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ANDIJAN POTTERY CENTRE AND THE CREATIVE WAY OF THE MASTERS

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Abstract

The purpose of the research. The article deals with the traditional artistic pottery of Uzbekistan, the history of the Andijan 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 Mirzabakhrom Abduvahobov

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

Introduction

Andijan Pottery Center is one of the centers in our country that continues the traditions of Fergana traditional artistic pottery school. Andijan cannot be considered the main center, because the main center of the Fergana school is the Rishton center, and the reason for this is the small number of masters in Andijan and the influence of modern styles. Pottery is made here in blue, yellow-blue, and brown colors. In the motifs of Andijan pottery, chorbarg, gajak and belt motifs are worked in a monumental way. We can observe these patterns again in Gurumsaray and Khojand (Konibodom)

ceramics, and see that the motifs of the pattern are very similar.

Compared to Gurumsaray motifs, smaller and more elegant ornaments include belt, melon chetan, pillaki, charkhipalak, altar, almond, willow, tulip, seed, hand in hand, sun, pencil, norzana, apple tree, apple tree, knife, jug, comb patterns were widely used. Another center of the Ferghana school of pottery, Islamic and graphic patterns, bird, animal, fish, ram's horns and cow's eyes, or object motifs or painting motifs, such as Rishton ceramics, are hardly observed. Rhythmic ornaments and stamping technologies are mainly observed in patterning. The craftsmen of

Andijan use the white soil of this place as the main raw material. However, in order to strengthen the composition of the soil and to use it as a red angob, the pottery center adjacent to Andijan uses the red clay soil of Isfara, located in the territory of Tajikistan, and the red clay soil obtained from the foothills of the Sahoba mountain in Nougat district of Kyrgyzstan. This red soil contains iron and contributes to the hardening of ceramics. Master potters from Andijan are divided into two types according to the method of making items. Masters who made large-scale jugs were called potters, they were only engaged in making jugs, sometimes they worked with angob, but they did not work with glaze.

Craftsmen engaged in making household items and medium-sized plates and small dishes were called tavatki. Plates are mainly made with angob and glaze, damtovak, kosa, dugo, kosa, persimmon, charkh tavok, medium plate, small charkhi, nim charkhi, jug, water jug, milk jug, curdled, kosa, nimkosa, They made things like bolakosa, labburma, shakarobkosa, kuv.

The history of Andijan ceramics has not been fully studied by art historians and historians. It is not known when the inhabitants of this place began to practice pottery. In the middle of the 20th century, about 10 workshops were operating in the old city streets of Andijan city, Olintyn Kol streets, Kozagar streets and Kulol neighborhoods. Also, in the remote districts of Andijan, masters were engaged in pottery. Paytiq ceramics of Andijan were also famous. Grandmother Hokim, master of Gurumsaray, learned the secrets of pottery from these Paytiq masters. In the last century, the masters of Andijan region worked in the “Lenin”, “Red Flag”, “Red Uzbekistan”, “Red Star” Artels, among other pottery centers, and in the workshops organized under them.

But by the 1960s, when the head of state of the USSR N. S. Khrushchev came to the head of the state, as a result of his strict policy, all workshops and workshops were closed, and craftsmen who disobeyed the law were imprisoned. As a result, many potters were forced to quit their profession. Masters were involved in other types of forced labor, cotton picking and field work. But this situation did not last long. Due to the sharp decrease of

dishes in the markets and the high demand, by the 70s it was allowed to sell ceramic dishes at market stalls in remote districts and villages and to reorganize workshops. It was during this period that USSR artists and art historians became interested in researching the applied art of Central Asia. In particular, Karagodina, the head of the Central Asian branch of the Union of Artists of the USSR, regularly visited Andijan and ensured that the works of master potters participated in exhibitions in the countries of the Soviet Union and around the world. The workshops continued until 1995.

After the independence of our country, during the period of reconstruction, there was a period of crisis for the activity of potters. But the state took responsibility and helped the artisans. The craftsmen were initially members of the “Usto” association, and later, by 1997, they joined the “Hunarmand” association, and participated in exhibitions and trade fairs organized in our Republic and abroad, as well as in various competitions.

The potters were initially members of the “Union of the Art Production Combine”. All potters made their products on the basis of a state certificate, and the state paid wages to the craftsmen. Later, the freedom of private property allowed masters to freely create and trade.

Materials and methods

Derviz, an art critic who lived at the end of the last century, in his scientific research, wrote about several masters who lived here: the Khojiyurov brothers, M. Khaidarov (1940), Abduvahob Yunusov and his sons. left information. (Jadova L. A., 1974). The book “Artistic Pottery”, written on the basis of M. Rakhimov’s research and used as one of the main literatures in the history of pottery of Uzbekistan, contains information about about 30 masters of Andijan.

Kamolkhoja (1822–1902) was the most famous porcelain master of the 19th century.

Azimov Khalil (1838–1925) was a potter, a famous craftsman from Andijan.

Alimboy Khoja (1830–1900) was a master potter, and together with his son Kasim, a potter (1850–1920), he was engaged in making small items such as bowls and bowls.

Kurbankhoja-chinnisoz (born 1870) was a well-known master potter of his time

Ghaibboy-Kosagar (1871–1945) worked only by drawing patterns without using stamping technology to decorate the items.

A master tiler who lived at the end of the 19th century was engaged in making ceramics and tiles. He participated in the construction of the Juma Mosque in Andijan together with his fellow builder Tojiboy Isaqulov and decorated the mosque with tiles.

Isaqulov Tajiboy was a skilled master potter who lived in the late 19th and early 20th centuries. He made complex jugs of various shapes, duck jugs. The master Jora worked in the workshop of the tiler, in cooperation with the master.

Madaminov Madamin (1891) worked as an embroiderer at the Lenin Production Combine.

Several young masters also created works based on modern methods and techniques. Artikov Abdujabbor(1905), Artikov Abdusattor(1910), Ayubjon Kulol(1915), Zununov Madaminjon(1925), Kadirov Sadulla(1925), Mamadaliyev Turopboy(1930), Karaboyev Hashimjon(1931), Karaboyev Talibjon(1934), Abdusamat Yunusov (1910) potters are among them.

Master Yunusboy was born in the 19th century and died in 1937. The master of the 14th generation of the dynasty was one of the great masters of his time, and made unique items covered with alkaline glaze in the ancient method. He taught his craft to his two sons, Abdusamat and Abduvahab.

Abduvahob Yunusov was born in 1915 in the village of Jalabek, Altinkol District, Andijan Region, the 15th generation of the potters' dynasty. Usta Abduvahab learned the secrets of pottery from his father, Usta Yunus. He was mainly engaged in making plates, bowls, jugs and bowls. The elegant gloss of the alkaline glaze covering the pale cobalt and blue color of the items made by the master and the motifs with their own meaning were the factors in the creation of unique, unrepeatable works of art. On the basis of many years of experience gathered together with his father, the master invented a glaze that produces a yellow color as a result of treating lead glaze with several metals and processed the items using it. We can also see the influence of the Rishton center in

the chess, mihrab, chetan, chorbarg, Islamic motifs on the plates and bowls, drawn contrastingly in blue copper oxide and manganese on a white background. Since the preparation of alkaline glaze is laborious, unlike other masters, the master uses lead glaze prepared according to his personal recipe, so we can observe a yellow color in his works. In addition, the use of Islamic, almond motifs in saturated green and brown gammas is a style characteristic of his work. The master used pillaki, belt, melon chetan, tulip, cherbarg, chertaraf, and pomegranate motifs in his work. Mainly engaged in making large and medium-sized kettles, jugs and bowls of various sizes. Also, during the war, the master potter served behind the front, making dishes at the aviation factory. . The products made by the master were exhibited at exhibitions in many countries and were awarded with diplomas and certificates in several countries. The master plays an important role in the Andijan school in preserving the high technological skills of traditional pottery inherited from grandfathers and passing it on to the next generation. . He taught all the secrets of pottery, which he learned from his father, to many students and to his children, Mirzabakhram and Abdurrahman. Master dies on October 8, 1980.

Mirzabakhrom Abduvahobov, one of the masters of the next generation of Andijan ceramics, was born on October 18, 1950, in a family of potters. The master potter, who lives and works in the village of Jalabek, Altinkol district, Andijan region, is one of the leading masters of the Andijan Center of Fergana Blue Pottery School. Master Mirzabakhrom, who learned the art of pottery from his father master Abduvahab and grandfather's brother master Abdusamat and mastered the art of pottery, is the 16th generation of the family of potters. In 1973, the master learned the art of making pottery and molds based on new technologies at the "Laboratory of Making Souvenirs" under the Ministry of Local Industry in Tashkent during a 3-month internship course, and participated in an exhibition in Italy with an honorary diploma will have. After returning to Andijan, the master established his first pottery workshop to produce souvenirs based on new technologies and hired about 10 potters and young people as workers and apprentices. He continues his

work as a teacher by teaching the secrets of pottery to technical school students. In addition to starting a pottery workshop with his students at the “Steklo i goncharnyy zavod” located in the village of Hakan in the city of Andijan, the master conducts various experiments with the masters on the technology of coloring glass products, and in the factory leads to mass production of products.

He was the youngest potter who was specially invited together with his father and brother to the potters’ plenum held in the city of Ko’kan in 1974, which caused historical events. The craftsman participates in this forum with his products made in the traditional style inherited from his grandfathers, glazed using alkaline glaze, and receives many recognitions. By this time, even in the pottery of Andijan, almost no craftsman had stopped using the alkaline glazing method and the technology of working on traditional patterns. This tradition was preserved only in the Abduvakhabov family. The master participated in many exhibitions with his works and demonstrated Andijan pottery to the whole world, and as a result of his hard work, he was awarded the status of “World Master” by UNESCO in 1975.

Hokimbuva, who was in constant contact with the masters of Gurumsaray, also learned the secrets of pottery in Andijan and accepted Mirzbahrom Abduvahobov and his family as a master with high appreciation and respect. Sometimes, even when there was a shortage of alkaline glaze, master Abduvahob used alkali from Gurumsaray masters, especially from the Satimov family.

In 1978, Usta became a member of the association “Usto” of the USSR. In 1985, he organized his first exhibition in the city of Andijan. Due to his interest and ability in the profession, the master, who came to the attention of artists and art critics, became a member of the Association of Artists of Uzbekistan in 1990 and worked as a deputy director of the association for several years. Later, in 1997, he became a member of “Hunarmand” association of Uzbekistan. If we take into account the crises in the development of Andijan art pottery in the past, the master is considered the only master who continues the traditions of the Andijan school until now. Since 1994, the master,

who has continuously carried out his work to preserve and promote the art of pottery, has been working as a member of the “Folk Traditional Applied Art Promotion Center” established under UNESCO. In 2014, he organized a personal exhibition at the Museum of Applied Arts of Uzbekistan. (O‘zbekiston hunarmandchiligi va amaliy san’ati ensiklopediyasi I-tom, 2016)

Result and discussion

Master Mirzabakhrom Abduvahobov, who focused his creative direction on the development and continuation of the national traditions of traditional artistic pottery, received the Master’s blessing in 1965 in accordance with the tradition of “Master-Apprentice”, which has been practiced in our nation for a long time, and since then has been working as an independent creative craftsman. The craftsman uses the dynastic methods of glazing, using alkaline glaze, quartz, wheat flour, lead, chromium oxide, antimony oxide and tin minerals to create various color gammas, as well as constantly creating new products. Conducting experiments on it, using different methods of firing in the process of cooking dishes in humdon, and creating new colors by changing the ingredients of the glaze. Before preparing pottery clay, the master cleans the soil from stones and lime according to the technologies passed down from generation to generation. No other potter’s use of this wash can be observed. The craftsman does not use modern electrical equipment to make dishes, he shapes the items using a pottery wheel made in the traditional, ancient way. He also makes all the wooden and iron tools he uses in making the dishes with his own hands in a natural way. The craftsman’s creativity is distinguished by making plates and bowls of various shapes and processing them in an exquisite way. He mainly uses the motifs of belt, melon chetan, pillaki, charkhipalak, altar, almond, willow, and tulip to give patterns to the items.

Master Mirzabakhrom has also rendered great services in presenting Andijan ceramics to the world. Participates in many exhibitions organized in Uzbekistan and abroad. In particular, unique and unique works of art made by the master are preserved in the State Art Museum of Uzbekistan, the Museum of Applied Arts of Uzbekistan, the Andijan

Museum of Local History, as well as in many galleries and private collections abroad.

Despite the fact that several craftsmen are currently working in Andijan ceramics, the master Mirzabakhrom Abduvahobov is the only master who continues the traditions of Andijan center in artistic ceramics. The master taught the secrets of pottery to many students. Despite the fact that there are many students who are engaged in modern pottery, due to the difficulty and patience of the craft nowadays, none of them continued their creativity independently in the traditional direction. The master's children chose other professions. Nevertheless, there are still high hopes for the young generation. The grand-

son of Mirzabakhrom Abduvahobov, n.Mirzabakhromov, is one of the youngest and most promising students of the master and one of the successors of the dynasty.

Conclusion

In conclusion, it should be recognized that Andijan pottery has had its place in the cultural and economic life of the valley for thousands of centuries. Ceramic products, distinguished by their uniqueness and elegance, are a symbol of our history and spirituality. Despite the threat of extinction, the center continues to show our national and spiritual wealth to the whole world with the efforts of our selfless masters.

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