

A Miniature Of Uzbekistan Acquires A Modern Look

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Abstract: This article examines the art of miniature of the late 20th - early 21st century, the positive processes in its study, the opinions of famous art critics. Information about the stages of the historical development of miniature art in Uzbekistan, efforts to revive the Uzbek miniature, dedicated people, the role of art in Uzbekistan, the influence of miniature on monumental art, the important work carried out for the development of miniature art today.

Keywords: Central Asia, miniature, painting, monumental painting, plastic, geometric, painting, pattern, color, composition.

Introduction: Today, modern miniature art is one of the most attractive and fascinating types of art not only in Uzbekistan, but also among the fine arts of other countries. Scientists studying the traditional stages of development and modern appearance of the Eastern miniature art in Uzbekistan are trying to consider this exquisite art form from different angles. In particular, in recent years, we can see this in the scientific and creative research of such scientists as A. Khakimov, K. Akilova, Z. Rahimova, A. Madraimov, A. Rakhmatullaeva, B. Khadzhimetov. It is no exaggeration to say that the publication of facsimile copies of unique masterpieces of miniature art, the author's series "Cultural Heritage of Uzbekistan" under the scientific editorship of E. Rtseladze, and the book-album "Kamoliddin Behzod, Who Embarrassed Moniyani" published by FF Abdukhaliqov, ZI Rakhimova, have been a great step in introducing the miniature art of Uzbekistan to the world. Modern miniature artists and their creative works are being published in the form of albums in order to study, analyze and present them to the attention of scientists and fans. In particular, in the book-album titled "Masterpieces of Uzbek Crafts" by A. Khakimov, in the album titled "Modern Uzbek Miniature Art" by K. Akilova, and in the dissertations of A. Rakhmatullaeva and B. Khadzhimetov (PhD), modern miniature art and its development were studied and analyzed. Until 2010, modern miniature art was generally studied and commented on by scholars such as Sh. Shoyokubov, K. Akilova, and E. Gyul through

materials such as lacquer, paper, fabric, and wall art, but in recent years, the study of Uzbek miniature art from a different perspective has begun. In the process of this study, analyses began to be made through the materials used by artists, creative directions, and compositional methods. The skill of our contemporary artists, who continue the traditions of the great artist Kamoliddin Behzod in their creative interpretation, is reflected in the amazing attractiveness of plastic images in their works. The fact that the miniature art of Uzbekistan is developing with progressive images compared to the miniature art of other countries encourages scientists to study it more deeply. The restored examples of Eastern miniature are evidence of the longevity of this art and its importance as an important component of global artistic processes. At the end of the 20th and beginning of the 21st centuries, the processes of revival and development of miniature art in Uzbekistan were formed with intensive images, and today it is being worked on such unique surfaces as paper, fabric, stoneware, leather, lacquered boxes and panels, murals, and is also causing unique scientific debates about "is miniature art an applied art or a fine art?" By studying these trends and the works of the creators, these creative processes in Uzbek miniature art can be divided into four areas.

The first: these are artists who have been studying and preserving the original traditions and values of the traditional art of miniature painting, continuing it in their own way. They have been following the laws of

compositional structure not only in choosing subjects, but also in the selection of works. Sh. Mukhamedjonov, the Toshev brothers, K. Mirzaev, K. Omonov, K. Rasulov, In the example of artists like B. Bobonazarov.

Second: on the example of the creative works and life activities of artists such as N. Kholmatov, G. Kamolov, T. Boltaboev, M. Sabirov, Sh. Shoakhmedov, F. Rakhmatullaev, U. Qosimov, who, having studied the basics of miniature painting and using the laws of two-dimensionality in miniature compositions, approached traditional and unconventional, everyday and other subjects in their creative works in a unique way.

Third: B. Yuldoshev, B. Khojimetov, who are inspired by the art of miniature, using its two-dimensional rules, sometimes breaking them, and fully utilizing the heroes and elements of medieval miniatures to form their own unique modern Uzbek miniature. On the example of such artists as Sh. Rixsiev, A. Karimov, Kh. Mirsagatov, Kh. Mukhriddinov, M. Pulatov, A. Rasulov, A. Tokhtaev.

Fourth: on the example of the works of the creative team of miniature artists and their students, such as K. Omonov, K. Abdullaev, K. Shoislomov, who are preserving the traditions of the art of painting used in bookbinding along with miniature works and creating new compositions.

The artists we have included in this group have a diverse range of work, some of whom actively use traditional miniature methods in their work, freely choosing materials in new themes and compositional solutions. Others create compositions from a completely different perspective, using the heroes of medieval miniature works. Some try to depict the heroes of their works in the historical processes of the Middle Ages through elements reminiscent of miniatures. In this case, they feel free to choose the subject, method of work, and materials of the compositions they work on.

A striking aspect of the artists' works is their use of various materials in their creations. In these, we can see the harmony of miniatures with ganch and wood carvings, magnificent murals, carpet weaving, ceramics, and similar materials, and the skillful execution of miniature compositions on various materials such as paper, stone paper, wood, fabric, gourds, metal, lefkas, stained glass, and ceramics.

Today, it is impossible not to single out another important direction in miniature art, which is the transition to the form of a monumental mural. From the first years of Uzbekistan's independence, special importance began to be attached to the decoration of the interior of buildings and monuments in the national spirit. At the end of the 20th century, the works of the miniaturist artists of the "Sanoi Nafisa" group, such as

the "State Museum of the History of the Temurids" by Kh. Nazirov, T. Boltaboev, G. Kamolov, S. Mirzaev, M. Sabirov in the Museum of Oriental Miniature Art named after Kamoliddin Behzod, the lobby of the Khodjaev school and the Palace of Culture, and the ceramic panel compositions "Navoi Lyric" by F. Toshmukhamedov, B. Khadzhimetov and Sh. Shernazarov for the lobby of the "Farkhod" Palace of Culture in Navoi are an example. The enlargement of miniatures from the masterpieces of book art, the Shokhnoma and Zafarnoma, into the size of murals, has become a new interpretation in the development of this miniature art. 18 miniature works reflecting the life of our great ancestor Amir Temur have taken their rightful place in decorating the walls of the high-level guest reception building of the Samarkand city airport, which was completed and put into operation in August 2022. In the work on these miniatures, miniature artists such as F. Rakhmatullaev, U. Qosimov, M. Sabirov, Sh. Rixsiev, B. Khadzhimetov, under the leadership of the People's Artist of Uzbekistan, Academician of the Academy of Arts of Uzbekistan, Sh. Muhamadjonov, demonstrated their skills. Looking at these works, we can see that the works of Kamoliddin Behzod and other classic miniature artists have not lost their charm, no matter how large they are.

In the examples of the works of the above-mentioned artists, it can be seen that they turned to various materials in their works, whether based on the traditions of miniature art or their own ideas. In them, we can see the harmony of ganch and mural painting, the unique execution of compositions on various materials, in particular, lefkas, stained glass and ceramics. Even in the 21st century, artists in Uzbekistan continue to work on themselves, making effective use of works of fine and applied arts, their traditions, and conducting research on new works.

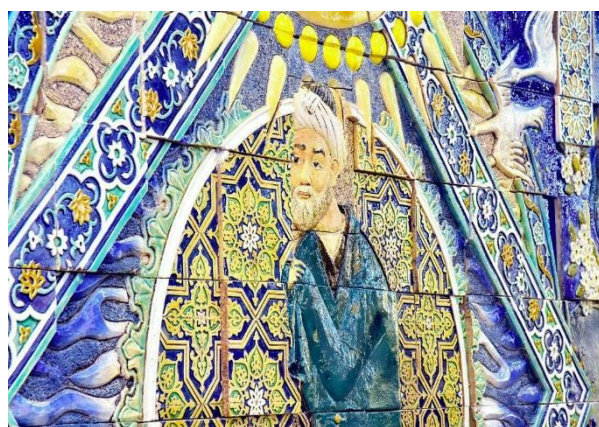
In particular, in 2025, the Center for Islamic Civilization of Uzbekistan created a magnificent painting (size 46x5 meters) on the wall of the Civilizations and Discoveries section of the Second Renaissance and Uzbek Khanates. The magnificent painting on the wall of the "Civilizations and Discoveries" section of the museum exposition is the most striking example of the skill of contemporary miniature masters. The magnificent painting on the wall of the "Second Renaissance and Uzbek Khanates" section is dedicated to the artistic interpretation of the new revival observed during the reign of Amir Temur and the Timurids. The paintings and exhibits on the walls of this hall depict the founders, successors, patrons, and thinkers of the scientific and cultural upsurge, including Sahibkiran, Shohrukh Mirzo, Mirzo Ulugbek, Ali Kushchi, Husayn Boykaro, Alisher Navoi, Kamoliddin Behzod, Zahiriddin

Babur, the Shaybanid and Ashtar Khanid dynasties, and thinkers of the Uzbek khanates as the main characters of this upsurge.

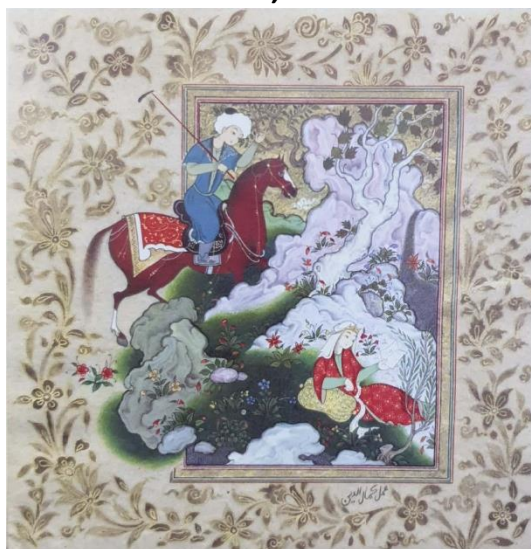
A striking feature of the works of contemporary Uzbek artists is their fearlessness in experimenting with different materials in their compositions. The harmony of miniatures with gilding and wood carving, magnificent murals, carpet weaving, ceramics and similar materials, the skillful execution of miniature

compositions on various materials such as paper, cardboard, wood, fabric, gourds, metal, lefkas, stained glass, and ceramics, make us confident that the art of miniature will continue to develop in our country.

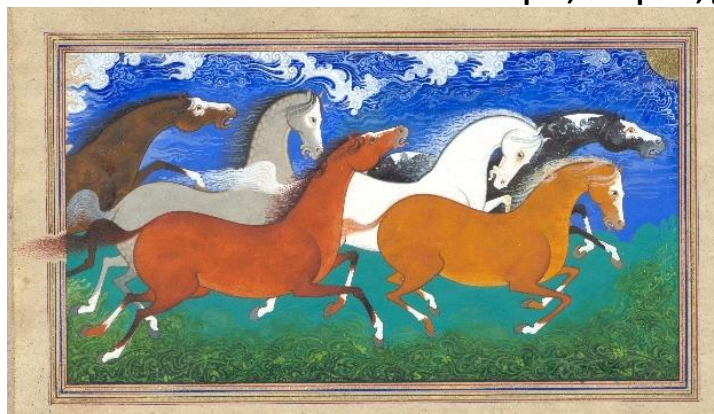
We can note that the main goal of contemporary artists, inspired by the miniature art inherited from the great Eastern painters, is to leave behind unique works of art for present and future generations, making the most of the rich cultural heritage.



Ceramic panel "Navoi Lyric" by F. Toshmukhamedov, B. Khadzhimetov and Sh. Shernazarov. 2017., 650x260cm.



K. Mirzaev. Fate. 2001. 15x15cm. Paper, tempera, gold.



Sh. Shoakhmedov. "Tabun" 2005. 20x12cm, Paper, tempera, gold.



Sh. Muhammadjonov. Enlarged copy of Kamoliddin Bekhzod's work " Temur is organizing a banquet on the occasion of his election as the Great Emir. " Each 180x410cm. Fabric, acrylic. 2022.



B. Khadzhimetov. Enlarged copy of Kamoliddin Bekhzod's two-page miniature "The Pursuit of the Kipchak Army" . Each 180x410cm. Fabric, acrylic. 2022.



B. Khadzhimetov. Center for Islamic Civilization of Uzbekistan, Department of the Second Renaissance and Uzbek Khanates. A magnificent painting on the wall of Civilizations and Discoveries (size 46x5 meters. Fabric, acrylic. 2025).

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