

Development of artistic pottery traditions

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Annotation: History of the issue. An has passed an important stage of the development of traditional ceramics. It was distinguished by progressive processes; it was distinguished by support for the participation of the state and the community in the fate of craftsmanship, measures to preserve the traditional foundations of folk craftsmanship, and the addition of organizational forms of production that matched research and social and economic situations.

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These features marked the unity of more than a century of activity that occurred in a country with different forms of social and political structure. At the same time, the processes that took place were not one point, the action program was not always clearly visible, there was insufficient attention paid to the purity of traditions, the artistic component in the craftsmanship. The origin of pottery craftsmanship dates from the second half of the 19th century and lies in the mainstream of the active formation of the local craftsmanship industry. The established processes directed local and small ceramic craftsmanship to a new path, contributed to their departure from local isolation, mainly appealed to the local consumer, the artistic value in the work of masters and products incorporated traditional craftsmanship into the cultural setting of its time, revealing creativity. At the same time, intensifying capitalist relations in the early 19th and early 20th centuries invaded the production of craftsmanship, reducing all efforts to strengthen the artistic status of folk craftsmanship. The quality of craftsmanship has diminished, and the influence of popular taste has led to foreign trends in the art of craftsmen. Negative processes intensified in connection with the revolutionary events and subsequent years of destruction. The craftsmanship of the craftsmanship centers was supported by the production of household goods. Correctly considering the origin and spiritual strength of national culture in traditional folk art, the Soviet government issued a decree in 1919 "on measures to develop the craftsmanship industry." Since then, the fate of traditional ceramics, which has played an important role in this series, has been linked to many state regulatory measures and has become a directly controlled area of material art culture. At the same time, the sameness was alien to him. In the second half of the 20th century, its development took place in several independent and relatively independent directions.

The availability and high level of ceramic craftsmanship everywhere became the key to the active development of the ceramic industry in the system of industrial cooperation, and then in the 1960s and 1980s in the system of folk art and craftsmanship, and finally took the form of a factory. Along with them, government policy conflicts against craftsmen in general and then small entrepreneurs, hereditary pottery and toy manufacturers working in single order in centers where traditional craftsmanship existed, shone.

Professional artists also helped to form new connections between artistic heritage and the development of contemporary art, as the people, who testified on the relevance of traditional material in modern creative values, fell under the lure of craftsmanship. It is worth noting that amateur craftsmen have a self-formed interest in the art of folk craftsmanship, which has acquired characteristics of expression and now seems to be of symbolic character. Together, they presented various images of the existence of traditional art in the regime of a modern industrial society that is not too organic for the folk (peasant) nature of traditional art.

These industries are of great analytical interest to the science and provide material for the study of modern practice. They outlined an office and creative approach to maintaining and developing traditions that had an impact on their specific characteristics and the formation of value criteria. This difference in approaches increased the importance of each of them, but they could only exist in the complex, as each of them solved only a fraction of the overall large-scale task. The parity of destinations set out in the 1980s promised vivid diversity and ultimately the final consolidation of traditional ceramics in the systems of the spiritual and material needs of society. By this time, traditional art exhibitions have become very popular, the participants of which have become representatives of different areas of ceramics. The addition of folk artifacts, including

the practice of collecting ceramical and gypsum clay toys, is noteworthy. In order to consolidate traditional art in life and in the spiritual needs of society, it only took time and in Israel to remove some tedious moments in the process of development in artistic practice and the organization of miscalcations. However, in a short time, the restructuring destroyed developments of the previous period. A sense of creative independence has hypertrophy forms and has become a sign of time. Demand for maintaining traditional art foundations has dropped, with keech's features appearing in the products. The imminent commercialization of art has been demonstrated primarily in the traditional creative field. The state of the market has served to eliminate the boundaries between the public and the art of amateurism. The line, once clearly defined among these independent areas of creativity, began to be ignored not only by masters but also by those who were called on to shape artistic processes. The media has strengthened this roll in the public consciousness. The demand factor strengthened the impact on the creative process, strengthening the taste component in NHP art. With the descendants of craftsmen and artists changing, the loss of inconsistency, and the weakening of artistic criticism, such trends have negatively affected the nature and quality of traditional art. Traditional ceramics were at the center of these restructuring processes. Unable to respond quickly and properly to the new situation, NHP businesses lost their importance and competitiveness. Unfortunately, the organizers of the new production did not have enough knowledge and altruism to spend effort to preserve the best artistic traditions, rather than popular taste. Independently operating master - has identified the sector of carriers of traditions. The share of amateur creativity, on the contrary, increased. In ceramics, this helped to rapidly reduce the artistic quality of products, to eliminate the superior role of bright local centers. The twentieth anniversary of such a process led to the forgetful forgetting of the development of the previous stage.

Relevance of the study. An event that is long and complete in its integrity is still not understood as a stylish and scientific experiment. To date, there have been no attempts to thoroughly study parallel artistic processes in the development of traditional ceramics, its unique methods of preserving and developing its local identity, to identify the artistic styles of leading centers and the artistic achievements of individually operated craftsmen and artists' teams of NHP enterprises. This once-detailed scientific and practical experiment requires analytical understanding to preserve it for later use. The study may be required because there are attempts to return the craft lost during the rebuilding years to spiritual and artistic value.

The object of the study was art ceramics of folk art, folk artifacts and toys, works by professional artists who used and preserved folk artifacts. The theme of this study is the preservation of national craftsmanship, which took place in the second half of the 19th and 1980s, the experience of forming a unique field of local art—traditional ceramics in a variety of its own forms and artistic symbols, as well as mechanisms that ensure the viability of processes, the continuity of traditions, and their evolutionary development. The chronological circle of the study-the second half of the 19th century-the 1980s. The legitimacy of these chronological boundaries is determined by the beginning and end of the period, which is determined by the state's social and cultural program and a unit of tasks based on the evolutionary progression of the processes occurring. The aim of this study is to analyze the artistic processes, measures aimed at preserving and developing traditional ceramics, to study inconsistency, skill and art, to review the important aspects of the existence of traditional ceramics in the cultural environment and in modern society.

The most striking example of adapting traditional craftsmanship to the cultural situation of the second half of the 19th century was given by scoopy craftsmanship located in the province. Skopin's old ceramics presented expressively filled shapes that revealed the beauty of pure clay plastic. Objects are decorated with scratches, cleaning, blackening in a reconstructible shot. Secrets were used delicately, sometimes they did not completely cover the object. Minimalism in the use of décor formed the basis of deep Scopine traditions, but at the same time, loyalty to the reef technique was noted. Dishes are not filled with an oversupply of décor, but they have always emphasized the plastic principle - clamps, expressive bent edges, quadruple ring-shaped layers, stamps, etc. In the second half of the 19th century, Skopin employed 50 bugs. Skopin ceramics loved to create products that were unprecedented for them, combining utilitarian shapes with a sculptural solution and rich imaginary plastic décor. However, the predetermination of the changes that occurred was in the original characteristics of Skopin traditions, its plastic wealth, the quality of craftsmanship in general, the skill of the performance skills of local potters, in other words, the readiness of the craft for such changes. Ryazan

Ceramics, along with the production of ceramics, traditionally included the production of mold toys. In most cases, the toy accompanied the main production, which was originally a sculptor for its children, and then it

took its place as part of the fishing. There were centers like Dymkovsky, which from the very beginning specialized in toys. The third type is interesting because it provides a picture of the development of the mud toy. Toy manufacturing, which started as an extra exercise in the ceramology production framework, becomes the leader and then the main thing. Basically, dymkovskiy, Kargopolsky, Abashevsky, Filimonovsky, Romanovsky and other centers worked as toy craftsmen. Best of all, because many of them have a household craftsmanship sector left. Shiva toy furnaces appeared near shopping malls, large and small markets, for example, because of the resort location, the Romanov toy was lifted.

The individual craftsmanship sector, which was unexpectedly strengthened during the rebuilding years, also needs support. The basis of master's work is the study of the traditions of intellectual work centers, the quality of local methods of craftsmanship. When working with them, it is possible to use methodological materials that were tested during the Soviet era. In general, protective measures are needed to preserve folk art craftsmanship. This has always been the case - in the nineteenth century, when the industry began to form, and during the Soviet era, when the preservation and development of artistic crafts was secured by the state's "security certificate". This experiment should be applied today under more complex conditions for traditional culture. Despite the fact that the development of folk craftsmanship today is accompanied by a number of privileges, they do not give the desired effect. In case of private acquisition, enterprises must be protected from reinvention, and their artistic development must be regularly experimented with. Obviously, russian and Soviet-era experiences of preserving traditional art, including traditional ceramics, cannot be ignored. This is a spiritual heritage preserved by great effort, the study showed. Its scientific and practical development has a unique lasting value. The research is supported by valuable programs for further scientific and practical work. It contained the first compiled collection of artists and artists who worked with masters of traditional craftsmen's centers and artists of folk art enterprises, as well as creative crafts teams during the Soviet era. Archive documents submitted to develop a system of folk art craftsmanship have historical significance. The usual rules for organizing the artistic and creative process, instructions for working with masters gathered in the application, will be scientific and methodological material for modern practice.

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