



OPPORTUNITIES TO CREATE PRACTICAL WORKS OF ART IN MODERN MATERIALS

Abdijalilov Abdivokhid Abdikhalimovich

Teacher of the Department of Fine Arts and Engineering

Graphics of Andijan State University

ABSTRACT	KEYWORDS
The works of applied art of Uzbekistan occurred in the initial stages of development of human society, caused by the need to satisfy the demands and needs of the people, the symbol of the centuries-old culture of the people, the expression of the artisans a wealth of experience in talent. Restoration works of applied art is one of the leading branches.	preservation, repair, practical-decoration, works of art, applied art, conservation, correction, restoration.

In the past, objects that are examples of practical works of art they are often reworked or brought back to their original appearance and sparkles. Currently, this is not done. Originality it is strengthened, cleaned of impurities, the filled parts are painted in a darker color. To give the impression, the monument is artificially «guarded by centuries» is given. Various stages of preservation of applied art objects.

Differences in tasks and methods involved two specialists in this work requires: first, material science research, the second is a specialist who conducts art history research. Actually study the item many instrumental methods laboratories cannot use it for, as before, conservation and repair by one person, a visual survey, often performed by a repair technician remains. The works that came to the funds ten years ago usually for a maintenance and curing technician the value of objects with a certain artistic value and proved that issues of authenticity were important.

Repairing, as you know, objects in scientific repair laboratories save, and in some cases, cover losses, decorate secondary details and some parts of the structure refers to a scientifically based partial correction in a state similar to the one preserved.

In practice, there are 3 types of works used in works of art: a) correction, b) conservation (hardening, storage) and c) are divided into repair works. This distinction is conditional. This or that type of work the work must be researched before execution. The classification of the work was also unique is one of the important stages of identifying the main characters. At this stage of the subject along with its physical and chemical characteristics, its origin and historical environment are also studied will be released. As an example, the first in the scientific classification of a work of applied art is its exterior specifics, exact chronological stage, which culture it belongs to are studied. This existing national culture and other types in the process of working with subjects it is necessary to have knowledge about

monuments, in addition to looking for analogies the use of special literature is required. Collected information on museum objects organizes them in the order of classification.

Craft art discourse has been identified and categorized by materials (e.g. ceramic, glass, wood and textile). Where the term pertains to a craft art area, it implies that tangible materials are fundamental for the creation of any work in that area (e.g. textile art defines craft art that uses textiles, yarns and fibres as material). Aiming to emphasize the importance of materials in creation processes, this article uses the term 'craft art' to identify an artistic practice that utilizes craft as the thinking process to create material artworks. This follows Glenn Adamson's notion of craft as 'a way of thinking through practices of all kinds' (Adamson 2007: 7).

One problem that craft art (or 'fine craft' in Risatti's term (Risatti 2007: 303)) has encountered is grounded in its 'fore-understanding' or 'the complex of ideas ... that make up the individual's realm of understanding' (Risatti 2007: 277). Fore-understanding that surrounds the practical matters of materials and techniques means that craft art practice is often recognized as making things by hand and as less theoretical than fine art (Risatti 2007: 303–306). Influenced by this fore-understanding, discussion on craft art often concerns techniques for manipulating a material in order to make a tangible object. Materials seem to serve as physical entities while their conceptual problems have been little considered.

In textile art, with which I am concerned here, education has emphasized practical training over providing a theoretical and conceptual basis. For example, in Finnish universities, textile pedagogy is usually structured around learning technical skills. The materiality of the medium is taught in terms of physical properties (e.g. tensile, elasticity, etc.). Conceptual or expressive properties (e.g. feel, impression, etc.) are hardly discussed and it is left to students to experiment with these properties in their studio practice. Skills lead a creative process, which then continues with choosing a material to suit the technique, i.e. materials function as supporting the capability of techniques.

Over-emphasizing textile techniques can restrict the textile artist's way of thinking, especially if they are a novice, and easily limit the variety of materials that they can use with each technique. For example, a student majoring in weaving might think only about using materials in the form of yarn on a weaving loom, or a student skilful in printing might think about silk-screening a pattern only on the flat surface of a fabric. This easily limits the variety of materials that can be used for each technique. Textile materials can be the subject of research, such as the study of inventing a new material or improving an existing material from the viewpoint of material scientists. The subject of interest here is the meaning of material beyond touchable and visible qualities. Understanding the intangible aspects of a material entails scrutinizing actual textile art practice that uses the material as medium. As a textile artist, one possible way to investigate actual textile art practice is to adopt the role of a 'reflective practitioner' (Schön [1983] 1995), who not only works with the material in question, but also scrutinizes and reflects on the resulting works and their creations as case studies. The criteria for this study's material selection are: (1) use of a material not used by the textile artist before and (2) a non-textile material used previously by other textile artists. Paper string was chosen based on the aforementioned criteria. Paper string is not a new material for craft art per se but it served as an example for studying how a material can influence a craft artist, her creative process and resulting works.

Uzbek national arts and crafts have long enjoyed a well-deserved fame. The historical conditions, in which the culture of the Uzbek people developed, predetermined applied art a special role. For many centuries the people created its technical and artistic traditions. Applied art is genre, the main feature

of which is a deep connection of artistic creativity and material needs. The organic fusion of the artistic and practically necessary creates an indissoluble unity of ideologically- artistic and socially-practical functions. The work of applied art is distinguished by expediency and unity of forms and design. The social nature of decorative art is its collectivity; art is the heritage of many ages. It performs a series of successive layers, the most ancient of which reflect the original culture of the people deeply imprinted in its art. The works of all the genres of this art are designated by the variety of artistic traditions brought by the peoples who made up the Uzbek nation.

Kinds of national arts and crafts of Uzbekistan are the original and exclusive creativity of folk artists and artisans who pass their skills from seniors to juniors. By investing a piece of the soul in each thing, they for centuries have created unique examples of products: whether it is a house utensil or a home decoration, a unique fabric for a festive dress or special utensils.

The creations of Fergana, Samarkand, Bukhara, Khiva and other masters have long been famous far beyond their homeland. Their works continue to arouse interest among lovers of beauty from all over the world. Various schools of embroidered suzane and ceramics, Uzbek pictures on leather, skullcaps of various kinds and purposes, Uzbek national knives-pichoks, silk and wool carpets, souvenirs of papier-mache, wooden items, Uzbek jewelry, wonderful works from iron, which for many centuries are being created by the hands of local craftsmen and masters make up the unique exotic of Uzbekistan. On the territory of Uzbekistan, the original centers and schools of folk art crafts were formed. Each terrain has its own direction. Namangan Chust is widely known for its skullcaps and knives; Rishtan is famous for cerulean ceramics; ancient Margilan attracts tourists with iridescent khan-atlas and sacred Bukhara is well-known for gold embroidery.

In the villages of Uba (Bukhara region), Nurata (Navoi region), as well as in Denau (Surkhandarya region), skilled craftsmen make clay toys. Fantastic animals, birds, horses, sheep, constitute the main stock of images of clay toys. The most popular toys are whistles. And how not to say about Uzbek national dolls! Masters literally create real images, investing in each of them the soul, strength and warmth.

It enabled myself, as the researcher, to experience a new material and to compare my experience with another textile artist. Having demonstrated how materialness could be applied in textile pedagogy, the conception has proven not only to help students to express the meanings of their works but also guide them throughout their artistic processes. It contributes to stimulating students' creativity, so that they are able to conceive meaningful ideas, forms, methods, interpretations, etc.

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