

TRADITIONAL FOLK ART AND CRAFTS IN THE HISTORY OF DIFFERENT COUNTRIES

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Annotation: *This article is about the emergence of polished and developing folk art and handicrafts from the history of European countries until now. The article mentions the types and manifestations of ancient folk art. Also, today's notable aspects of these art types are highlighted in article.*

Annotatsiya: *Ushbu maqola Yevropa mamlakatlari tarixidan to hozirgacha sayqallanib, rivojlanib kelayotgan xalq san'ati va qo'l ishi na'munalarining paydo bo'lishi haqida. Maqolada qadimgi xalq san'ati turlari va namoyondalari keltirib o'tilgan. Shuningdek, maqolada san'at turlarining bugungi kundagi e'tiborli jihatlari yoritilgan.*

Абстрактный: *Это статья о появлении и развитии народного искусства и ремесел от истории европейских стран до наших дней. В статье упоминаются виды и проявления древнего народного творчества. Также выделены сегодняшние заметные аспекты этих видов искусства.*

Key words: *Folk art, handcraft, naive art, folk culture, folk style, folk method.*

Kalit so'zlar: *Xalq amaliy san'ati, hunarmandchilik, sodda san'at, xalq madaniyati, xalq uslubi, xalq usuli.*

Ключевые слова: *Народное творчество, рукоделие, наивное искусство, народная культура, народный стиль, народный метод.*

Historical folk art and craft also cover a wide range of materials, processes, and skills. All the folklorists typically have an ethnographic or behavioral perspective that is distinctive from art historical approaches that stress the outlandish style and vision of self-taught or outsider artists. Folklorists concentrate on skilled “insider” artists who are integrated into and produce work for their communities. Many studies emphasize the vitality of handcraft even in a postindustrial age in which people are often removed from making things for themselves. Besides that, the studies are both preservationist, in the sense of documenting endangered skills, and analytical, in asking why some artists and forms persist and, indeed, continue to adapt their products. For instance, In *Tin Men*, Archie Green relates the tin constructions outside metal shops as an occupational badge of honor; *The Carver's Art* by Simon Bronner is a behavioral study that explains the attraction of old men to the making of chains because of gendered concerns about being unproductive in old age. In *Row upon Row: Sea Grass Baskets of the South Carolina Lowcountry*, Dale Rosengarten finds that the extraordinary skills African ancestors used to make rice baskets have been adapted to a modern tourist trade, allowing women to exert aesthetic and financial power. Yvonne Lockwood in *Finnish American Rag Rugs: Art,*

Tradition, and Ethnic Continuity shows that distinctively designed rugs for Finnish American families generations removed from the original immigrants provide symbols of identity in a multicultural society.

Naturally, a growing area of interest that combines custom and craft is in memorialization, including markers often characterized as spontaneous or “grassroots.” These structures raise questions about their religious content or their frequent use to provide a public form of mourning, especially for youth who lose their lives prematurely because of an auto accident or violence. Examples of recent folkloristic studies of these structures, which often involve ethnographic considerations of how assemblages arise and the beliefs inherent in a memorial at and pilgrimage to the site of death include *Spontaneous Shrines and the Public Memorialization of Death*, edited by Jack Santino; *Roadside Crosses in Contemporary Memorial Culture* by Holly J. Everett; and *Grassroots Memorials: The Politics of Memorializing Traumatic Death*, edited by Peter Jan Margry and Cristina Sánchez-Carretero. The structures interpreted in these books are related to an environmental folk art of assemblages and display practices discussed in thought-provoking volumes such as *Backyard Visionaries: Grassroots Art in the Midwest*, edited by Barbara Brackman and Cathy Dwigans, *Sublime Spaces and Visionary Worlds: Built Environments of Vernacular Artists* by Leslie Umberger, and *No Space Hidden: The Spirit of African American Yard Work* by Grey Gundaker and Judith McWillie. In these works, authors focus on individuals who draw attention to themselves with structures that invoke traditions to convert their yards into showplaces for their creativity. Folk art covers all forms of visual art made in the context of folk culture. Definitions vary, but generally the objects have practical utility of some kind, rather than being exclusively decorative. The makers of folk art are typically trained within a popular tradition, rather than in the fine art tradition of the culture. There is often overlap, or contested ground[1] with 'naive art'. "Folk art" is not used in regard to traditional societies where ethnographic art continue to be made. The types of objects covered by the term "folk art" vary. The art form is categorised as "divergent... of cultural production ... comprehended by its usage in Europe, where the term originated, and in the United States, where it developed for the most part along very different lines." [2] For a European perspective, Edward Lucie-Smith described it as "Unsophisticated art, both fine and applied, which is supposedly rooted in the collective awareness of simple people. The concept of folk art is a distinctly 19th-century one. Today it carries with it a tinge of nostalgia for pre-industrial society." [3]

Folk arts reflect the cultural life of a community. The art form encompasses the expressive culture associated with the fields of folklore and cultural heritage. Tangible folk art can include objects which historically are crafted and used within a traditional community. Intangible folk arts can include such forms as music and art galleries, dance and narrative structures. Each of these art forms, both tangible and intangible, typically were developed to address a practical purpose. Once the purpose has been lost or

forgotten, there usually is no reason for further transmission unless the object or action has been imbued with meaning beyond its initial practicality. These artistic traditions are shaped by values and standards that are passed from generation to generation, most often within family and community, through demonstration, conversation, and practice. Objects of folk art are a subset of material culture and include objects which are experienced through the senses, by seeing and touching. Typical for material culture in art, these tangible objects can be handled, repeatedly re-experienced, and sometimes broken. They are considered works of art because of the technical execution of an existing form and design; the skill might be seen in the precision of the form, the surface decoration or in the beauty of the finished product.[4] As a folk art, these objects share several characteristics that distinguish them from other artifacts of material culture. The object is created by a single artisan or team of artisans. The craft-person works within an established cultural framework. The folk art has a recognizable style and method in crafting its pieces, which allows products to be recognized and attributed to a single individual or workshop. This was originally articulated by Alois Riegl in his study of *Volkskunst, Hausfleiss, und Hausindustrie*, published in 1894. "Riegl ... stressed that the individual hand and intentions of the artist were significant, even in folk creativity. To be sure, the artist may have been obliged by group expectations to work within the norms of transmitted forms and conventions, but individual creativity – which implied personal aesthetic choices and technical virtuosity – saved received or inherited traditions from stagnating and permitted them to be renewed in each generation." [5] Individual innovation in the production process plays an important role in the continuance of these traditional forms. Many folk art traditions like quilting, ornamental picture framing, and decoy carving continue to be practiced, and new forms continue to emerge.

Contemporary outsider artists are often self-taught, and their work is usually developed in isolation or in small communities across the country. The Smithsonian American Art Museum houses over 70 folk and self-taught artists.[6]

Folk art objects are usually produced in a one-off production process. Only one object is made at a time, either by hand or in a combination of hand and machine methods, and are not mass-produced. As a result of manual production, individual pieces are considered to be unique and usually can be differentiated from other objects of the same type. In his essay on "Folk Objects", folklorist Simon Bronner references preindustrial modes of production, but folk art objects continue to be made as unique crafted pieces by folk artisans. "The notion of folk objects tends to emphasize the handmade over machine manufactured. Folk objects imply a mode of production common to preindustrial communal society where knowledge and skills were personal and traditional." [7]

Folk art does not need to be old; it continues to be hand-crafted today in many regions around the world. The design and production of folk art is learned and taught informally or formally; folk artists are not self-taught. Folk art does not aim for

individualistic expression. Instead, "the concept of group art implies, indeed requires, that artists acquire their abilities, both manual and intellectual, at least in part from communication with others. The community has something, usually a great deal, to say about what passes for acceptable folk art." [8] Historically, the training in a handicraft was done as apprenticeships with local craftsmen, such as the blacksmith or the stonemason. As the equipment and tools needed were no longer readily available in the community, these traditional crafts moved into technical schools or applied arts schools. The object is recognizable within its cultural framework as being of a known type. Similar objects can be found in the environment made by other individuals which resemble this object. Individual pieces of folk art will reference other works in the culture, even as they show exceptional individual execution in form or design. If antecedents cannot be found for this object, it might still be a piece of art but it is not folk art. "While traditional society does not erase ego, it does focus and direct the choices that an individual can acceptably make... the well-socialized person will find the limits are not inhibiting but helpful... Where traditions are healthy the works of different artists are more similar than they are different; they are more uniform than personal." [9] Tradition in folk art emerges through the passing of information from one generation to another. Through generations of family lines, family members pass down the knowledge, information, skills and tools needed to continue the creation of one's folk art. Examples are Leon "Peck" Clark, a Mississippi basket maker, who learned his skills from a community member; George Lopez of Cordova, New Mexico, who is a sixth-generation santos carver whose children also carve; and the Yorok-Karok basket weavers, who explain that relatives generally taught them to weave." [10]

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