

**CONCEPTS OF REPAIR AND PRESERVATION OF WORKS OF ART HELD IN THE  
MUSEUM**

**Kayumov Sukhrob Sobirovich**

Kamoliddin Behzod National Institute of painting and design

tel: +998339009387

sukhrob.86@icloud.com

**Annotation:** This article explores ideas about the basic principles of restoration of works of fine and Applied Art in maboyne of the 20th century. Despite the fact that special restoration methodologies have been developed for some of its types, works have not been written that contain the necessary theoretical approaches to determine the laws inherent in this area of restoration activity. In order to bring it to a single methodological basis, it is necessary to fully determine the parameters of the valuable structure of each species of decorative and Applied Art. This article is based on the theory and methodology of restoration of museum objects.

**Keywords:** Art, museum, portrait, genre, dasgohli painting, restoration, conservation.

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In order to eliminate the scarcity of museum items, one has to interfere in his life on several occasions. Preventing historical documents from turning into a pile of paper, metal or just dust is called a restoration process. The word restoration is derived from Latin, "lot. restauratio means "I will restore," while the word "restauratio" means "restore". The subject to be handed over to the museum is a historical document. Even a simple metal object here has a certain meaning, speaks of a historical period. The same item testifies to the past statehood, its taste, potential and events of that time, the achievements or shortcomings of the state in the military sphere, the situation and development of the metallurgical industry at that time, labor process, military significance. Therefore, we must not forget about the importance of items. In the process of repairing the damaged museum exhibit, it is required to treat it as an important historical document, thereby being treated with extreme caution. How should a restaurateur or repairman work under this exhibit? Returning the missing item to its original condition is a difficult task. Because, it can not be reproduced by applying paint or varnish to it. There are no clearly defined norms for this. Of course, now his heart does not care to follow the path of ancient repairmen. They found the original color of the image and reinvigorated the works of the image, which were pale or darkened. Unfortunately, this is still being studied as an experiment by restaurateurs. According to the rules of the museum, restorers are prohibited from turning the work of the author into an example of their creativity. This is the rule that the repairman must follow in the most important and first goal.

If a gap occurs in some part of the object, or a displacement and a piece of lat eat prevents the object from being in full size, the chamalab can sometimes be filled with a piece to match that part to its original state, but it is forbidden to add more details. This process is carried out in consultation with specialists. If a deeper container is being repaired and only fragments are preserved, it is necessary to initially collect the remaining fragments of it. These fragments are collected by gluing. But often there is a greater chance that a gap will remain between them in a certain part, and this will halal the complete restoration of The Shape of the container. In these cases, the restaurateur must place the defect in the correct piece of container and restore its shape. The defect can be hidden using plaster.

There have been many discussions and discussions about the restoration of Art Monuments. As an example, marble sculptures can be obtained. Some of them have arrived so far damaged - without a fingerprint, nose, hands-without feet. Until now, it has not been possible to complete the replacement of this flaw – if the nose is re-glued, it is easy to notice, the false nose will never be as original. Because many restorers do not pay enough attention to how the author of the work approaches the sculpture. Sometimes the head of the sculpture is found curved from the body and is mounted on another body. The headless body is instead fitted with a foreign head. Both the arm and leg have been converted into an antique Memorial fragment.

Museums in Western Europe have dozens of ancient Greek and Roman sculptures of this appearance. It is especially surprising that in the Museums of Strasbourg and Munich, scientist - restorers and art critics recreated several rare works with their incompatible additions, which led to a sudden loss of the rhythm of the antique monument. In recent years, the "reconstruction and restoration of objects" of this type has been completed in most museums. The second principle of Restorers is the following: in the process of restoration, it is impossible to instill in objects their own opinion and additives, undermine their historical value, influence their documentation. To achieve the preservation of this object as a whole is Daredevil.

The third principle should look like this: restoration consists first of identifying the reasons for the origin of the damage process and taking action on it by studying the missing parts. Special competence in the restoration of the missing piece (it is always necessary to consult with members of the jury with sufficient knowledge).

Principle four: no restoration is allowed to apply repair and restoration without studying the nature of the object, without knowledge of its technique, without knowing the principles of operation and without learning its effectiveness. Each item can contain a secret of nature.

Finally, the fifth principle: any bad luck must be thoroughly studied and the process of operation, the data recorded regardless of the result, the cause of the malfunction must be determined.

In the field of conservation and restoration, the principles of theory and practice for museum employees have only recently been introduced. The 90s of the 19th century can be taken as a period when a hand was wrapped in a novelty about the preservation of the museum. Prior to him, Empirica ruled.

It is inappropriate to conclude that nothing was achieved in the era of empiricism. On the contrary, thousands of small observations, millions of experiments on household materials - this is among the achievements of restorative empiricism. Admittedly, examples of ideas for storing and repairing items have become monuments from that period.

The Empirica cannot be condemned, but at that time the museum did not apply adequate measures in the restoration of objects, even with the aim of preventing undivided, possible casualties with a clear plan. Because of the spirit of the time, the work of the restorer was carried out by the ethicists, who kept their work extremely secret and strongly believed in the irisms. Older people made up the bulk of the Conservatives and restorers. This layer, too, did not reveal its knowledge and kept it a secret. The innovations and inventions achieved in the museum workshops were seen as personal discoveries and did not share the secrets of the profession with others.

In the Museum of the Russian country there are a number of portraits of the famous artist Levinsky, who lived in the fourth quarter of the XVIII century, at an excellent level. It contains portraits of girls who graduated from the Smolny Institute. This row is called the "Smolny gallery" and they are the masterpieces of the Russian Museum of the great artist, dating back to the XVIII century. At the request of Nicholas I, These portraits did not meet the court requirements of the time due to their work in extremely bright paints; at the request of the palace, the works had to be dark in color, and the paintings should be covered with yellow varnish, and any mistake should be hidden under the varnish. They are now pale. These corrections make all Smolny portraits look ugly. Restorers also worked in the palace, in particular, in the Hermitage. Uniformity is seen in the restoration work in various molds from Italy. And the updated works in the direction of the Palace were mainly exhibited in Coronation ceremonies, dozens, even hundreds of works. Such images are stored in the Hermitage, the only huge museum in Russia.

From 1915, the chemist and art critic V.A.Shavinsky made a name for himself as a mature specialist and the best connoisseur of the art of painting of his territory. Before the revolution, official restoration work was carried out by a jury of Imperial archaeologists. But there were exceptions to these works, notably damage to monuments at the time of construction, and the area was not far from vandalism. In this, the principle of operation of the mechanism and technical tasks were considered as the goal in the first Gal. Personal rules, technical style, means of cleaning its own glue and museum objects, as well as the preparation of a specialist for emergencies should be provided for restorers working in museums. Weissenberg, an experienced chemist from the Mint Palace, was invited to carry out repairs to various silver objects in the Hermitage. Thanks to him, the chertomlitskaya vase was restored and restored. But this unique work remained in the hands of the Masters for a long time, and during the years of the first World War it was damaged. After the events of 1917, the objects of the Hermitage were revised and found to be changing in the colour of some rare vases. After research, it became known that this is caused by kitchen salt. In due course, restorers cleaned it using saltic acid, but did not wash it well with clean water, resulting in chemical reactions that turned into crystalline salt, as well as sticking out on the top of the object. In 1917, the only museum that trusted the people of Science with conservation and restoration work was the Museum of Ethnography in Leningrad (which was previously a branch of the Russian museum), but the first imperialist war interrupted this process here as well.

In the 1890s, Dr. Friedrich Ratgenisch began in Berlin. His career was a unique explosion in restoration and conservation history. In addition to the picture gallery for the repair, restoration and conservation of objects in the laboratory founded by this scientist, a qualified chemist, an excellent organizer, all the State Museums of Berlin began to contact him. Slowly, his ideas and style of work began to be introduced as a mandatory norm in other museums.

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