Features of Uzbek Ganch Carving

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Abstract: The article examines the features of the art of ganch carving in Uzbekistan and its significance in the development of ganch carving in our country.

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Folk art of Uzbekistan has a long history. Clay is one of the oldest types of architectural and decorative art in Uzbekistan. By the twentieth century, its main centers were Khiva, Bukhara, Tashkent, Samarkand, Andijan, Namangan and Kokand.
Pottery is more closely related to the art of architecture than other types of folk arts and crafts. Since ancient times, ceramics have adorned palaces, mosques and madrasahs, as well as the houses of wealthy citizens. Initially, the construction was associated with the traditions of the local school.

The ancient ganch carving is voluminous and based on realistic images. They often depicted people, animals and birds. Even in the first centuries of our era, people began to decorate ganch, caravanserais and other places, knowing that ganch has a remarkable feature. Over time, painting, woodcarving and ganch were further developed.

Samples of complex abstract images appeared. Ganch carving began to be used outside the house, not exposed to moisture.

At the beginning of the twentieth century, a stylistic technique emerged, in which the carved relief was very smooth. Colored plaster, paints, patterns and images began to be used. Uzbekistan has its own pottery schools. A striking example of this is the technical process of the Bukhara school of pottery, which is distinguished by a complex, unique style and variety of work. The style of work of Samarkand craftsmen is similar to Bukhara plaster, and the stalactite style of complex plaster is distinguished by the decoration of the upper corners of the walls with carved panels.
The plant-Islamic compositions most widespread in the Tashkent school are close to the works of the Fergana masters and often form a series of "plant chains". The works of the Kokand and Khiva potters are rich in intricate geometric patterns.

In the middle of the twentieth century, pottery traditions were on the verge of extinction, but since the 1970s, attempts have been made in Tashkent and other cities of Uzbekistan to use ceramics in the construction of state facilities, shops and cafes. Therefore, in the 1990s, a high-level school of pottery was created in Tashkent (masters of the Usto association), which decorated the interiors of various buildings of the capital (White Palace, Oliy Majlis, Turkiston Concert Hall, State Museum of Temurids History, Navruz wedding, metropolitan theaters, metro stations, etc.).

Today, pottery is the leading type of applied art that plays an important role in decorating the architectural structures of Uzbekistan. The demand for this specialty has grown significantly as a result of recent corporate scandals.

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