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SOLVING PROBLEMS OF SCIENTIFIC AND PRACTICAL EXPERTISE ON THE EXAMPLE OF WORKS OF RUSSIAN AND FOREIGN ARTISTS OF THE XVIII CENTURY

Abstract: This article discusses the functions of practical expertise, its complex methods of stylistic and technical-technological analysis, research to determine the level of restoration interventions, which is one of the most important stages of the work.

Key words: school of artistology, authorship, copy version, work, portrait, technical-technological analysis.

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Introduction

Tasks of practical expertise are solved by a method of complex stylistic and technical-technological analysis. The stylistic features of a work indicate the time of its creation, its original place, its copyness or originality, as well as the technological evidences and basis for resolving these issues.

The main tasks of the practical expertise include:

1. Determining the creation time, the original school, and author of the work;
2. Identify originals, duplicates and other copies of author's works;
3. Find anonymous copies and the time of their creation, find the original works for copying;
4. Identify the degree of imitation in the use of a color image;
5. Determining counterfeited copies and the time of their creation;
6. Demonstrating the artistic value of the work;

Technological types of research at the Russian Center for Artistic Scientific Restoration named after

I.E. Grabar include microscopic, X-ray-graphic and UV (UV-ultra-violet) and IR (IR-infra-red) - radiation, color image texture (hardness, thickness), primer (basis layer) and chemical analysis of the paint layer. The expertise begins with a visual review, which provides the initial information about the technology of the work.

Materials and Methods

The most important stages of the work are microscopic studies to determine the level of restoration interventions, the way of signing (if available), the layers of the basis, thickness and colour, the structure of the paint layer, the usage of additional paints.

These microscopic studies give opportunity to find out the following:

1. Determination of the condition of storage;
2. Determination of signature authenticity;
3. Determination of technological analysis of rarity or secondary importance

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The representation of two hair curls hanging down in the tall form of the hairstyle shows that the portrait may belong to the second half of the 1770s. Putting small features on hair is found in portraits of 1776-1777, leading to the assumption that it was a special fashion detail of that period.

The approximate date of creation deduced from all the details of the analyzed work can be 1776-1780s.

The technical similarities found are following when comparing the work with the reference materials of D. Levisky:

1. According to the sequence and proportion of the muslin type layers colors, M.A. Dyanova and M.I. As in Mordvikov's portraits, the top layer is gray and the bottom is reddish-brown;

2. When studying the structure of the paint layers under a microscope, it was found that the multi-layered portrait, the use of white-light red (podmalevka) to reflect light: Lights, semi-shadows and shadows are sufficiently corpuscular drawn and painted on it. This is due to the fact that the direction of the brush drawings on both the base coat and the final paint layer do not coincide.

3. Studies under the microscope have shown that dye pastes, due to their composition and nature, cause a sharp increase in pigments from light to semi-shade and shade. It also reveals large rubbing marks in the semi-shadow and shadow of the alkali. (M.A.Dyakova 1778, A.Davna, 1782; M.A.Lvova 1781). The Tretyakov Gallery is one of Russia's leading scientific, artistic, cultural and educational centers and the world's largest museum of Russian art. In 1856, in Moscow, P.M. Founded by Tretyakov as a private collection. In 1892, his brother SM Tretyakov presented the collection to Moscow. Since 1917, the collection has been replenished with private collections from other museums, including a rich collection of works of ancient Russian icon art of the 11th-17th centuries, fine arts, sculpture, and graphic art of the 18th-20th centuries. Russian merchants explored the Tretyakovs' old house. In 1985-1995 the Tretyakov Gallery was reconstructed. Since 1991, the Tretyakov State Gallery has been called the Museum Association. The Tretyakov Gallery displays works by Uzbek artists (P. Benkov, A. Volkov, A. Abdullayev, O. Tansiqbaev, R. Akhmedov and others). In 2003, the Academy of Arts of Uzbekistan and the Tretyakov Gallery signed an agreement on the exchange of scientific and creative exhibitions.

5. In the principle of texture structure (Dutch color image), hard brushes were used to reflect the texture of the face;

Two layers of color-image appear on the forehead, the bottom layer is almost vertical in brushing and painting, and the top is diagonal and Z-shaped, intersecting with each other from the brush to the paint. the work creates the impression of a messy texture;

As the upper part of the nose is made of two triangles, the layers of light triangle and semicircular triangle between the eyebrows and eyes (similar to the portraits of MADyakova and A.Davla) felt.

In the corner of the left eye there is a vaguely characteristic characteristic light (similar to the portraits of M.A. Dyakov, D.T.G. Ye.I. Nelidova (1773 D R M)), the tear sac of the eye is slightly swollen (similar to the portrait of A. Davia).The lower lashes are elongated, with light (leaks) (portraits of M.A.Dyakova, similar to the unknown portraits in a dark red shirt) and lights on the lower lip (similar to portraits of M.A.Dyakov, A.Davia).

According to the comparison of A. Ribnikov's classification based on the text of D. Livikli, it is known that the portrait of Sablina was painted by painting with a brush from 1778 to 1779. But that doesn't fit the cycle. That is, there are some negative elements. There is a slight whitening in some parts of the hair, which indicates an excess of binder. that is, according to the scheme of A. Ribnikov, whose hair is drawn smoother than other parts, D. Levisky expands our impressions about the technology of this period. The results of technological research, taking into account the characteristics of the model's clothes, show that the work dates back to 1776-1780.

Thus, the assumption was made on the basis of stylistic similarity, and on the basis of technological research, the authorship of Dmitry Levisky was proved beyond doubt. One of the interesting tasks of the examination is to determine the duplication of this author.

For example, the unpublished portrait of the Grand Duchess Natalya Alekseevna was taken to the research department from the work of IP Argiztov at the Kulkova Museum-Fortress. (fabric, oil paint 87x70). The inscription on the back of the cloth reads: "The portrait of Her Majesty the Grand Duchess Natalya Alekseevna was painted in 1779."

The portrait also represents an iconographic example of Alexander Roslin in 1776. A detailed comparison of the X-ray and texture of the primer with the reference data of the work under examination raises the presumption that Alexander Roslin was the author himself and provides some grounds for proving it. The work may have been painted between 1776 and 1777. This suggests that the date 1778 on the back of the fabric is a mistake.

However, it should be noted that the complexity and accuracy of modeling forms differ from portrait radiographs in that many sculptural images, such as brushing the ground (tagzamin), forms of brushing faces and figures. Thus, the analysis of radiographs allows us to see repeated differences of authorship from the original, even in the absence of other material for comparison.

One of the most difficult tasks of practical examination is to determine the authorship of unpublished copies. The problem is that the copier

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usually hides his identity and tries to get as close as possible to the original.

One of the teaching methods at the Russian Academy of Arts is an improvisational approach, along with direct copying. In 1995, the Department of Fine Arts received a painting by Fedor Mateev entitled "Landscape with a shepherd grazing a herd" (m. 87.5x107.5. Personal collection). The work is thought to be the work of a Dutchman who imitates the Italians in plot and composition.

The painting had the signature and date "Matveev.1778" in a modern color scheme. The technological features of the work did not deny the date. At the same time, the fact that the name was omitted from the signature, the lack of comparative information on F. Matveev's Russian manuscripts, the obvious imitation of his method, the slight constraint in the performance of the work, cast doubt on the authorship of Fedor Matveev.

In the practice of examination, there is also the task of imitation and elimination of forgery, because forgery combines the possibilities of compilation, as well as simulation. It is very difficult to present direct copies as originals. Symptoms of counterfeiting include:

1. A forged signature of a modern colorist who usually claims a famous name.
2. The forger seeks to convey the most visible personal characteristics of the forged artist.
3. Attempts to reproduce the technological features of the forged images.

4. Imitation of the signs of antiquity of the materials of color-image works. Unlike counterfeit works, works of imitation character are adapted only to well-known examples in terms of style. Despite the possible elements of the compilation, they are written according to the technology of their time, in a personal color-image style, and usually have the author's signature. The practice of expertise is not limited to a specific range of tasks, but is very broad and depends on the specifics of each image under study.

In the practice of experts in the field of examination and attribution of works of art, the general rules of operation are clearly visible. They are based on the history of art, techniques and technologies of production of works of art in a historical context, relevant scientific training based on knowledge of the history of society, and this feature allows them to understand the subject under study.

The ability to review a work in detail is the first requirement, when necessary, using physical and chemical methods of research and using them to obtain accurate data, and then they are recorded (documented). The second important feature in interpreting results is a sense of norm. The third requirement is the ability to articulate correctly. This type of activity requires a certain amount of skill and talent because of its scientific and artistic nature.

The activities in question are in various forms consistent with the history of human civilization and

the history of art. During the period of harmonization, the leading, often great artists of their time - from L. Giberty, Michelangelo and Rembrandt, O. Renoir, A. Matisse and V. Serov - were involved in this work as scholars of the field. These people have extensive knowledge, personal experience, talent and sensitivity in this field. Although their efforts are now considered pre-scientific, these qualities are important in preserving the best of humankind for generations to come. Later, the works of J. Morelli, V. von Bode, M. Friedlender, B. Bernson, B. Vipper, V. Grashchenkov and others in many respects laid the foundations of systematic scientific activity in this field. However, this scientific activity is still in the process of formation, identification of its capabilities and boundaries. Therefore, although many of its methods, rules, and criteria are common, there are differences not only between experts from different countries, but also between experts from the same team. There is no negative feature in this, on the contrary, it is a state of research, dialectical communication, which leads to the further development of this activity.

First of all, it is necessary to contrast the activities of so-called experts and those who carry out attributes in museums (the activities of antique dealers). In the market of works of fine art - the work of specialists working in commission shops, auction companies, and the work of scientists working in museums, galleries, repair and research institutions - the same goal - to attribute the work of art. 'The originality, copy or analogy of the work, the author, the school, the time of its creation, its origin, its preservation, the state of its restoration, its value when necessary, the subject of the work and the person depicted' is to identify the data. It requires deep knowledge, extensive experience and certain skills.

The differences between the work of experts are defined as follows: a specialist working in the market in a short period of time considers a large number of works of different content, from which identifies a marketable and marketable work, to justify which basic attribute dimensions are needed; selection and attribution work in museum activities can take a long time, but they must be scientifically based and deeply substantiated, using research in the humanities and natural sciences. It gives a certain character to the character of the behavior, gives rise to the illusion that there is a significant difference between them, and creates myths about the superiority of this or that. This myth, which is openly stated or told in a satirical way, has no basis and no professional interests. First, in the work of both of them, the result is a skillful conclusion, the quality of which is important. An error can be very costly not only for each customer (seller and buyer), but also for the expert, if it is detected. Second, the quality of the conclusion depends on the professionalism of the performer, as the price of works of art has risen sharply in recent years. The market is forced to turn to professionals who have done this

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work in the past - museum staff, which in practice is reflected in the two hypostases listed. Even then, it is not advisable to look for contradictions.

The solution of the problem of attribution is based on the methods of both the humanities and natural sciences - stylistic analysis, iconography, iconology and paleography, using various physical and chemical studies of the technique and technology of the work, its material, structure. Of course, it is important to know the archives, written and visual sources.

Sculpture expertise and attribution are unique to the technology used to create this type of work of art. In identifying the author of a painting or drawing, it is traditionally assumed that they were drawn by some particular author (Rembrandt, I. Repin, etc.). If the size of the work is much larger, so the author has attracted his students or assistants to it, then its originality is determined by the author's participation in it, the final work with his own hands.

Creating a work of sculpture requires a large number of technical and craft processes that determine the specifics of this art form: first making clay, then molding it, pouring it into plaster, and then the necessary work of the plaster model by the author; then the model is enlarged to the required size by the method of clay stamping, processing (correction) by the author, re-molding and casting; if necessary, transfer it to the so-called "eternal" materials: transfer it to bronze by means of a new molding, then make the appropriate wax model and cast form, turn it into bronze, assemble the details, pattern, patina; if the sculpture is to be converted to marble (or granite and wood), a variety of tools will be required to perform work that requires special work skills, such as cutting, drilling, sawing, finishing, and grinding.

Conclusion

The enumerated processes are quite complicated. In addition, to perform them requires special knowledge and experience - skillful molding, casting, running, embroidering, finishing, sanding. Some sculptors (Michelangelo, J. Bernard, B. Korolev) always, and some only at the beginning of their creative activity, practically performed the processes listed with their own hands. This is more of an exception. As mentioned above, in cases where this activity is traditionally viewed as a craft, the main technical work has been and is being done, in whole or in part, by the sculptor's professional assistants. At present, this work is carried out by special enterprises and factories that serve sculptors. This work is done by molders, laymen, founders, painters, stonemasons, and marble carpenters. Most of them, as a rule, have special professional artistic skills, so their participation has a greater impact on the characteristics of the solution of the work than technical activity.

What is important for us is that it is the technology, the technical solution that significantly determines the nature, quality and, consequently, its value of the work performed. Unfortunately, this technological aspect is of little interest to art critics, although much of the attribution of a work, the time of its creation, and the determination of its author depend on these factors. The question of whether the originality of the work is determined by the author or the work of assistants and technical performers is always relevant. It is these processes that determine the originality of the author, the originality of the artistic solution.

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