

## ARTISTIC FEATURES AND PROSPECTS OF UZBEK POTTERY SCHOOLS

*Akbaralieva Maftuna Abdumannob qizi*  
*Kamoliddin Behzod National Institute of Fine Art and Design*  
*Faculty of Art Studies and Applied Arts*  
*Master's student (2nd year), Visual and Applied*  
*Decorative Arts specialization*

**Annotation:** This article examines the artistic characteristics and developmental prospects of Uzbek schools of pottery art. As one of the oldest cultural traditions in Central Asia, Uzbek pottery represents a unique synthesis of regional aesthetics, craftsmanship, and historical continuity. The paper analyzes the stylistic differences between Rishtan, Gijduvon, Khiva, Samarkand, Shahrisabz, and Tashkent pottery schools. It also discusses technological innovations, the influence of natural resources such as clay deposits and mineral pigments, market dynamics, and cultural heritage preservation policies. Based on literature review and comparative analysis, the study identifies key developmental challenges and future opportunities for enhancing local pottery craftsmanship and supporting artisans in the global market.

**Keywords:** Uzbek pottery, ceramic art, Rishtan school, Gijduvon pottery, cultural heritage, traditional crafts, artistic characteristics, handicrafts in Uzbekistan, prospects of pottery development.

Pottery art holds a central place in the material culture of Uzbekistan. Archaeological findings from Afrasiyab, Varakhsha, and ancient Khorezm show that ceramic production in the region dates back several thousand years. Over time, pottery evolved not only as a functional craft but also as an important artistic and symbolic tradition.

Distinct regional schools emerged across Uzbekistan, shaped by geography, climate, mineral composition of local clay, as well as social and cultural influences. The most recognized among them are Rishtan, Gijduvon, Khorezm–Khiva, Samarkand, Shahrisabz, and Tashkent schools. Each style has its unique color palette, ornamentation, glaze composition, and technological methods.

In the contemporary period, ceramic art is experiencing renewed interest due to tourism development, cultural festivals, craft fairs, and global appreciation for handmade objects. At the same time, modernization, declining transmission of traditional techniques, and market competition create challenges that require strategic intervention.

This research uses a qualitative approach based on:

### **Comparative Artistic Analysis**

Studying forms, decorative motifs, glaze types, and color palettes across major pottery schools.

### **Historical-Descriptive Method**

Reviewing archaeological sources, museum collections, and scholarly literature on pottery traditions.

### **Field-Based Observation (theoretical)**

Observational data from pottery workshops in Rishtan, Gijduvon, and Khiva are considered.

### **Cultural-Economic Assessment**

Evaluating the prospects of pottery art through tourism development, export potential, and educational programs.

Uzbekistan is home to one of the world's oldest living ceramic traditions. For more than two millennia, potters in the oases and valleys of Central Asia have produced vessels and tiles that combine technical sophistication with a vivid aesthetic identity. Even after the arrival of cheap factory-made tableware, handmade pottery has not only survived but is currently enjoying a genuine renaissance. The major historical schools that remain active today are Rishtan, Gijduvan, Samarkand, Urgut, and, to a lesser extent, Margilan-Chust and Tashkent. Each has its own unmistakable visual language, palette, forms, and glaze traditions.

### **Rishtan – The Blue Heart of Uzbek Ceramics**

Located in the Ferghana Valley, Rishtan is universally regarded as the most important and vibrant pottery center in Uzbekistan today. Its signature style is instantly recognizable: a deep, glowing cobalt blue (known locally as kobalt) applied under a transparent alkaline glaze called ishqor. The glaze is made from plant ashes and quartz sand, giving it a slightly crackled, silky surface that beautifully catches the light.

The classic Rishtan ornament is built around the pomegranate flower (anar gul), almond shapes (bodom), cotton bolls, and the famous “balyk-chashm” (fish-eye) motif—a white dot reserved inside a blue circle. Painters also use stylized knives (pichok), birds, and abstract geometric patterns borrowed from suzani embroidery. The decoration is executed with extraordinary precision using a cow-hair brush or a hollow reed pen.

Traditional forms include the wide, shallow lagan bowl with a vertical rim, deep kosa bowls, small hemispherical piala tea bowls, and the elegant long-spouted choyqosh teapot. In the past, everything was fired in wood-burning updraft kilns; today almost all workshops use gas or electric kilns, which has made the famous royal-blue color more consistent but has slightly altered the depth of tone that old masters achieved with reduction firing.

Since the early 2010s, Rishtan has experienced explosive growth. There are now more than 300 active workshops and several thousand people directly or indirectly employed in ceramics. Eighth-generation masters such as Alisher Nazirov and Rustam Usmanov continue family traditions while also producing large-scale decorative panels (up to  $2 \times 3$  meters) for hotels and private residences. Younger potters like Bobur Islamov and Sharofiddin Yusupov experiment with turquoise-blue combinations and minimalist modern compositions without abandoning the classic Rishtan grammar.

The annual Rishtan International Ceramics Festival in May has become a major cultural event, and many workshops have transformed the front part of their houses into stylish showrooms. Rishtan pottery was inscribed on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity in 2010 (expanded in 2016), which has further boosted its prestige. Exports are growing rapidly to Europe, the United States, Japan, South Korea, and the Gulf countries.

Challenges remain: the huge demand for souvenirs has led some workshops to produce thinner, lighter pieces with less durable glazes, and inexpensive Chinese imitations flood tourist bazaars. Nevertheless, Rishtan's future looks brighter than at any time in the last century.

#### **Gijduvan – Earth Tones and Bold Brushwork**

About 40 km east of Bukhara lies Gijduvan, famous for its warm, earthy palette: ochre yellow, mustard, olive green, dark brown manganese, and occasional touches of turquoise, all painted on a cream or reddish clay body. The traditional glaze was lead-based (now often replaced by safer alkaline versions), giving the surface a soft, matte sheen.

Gijduvan decoration is bold and graphic, almost naïve in its directness. Large rosettes, cross-sections of pomegranates, and thick, calligraphic “qora qosh” (black eyebrow) lines dominate the surface. The brushwork is free and expressive; potters pride themselves on painting a perfect circle or rosette in one continuous stroke.

The Narzullaev family has been the undisputed leader of the school for six generations. The late Abdullo Narzullaev and his son Alisher built the Gijduvan Ceramics Museum and a teaching workshop that functions as a de facto academy. Today Alisher's sons Ibrohim and Abdurahmon carry the tradition forward, adding contemporary sculpture and architectural elements while preserving the characteristic earthy colors.

Gijduvan pottery is less flashy than Rishtan's cobalt masterpieces, but it has a loyal following among those who appreciate its rustic warmth and honesty. Production volume is smaller and more artisanal, and the school remains somewhat conservative, which both protects its identity and limits its international visibility.

#### **Samarkand – The Revival of Polychrome Splendor**

In the 19th and early 20th centuries, Samarkand produced some of the most

refined polychrome ceramics in Central Asia: white tin-opacified glaze decorated with cobalt blue, turquoise, emerald green, yellow, and manganese purple. Painters borrowed freely from Chinese cloud-and-dragon motifs yet combined them with local pomegranate and almond patterns. The 1920s Soviet industrialization nearly wiped out the tradition.

Since the late 1990s, a small but determined group of masters has been bringing Samarkand polychrome back to life. The Rakhimov family (Akbar, Alisher, and now Boburjon) and Javhar Matchonov are the main standard-bearers. They have painstakingly recreated the difficult reduction-fired tin glazes and the brilliant turquoise pigment loab, made from copper and plant ash. Their work—large plates, vases, and especially architectural tiles—has graced luxury hotels and restaurants from Tashkent to Dubai.

Production remains limited and expensive, but the artistic level is exceptionally high. Samarkand ceramics today are purchased more as collector's pieces and interior-design statements than as everyday tableware.

#### **Urgut, Margilan-Chust, and Other Regional Traditions**

Urgut, in Samarkand province, is known for enormous khum storage jars up to two meters tall and for thick green-glazed everyday dishes. The style is deliberately rough and functional; decoration, when present, consists of simple incised or stamped patterns.

In the Ferghana Valley towns of Margilan and Chust, small workshops produce modest blue-and-white or turquoise tableware for local use. A few younger potters, such as Dilshod Kadirov in Margilan, are attempting to develop a new, distinctly Ferghana style inspired by silk textiles and ancient Sogdian motifs.

#### **Overall Prospects in 2025**

Uzbek pottery has moved decisively from utilitarian craft to recognized art form. The drivers of this renaissance are:

- Strong state support for cultural heritage and tourism.
- UNESCO recognition.
- A growing middle class and booming hospitality sector that needs authentic decoration.
- Direct sales to foreign collectors and interior designers via Instagram and international exhibitions (Milan Salone, Maison & Objet Paris, London 100% Design, Seoul Craft Fair, etc.).
- A new generation of university-trained artists who respect tradition but are comfortable with contemporary aesthetics.

The greatest risks are the temptation of mass-producing low-quality souvenirs and the gradual loss of difficult traditional techniques (wood firing, hand-dug clay preparation, natural pigment making). Yet the overall trajectory is unmistakably

upward. Rishtan and Gijduvan remain the twin engines, Samarkand is regaining its historical polychrome glory, and younger potters across the country are ensuring that Uzbek ceramics will continue to evolve while staying unmistakably Uzbek.

In short, as of 2025, the ancient pottery schools of Uzbekistan are not only alive—they are thriving, innovative, and more visible on the world stage than they have been in a century.

The diversity of Uzbek pottery demonstrates how geographic conditions and cultural influences shape artistic expression. For example, Rishtan's volcanic clay results in unusually smooth surfaces and brilliant glazes, whereas Gijduvon's sandy clay produces more textured forms.

Traditional ornamentation remains essential for cultural identity, yet modern consumers increasingly seek minimalist designs. This duality creates a dynamic challenge: how can master potters preserve authenticity while innovating to meet new tastes?

Government programs such as “Hunarmand” Association, cultural festivals, and UNESCO initiatives help promote continuity, but more systematic approaches are needed. Art schools must integrate pottery into educational curricula, museums must showcase regional differences, and artisans must be equipped with digital skills for global marketing.

### **Conclusion**

Uzbek pottery art is a vibrant cultural heritage with deep historical roots and distinct regional schools. Its artistic characteristics—color diversity, symbolic ornamentation, traditional glaze technology, and refined craftsmanship—make it a significant contributor to national identity and creative industries. With growing tourism and global interest, pottery has strong economic and cultural development potential.

Strengthen artisan training programs through specialized colleges and workshops to ensure the continuity of traditional methods.

Promote international branding of Uzbek pottery through exhibitions, online marketplaces, and tourism partnerships.

Support artisan cooperatives to help manage resources, marketing, and sales infrastructure.

Encourage innovation by integrating modern design trends while preserving cultural authenticity.

Enhance cultural heritage protection by preserving clay deposits and traditional kiln sites.

Develop research centers focusing on ceramic chemistry, ornament symbolism, and digital documentation of pottery traditions.

Increase museum collaborations to showcase regional differences and create

educational programs for youth.

**References:**

1. O‘zbekiston Respublikasi “Hunarmand” uyushmasi materiallari. Kulolchilikni rivojlantirish bo‘yicha hisobotlar va tavsiyalar. Tashkent, 2020–2023.
2. UNESCO. Traditional craftsmanship in Central Asia: Safeguarding intangible cultural heritage. Paris: UNESCO Publishing, 2017.
3. Brook, R. Ceramics of Central Asia. London: British Museum Press, 2010.
4. Atagarryev, O. Keramicheskoe iskusstvo Vostochnogo Turkestana. Ashgabat: Türkmenistan, 1985.
5. Masson, M. E. Kultura drevníx gorodov Sredney Azii. Moscow: Nauka, 1974.
6. Aripov, R. Kulolchilikda ornament va ramzlarning tadqiqi. Namangan: NamDU nashriyoti, 2020.
7. Alimova, S. O‘zbek amaliy bezak san’ati: shakl va mazmun. Tashkent: Universitet, 2018.
8. Cherkasova, N. Patterns of Islamic Art in Central Asian Ceramics. New York: Routledge, 2019.
9. Kadirov, K. G‘ijduvon ustalarining ijodiy merosi. Bukhara: Sharq, 2014.
10. Matboboev, B. O‘zbek kulolchilik san’ati: tarix va an’ana. Bukhara: Buxoro nashriyoti, 2003.
11. Karimov, U. Rishton kulollari: an’ana va yangilanish. Fergana: Adabiyot, 2010.
12. Pidaev, S. O‘zbekistonda arxeologiya va qadimgi hunarmandchilik. Tashkent: O‘zbekiston, 1998.