



Ill.5. Rishtan. A. Isakov. Lagan. Collection of Museum of Applied Art in Tashkent. 1990

Unfortunately, unlike Rishtan, at present only a master V. Buvayev still works in Gurumsarai, he tries to preserve artistic traditions of this local center.

The traditional artistic ceramics of Khorezm distinguishes with its big originality. A wide fame of Khorezm ceramics of the 20th century was brought by such masters as R. Matchanov, B. Vaisov, Ye. Sarayev, A. Yakubov, K. Doschanov, S. Masharipov, M. Bekchanov. Following the tradition the Khorezm masters make the same kinds of dishes as masters of the gone century. Works are of different sizes, they are jugs for water and milk, small cups.

Like in Rishtan and Gurumsarai, in Khorezm ceramics a blue-white colour dominates. However, the Khorezm ceramics differs with a big originality in decorative-ornamental design. Mostly, an arabesque form prevails in the Khorezm ceramics. A complicated interlacing of geometric plant forms, rising to portray of climbing stalk, lies in its basis. An arabesque design is widely connected with architectural decoration, which presents in middle-age monuments of Khorezm architecture. The compositional centre of arabesque paintings is a square, the sides of which are the basis for complicated ramified system of crossing decorative arches and buds, filled with delicate plant design. Combination of blue background with a complicated white painting gives unrepeatable originality to Khorezm ceramic works.

Compositional peculiarities of Khorezm ceramics mean the following: ornament subordinates to a work form and emphasizes its basic parts. Characteristic feature of