

# Methodology of Making Small Sculptures Based on Ceramics: Theoretical and Practical Approaches

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## Abstract

This article describes the process of making small-sized figurines from ceramic clay in stages, and its methodological foundations are analyzed based on a scientific and practical approach. During the research, the materials, techniques, tools used in creating figurines and their interrelationships were studied in depth. The processes of clay selection, shaping, detailing, drying, baking, glazing and painting were considered in technological sequence, and the problems that arise at each stage and ways to overcome them were proposed. The pedagogical, artistic, aesthetic and cultural significance of the methodology for making small figurines was also analyzed, and its role in educating young artists, forming aesthetic taste and developing national artistic traditions was highlighted. The article used the methods of theoretical analysis, observation, comparison and practical testing. Based on the results obtained, methodological recommendations were developed, and the educational and practical potential of the art of making small figurines was highlighted.

**Keywords:** Small figurine, ceramics, clay, art methodology, sculpture, applied art, proportion, texture, aesthetic education, national crafts, pedagogical approach, cooking technology.

## Introduction

The art of making small figurines has long played an important role in satisfying the aesthetic needs of mankind, expressing religious, cultural and everyday ideas. Sculpture, one of the important branches of applied art, especially figurines made of ceramics, is gaining importance in modern times not only as a decorative ornament, but also as an expression of the historical memory, cultural heritage and creative thinking of the people. This process serves to create small-sized, but rich in content works of art by combining human imagination, taste, artistic thinking and technical skills.

Today, ceramic art is following its own path of development in our country. The growing interest in making figurines, especially by young artists and masters, indicates that scientific and

methodological research is being conducted in this area. This makes it a pressing issue to study in depth the methodology of creating small figurines and analyze step-by-step practical approaches to it [1, 92].

This article covers the process of making a small figurine from ceramic clay based on a scientific, theoretical and practical approach. All stages, from choosing clay to painting and decorating the figurine, are considered in a consistent manner. Also, methodological recommendations are given in accordance with the materials, techniques, tools used at each stage and the requirements of artistic aesthetics. This approach serves to form not only theoretical knowledge, but also practical skills for pupils, students and craftsmen. The process of making a small figurine is not only the creation of a material object, but also a means of cultivating creative thinking, patience and artistic imagination. Therefore, this article systematically covers the main methodological approaches in this regard, the necessary stages and their sequence.

## OBJECT OF THE RESEARCH

The main object of this study is the process of creating small-sized figurines from ceramic clay. This process is directly related to the formation of art as a means of artistic expression, its technological stages and aesthetic principles, in which the order of application of materials, tools and methods is of great importance.

Within the framework of the study, the technological stages of making figurines — clay preparation, shaping, detailing, drying, baking, glazing and painting — were consistently analyzed. At each stage, traditional and modern approaches were studied, and their advantages and disadvantages were evaluated on a scientific basis. Also, such artistic elements as image creation, maintaining proportions and enhancing aesthetic expression through texture were considered as an integral part of the study [2, 83].

The following scientific methods were used in the study:

The stages of making figurines were explained using the descriptive method and the technological processes in applied art were analyzed.

Using the methods of analysis and synthesis, materials and techniques were studied, and traditional and innovative approaches were comparatively analyzed.

Based on the empirical method, direct observations were conducted in the workshop, and the results were summarized in the form of practical recommendations.

Using the comparative method, the traditions of Uzbek national sculpture were compared with other schools, and effective methods were identified.

The modeling methodology provided compositional planning in the creation of figured figurines [3, 54].

## THE IMPORTANCE OF THE METHODOLOGY OF MAKING SMALL SCULPTURES

The methodology of making small sculptures is an area of activity that has important scientific, aesthetic and educational significance in the field of applied arts. Through this methodology, not only artists and masters, but also pupils, students, and members of the circle have the opportunity to acquire practical skills, form artistic taste and aesthetic views, and deeply understand the traditions of national crafts. Small sculptures are works of art that combine their own artistic

content, compositional solutions and technical complexities, and a deep study of the methodology of their creation serves the development of today's modern applied arts.

First of all, the methodology of making small sculptures allows you to gradually teach the technological foundations of applied arts. Each stage - material preparation, clay processing, shaping, making details, drying, baking, painting and decorating - is carried out on the basis of its own technical conditions and requirements. This, in turn, forms the artist's patience, meticulousness, and ability to work with precision. In particular, an artistic approach to the figurine is formed through the technique of working with clay, determining proportions, creating facial structure and details. Through this methodology, creators will be able to first try out complex sculptural works on a small scale, consistently work on themselves, and gain experience. In addition, the didactic and aesthetic educational tasks of applied art are also implemented by making small figurines. The use of this methodology in the educational system will develop students' creative thinking, form an individual approach, and increase their interest in art. Starting from creating simple shapes and moving on to complex compositions, a student or group member will not only acquire technical skills, but also learn to figuratively express their creative vision. In this regard, this methodology is also of great importance in developing students' personal qualities such as independent thinking, observation, accuracy, balance, and attention to detail.

When making small figurines, there is an opportunity to work on national images, historical figures, heroes of folk tales and legends, the animal world, or modern themes. This reveals another important aspect of the methodology - its importance as a means of understanding national identity and continuing artistic heritage. Through figurines, folk oral creativity, customs, traditional clothing, types of crafts, and other rich cultural layers are expressed. Therefore, making small figurines is valued not only as art, but also as a means of cultural studies and historical memory [4, 68].

The methodology for making small-scale figurines also has the potential to be combined with modern technologies in applied art. Today, traditional pottery and sculpture methods are enriched with modern equipment and new materials. Therefore, through this methodology, artists have the opportunity to introduce an innovative approach to their work, conduct various experiments, and search for new images and expressive forms. In particular, the use of mixed materials, different textures, and testing plastic and painting techniques create wide opportunities within the framework of this methodology.

In addition, another important aspect of the methodology for making small figurines is that, along with strengthening artistic activity, it can also have economic significance. Today, the demand for handicrafts is increasing. Therefore, small figurines can be used not only for exhibitions, interior decorations or as gifts, but also in the commercial sector. Methodically well-studied, technologically based figurines are highly appreciated at various festivals, fairs and art events.

## RESULTS OBTAINED AND THEIR ANALYSIS

During the study, the process of making small figurines was studied step by step, methodological approaches were analyzed, and certain scientific conclusions were formed on the basis of practical experiments. According to it, the methodology is of great importance in the educational process, in aesthetic development, and in supporting national crafts.

The main technological stages of making small figurines — clay preparation, shaping, detailing, drying, baking, glazing, and painting — were analyzed in depth. It was found that technical accuracy and consistency at each stage directly affect the artistic and quality indicators of the figurine.

Practical work was evaluated based on the criteria of form, detail, and compositional harmony, and the following important factors were identified: high-quality selection of raw materials, maintaining proportions, accurate representation of details, and correct drying-baking technology. These processes, along with technical skills, also develop creative thinking, aesthetic vision, and compositional thinking.

According to the results of the training, it was observed that students and participants improved their figurative thinking, accuracy, balance, and color and shape skills. This confirms the didactic and educational effectiveness of the methodology [2, 59].

Technological recommendations were developed based on the problems identified during the study — uneven drying of clay, lack of use of a carcass, shortcomings in grinding, and temperature errors in firing. A clear sequence and list of equipment were proposed for each stage, which increased the quality of the work.

The work on figurines based on national images reflected the traditional aesthetic values of the Uzbek people and increased the participants' attention to nationality and artistic content.

In general, the results of the study proved the practical and didactic significance of the methodology for making small figurines in art education. Along with technical knowledge, it plays an important role in the formation of aesthetic taste, national consciousness, and creative potential.

## CONCLUSION

The methodology for making small figurines was scientifically and practically studied, and its technological, aesthetic and pedagogical aspects were deeply analyzed. Research has shown that this type of art is not only a craft activity, but also an important connecting factor between art, culture and education. Each technological stage - from the selection of raw materials to decoration - requires its own approach and accuracy.

Experimental work confirmed the educational effectiveness of the methodology and revealed that it serves to form aesthetic taste, creative thinking and technical skills in students and young artists. Especially when this methodology is used in circle activities, students' attention to detail and visual thinking are significantly developed.

Also, the possibility of combining modern artistic thinking with national craft traditions increases the cultural and aesthetic significance of this methodology. Based on the conducted analysis, technical problems and recommendations for their elimination were developed.

In conclusion, the methodology of making small sculptures is an important scientific and practical tool for art professionals and educators, and its integration with modern technologies will serve to further develop this field in the future.

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