



# The Importance Of Miniature Painting In Contemporary Fine And Applied Arts

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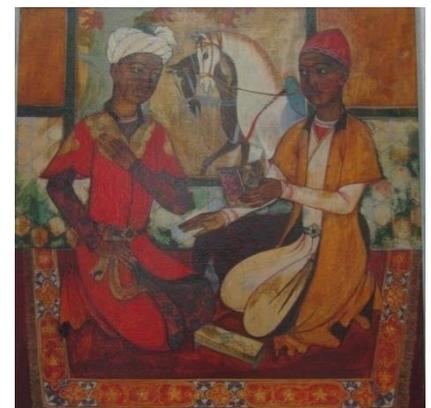
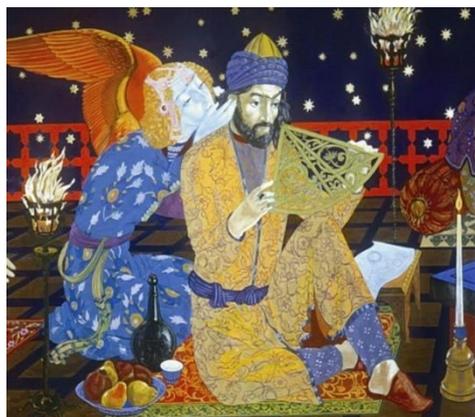
**Abstract:** This article is about the influence of miniature painting on modern fine and applied arts in Uzbekistan, the work carried out to date for the development of the field, and their role and significance in preserving the traditions of miniature art. The importance of miniature art preserving its original attractive appearance without changing under the influence of other art forms, and recommendations are given in this regard.

**Keywords:** Miniature, calligraphy, painting, plastic, geometrical, plantlike, pattern, composition, lacquered miniature painting.

**INTRODUCTION:** As an artist and teacher who has been interested in miniature, painting, and applied arts for many years, I would not be mistaken if I said that the art of Eastern miniatures has had an impact on all types of fine arts. The rich cultural heritage of the peoples of the East is reflected in many types of folk applied arts, such as painting, goldsmithing, embroidery, and carpet weaving. All of this is reflected in the works of Eastern miniature art, which are characterized by perfect composition, high taste, geometric accuracy, and oriental color. Between the 30s and 70s of the last century, We can see the influence of miniature art in the works of such artists as S. Pochchaev, Ch. Akhmarov, A. Abdullaev, R. Akhmedov, M. Nabiev, M. Saidov, N. Kuziboev, Z. Inogomov, B. Jalolov, A. Mirzaev, J. Umarbekov, who, while not losing their national roots, worked effectively in Uzbekistan during the former Soviet era. Regardless of the genre in which all of the above worked, they were inspired by our national art, miniature. There is no way not to be amazed by the play of forms, plasticity, the harmony of

girikh and Islamic patterns, and the harmony of colors in miniature art. The art of Eastern miniature was exhibited in a number of European countries at the beginning of the last century. The works of Kamoliddin

Behzod radically changed the worldview of Western painters such as A. Matisse, P. Picasso, and K. Malevich, and their view of form and color in art, making a major turning point in Western art.



1. Chingiz Gabrakhmanovich Akhmarov. (Dancers)
2. Alisher Mirzaev (Portrait)
3. Bakhodir Jalolov (Nachalo. Kokan)
4. Javlon Umarbekov

The last artist who created miniature art in the difficult political and social times of the former Soviet Union at the end of the 19th century and the beginning of the 20th century was Sadriddin Pochchaev. His works include a number of attempts to copy and create compositions in the field of miniature, including 48 paintings by the artist, which are currently kept in the Bukhara Art Museum, and they are devoted to various subjects. Sadriddin Pochchaev's works such as "Portrait

of Alisher Navoi", "Yusuf and Zulaykho", "Inky", "Cotton Picking", "A Man on a Fantasy Creature", "The Kaaba", "The Great Minaret and the Mosque" can be considered the last examples of the Bukhara school of miniature.

In general, in the last century, miniature, that is, the national direction of painting, had almost disappeared. In the early 1980s, at the initiative of the then First Secretary of Uzbekistan Sh. Rashidov, due to the beginning of the creative activity of Niyozali Kholmatov, who had studied in Russia and gained practical experience in the field of miniature painting, the "Lokli Miniature" workshop was opened in Tashkent under the "Usto" association. This association gathered young

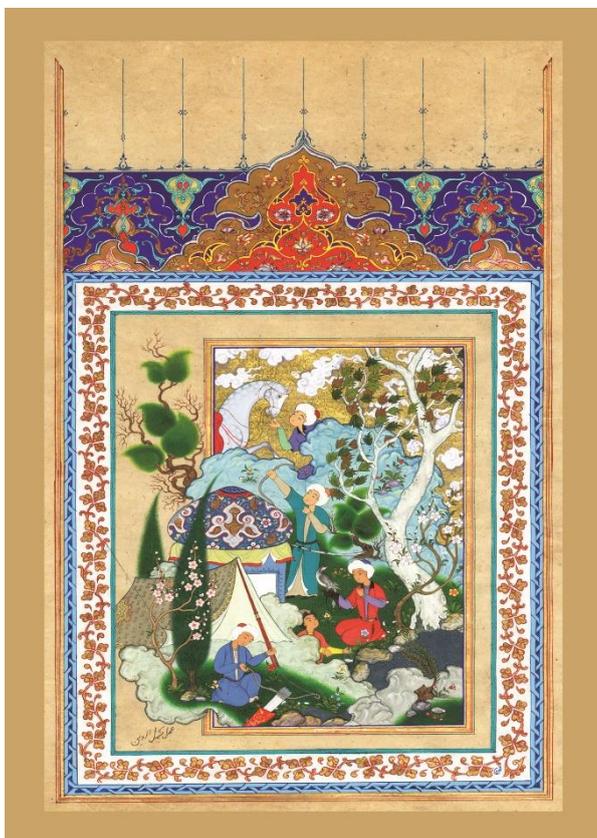
artists who were independently seeking work in the direction of miniature painting: Shomakhmud Mukhammadjonov, Abduvosit Kambarov, Gayrat Kamolov, Alisher Yuldoshev, Toir Boltaboev, Mirhamid Sabirov, Khurshid Nazirov, Munira Sotiboldieva and other young artists. Chingiz Akhmarov was invited to lead this workshop in the creative direction, and although the workshop was based on production, it was carried out in a creative direction. Due to its youth, the workshop did not have its own raw material base. Therefore, the boxes were brought from the village of Palekh. Young artists conducted experiments and research on adapting traditional color compositions to work on a black background. At the same time, a direction of monumental miniature began to take shape on the basis of various state orders.

This direction has been gaining its place as a national type of fine art since the first days of Uzbekistan's independence, in decorating the interiors of buildings on state orders. For example, paintings on the walls of a number of buildings, such as the State Museum of the History of the Timurids, the Ministry of Silk Industry, Tashkent Airport, and the Kamoliddin Behzod Memorial Garden Museum, can be cited. From the first days of Uzbekistan's independence, broad opportunities were opened for all types of national arts and crafts.

Nowadays, the education system in the field of art in our Republic pays great attention to the direction

of miniature. In order to ensure coherence and continuity in education, since 1999, the direction of "Calligraphy and Miniature" was opened at the National Institute of Art and Design named after Kamoliddin Behzod, and specialists in the field, including the People's Master of Uzbekistan N. Kholmatov and his student M. Sabirov, were invited.

Today, we can say that art in Uzbekistan is undergoing great changes for the better, as evidenced by the work of hundreds of artists working in all areas of fine and applied art. In this regard, the number and quality of miniature painters have increased over the past thirty years, and they have been surprising viewers by demonstrating their skills in all countries of the world. Today, the sharpness and subtlety of the brushwork of miniature painters fascinates the viewer with the variety of themes in the compositions they create. Unfortunately, in these processes, the mixing of miniature schools and the influence of other art directions on miniature painting are clearly felt. Miniatures have become a market for trade, in household directions such as "Caravan", "Horsemen", "Party", "Hunting", which is popular with tourists, and this is the main problem that attention is not paid to the creation of high-level thematic compositions related to poetry, which is the main goal of miniature painting.



1. Kamal Mirzaev. "Preparation for the Hunt"



2. Shorasul Shoakhmedov (Caravan)

In order to preserve and continue the traditions of miniature painting, students studying in the "Calligraphy and Miniature" department at the Kamoliddin Behzod National Institute of Art and Design are working on preserving and continuing the traditions of miniature painting and creating compositions using new objects as part of their specialization.

Despite the short time since the establishment of the "Calligraphy and Miniature" department at the institute, the achievements in the field of miniature painting at the institute are noticeable. This can be seen in the example of two Presidents, three A. Navoi scholarship holders, and many winners of international and republican competitions and participants in exhibitions among the students of this department.

We need to study, research, and leave a worthy source in the form of our creative works, which reflect the artistic and everyday processes of our time, which have come down to us as pages of history. Therefore, today's miniature painter should not copy the miniatures of the XIV-XV centuries, but rather reflect the historical processes of our time, such as poetry, lifestyle, customs, and the like, on the pages of history. Because, looking at the works we create, our children will have an understanding of our present day and will evaluate us. Today, in the transition to a market economy, miniatures are used in various methods and subjects, on various surfaces and objects, for the market, for tourists, and preserving the original appearance of miniatures for generations remains the main task for all of us.



Miniatures made of box, circle, watch, carving plate. (Bahodir Khozhimetov)

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