

Miniature Art In Uzbekistan, Its Root And Development Stages

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Abstract

This article is about a miniature as an Uzbek national painting, about the impact on visual and applied art, about the efforts aimed at reviving national art in the era of the former union, about personalities devoted to this matter, and also about the work being done at the National Institute of fine arts and design named after Kamoliddin Bekhzod at present time.

Keywords: miniature, calligraphy, painting, shapes game, plastic, geometrical, plantlike, pattern, colorfulness, composition, lacquered miniature painting, pencil, books.

It is known from the history, that the different cultures interconnected with the stages of civilization development. This includes the addition and division of countries of different times, the changes of the rulers, the development of science, and especially the trade relations. The origin and development stages of the miniature painting are also related to similar factors. Throughout its historical development, humanity used various materials to write, record, share, and summarize data. They were: stone, ceramic, wood, bone, metal, papyrus, parchment, canvas and paper. Every

material has given up its place to each other for service in the field of writing and image processing in the countries at a specific time. The origin of miniature art is rooted in a long history.

In Central Asia at such places as Afrosiab (ancient Samarkand), Varakhsha in northwestern Bukhara, Panjantent, Tuprak-Qala, Fayoz-tepa, Kara-tepa at the end of the VII-VIII centuries historical monuments were found, and it is an important proof of the fact that fine arts existed and developed in the territory of Central Asia, particularly in Uzbekistan.

It can be said that they are not related to the miniature painting, but relation is evident in representing methods and the two-dimensional compositions, if not in the volume or in the objects.

The thin and sharp lines from the above-mentioned wall paintings, characteristic of their characters, are reminiscent of Pompeii paintings. However, on the basis of the findings found so far, one can say that whether these are home appliances, palaces, wall paintings or miniatures, we can see the influence of various cultures, especially ancient Chinese art.

After the occupation of Central Asia by the Arabs in the 9th-10th centuries, the art of mural painting collapsed.

The Mongol invasion of XIII century by Genghis Khan led to the next collapse of the Central Asian culture.

At the end of the XIV-th century at the beginning of the XV-th century the state (empire) of Amir Temur (1363-1405) was formed. During the Amir Temur military campaigns, scientists, artists and artisans from the countries that he had undertaken were brought to live and create in Samarkand. Samarkand and surrounding gardens, palaces were built and walls were decorated with pictures. Arab historian Ibn Arabshah wrote about it on the palace wall: " Siege of cities of Iran and Dashti Kipchak, , ambassadors, conversations with scientists, hunting scenes, and pictures of children and grandchildren of Temur."

Amir Temur's creativity, science, and art can be seen in his children and grandchildren. At the beginning of XV century Samarkand, Movarounnahr was ruled by the throne of king and scientist Mirzo Ulughbek (1409-1449). During this period, Samarkand became the center of science and art science. In Ulughbek's time, the mural painting continued to exist, and the walls of the observatory that he had constructed include the appearance of nine heavens, sky domes, planets, and stars.

In the Samarkand library under the leadership of Abdulhay from Baghdad, the masters Ustod Jahongir, Mevlana Shahobiddin Abdulla, Mevlana Zahiriddin Azhar, Hoji Abduqadir Gulyandi, Pir Ahmad Bagishamoliy, Mohammad al Hayyomi, Junayid Sulton, originated from the Herat were work there. Here are illustrated images of As-Sufi's "Astronomy Truth", Firdavs's "Shakhname", Saadi's "Gulistan", Jamil's Silsilat-uzzahob and Nizami's "Khamsa" manuscripts. At the same time as Mirzo Ulughbek, the second part of the Amir Temur state, the capital of Khurasan, Herat, became a major center of literature, fine arts and culture.

The second half of the XV century - the beginning of XVI century in Herat was the raising time of the era of book art, fine arts, during the reign of Temur Sultan Hussain Bayqarah and the great poet Alisher Navoi. At the time, many calligraphers and artists were creating; among them, the great artist Kamoliddin Bekhzod takes a special place. He developed his best works at that time and was promoted to the title of "Leader of the century, the master of painters." Today, his paintings are the pride of many museums, public libraries and private collections around the world.

At the same time, positive relations with China had a positive impact on the development of art. Alisher Navoi's works are often reminiscent of the word

"chin-mochin" as an embodiment of beauty and perfection. In the "Khamsa" it is sometimes portrayed in the theme and style of miniatures, for example, "The Buddhist monks show the Chinese beauty to Bakhrom shakh", "The arrival of the Queen of China to Alexander" and so on. Sometimes, in the details like clouds, heroes' faces, landscape, and the pictures of historical persons are influenced by the Chinese fine art. This proves that local miniaturists are familiar with Chinese traditions.

In XV-XVI centuries in all Central Asian countries miniature art was at the peak of its progress, and then its subsequent crisis began. The reason for this is that, as a result of the struggle between the heirs for the throne of the great empire created by Amir Temur, the disorders in the country began to have a negative impact on art. In the XVI-XVII centuries there was a connection between the artists of Mauro-nahr, Khurasan and Iran, but in the Safavid era the contradictions between Shi'ite and Sunni Islam in Central Asia led to the loss of cultural ties.

XVIII century became a century of political, economic and moral decline as a result of feudal wars in Central Asia. In Movarounnakh, which is the center of the Temurian empire, three states - Khorezm Khanate, Bukhara Emirate and Kokand Khanate.

Making paper in the book business, as well as handwriting of books so as the previous centuries, have led to the fact that the book art has faded far beyond its neighbors. Russia's occupation of Central Asia and cheap paper penetration have had a negative impact on the production of domestic paper.

In the 19th century, the theme of illustration as artistic decoration in the bookstore art was voluntarily settled down by the sharia, as it was in previous centuries. It was forbidden to draw human and animal images in books.

In the XVIII-XIX centuries, during the invasion of Russian empire, rarities and artifacts from khan, amir's libraries and personal collections were seized from the country.

Despite the influence of the long-term dependent system, from the very first days of independence, a number of Uzbek artists, who did not lose their national roots during the Soviet era, such as S.Pochchaev, Ch.Axmarov, A. Abdullaev, R.Akhmedov, M.Nabiev, M.Saidov, N. Kozimbayev, Z. Inogamov B.Jalolov, A.Mirzaev, J.Umarbekov illustrated pictures that answer the requirements of the Uzbek national painting. All of these were inspired by the miniature of our nation, regardless of their genre. Thanks to the harmony of colors and miniature art forms, plastic, geometric and plantlike patterns. Oriental miniature art was exhibited in several

European countries in the early part of the last century. Kamoliddin Behzod's works have dramatically changed western art, transforming the worldview of the western contemporary artists, such as Anri Matiss, Pablo Picasso, Kazemir Malevich, into the art of forms and colors.

At the end of the 19th and early 20th centuries, Sadriddin Pochchaev, the miniature artist, was the latest creator of the miniature art in the difficult political and social Soviet Union period. His works, miniatures, samples of coping and compositions are shown in 48 paintings of the masterpiece of the Bukhara Museum of Art, and they are designed on different themes.

In the last century, the miniature painting was almost lost. In early 1980, at the initiative of the first secretary of Uzbekistan, Sh.Rashidov, Niyazali Kholmatov, who gained practical experience in the field of fine miniature training in Russia, launched a creative workshop in Tashkent under the "Usto" association and opened a studio of "Lokli miniatyura" with talented young artists gathered. Chingiz Akhmarov was invited to work in the creative direction, and he did not have his own raw material base because of his work age. Therefore, the boxes were taken from the village of Palex. Young artists have experimented with adapting traditional miniature compositions to work in the black

background and experiments on miniature artwork. Miniature compositions have begun to work in the form of a large wall painting. Since the early years of independence, the miniature turned into a variety of souvenir items such as tambourines, pumpkins, leather, and wood.

Nowadays, in the example of hundreds of Uzbek artists, who are creating in all aspects of fine and applied arts, Uzbekistan is developing with positive changes in the field of art. For over the past thirty years, miniature artists have been boosting their quality and quantity and encouraging spectators to showcase their skills in all countries around the world. The modern miniature artists are amazed at the diversity of the composition, and the miniature is not just about social life, but also primarily poetry.

Special attention is paid to the miniature direction of the specialized arts schools, colleges and institutes in Uzbekistan. In order to supply qualified staff in the field of miniature, since 1999, the "Calligraphy and miniature" direction has been opened at the National Institute of Arts and Design named after Kamoliddin Behzod, and nowadays tutors are teaching the students the traditional methods and techniques of miniature schools, teaching them to compose on contemporary issues.

At the National Institute of Arts and

Design named after Kamoliddin Behzod students of "Calligraphy and miniature" are studying the following disciplines: "Miniature composition", "Book art", "Miniature material science", "Working in miniature media". Subjects of science are divided into traditional and contemporary issues, and science tasks are from simple to complexity. Here, students focus on everyday topics and complex historical compositions. Despite the fact that the "Calligraphy and miniature" direction's history is short, the achievement of the Institute in the field of Miniature is noticeable. The students of this direction are examples of two "President", three "Alisher Navoi" scholarship winners, many winners and participants of International and Republican contests and exhibitions.

Nowadays, young people who have studied at the higher educational institutions and who are specialists in miniature art create at the workshops of eastern countries, and work on inventing new discoveries in this area.

The Oriental miniature is a good impetus for the development of art of Uzbekistan, which positively influences the works of hundreds of artists in all aspects of fine and applied arts, including painting, graphics, ceramics, woodcarving, embroidery, gold embroidery and carpet weaving. An example is the miniature painting at the center of wood carved plates or boxes, or

miniature paintings weaved with gilded carpets, which is now a creative work carried out by craftsmen. This, in turn, serves as a tour guide for tourists visiting Uzbekistan.

As well as works reflecting the times that have come to our attention as history pages, we also need to give our descendants a worthy source in the form of our creative works. So nowadays miniature artist should not just copy XIV-XV centuries miniature, but he should also reflect the history of modern day poetry, lifestyle, traditions and other historical works, in other words, history layers. Because of the works we have created, future generations will have an understanding of our present day and will value us.

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