

## Section 5. Theory and history of art

DOI:10.29013/EJA-24-3-92-95



### HISTORY OF THE DEVELOPMENT OF GURUMSARAY POTTERY AND THE CREATIVE WAY OF THE MASTERS

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**Cite:** *Muydinova D. (2024). History of the Development of Gurumsaray Pottery and The Creative Way of the Masters. European Journal of Arts 2024, No 3. <https://doi.org/10.29013/EJA-24-3-92-95>*

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#### Abstract

**The purpose of the research.** The article deals with the traditional artistic pottery of Uzbekistan, the history of the Gurumsarai Pottery Center, one of the main centers of the Fergana Pottery School

**Research methods:** The article analyzes the genealogy of the master potters, the creative path, originality and artistic styles of the masters who are creating today.

**Research results:** As it is impossible to build the future without knowing the history, it is very important for the young generation to form their knowledge and skills about our spiritual heritage and masters and their masterpieces. This is discussed in the article.

**Practical application:** By studying and analyzing the work of the elderly masters and the last master Vakhob Buvayev, teaching the young generation about the unique features of the pottery art.

**Keywords:** *Gurumsaray, Rishton, pottery, pattern motifs, alkaline glaze, master potter, potter, exhibition, khum, jug, date, damtovak, craftsman, apprentice*

#### Introduction

The village of Gurumsaray is one of the main centers of the Fergana Art Pottery School, which continues the traditions of pottery in our country, and is an ancient place with deep historical roots, where many master potters grew up. We can see that the vessels depend on the traditions of the pottery centers of Rishton, Andijan and Khojand in terms of their shape, manufac-

turing technology, and motifs. Also, in the past centuries, Gurumsaray craftsmen had good relations with Konibodom pottery center (Jadova L.A., 1974). Konibodom master potters were in constant contact with Gurumsarai masters and worked together. Gurumsaray pottery is distinguished from other schools by its saturated color range. The brilliance of blue and brown patterns on a white background is reflected by the power

of alkaline glaze, which is the uniqueness of the school. Art historians and historians have researched the Gurumsaray Pottery School and according to sources, a potter named Usta Koki, who moved from Khojand, founded it in the 1700s and lived and worked there (Khakimov A. A., 1988). Pottery traditions founded by Master Koki have been passed down from generation to generation with the help of his family tree and students. Master Diyar, Master Usman, Tokhta Buva, Hokim Tavakhi, Turob Tavakhi, Sadiq Kulol, Master Soti, Master Hayitboy, Master Mahmud, Maqsud Tavakhi and Master Vahobjon Buvayev are the successors of Gurumsaray Pottery School. For hundreds of years, the masters have been making bowls, bowls, large jugs, plates, teapots, bowls, and similar items, giving them a beautiful shape and polish, and have gained popularity with the clarity of colors and unique style of the items. Unfortunately, I did not have complete information about all the masters, but we managed to find a few of them.

Hokim Satimov was born on May 10, 1902 in the village of Gurumsaray. The master potter, Hokim Tavokchi, later known as "Hokim Buva", learned the secrets of pottery from his uncle Turob Tavokchi. The master who lived and worked during the former Soviet Union is the first representative of Gurumsaray to participate in exhibitions in many cities and countries such as Moscow, Saint-Petersburg, Poland, Germany, France, Australia, Czechoslovakia, Yugoslavia. Hokim Satimov became a member of the Association of Former Union Artists in 1974 and was awarded the title of "People's Master" in 1980 (Buvayev V., 2023). In addition, at that time he participated in many exhibitions and competitions and was the owner of many diplomas, honorary titles, and medals. The size of the items made by the master, the use of saturated and dark colors, and the thickness of the patterns were considered his calling card. In his own unique style, he mainly made large items such as barkash, khum, jug, dates, damtovak, etc. Even in his cooking style, unlike other masters, he distinguished himself by using firewood for a long time. In the 1960s, an artistic crisis began to be observed in the Gurumsarai Pottery Center, which had just appeared to the world,

was able to show its presence and gained popularity, like other schools. The intensification of political processes, bans on private workshops, and problems in the process of selling products became more and more serious. As a result, potters packed up their work and closed their workshops. At the end of the 20<sup>th</sup> century, only 3 craftsmen worked in Gurumsaray, which was once recognized as a major pottery center. They were Mamud Rakhimov, Maksudali Turopov and Hayitboy Satimov (Hakimov A. A., 2022).

### Materials and methods

Khaitboy Satimov is the 3rd generation of the family of potters, the eldest child of grandmother Hokim, and was born on March 23, 1928 in Gurumsaray. Khaitboy, who was both a student and an assistant to his father, mastered all the secrets of pottery and achieved the status of a master very early. He worked in the same style as his father in terms of making things and cooking, but the decoration work was completely different. The master's distinctive features are the lightness of the colors and the elegance of the border lines. In terms of shape, the items made by him differ from the items made by his father, Hokim Tavakhi, because they are smaller. In 1986, he became a member of the former Union of Artists and received the title of "People's Master" in the same year (Buvayev V., 2023) Like his father, the master participated in many exhibitions and was awarded with diplomas and honorary titles. He was a regular participant of exhibitions held in Moscow, St. Petersburg and several European countries. Rakhimov Makhmudjon was born on March 8, 1922 in the village of Ghurumsaray, in a family of potters, and was an apprentice of his father, Rakhim Tavokchi. A young potter, orphaned by his father at an early age, is apprenticed to master Kenja and learns the secrets of pottery (Jadova L. A., 1974) became a member of the Association of Former Union Artists in 1975. Master Mahmud is recognized as the founder of the Gurumsarai artistic pottery school. Author's works belonging to his creativity are highly appreciated and kept in the museum in Fazine, Italy, as a sample of Uzbek pottery. In addition, he is appreciated as a master who introduced the world of our national applied art by participating in exhibitions in many

European and CIS countries. The shape of the items made by the master is unique, the pattern motifs are distinguished by their accuracy and brightness. Despite the fact that it is made in a traditional style, the unique style of the master is clearly visible in the items.

Maksudali Turopov was born in 1932 in the family of potters. He was the cousin of Hayitboy Hakimov, the master who was the most famous representative of his dynasty. We can see the continuation of the traditions characteristic of Gurumsaray in the pottery works that grew up in the pottery environment from his youth (Jadova L.A., 1974). The work of the master, who was known by the nickname Maqsud Tavokchi, mainly consisted of large-sized plates, medium-sized bowls, jugs, and bowls. Although the master interpreted the heritage of his ancestors in his own way rather than originality and individual approach in the making of objects and decorative works, he gained his own identity with the technique of saturated and dark coloring in pattern compositions. The master himself, like his fellow masters, was a member of the Former Union of Artists, and later, in 1997, he became a member of the Union of Artists of the Academy of Arts of Uzbekistan. The master participated in exhibitions in many countries such as Poland, Germany, France, Australia, Czechoslovakia, Yugoslavia, America, Turkey. To this day, the master's works are preserved in museums, galleries and private collections in these countries. At a time when Gurumsarai pottery, like other schools, was on the verge of disappearing, it was Maqsudali Turopov with his students who kept the continuity of traditions. At a time when the disciples of all masters of Gurumsaray moved to other fields after the death of their masters, the master's students continue the tradition of blue pottery. was awarded the title "master" (Buvayev V., 2023).

### **Result and discussion**

All three masters created by following the age-old traditions of Gurumsaray pottery. For this reason, the traditions of the Fergana pottery school have been preserved more in Gurumsaray than in Rishton and Andijan. The masters were friendly to each other. Unfortunately, after their death, the family of masters did not continue, and none of the

masters' children continued this profession independently. By the end of the 20<sup>th</sup> century, the fate of traditional Ghurumsarai pottery, which spread fame to the world, came to a sad state. There are only 3 craftsmen who continue the tradition, and all three of them are over 60 years old. If they had students, they practically did not exist, and even those who had could not work independently. If they had children, they chose other professions (V. B., 2023). The death of Maqsudali Turopov, the last representative of the dynasty of masters, indicated that this process was inevitable. Because, after the death of other masters, the master was the only potter living in Gurumsaray and continuing the traditions. The master had many students, but they could not create independently. After the master's death, almost all of his students moved to other fields without realizing the value of their craft. Only a few of his students chose the path of creativity. One of such students is Vahobjon Buvayev.

Master potter Vahobjon Buvayev, who has been continuing the age-old traditions and contributing to the introduction of Gurumsarai pottery to the world, is currently working as a single chain in conveying this art to the students of the next generation. Born in 1969 in the village of Gurumsaray, the master was completely unfamiliar with this craft at first. As the master talks about his creative path and apprenticeship period, we can witness a situation in Gurumsaray pottery that is not observed in other schools. The masters of Gurumsaray were all representatives of the same family that spread from master Koki, and until that time, not a single person who was not part of this family became a master potter. A student who is determined to learn all the secrets of this craft from Maqsud Tavoykh is the only student who gained the master's trust and received the "master's prayer" typical of the old master-disciple tradition. After the death of one of the three master craftsmen, only Vahobjon Buvayev started working as a master potter in Gurumsaray village and built a private workshop and oven. This was a prelude to his many achievements in the future. In 1997, he became a member of the Craftsman Union. The master tries to keep the school in its pure state without making excessive changes

to the pottery traditions he learned from his teacher during his creative career: glazing technology, pattern motifs, and the shape of the objects. Collecting a unique collection of local products in the late 19th and early 20th centuries, the master carefully studied and creatively changed the classical laws of Gurumsarai. We can see the signature of master Vahobjan in the elegance, finesse, accuracy and luster of saturated colors in the items (Hakimov A.A., Crafts of Uzbekistan, 2023).

In addition to pottery, the master also conducts pedagogical activities. Along with theoretical and practical teaching of pottery and applied art to students in higher education in Namangan and Ko'kan, he also implements social and charity projects. In 2021, a grant will be allocated by the "Kindness Fund" to the "Blue Legend" social authorship project. The social project was to teach pottery to youth, women, unemployed people and people with disabilities. Until now, the master teaches more than 100 students and

more than 10 apprentices the secrets of the Gurumsaray Pottery School.

During his 30-year creative career, master Vahobjan organizes many personal exhibitions and social projects. As a representative of Gurumsaray at exhibitions, competitions and international forums held in our country and abroad, he has been presenting the blue pottery center to the world and is the owner of diplomas, certificates and valuable prizes. The exquisite items made by the master potter are stored in museums, galleries and private exhibitions in our country and abroad.

### Conclusion

In conclusion, the Gurumsaray Pottery Center is one of the main centers where our historical traditions are continued in the art of pottery and the alkaline glaze technology is preserved in our country for centuries. As a cocktail of our dedicated masters, the school has been showing our national and spiritual wealth to the whole world.

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submitted 22.06.2024;

accepted for publication 06.07.2024;

published 28.08.2024

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