary to engage in research aimed at obtaining new products on the basis of acquired knowledge, and thus contribute to the development of this field.

As a result of the entry and spread of Islam in Central Asia, architectural images and sculptures were replaced by artistic ornaments. This laid the foundation for the widespread development of the art of pottery. It is known that in the IX-XIII centuries in the decorative arts were created wonderful examples of pottery. In the IX-XI centuries we can see that the art of pottery was further developed and complex pattern elements appeared in it.

As a result of archeological excavations in Afrosiyab, many pottery samples were found in the remains of palaces built in the IX-XI centuries. In the Fergana Valley in the XII century as an ornament were used various tile ceramics. From this it can be said that the decorative ceramic tiles used in architecture today were also widespread in the twelfth century.

In those times, when Central Asian culture developed rapidly, it was a period of new upsurges. Great thinkers, scholars and writers such as Abu Ali ibn Sina, Beruni, Firdous, Rudaki emerged. World-famous architectural monuments were built. The mausoleum of Ismail Samani was built in Bukhara.

By the 13th century, Bukhara, Samarkand, Urgench, Mavr, and Balkh were under fire as a result of the Mongol invasion. As a result, the development of the art of pottery was severely hampered.

From the 14th century onwards, pottery developed rapidly in Central Asia. Amir Temur paid great attention to art and culture, architecture. Thanks to the efforts of the people to improve their way of life, all kinds of applied arts also developed again. He brought masters from other countries and organized special rastas for them. He built world-famous, beautiful buildings, palaces, palaces, each of which is a research work that should be studied separately. However, after the death of Amir Temur, the centralized khanate weakened due to internal conflicts. As a result, Bukhara, Khiva and Kokand khanates will appear. As a result of such separation of several feudal states in Central Asia, relations weakened. That is why pottery develops differently in different khanates. In our opinion, the art of pottery in Rishtan was closely connected with the schools of Chorku, Gurumsaray and Andijan, which were the centers of pottery in the territories under the control of the Kokand Khanate.

According to the data, Rishtan ceramics, which has been widely used in our daily life since ancient times and has been passed down from generation to generation on the basis of teacher-student school and makes a worthy contribution to the promotion of Uzbek ceramics, is aimed at studying its mature representatives and its peculiarities. The art of pottery is closely connected with the history of mankind, and archaeologists, art critics and scientists have long been interested in it. Because the study of the art of pottery and its history helps people to determine their daily life, living conditions, customs, attitudes.

In the analysis of sources, it was found that the use of ceramics is more beneficial to human health than iron, copper or the like. In addition, from ancient times, our ancestors used earthenware jars to store grain such as barley, rice and wheat. Because in the process of storing cereals in ceramic containers, their quality and composition do not change at all. Vegetables and fruits are also well preserved in pottery. However, information about the art of Rishtan pottery and its history of

origin is insufficient. It turned out that even the family tree of the master dynasty was not formed. There is little information about the achievements of Rishtan masters, exhibitions in our country and abroad. It is necessary to study the creations of master potters and to propagate their unique style, to pass it on to the younger generation. Therefore, it is expedient to study the history and present of Rishtan pottery.

Rishtan pottery is an integral part of the Uzbek folk applied art, and it is of great interest not only because it preserves its ancient style and national traditions passed down from generation to generation, but also gives it modernity.

In addition, the uniqueness of Rishtan pottery plays an important role in the development of Uzbek tourism, including the attraction of foreign tourists to the Fergana Valley.

Rishtan ceramics and the history of its emergence, the traditional teacher-student school of centuries, the experiences of famous masters and their significance today, the famous masters of pottery created by the modern school and the historical and political influence on the development of pottery in Rishtan, are social processes that serve as government documents, newspapers, and magazines that reflect the process from its inception to the present.

The art of pottery also has a special place as its artistic and aesthetic value and as a means of satisfying our daily needs. The art of pottery, an integral part of applied art, an invaluable masterpiece of world art, has long been studied with great interest by art critics and folk masters.

It is known from scientific literature, newspaper and magazine materials that research works on Rishtan pottery and its unique style, life and work of famous masters-potters and cooperation with foreign countries are rare in the literature.

In Uzbekistan, art pottery has a special place among many types of folk arts. Uzbek artistic pottery has always expressed the original features of folk art with its unique impression and precision.

Plates, round bowls and bowls, vases and jugs, jars are easy to use from the largest to the smallest, and the shape is elegantly designed. From ancient times the pottery is in great demand among the people. They are distinguished by their excellent workmanship, the beauty of their shape, the harmony of bold fantasy, the norm in the use of color.

Artistic ceramics of Uzbekistan are divided into two groups: one - baked, unglazed red pottery, the other - glazed floral pottery.

Over the next 100-150 years, pottery centers were clearly formed in Uzbekistan. Famous pottery centers such as Gijduvan, Shahrisabz, Samarkand, Tashkent, Rishtan, Khorezm are among them. By the end of the last century, the work of potters of Rishtan, Quvasoy of Fergana region, Gurumsaray of Namangan region,

Denov of Surkhandarya region, Chimbay district of Karakalpakstan became widely known and famous.

The actualization of ethnic and cultural traditions in the works of contemporary masters is an objective law that has historically required the current stage of development of independent Uzbekistan. The art of earlier periods was a combination of different ethnic and cultural influences and their subsequent integration, which undoubtedly had an impact on the further development of art and culture of Uzbekistan [2].

Rishtan is one of the most famous and ancient centers of glazed pottery in Uzbekistan. In the late 19th and early 20th centuries, almost all of Rishtan's population was made up of potters. All pottery centers in the Fergana Valley, including Gurumsaray, Chorku, Konibodom and other similar centers, have long been influenced by the art of Rishtan pottery.

The reason for this was the presence of a special variety of pottery clay in this district, which is suitable for making any kind of pottery. The magnificent clay of reddish-yellow color is deposited in a layer 1-1.5 meters deep in almost the entire territory of Rishtan. The good quality of the clay allows local craftsmen to be involved in its production, unlike potters in other regions of Uzbekistan, without pre-cleaning and mixing with other types of soils. Potters have mined various dyes, quartz sand, and refractory clays from the mountains near Rishtan (Gunchirak, Chorku, Laklon, Haydarkon, etc.).

In the 1960s, the traditional centers for the production of the above-mentioned blue ceramics began to disappear, and the production based on the traditional alkaline secretion from the desert-grown "gulvak" grass ceased to exist. The Rishtan pottery plant has started to produce pottery coated with lead glaze, which is not typical for the Fergana school. In Rishtan pottery, as elsewhere, the use of tin glaze instead of traditional alkaline glaze required time for masters to master the use of new materials [3].

In this context, the decision of the All-Union Conference of Artists (Fergana, 1974) to preserve the traditions of production of blue-alkaline ceramics gained practical significance. This decision pleased all the masters. They gradually returned to previous production and began to re-establish the traditional forms and methods of decorating items. Over the next 30 years, Rishtan pottery was revived on the basis of traditional artistic and technological methods, and the preparation of alkaline glaze was also introduced. At present, flat (bowls, bowls) and tall (jugs, jugs) types of pottery are produced here.

In the past, the work was done in a specialized way - the masters who made flat objects, that is, the masters who made flat and short shapes, were called kosagar, and the masters who made tall, elongated objects were called kozagar. Now such a

classification has not lost its former essence; Some masters I.Kamilov, U.Ashurov, I.Kamilov-small make both flat and elongated dishes. At the same time, a number of potters, mainly the middle-aged Sh. Yusupov, A. Nazirov, A. Usmanov and others, were engaged in the production of flat dishes - bowls [4].

It is no coincidence that during the years of independence, Rishtan potters also appealed to the art traditions of earlier periods. It is necessary to reconstruct not only Rishtan, but also the whole process of ethnogenesis and cultural origin of the people of Uzbekistan, the full picture of their interaction. Today's society of Uzbekistan is consciously trying to preserve and further enrich the national culture. In conclusion, this information can be used in general secondary education, in specialized lyceums, students and young people in the higher education system to master the secrets of applied arts. In addition, in the education system, textbooks and manuals used in the teaching of applied arts as a novelty in the art of Rishtan ceramics, as well as contributes to the growth of its practical significance in the development trends of the industry.

References

1. The concept of ensuring the continuity of the subject of fine arts in general secondary schools. Tashkent-2020.
2. A.S.Morozova, N. V. Avedova, S.M.Maxkamova. Folk art of Uzbekistan. T .; 1977. 28-p.
3. Askarbek Akparov. Applied art of the Fergana Valley. N .; 2007. p.31.
4. Surayyo Alieva. Rishtan's blue pottery. Art -98. № 1-3, p.34.