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## Features of Ceramics of Fergana Valley

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### Abstract

The article deals with the ceramics of the Fergana Valley of Uzbekistan, which became widespread due to the development of trade and craft cities, which were the centers of this type of applied art, where technological innovations and new design techniques appeared.

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The largest centers of art ceramics in Central Asia IX - XIII centuries were Samarkand, Bukhara, Chach, Fergana, Khorezm. As one of significant kinds of applied art the ceramics was widely adopted in connection with development of trading-craft cities which were the centres of this kind of applied art where there were technological innovations and new receptions of registration [1].

In IX - XII centuries Fergana valley endured the period of lifting of economic development which was reflected and in manufacture of the ceramic ware which centres were basically in the cities of Ahsikent, by Osh, Uzgen, Kuva, etc. Patterns over white engobe yellow and dark blue glaze, and sometimes - under it, testify to a generality of style tendencies with Afrasiab the ceramics delivered here from Sogda. Jugs became covered by thin light yellow glaze and were decorated by the painted or engraved ornament. Tableware were four kinds, different the form and the sizes. On their internal part - in the centre - settled down five- or seven-final stars, edges were decorated by vegetative or geometrical patterns in the form of repeating alternations of circles and rhombus. An obverse part tableware coverlets the simple pattern located on radius and consisting of corners directed to the centre, connected by lines. Chartreuse and golden glaze prevails.

The art ceramics Temurid the period reflects the general tendencies occurring in XIV - XVII centuries on the territories of Central Asia characterised by deleting of local traditions and an originality of art development, united by Islam influence, formation and a wide circulation "Temurids ceramic style". The processes proceeding in glaze ceramics of this time, had basic value for formation of ornamental

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style and system pattern building in ceramics of all next centuries [2].

In XVIII - XIX centuries there is an updating of potter's craft, with greater localisation of the art processes connected with formation in territory of the Central Asian Entre Rios of Bukhara, Khivan and Kokandsky khanates. For the Fergana and Khorezm ceramic schools the coldish sine-white-blue scale of the colour shades connected by a generality of techniques – use potash or ishkori glaze giving specific sine-blue colouring underglaze of a list was characteristic. In all the rest - in forms of products, the maintenance and treatment of ornaments - the ceramics of these two schools had essential distinctions. The big variety on forms and contents of decorative motives the ceramics of the Fergana school unlike traditional not glaze vessels for water – “murgoba” which were made by women of mountain areas of Tajikistan possessed. Masters of the Fergana school made “murgoba”, completely covered with glaze.

In the end of XIX - the beginning of XX century a leading place, certainly, the Fergana school of irrigation ceramics of Andizhan, Gurumsaraja, Namangan occupied. Northern regions of Tajikistan also were a part of the Fergana school of the ceramics which main centre was Rishtan. The Rishtansky ceramics differed high technological and art qualities. Masters Rishtana have developed own style of a list with refined drawing. Quite often concrete subject images are entered into a twiddle - from teapots, jugs, musical instruments to guns and knives. In the end of XIX - the beginning of XX century in Central Asia the type tableware "chinny" was famous Rishtansky. In development of this local tradition the certain role was played by mass import of the Chinese porcelain. The most clearly Chinese influence was showed in the areas of Tajikistan next to Rishtanom, especially in a kishlak of Chorku. National masters Rishtana in XX century did also penny whistles - toys – “chururak” or “khushpulak”. Women [3] were engaged in this craft basically.

One of the most known centres of the Fergana blue ceramics - Gurumsaraj which have become famous for products with monumental compositions, representing jugs and choydysh. For Gurumsaraja the so-called mirror pattern when the ornament simultaneously can be considered both as a background, and as drawing is characteristic. The ornamental structure Gurumsaraja ceramics distinguished greater conservatism, closer following and adherence to primordial traditions.

One of the centres of manufacture of glazed ceramics was also the city of Namangan. In the end of XIX - first third XX century of the master of Namangan widely used as ishkori, and lead glaze. In a decor of products such patterns, as chetan a rumble, mekhrobi, pargori ornament, (a gear pattern), both etc. were used.

Andizhan which masters seldom use ishkori to watering, therefore their products, despite similarity to a twiddle of Gurumsaraja and Rishtana was other considerable centre of the Fergana school of ceramics, have, nevertheless, yellow colour as at roasting they use lead glaze. In the beginning of XX century in small town the Andizhan area of Shahrihane made the big flat dishes for festivals and rituals.

In the late twenties of XX century in many ceramic centres will be organised artels, courses, schools. Potters made traditional ware, at ornaments which used carpal a list, an engraving and a stamp. The ceramics of leading schools still kept a local art originality. At the same time in 1930th under the influence of the general tendencies search of new art decisions begins. Use of portrait and subject compositions was their brightest display. In 1950 - 1960th ceramists paid attention also to creation of the sjuzhetno-thematic and portrait images focused on language of easel art that as a whole broke a figurative system of traditional products under forms.

It is possible to carry Rishtan to number of the most dynamically developing centres of pottery of the present - the richest source of studying of specific features of a present condition of traditional

ceramics as from the point of view of technology and manufacture, and decorating and style features. In 1970 - 2000th (in 1970th manufacturing glazes has been anew restored) it is possible to note the following tendency in development Rishtan ceramics: paying a tribute to a traditional heritage, Rishtan masters safely enough and resolutely make changes both to treatment of the form of products, and in character of an ornamental decor. They aspire to innovations which, however, not always yield positive result, quite often leading to eclecticism. Laborious, detailed restoration of traditional forms and ornament, constant following to traditions gives way to more and more active display of the individual creative initiative, expansion of a spectrum of used receptions and ornamental patterns.

Now Rishtan ceramists apply on the basis of traditional and processing methods ishkori glaze, and also use imported factory dyes: oxide copper, cobalt, oxide manganese.

Local art features Rishtan ceramics are in many respects defined by character of an ornamental decor of products. Its twiddle is richest and rich, including all complex of ornamental patterns used by ceramics of Uzbekistan, - geometrical and vegetative patterns, signs-symbols, subject images, zoomorphic and anthropomorphic motives. At the same time there is a process further decorativization as primary archetypes (ancient and medieval periods), and secondary (subject images of the end XIX - the beginnings of XX century). Besides, the archetypes of the third generation brought throughout XX century get into ceramics (1930 - 1950 and 1990th). So, about 1990th a number of masters has started to include calligraphical inscriptions in decorative registration of flat dishes Arabian ligature, fragments of minarets, mosques, madrasah, portraits etc. [4].

Change of social conditions of an existing of traditional crafts has naturally led to the certain transformations reflected in character Rishtan of ceramics. Process of transition of traditional art crafts of sphere utilitarian in area of the souvenir manufacture, begun in the middle of XX century, in the beginning current centuries has been continued. Many traditional forms of products have disappeared; the leader has now the form tableware, keeping good space for a decor and not lost utilitarian appointment. At the same time has development experimental search of new ornamental decisions [5,6].

As a whole in the course of adaptation Rishtan ceramics to conditions of market economy many the guarding moments. In search of a commodity market many masters are arranged under undemanding tastes of tourists that quite often leads to loss of traditions and features of style. The situation with a professional training ceramists has become complicated. The old system "teacher - student" has got now too simplified, deformed form. As a result we come up against a situation when the market spoils traditional system of preparation of high quality masters-keramistov that conducts to decline of the general level of ceramics of the glorified centre. Leading masters who make high-quality products, aspire to sell them at the price corresponding to quality while their pupils give the production cheap. Line production has captivated salons, galleries, the markets of the tourist centres of Bukhara, Samarkand, Khoresm, Tashkent. And in Rishtane at times it is very difficult to meet the ware executed in primordial traditions of the Rishtansky ceramic centre. The ornament of serial fakes excessively crushed, dry, graphic and only remotely, on some details, reminds a juicy and picturesque decor of products of the best masters of edge. Young generation ceramists, being guided by the market and the customer, aspires to adjust accelerated so - less qualitative manufacture, on the other hand, among them remains comprehension of necessity of following to primordial traditions. Such situation creates many complexities in creativity Rishtane masters.

## Conclusion

Thus, at the present stage actual there is a problem of preservation of the original nature of a primordial twiddle and in this sense - cleanliness of is art-shaped structure Rishtane ceramics. Study of

a question on price control and protection of copyrights in sphere of traditional folk art is necessary.

Despite problems of creative and organizational character, the positive shifts which have occurred for years of independence, are obvious. The social status of the national master-ceramista has immeasurably grown, and Rishtan the ceramics became sold, having found the trading brand. The hobby for a trade ceramists has captured all levels of population of edge, interest to traditions of ceramics has considerably increased in Rishtane and behind its limits. Many masters have visited creative business trips in Japan and in other countries, began to hold the personal exhibitions abroad.

In Rishtane thanks to enthusiasm of masters and support of local authorities propagation of creativity of leaders ceramists considerably became more active, a number of museums and creative studios of national masters of the glorified centre has been created. Among them the House museum known ceramists Ibragima Kamilova, the House-gallery, created by Rustamom Usmanov (1997), Alisher Nazirova's Creative workshop (2005). All it, certainly, inspires optimism and confidence that despite available in development Rishtan ceramics of a problem of creative and organizational character this centre of traditional pottery largest in the Central Asia will develop in a right direction.

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