



MUSEUM EXPOSITION AS AN ART

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ABSTRACT

In this article the significance of the art of museum exhibition as an independent genre of creation, creativity of environment, artistic ideas, ways of developing the exposition functions of museums are studied. Also, the emergence of stylistics and form of new expositions, individual and unique ways of each exhibitional exposition is analyzed.

KEYWORDS: *museum, exposition, communication, design, art, creation, object, function, principle, modern, environment, genre.*

INTRODUCTION

The art of museum exposition began to normalize, realized and improved at the end of the XX century. During this period, searching the new ways of developing the museum expositions significantly began to accelerate, their process of creating was deeply realized in all aspects. In the general context of modern culture, the issue of identifying new approaches to understanding exposition as an art has been raised.

The art of museum exposition has been confirmed as an independent genre of creation in recent years, and linked to many modern aesthetic and cultural backgrounds [1. - p.102] .

MATERIALS AND METHODS

Exposition creation is the creativity of environment. Its task includes the complex creation of a "conceptually" conditioned environment, a number of components, exhibits and themes, architectural and subject spatial stylistics, didactic material and technological regimes are among them. This "line" is combined with a single holistic subject-spatial system and a common conceptual-artistic idea, contains significant information potential and is one of the main channels of museum communication. This conceptual-visual system is logically a modern museum exposition, that is, the product and object of the museum researcher's work in collaboration with the artist-exponent.

The scientific research on the example of the State Museum of History of Uzbekistan shows that while the work is drawn in a static type due to the exposition of the past and the nature of its

construction, it has brought dynamics to the museum or exhibition in the recent years. It is referred to not only by the involvement of modern technical means, but also through the dynamics of author's interpretation of the exposition subject. In addition, the expositions of the modern period are more referred to the dynamics, characterized by the complexity and versatility of conceptual solutions, its plastic expressiveness, brilliance, thus bringing the exposition genre closer to the specifics of theatrical action.

In order to consider the more principled directions that are relevant for the further development of exposition art and museum exposition, it is necessary to distinguish, first of all, the application of various approaches of exposition creativity in foreign countries in the practice of museums of Uzbekistan. This, in turn, has been reflected and developed in many museum expositions and exhibitions. These trends differ in their direction, goals and objectives, as well as in their involvement in various artistic genres (architecture, design, theater), as well as in their targeting of different socio-cultural "orders", that is, general socio-cultural situations.

The museum has become one of the most advanced and synthetic cultural institutions of modern society as a socially significant project object. It reflects the application of the most advanced and innovative directions in architecture and design, the application of research results, fundamental and practical knowledge, techniques and the latest technologies.



Museums of developed foreign countries are characterized by a high level of functionality, which is characterized by the creation of optimal conditions for the exposition of their collections on the basis of a complex museum. The complex specifics of the museum organism, the originality and character of its exhibits are taken into account in it. These museums, compared to the museums in other countries, have the opportunity to develop at the expense of an improved industrial and technical base, modern technology and materials, as well as adequate economic supply.

As it was found during the study that the development of exposition and exposition art in developed countries moved towards the level of improving the design of exposition and achieved such a high "technology" of a modern museum that skillfully turned it into a rationally beautiful, bright object in form and function. Such way of development of exposition has an objective basis, technical and economic capabilities, and most importantly, a specific goals and objectives. In this regard, we can talk about the "high level of development of museum technology." To do this, of course, great attention should be paid to the fundamental functions of storage and exposure of collections, the creation of optimal conditions for storage and reception. Much attention has been paid to the search for ways to develop the exposition functions of museums - the functional quality and aesthetics of the exposition, where quality means all the scientific, aesthetic, technical, utilitarian and high supply of the exposition. This is due, on the one hand, to the high level of industrial technology, and, on the other hand, to the application and development of special "museum industry" production based on the latest achievements of acoustics, optics, light physics, chemistry and other sciences. They are characterized by the typological mode of the museum, which is the most sophisticated modern technique for creating and maintaining a functional mode of temperature, storage, lighting, etc. Modern exhibition materials with unique specially programmed capabilities in the creation of this or that exposition also belong to the above.

If it is considered in the example of Uzbekistan, the focus of the leading museums on the basic and technological functions is reflected in the principles and characteristics of the exhibition solutions. Thus, the exposition design is conditioned by the high "technological" requirements of the museum and a developed industrial base, which ensures the high quality application of design ideas. The development of exposition skills has largely followed the path of deepening and improving the functional design qualities of the

exposition. The exposition of the Museum of Repression Victims can be an example of it.

The application and development of a modern system of equipment is of great importance in the exposition practice. Various assembled modular systems are widely used. Their application is subject to the architectural requirements of large exposition spaces, and also the uniqueness of each exposition or exhibition is individually approached to reveal. To display the exhibits at a high level, industrially produced metal structures, modular elements assembled into different compositions of the exhibition structure and various types of devices that is, space barriers, podiums are used. The latest constructive solutions and materials are used in such systems of museum equipment. They are distinguished by the high quality of execution, which brings them to the level of modern architecture. The museum equipment and furniture designed by private companies are used in the museums today. In such flexible modular systems, there lies a huge potential for creating variations of composite solutions. For special museums and unique expositions, as a rule, special complexes of devices are developed, and it is an integral part of the individual artistic solution. Such a device, equipment is made on the basis of universal industrial technologies in high aesthetic, technical and functional quality.

In the architecture of modern museum the further development of the previously formed principle of organizing the exposition space is reflected. These were the masterpieces of the greatest masters of modern architecture. In the seventies of the last century, a new direction emerged, in which, on the one hand, the proportion of form and content, on the other hand, the specificity of structure and function changed [2.-p.5].

According to the research, the National Museum of Anthropology in Mexico (architect R.Vasquez) can be example as an interesting device of modern museums in the recent years. The Museum of Repression Victims in Tashkent, the Termiz Archaeological Museum, the Vincent Van Gogh State Museum in Amsterdam, and the Eastern Corps of the National Gallery in Washington are among them. Foreign architecture felt the influence of new art in the eighties of the last century. Photo galleries have been completely changed, but the main purpose has remained the same: new tendencies in art led to the exposition of art works and the changes of spatial and stylistic solutions of photo gallery buildings, expressionists, spirit of pop art, the goal of hyperrealism can be an example. These effects were reflected in the exposition solution [2.- p.7-8].



In order to gain a subtle understanding of the most and varied directions of exposition creativity, we will try to consider another aspect of formation, which has a significant impact on the nature of exposition, mainly in the artistic profile, in which an aesthetic approach to super-technology is manifested. This occurs in a number of traditional forms of exposition (especially if it applies to large art museums), a modern exposition emerges on these principles. In many western countries, the arsenal of cultural institutions is wide, and the museum has a certain status and image, as well as a spectator, educational structure. Such a state is preserved in the rich conditions of the spectacle market, while the museum retains its forms and its genre, its means of expressing its functions and existence. It remains an oasis of stability, an "institution of memory," and at the same time maintains a "some lag behind" from the pace of pre-sealed life, and it is conditioned by its responsibilities and the demands of the social and cultural order placed on it. One of the most important moments is the "recognition" of the museum, that is, the "traditional image of its form and features" that corresponds to the stereotype of the audience. For example, the creators of the new exposition of the Museum of Culture and History of Uzbekistan faced such problems, in the re-exposition of the museum the new exposition solution repeats the character of the previous exposition on its base, more clearly speaking, and the new exposition combines the "image" of the old traditional exposition method.

The same thing happens in the museums in other countries too, where the stylistics and form of new expositions change significantly more slowly than search conceptual expositions. It is explained by the orientation to the psychology of perception of the audience, that is, to the response to any formed "museum image" – a traditional stereotype. Such museums develop in traditional forms, having their own specific goals and objectives. For example, the new exposition of the Pergamum Museum in Berlin, the Ancient Egyptian exposition of the Metropolitan Museum in New York, and so on. They are all done at a brilliant modern technical and design level. However, their solution does not deviate from the "classical" traditional influence in the construction of the museum exposition of our time and is based on the principle of optimal presentation of collections. Applying such an approach, in many cases, never negates the conceptual solution of museums and expositions in any way. However, this conceptuality, in a number of different ways, is typical of the usual solutions in our museums. One of the interesting examples is the D'Orse Museum in Paris. It demonstrates the conceptualism in the

solution of the modern western museum. The museum building was formerly the Orleans Railway Station and was built in 1900 by architect V.Lalu. The Paris people called the D'Orse station as "swan's song of French modernity". The museum is designed to exhibit French art, featuring a variety of fine arts, plastics, applied arts, photography, and the history of theatrical art from the middle of the XIX to the early XX centuries. Designer Gae Aulenti adapted the exposition to the architectural network, to the modernity of the early century, in sharp and contrasted way, in a postmodern style. The project arose not from principled-specific positions, but rather from a "dialogue with architecture." This is an experiment on the theme of "architectural dialectics", which considers the relationship of form-function, city-building, station-museum and their interdependence [3.- p.78]. The aim of this conceptual project was: «Not to make a museum at a station, but to make a museum from a station". Magnificent forms and rhythms, its perfect exposition design for our time, the colorful palette in the historical architectural structure give a picture of the contrast of the two periods. The latest museum technologies, materials, techniques, sophisticated modern systems of automatically controlled natural and artificial lights are used in this museum.

Every museum looks for individual and unique ways and forms of exposition of every exhibition. The development of exposition interpreted the level and content of the interdependence of the subject-meaning series, as well as subjected to the artistic and scientific criteria of its time [4.- p.211].

In the background of the development of public culture in museums, there was no social order; they showed their expositions as a high entertainment. They were more concerned with improving their basic functions, preserving and exposing the collections.

If we look at the exhibition technology from viewpoint of the world experience, the arrival of young designers in the museums, who are specialized in such forms of fine and conceptual art as pop art, hyperrealism, assembly, introduced a novelty in the construction of the exhibition. New trends in art were also reflected in the expositions.

Although a modern museum exposition is created by two goal-oriented parties, that is, with the help of the force of the researchers of the museum, scientific programmers and artists, in many cases, there appeared the domination of the creative potential, unique to the museum workers, on the face of the concept and scriptwriters, artists and designers working on "traditional" orientations. And it led to an artistic understanding of the exposition, the artistic



priority of the exposition activity. In turn, the best expositions have gained the status of a unique creative genre, which is one of the most complex trends in contemporary art and design, especially in environmental design — it is a genre of museum exposition art.

By the end of the XX century, in the process of formation of the whole exposition genre, the "museum image" in the explanatory and subject form was actively developed. The search for new forms continues today.

It should be noted that the exposition may not be a work of art, and it does not lose its main functions such as preserving, exhibiting and promoting its collections. Many of the expositions created in the recent years cannot be included in this genre. They remained at the level of traditional expositions of museum collections. In such museums the communication process takes place at different level: for the general public at a lower level (to an unprepared audience), at a higher level to professionals (whose purpose was to get acquainted with the original works in the exposition).

Thus, the process of exposition creativity has developed in the way of conceptual and figurative expression of the exposition target and continues to develop.

The lack of a strong and developed industry, application base, modern museum technologies, new architectural museum buildings and design in the museum work has created an alternative, more ideal and perspective, new model of museum exposition, and the new expressive means and methods encouraged to search for an appeal. This allowed the authors to develop a more creative individuality, to develop new intellectual ways, to actively develop theoretical concepts.

This study does not aim to provide a complete analysis of all types of expositions. They are really different in their exhibits, their architecture, the interaction between the exhibit and the museum is found in each of them. Each of them is designed and thought out as a memorable "museum performance," with their own shapes and images, and most importantly with the author's reading and interpretation of the subject. All this work combines the search for new ideas, finding new images in their individual style in each specific situation. These museums are remembered, encouraging the spectator not only to accept the exposition, but to sympathize with it. History and events, exhibits and architecture, and most importantly the image of the museum and the exposition remain understandable and engaging.

For the most exemplary museum practice of our time as a whole, bright entertainment, concept and plot as the basis of the visual series, sharp

variety of compositions-images, turning the museum area into an emotionally saturated, bright, figurative, sometimes theatrical environment is characteristic.

CONCLUSION

In conclusion, the opposite-minded reasons and factors that affected the development of the modern museum exposition, and caused the unique aspect of the exposition art, this is the first step in the evolutionary process and the museum exposition will experience it in its developing process. The art of exposition takes a new stage of its development and acquires a lost synthesizing nature in its initial aspiration to the multifaceted generalization of its existence.

At the crossing of the humanitarian sciences and modern art, in the process of development of the exposition, a boundary zone — that is, a potentially capacious exposition art capable of further improvement emerged. Its development was especially noticed in the development of theatricality, plot, and screenplay, deepened in its founding functions on more stable sides, and the development lies in more traditional and classical forms. By this article we tried understand and try to integrate the brightest and most significant tendencies and views of the art of exposition.

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