

MINIATURE ART, AND ART EDUCATION: TRADITIONAL AND MODERN APPROACHES



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Annotatsiya: Maqolada O‘zbekistondagi miniatyura maktablarining shakllanishi, ularni o‘qitish usullari va rivojlanishiga ta’sir etuvchi omillar tahlil qilinadi. Miniatyura san’ati an’analari bebaho madaniy merosning muhim ko‘rsatkichlaridan biri hisoblanadi va milliy ma’naviyat doirasida ushbu san’at turining o‘rni shaklning o‘zgarish jarayonidagi ahamiyatini ta’kidlaydi. Shuningdek, maqolada O‘zbekistonda oliy san’at ta’limida miniatyura mutaxassisligi yo‘nalishining shakllanishi hamda ushbu sohani yanada rivojlantirish masalalari ham yoritilgan.

Kalit so‘zlar: “Buyuk Ipak yo‘li”, “Musavvirlar ustalari risolasi”, Qo‘lyozmalar muzeyi, “Usto” uyushmasi, dekorativ san’at — milliy rangtasvir maqomiga yo‘l.

Аннотация: В статье рассматриваются процесс формирования и методы художественного образования миниатюрных школ Узбекистана, а также факторы, связанные с их развитием. Традиция искусства миниатюры является одним из показателей бесценного культурного наследия, а её значение в контексте национальной духовности подчеркивает важность трансформации формы. В работе также освещаются вопросы становления специальности «миниатюра» и совершенствования данной области в системе высшего художественного образования Узбекистана.

Ключевые слова: «Великий Шелковый путь», «Трактат о мастерах живописи», Музей рукописей, Ассоциация «Усто», декоративное искусство — путь к статусу национальной живописи.

Abstract: The article discusses the formation and methods of art education of miniature schools in Uzbekistan and the factors associated with its development. The tradition of miniature art is one of the indicators of incomparable value, and the importance of this art form within the framework of national spirituality emphasizes the importance of the transformation of form. The issues of the formation of the specialty of miniature and the improvement of this field in higher art education in Uzbekistan are also covered.

Keywords: «The Great Silk Road», «Treatise on the Masters of Painting», Museum of Manuscripts, «Usto» Association, decorative art — toward the status of national painting.

The art schools of the Middle Ages between the two rivers, which operated under the canons of the Hellenistic art school, not only went through the process of formation and development, but the example of the Afrosiab wall paintings shows that the art schools reached a high level of achievement. As a result, its influence on plasticity and compositional systems in the art of miniature schools, which took a strong position in the following centuries, is also of special importance. In this regard, the famous scientist L. Rempel says: “The achievements of the artistic schools of the Middle Ages are not related to the art of calligraphy, but to the painting traditions formed in antiquity and the early Middle Ages, which existed mainly before Islam” [5, 86 p.] emphasizes.

By studying the traditions of painting schools and the foundations of its literacy in the sense of an art school - the canons, rules and themes of creating a work, conclusions are drawn about the traditions and local characteristics of art schools. From the ancient Khorezm monuments discovered

at the beginning of the 21st century, dating back to the 4th-2nd centuries BC, to the end of the early Middle Ages - the 8th century, the rise of art schools over a period of more than twelve centuries has become coherent. And they have further enriched our understanding of the history of our art and the formed art schools with their high skill and expressiveness in mural painting.

Despite the existence of religious dogmas in medieval visual art, art schools operated, and as a result, various manuals and literature on the rules and regulations of visual methodology were created over the centuries.

G. Pugachenkova bases her thoughts on this in the article "Towards a Discussion of Central Asian Miniatures of the 15th Century", in which she cites another piece of information about the activities of Samarkand art schools. It is said that since 1393, the artist Abd al-Khai, who was invited to Samarkand from Baghdad by Amir Temur and appointed as the head of the Samarkand workshops, worked, and as a result, among the Samarkand artists: "... there was not a single artist left who did not imitate him" [4, p. 68]. Thus, there was a large group of artists in Samarkand who were able to imitate Abd al-Khai. This, in turn, indicates that Amir Temur had a strong passion for fine arts and patronized this area in his capital, Samarkand.

The Middle East has played a significant role in the sustainable development of the arts due to its geographical location. Its cultural rise in this region is determined by its location at the crossroads of trade routes running from west to east and from north to south.

In the framework of mutual relations, taking into account the role of the routes crossing this region in the world's cultural development, as well as their importance in the sustainable development of human civilization processes, these routes began to be called the "Great Silk Road". It was important for Uzbekistan and other fraternal countries both in the past and now. The development of artistic processes in the Central Asian region did not occur in a scattered manner, but within the framework of constant dialogue and interaction. The correspondence of artistic ideas, features and elements in the arts, as well as the specific characteristics of artistic schools, cannot be denied.

Consequently, its influence on the plastic identity and compositional system in the art of miniature schools, which took a strong position in the following centuries, is also of particular importance.

In Eastern miniature painting, medieval painters, in their study of the methodology and objects of miniature art, took into account, in addition to the issues of paints, technique, and style, the most important artistic characteristic - skill.

By the 18th-19th centuries, the schools of Central Asian miniature began to undergo changes in form and quality, similar to those of the Middle Eastern miniature, and in general, they did not continue the traditions and methodology formed by the artistic schools that had worked with great success during the 15th-17th centuries: their plots and characters became more accessible, the structure of the composition, the interpretation of the background and landscape were reformed, and art was completely rethought. All of this, combined, changed the artistic qualities and principles of the Middle Eastern miniature, turning it into a special type of illustration [3, p. 6].

In our country, the emergence of lithography workshops at the end of the 19th century, and later in the early 1960s, caused much controversy. As a result, manuscript traditions were gradually forgotten and the demand for miniature art declined. Almost a century later, on the eve of the celebration of the 525th anniversary of the birth of the great Uzbek poet and thinker Alisher Navoi, artists began to turn to the miniature style in order to enrich the expositions of the newly established Museum of Manuscripts. In the 1970s, in particular, in connection with the 525th anniversary of the birth of Alisher Navoi, in addition to the majority of miniature works of art created in the works of artists - T. Soipov, Zh. Umarbekov, I. Kiriakidi, T. Sadullaev, A. Gulomov, T. Jamoliddinov and others, the creation of paintings characteristic of the traditions of miniature art also significantly increased. As a result, there is also a desire among artists to restore miniature art in its pure form. Sh.Muhammadjonov was one of the first to start creating in the tradition of miniatures.

He is from Mahmud Kashgari's "Diwanu Lughatit-Turk", creating two series of paintings based on the author's portrait and ancient folk songs and tales. In turn, various debates about

introducing the specialty of miniatures into art education will begin to appear. In this regard, it is possible to understand the level of these debates in the article about the restoration of the traditions of miniature art in art education. The most important of such debates is presented in the article "Controversy about miniature" by famous scientists R. Taktash and A. Madraimov. As a result, in the mid-1980s, a miniature specialty was established in the Tashkent Theater and Art Institute as part of the graphics department. In the course of education, the subjects of drawing and painting are conducted on the basis of academic art education programs. The rules of miniature composition are based on the rules of academic painting, and in terms of style, it is carried out within the framework of classical miniature traditions. M. Sobirov, one of the participants of the group led by Professor Ch. Ahmarov, a folk artist of Uzbekistan organized as part of the "Usto" association, and a graduate of painting specialty, is invited to the workshop. M. Sobirov has been teaching traditional miniature composition for many years.

Today, the art of miniature painting is developing steadily. The Museum of Oriental Miniature Art named after Kamoliddin Behzod was established under the auspices of the Academy of Arts of Uzbekistan. The museum's expositions include medieval manuscripts and high examples of modern miniature art, illustrated within the framework of calligraphy and miniature art. Today, painting, conditionally referred to as oriental miniature, continues its traditions in various directions in the countries of the Near and Middle East. The famous Iranian artist Mahmoud Farshchiyan and representatives of his school work in a unique style, while our miniatures are developed in two directions - traditional and grotesque (iranian) style. The traditions of miniature art are an invaluable indicator of value, and today the importance of this type of art within the framework of national spirituality is immeasurable. In this sense, time has ruled in favor of miniature art. Now many artists are working in the field of miniature art in our country. However, it is not remembered that many people in their time viewed the art of miniature with suspicion.

For a certain period of time, the People's Artist of Uzbekistan, Academician of the Academy of Arts of Uzbekistan, Professor A. Mirzaev (Alisher Mirzo) conducted practical research on the development of a style that would allow depicting modernity on large canvases within the framework of decorativeness inherent in the traditions of miniature. The artistic features that were fixed and further refined in A. Mirzaev's work - the features of a flat surface and decorativeness noted by art critics - formed the basis of the teachings and instructions that he gave to his students in his pedagogical activity in the field of art education. A. Mirzaev's students, like their teachers, showed the unique image of our country, the qualities of forming a unique school through the art of choosing colors and creating plastic expressions within the framework of decorativeness. The roots of such nationalism go back, on the one hand, to the creative school of Kamoliddin Behzod, and on the other hand, to Henri Matisse, who sincerely approached Behzod's creativity. Such features of the art of painting were instilled in his students by A. Mirzaev in his time. This was an attempt to create a national school of painting characterized by decorativeness in the direction of miniature.

Despite all that has been said, it is worth noting in conclusion that no matter how high the achievements in this field of painting are, it would be wrong to call it national painting. Such research is a good initiative, and over several generations a unique national style of painting will emerge. In this case, as in the art of miniature, despite the doubts of a number of specialists, just as our ancient art of bookbinding has been revived, decorative art will acquire the status of national painting, conveying the image of modern realities and people to future generations in large-scale works of art.

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