

THE ROLE OF CERAMIC ART IN APPLIED ARTS**G.Yu. Smaylova**

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Abstract

This article discusses the historical development and contemporary significance of pottery art within the context of ancient Uzbek applied arts. Issues related to applied decorative arts and the artistic processing of pottery items are highlighted.

Keywords

decoration, labor tools, applied arts, pottery.

Providing quality education to the younger generation and fostering their interest in science and culture is an essential task of modern society. Applied decorative art encompasses creative labor activities related to the artistic crafting of items that serve practical purposes in social and personal life. These include everyday objects such as tools, furniture, textiles, clothing, jewelry, and toys.

Works of applied art are designed for visual perception, tactile appreciation, and comprehension. They beautify the material environment, enhance its aesthetic value, and influence the psychological and emotional state of individuals. Objects of applied art are valued not only for their functionality but also for their artistic significance.

Aesthetics and Artistic Principles. Aesthetic impact in applied arts is achieved through the demonstration of the material's beauty and refinement, as well as through the artist's skill and variety of techniques. The artistic value of objects can be enhanced in two main ways:

By adding decorative elements to simple items, thereby increasing their artistic value.

By creating items with inherently beautiful shapes. The structure of an object plays a crucial role in shaping its artistic expression. The beauty of raw materials, proportionality of parts, and harmony of construction form a compelling visual effect. Decorative elements enhance the expressiveness of an item, transforming it into a work of applied art.

Traditional pottery products from Uzbek cities such as Gijduvan, Kattakurgan, Shakhrisabz, and Tashkent were notable for their distinctive forms, intricate ornamentation, and elaborate decorative motifs. Each region developed its own stylistic features influenced by local cultural traditions, available materials, and the specific techniques passed down through generations of artisans. For example, Gijduvan pottery was often characterized by geometric and floral motifs in vibrant glazes, while Shakhrisabz ceramics frequently incorporated symbolic and figurative designs reflecting local folklore and spiritual beliefs. In the early 20th century, Uzbek applied arts evolved by integrating contemporary artistic trends with these ancient traditions, leading to a rich synthesis of classical and modern decorative elements.

In the Fergana Valley, traditional textile arts experienced significant development, producing high-quality silk fabrics adorned with large floral patterns and sophisticated motifs (notably by A. Akhmedov). These textiles were used not only for clothing but also for decorative purposes in interior spaces, exemplifying the combination of aesthetic beauty and functional use



that characterizes applied arts. Similarly, in Bukhara, artisans crafted a variety of decorative items for interior decoration, including curtains, bedspreads, tablecloths, and ceremonial fabrics, often richly embroidered and patterned to reflect social status and cultural identity.

Traditional embroidery, practiced by masters such as A. Abdugafurov, K. Qoziyev, and G. Qoziyev, and carpet weaving, developed by G. Abdullayev, increasingly incorporated narrative motifs, including depictions of everyday life, human figures, animals, and mythological symbols. These developments signified a shift towards storytelling through material culture, adding deeper meaning and cultural memory to decorative objects.

Prominent potters such as T. Miraliev, U. Shermatov, and M. Ismoilov played a crucial role in preserving and advancing these national decorative traditions. They combined traditional ceramic techniques with innovative design approaches, ensuring the continuity of cultural heritage while responding to the changing tastes and functional requirements of modern society. At the same time, jewelry items and smaller decorative crafts were produced in simplified forms but adhered to classical Uzbek decorative principles, showcasing the versatility and adaptability of artisans.

From the mid-1930s onward, the industrial production of artistic textiles began, creating opportunities for mass production while maintaining high artistic quality. In Tashkent and Margilan, both natural silk and synthetic fabrics were manufactured, allowing wider dissemination of traditional patterns and designs after the disruptions caused by the war. This period marked a crucial intersection between folk craftsmanship and industrial techniques, facilitating the preservation of heritage motifs while fostering innovation in applied arts. The combination of regional craftsmanship, national traditions, and industrial modernization contributed to a rich cultural tapestry that continues to define Uzbek applied arts today.

During the 1960s–70s, the Margilan “Atlas” association and Namangan silk weaving factory produced silk fabrics with large floral motifs. Items such as *termas*, *zardozi*, traditional caps, and decorative pottery, wood, and gypsum works became prominent. Artistic textiles and pottery are frequently exhibited, enriching urban interiors and architectural spaces.

Contemporary masters combine various traditional schools, creating unique authorial pieces. Pottery art develops as part of folk decorative crafts, artistic industry, and individual authorial decorative art.

Thus, the richness of local artistic traditions and the influence of contemporary artistic processes contribute to the development of unique authorial decorative art, creating new forms and possibilities for Uzbek applied arts. Pottery, textiles, ceramics, and glass are actively displayed at exhibitions and used to enhance urban and interior environments aesthetically.

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