

## THE EMERGENCE OF THE GURUMSAROY SCHOOL OF POTTERY, MASTER POTTERS

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**Annotation:** in the process of writing this article, attention was paid to the fact that in the development of the Gurumsaroy pottery art there was a brief coverage of the emergence of their schools and the work of master potters.

**Keywords:** pottery, ceramics, clay, spool,

**Introduction:** the small village of Ghurumsaroy, located in the Pop District of Namangan region, is one of the famous centers of folk pottery art in Central Asia.

Ghurumsarai is one of the pottery kilns of the Republic. One side of it adjoins the foothills of Chotkol and Qurama. From the second side flows Syrdarya. The purity of the soulless rural air gives a person pleasure. The immense wealth of ghurumsarai is the yellow oil soil. This soil is important in making elegant pottery.

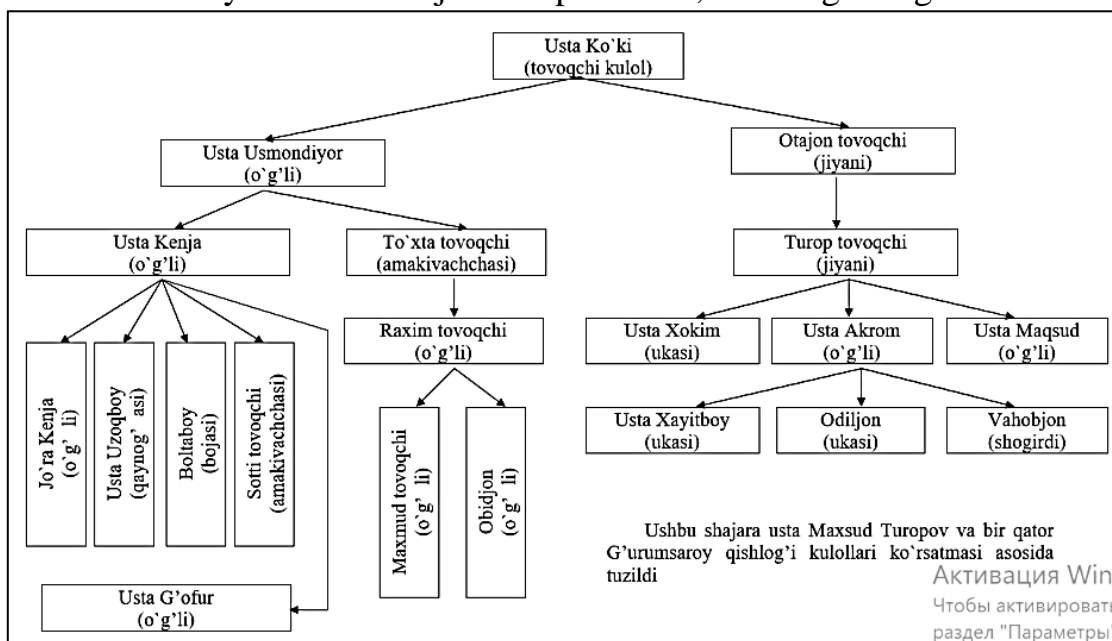
Previously, all the inhabitants of the village were aged and spent their days with pottery. Although it is not scientifically fully substantiated when the ghurumsarai pottery came into existence, examples of Kohna pottery, based on today's museum exhibits created in the past centuries, confirm the existence of pottery art here from time immemorial.

**The results** are approximate: Master younger Sotim dishwasher, Raheem dishwasher, Turop dishwasher, who lived and worked at the beginning of Our Century, The village of ghurumsaroy is considered an ancient place in our country, which continues the traditions of pottery and has grown many master potters. Also, according to sources to the gurumsaroy pottery school, the second

in the Valley, a man named Master Koki came around 1700 and lived here and founded pottery. The main reason for this was the cleanliness of the soil of the village, fireiness, extreme durability, air purity.

Masters Uthman, Diyor, Tukhta Buwa, Khokim tavachchi, Turob tavachchi, loyal Potter, master Soti, master Khayitboy, master Makhmud, Maqsud tavakhchi are also considered followers of the gurumsaroy pottery school. Pottery items such as barkash, nimbarkash, nimtavak, damtovak, cream, bowls, bowls, sorrel, large scallops, which they found polished in their hands, have won a reputation for elegance, clarity of color and comfort. It is short about some of the Masters.

#### Gurumsaroy kulollari shajaras Pop District, Namangan region



The main service of the khokim-dishwasher lies in the fact that in addition to teaching the secrets of ancient, traditional Gurumsaroy pottery to his child Khayitboy Satimov, he made his art world famous.

Khokimov was the first child of the trapper khokim Buwa, who was born in Ghurumsaroi on 23 March 1928. He received the traditional folk school sanalmish uztoz-disciple school from his father Khokim Satimov. Hayitboy, who was his father's assistant, became a master very early on. His father had the same style of making and baking the piece, but radically different in the decoration of the pieces. The colors were given in light color, the hoshia lines were

distinguished by their delicacy. In terms of shape, too, the pieces he made differ from those of his father, the Hawkeye-trapper.

From 1986 he was a member of the former Union Artists ' Association. The title of people's master was conferred. He has also been awarded many diplomas and honorary labels from the former Union. Active in the exhibitions of the cities of Moscow, St. Petersburg

And the master Makhmudzhan Rakhimov is the founder of the school" Gurumsaroy blue ceramics". His work on the subject was highly regarded and placed in a museum in Fazine, Italy as the best example of Uzbek ceramics.

In 1975, he became a member of the former Union Artists ' Association. The Hermitage Museum of Russia has so far preserved items that have found it polished in its hands. He is also considered a major representative of the Gurumsaroy dynasty of masters who participated in exhibitions in many states.

The items made by Makhmud Rakhimov are distinguished by the accuracy of the pattern composition. Pattern on the trays the composition can be divided into three main groups.

1. Image of a Sandman with a branch next to two;
2. Cross-shaped large pattern;
3. A relatively small crossbar.

Master items are distinguished by their different shape. The items are traditionally worked out, and at first glance the novelty is not felt, but the originality is felt.

For the works of Makhmud Rahimov

The aspects inherent in maksudali Turopov are manifested in great freedom in the decoration of items and the choice of forms. He made large platters (half a meter in diameter), bowls of medium size and a variety of dishes such as surface bowls, double-ears. We do not observe the desire for originality in his work, but rather see his own unbiased interpretation of the process of traditional performance.

Pol'sha has been active in exhibitions in a number of countries including Germany, France, Australia, Czechoslovakia, Yugoslavia, America, Turkey. In museums and private collections of the same states, their work is preserved.

The greatest service of the people's master Maqsudali Turopov, a member of the Union of creators of the Academy of Fine Arts of Uzbekistan in 1997, is that the endangered Gurumsaroy taught the secrets of pottery to his students. After the other masters, their disciples did not participate in exhibitions, while the Disciples of Maqsudali Turopov created.

Reaching half a meter in diameter, and even more so, the past is characterized by the peculiarity of large platters, which were used in large ritual-feasts. as a result of the change in need, these trays are no longer used in practice. For a family, they are oversized. But there is an area where they can be used-now in the Republic, including in the Namangan region, when decorating various structures, their interior is used as decorative dishes that are placed on the wall. But these are mainly medium-shaped items, the patterns of which are very small, so they do not always fit into the architectural space. M.Large platters that have been lying in the Turopov workshop for a long time can seamlessly decorate the interior of current public buildings and even houses, both in terms of size and in terms of the composition of patterns.

The pursuit of originality in the work of Maqsudali Turopov is not only an extension of traditional thematic or its renewal, but also certain stagnant plots

By the end of the 20th century, the fate of the traditional pottery of Ghurumsaroy fell on the sad akhvol. All three Masters are over 60 years old by this time, they cannot work with all the strength they have as young, while their disciples practically do not exist. If the art of pottery in Ghurumsarai does not continue, then in this case The Forge alkali blue ceramics will be at risk of loss at all. Because the alkaline raw materials of Gurumsaroy Potters are also often used by Rishton ash, while obtaining an alkaline mass from Steppe grasses is a process that requires a lot of Labor. But at this time, the Gurumsaroyites themselves (who were engaged in this work mainly with the help of their own sons, Makhmud

Rahimov) barely coped with this. "If my sons did not help with the accumulation of alkali," he said

Mahmud Rahimov, - it is unlikely that I will work further. Making dishes is also gaining weight for me year after year. I regret that all three of my eldest sons did not go in my footsteps – all my hope is directed to my youngest, and my fourth son to NU'man. I want to teach him my craft” – the hope of the master will not come true. The children of the master do not continue his craft. The master then passes through the universe, thus stopping the Rahimov dynasty from continuing.

” In order for this unique furnace of folk art to flourish further, the interested support and selfless support of both the local authorities and the Soyuz of artists of Uzbekistan and all fans of Art who are passionate about the fate of folk artistic values remain necessary, " the former Union authorities ignored this, no matter how much the master burned.

The death of Maqsudali Turopov, the last major representative of the master dynasty, signified that the process was inevitable. Because, Master

Clay used in pottery came in a variety of colors. They came in more red colours.

The development of the art of pottery is also manifested in two stages.

Stage 1: the era of handmade items.

Step 2: the era of objects made on a pottery hammer (machine tool). During the period of making handmade items, girls and women were mainly engaged in this trade. When the pottery hammer was discovered, men full of pottery were engaged.

The art of pottery itself is divided into two types according to the shape and content of the objects made.

Round 1. Flat, that is, leafy, is the creation of short items, the creators of which are called “flies”.

Round 2. It is to make tall, banded and elongated objects that such masters are called “mirrors”.

As a result of the tokomylation of pottery, the number of objects produced in it increased and the variety increased. Therefore, as a result, toys of different content in ceramics, decoration of premises

Decorating pottery will also vary:

1-pencil-image with a Moy pencil on the item - pattern descent;

2-stamp-pechat specially made of rubber-giving patterns and flowers, decorations with stamp pressing;

3-drawing-is carried out in technologies such as scraping the surface of the item, engraving image processing or creating an embossed image.

In modern times, pottery-not limited only to the creation of objects-is widely used in the decoration and furnishing of buildings in construction, even in a number of branches of industry.

Accordingly, the raw materials of pottery are also much improved, and its technologies are also changing. Therefore, it is necessary to pay special attention to the selection, preparation and use of its materials as well.

The main issue (task) in pottery is the preparation of clay for the pottery, which is carried out in different content by region. But on their basis lies a process, that special soil

**Conclusion:** most of the items made of clay (faience) of a solid compound in pottery come in white or exquisite colors. Because more of them are used when working baths, showers, umivalniks, baks and ovros. Ceramic plates made of solid compound Clay have a heat expansion coefficient of 70-80 degrees, with low water absorption. 1 Cu.the weight of the centimeter mass is 2-2.5 grams, and the strength of 1 cm<sup>3</sup> in the compression of the surface ranges from 1300 to 1500 kg, and the bending is in the range of 400-500 kg. The coefficient of expansion from heat will be 40-50 degrees of force.

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