

**METHODOLOGY IN ART**

Karimov Abduraxmon Qodirovich
Teacher of Jizzakh State Pedagogical University

Zulfiyev Rashid Ne'matovich
Teacher of Jizzakh State Pedagogical University

Abstract

The article is devoted to the description of the normative "framework" for the use of methodology in art studies, unfolding in a disciplinary cognitive situation.

Keywords: methodology of art studies, art theory, methods of art studies, the science of art, science studies,

Art studies, like most research related to the humanities, can unfold in conditions of two fundamentally different cognitive situations: discursive, conditional the dominance of the researcher's personal principle, the absence of strict normative prescriptions for both the cognitive activity itself and the expression of its results, and implying the arbitrary functionality of the resulting knowledge mainly within this discourse itself, and disciplinary, in which the personal principle of the researcher on the contrary, it is humiliated as much as possible, and the principles of obtaining and expressing knowledge come to the fore, the function of which is substitutive in relation to the knowable, is entirely subordinate to the goal that underlies the disciplinary cognitive situation - an attempt to create a holistic and consistent knowledge grid in relation to the subject area corresponding to given disciplinary objectivity, the applied use of which is quite possible, but always secondary to the designated original function (more about the division of knowledge into disciplinary and discursive. The definition of methodological tools by an art historian in a discursive cognitive situation is his arbitrary choice, often not even requiring articulation, an intuitive choice and, admissible by the specifics of this situation, eclectic, transforming in the course of research. The art historian, who is in a disciplinary cognitive situation, and who in his research essentially deals with the same specific source material, as well as with the already existing institutionalized knowledge in relation to it, from which, unlike the discursive situation, he cannot abstract, uses in the implementation of cognitive activity is the same, adapted to the specifics of this material, methodological tools, so the question of the possibility of setting a normative "framework" for the use of methodology in art history research is associated exclusively with work in a disciplinary cognitive situation. And the need for this is due to the fact that, firstly, when a different source material arises (which, for example, occurs when such specific forms appear in subject area of art history, such as ready-made, performance, installation, etc.), and secondly, when problematizing existing knowledge and that methodological toolkit, using which it was obtained (which is extremely important for verifying the quality of disciplinary art history knowledge in the context of the permanent transformation of the humanities), and, finally, in the context of the educational process (in order to give the student not a template,



but to discover the very principle that underlies this template) it turns out to be necessary to distance ourselves from the existing tradition and present the specifics of the definition of research methodology in the structure of the cognitive activity of a disciplinary art critic in the form of a clearly expressed and understandable algorithm. To do this, we first need to briefly describe the general the structure and logic of cognitive activity, then, using it, to analyze the established specific methodological "constructors" of art history and the approaches of the humanities that are used in art history research, and, finally, to identify and describe the desired specific algorithm for determining the research methodology in the structure of cognitive activity in disciplinary art criticism.

On the most general scale of consideration: methodology research is an indication of the logic of cognitive activity associated with the presence of the toolkit in the cognizer, which allows the realization of cognition. On the scale of the implementation of cognitive activity in a disciplinary cognitive situation: research methodology is an indication of the logic of cognitive activity, taking into account the specifics knowable, existing knowledge in relation to it, and that tools, with the help of which it is possible to work with this particular knowable.

The main tools of knowledge are: initial cognitive orientation, means, approaches, methods and methodological constructors. Cognitive orientation is the occupation of a certain position in relation to the knowable. The product of cognitive orientation is occupied with respect to the knowable specific subject-forming position. Realizing cognitive activity without a critical attitude to factors that determine his cognitive activity, the subject unconsciously takes a certain cognitive orientation, at best, receiving an alternative within the framework of the conditioned alternative, he realizes the choice within the boundaries of the conditions set by it. The conscious choice of cognitive orientation is associated with the initial consideration of one's potential cognitive orientation. Activity as an activity that can be implemented in various ways, subject to the conventions of existing factors or those conventions that arise as a result of distancing from them.

Means - this is what makes it possible for the subject to obtain data about the subject and manipulate them. The means of cognition are: elements of the human sensory system, memory, individual thinking, collective thinking, means of communication, language means (expanding the possibilities of using means of communication), special technical means (expanding the possibilities of using elements of the sensory system). In cognitive activity, an approach is a set of three conditional "prisms" that are placed between the cognizer and the cognized and determine:

- in the conditions of the first "prism" (strategic approach) - the strategy of cognitive activity in relation to the subject of study (how the subject will be known and knowledge about it will be built; for example, an analytical approach,
- consideration of the subject through its decomposition into separate parts, immanent approach
- consideration of the subject in itself without its connection with something else);
- in the conditions of the second "prism" (methodological approach) - an indication of the initial consideration of the subject as something formally defined (as which the subject will be known in form; for example, a systematic approach is the consideration of the subject as a system or



as one or another part of the system, activity approach - consideration of the subject as an activity or one or another component of an activity);

- under the conditions of the third "prism" (interpretative approach) - an indication of the initial consideration of the subject as something meaningful and / or contextually defined (as what, in terms of content and / or in what context, the subject will be known; for example, the Freudian approach - the subject as expression / confirmation of the Freudian theory or consideration of the subject from the point of view of Freudism, the feminist approach is the subject as an expression of one or another aspect of the feminine principle or consideration of the subject in the context of those changes in culture that are fixed within the framework of feminist theory).

The use of a strategic approach in cognitive activity is mandatory, since cognitive activity cannot be implemented without the use of one or another strategy that characterizes the specifics of this activity. At the same time, not one but a whole set of strategic approaches that do not contradict each other can be used at the same time, or, if used on a different scale in relation to the cognizable, or at different stages of cognitive activity, any set of strategic approaches. At the same time, the use of methodological and interpretive approaches is not mandatory at all. However, interpretative approaches, by and large, are not research approaches, but the conclusion that the researcher is initially going to interpret the subject of research in a certain way or consider it in a certain sociocultural or ideological context (see, for example: [6]), and the reference to them that we give here is a tribute to the tradition that has developed in the humanities in general and in art history in particular. If "a method, in a broad sense, is a conscious way to achieve some result, the implementation of certain activities, the solution of some problems" [1, p. 494], then the method of research is how the cognizing subject performs direct action with the cognizable. At the same time, any method can be divided into a number of elementary procedures that form it, the consistent application of which to the source material forms the nature and specifics of a particular method (for example, a method such as analysis, the decomposition of the whole into parts and the identification of the features of each of the parts, consists of two procedures:

- a) decomposition of the whole into parts,
- b) identification of the features of each of the parts).

In a broader sense: a method is the way in which a subject obtains, organizes, and expresses data about an object. A methodological "constructor" is a set of methods adapted to the specifics of a particular material and/or solving specific research problems. Methodological "constructors" can be stable and initially considered as the main methodological tool for the study of specific specific material and specific research tasks related to it, or they can be formed - created directly in the process of implementing the cognitive activity itself. It is important to note that the structure of a methodological "constructor" may initially contain one or several strategic approaches, which will not even be articulated, arising as a natural expression of the logic that is contained in a certain sequence of individual methods that form this methodological "constructor". On the most general scale, any cognitive activity in a disciplinary situation can be represented through seven stages:



- focusing (determining the focus of interest within the boundaries determined by the conditions for the implementation of a particular research activity);
- empirical (familiarization with the available empirical material related to the focus of interest);
- cumulative (accumulation of the maximum amount of existing knowledge in relation to the focus of interest);
- generative (identification of a scientific problem, which in the conditions of a disciplinary cognitive situation is associated with a lack of knowledge in relation to a part of the subject area corresponding to disciplinary objectivity, from which cognitive activity is realized, fragmentation, inconsistency or inadequacy of this knowledge, as well as inadequacy or lack of means and methods, necessary for conducting cognitive activity in relation to the available source material);
- the identified problem and the possibility of working on its solution in specific cognitive conditions);
- meaningful (solution of a research problem); - the stage of formal expression (the optimal expression of the results of the substantive stage, taking into account the specifics of a specific productive container, which for a scientific text can be an article, monograph, qualifying work).

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