

Endnote

1. Belonging to the Library of the Freer Gallery of Art, Washington
2. Belonging to the National Library of Paris
3. Belonging to the Library of East Institute of Tashkent
4. Works like Tuhfatul Abrar Jami (available at Chester-bity collection, year 1548/955) and Bustan of Sa'di (156/963), both written down by Mohammad Mazhab (Sheikh Zadeh), Mihr va Mushtari (Sun and Mars) by 'Assar (available at Freer Gallery and 1523/929) attributed to the disciples of Mohammad Mazhab belonging to Bukhara school of miniature (Ya'qoob Ajand, the Process and Forms of Iranian Painting. Under the supervision of Arthur Upham Pope, 3rd edition. Tehran: Mowla. 2011).

Reference list

- Adle, Sh. (2005). History of civilization of central Asia.
- Ajand, Y. (2008). Bukhara school of miniature. *Journal of Visual Arts*, (26): 28-33.
- America pink. (n.d). available from http://america.pink/chingiz-akhmarov_963448.html , 20/4/2016
- Artinvestment. (n.d). available from http://artinvestment.ru/en/news/exhibitions/20100616_ahmarov.html, 21/4/2016
- Binion, L., et al. (1998). *A survey of Iranian painting*. Translated by Iran Manesh, M. Tehran: Amir Kabir Publications
- Blur, Sh. (1998). Architecture and art in central asia in Uzbek period. Translated to Persian by Eshraqi, A. *Journal of Iran Shenakht*, (6): 101-120.
- Belenitskii, A. (1992). *Khurasan and Transoxiana* (Middle Asia). Translated by Varjavand, P. Tehran: Center of Asian Cultural Documents
- Charami, D. (1997). *Uzbekistan*. Tehran: Publications of the Ministry of Foreign Affairs.
- Joubert, L. (2008). Educating in the art the Asian experience.
- Kalter, J. & Pavaloi, M. (1997). *Uzbekistan; Heirs to the Silk Road*. Thames and Hudson.
- *Laquer painting*. (n.d). available from: <http://www.visituzbekistan.travel/sightseeing/uzbekistan-souvenirs/laquer-painting/17> novamr 2014
- Manzo, j.p. (2002). *Art in Central Asia*. Translated by Hashemi Golpayegani, M. M. Mashahd: Behnashr.
- Mirgorodsky, M. (2001). *Oriental miniature : the 18th-19th centuries*, media land.
- *Museum of applied art of Uzbekistan*. (n.d) available from: <http://www.artmuseum.uz/en/index.html> 20/4/2016
- Nahavandi, N. (2011). Baresi-e naghashi-e soghdi va risheha-ye an [*The Study of Sogdi Painting (5-8 A.D.) and its roots*]. M. A. thesis of Art Research. Tabriz: Islamic Azad University of Tabriz.
- Orexca. (n.d). available from <http://www.orexca.com/artsandcrafts2.shtml>, 20/4/2016
- Paydar Fard, A. & Mohammad Zadeh, M. (2015). Analysis of contemporary painting flows in Uzbekistan. *Baghe Nazar*, 12 (34): 49-58.
- Pugachenkova, G. (1994). *Art in Central Asia*. Tehran: Ministry of Culture and Islamic Guidance. Organization of Printing and Publishing.
- Rashed. M. (2011). *Uzbekistan*. Tehran: Amir Kabir.
- Šoëķubov, Š. (2006). *Contemporary miniature painting of Uzbekistan*. tashkend.



Fig. 23. Painting on pumpkin, professor rikhsiev, 1990 the photographer: a. Khakymov. Source: Adle, 2005 : 675.

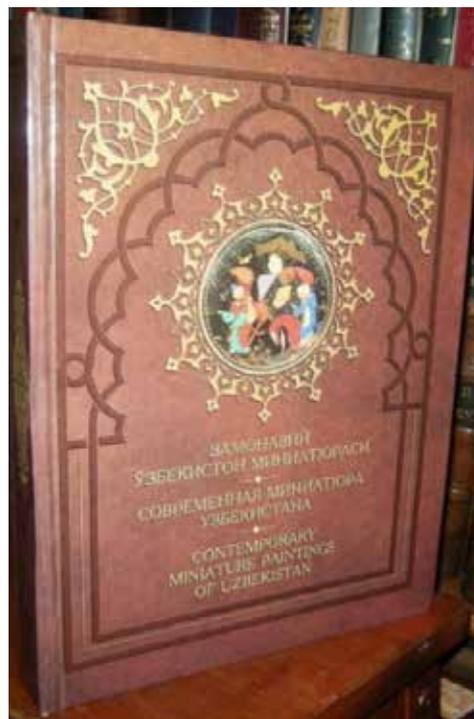


Fig. 24. The book is contemporary Uzbekistan miniature, Šoëkubov• 2006. Source: http://www.ebay.com/itm/Contemporary-Miniature-Paintings-of-Uzbekistan-Asian-Art-Oriental-Artists-/181662265618?nma=true&si=OXCXjFKVcyR4fFFo%252Bu5Y1Huk5mE%253D&orig_cvip=true&rt=nc

Conclusion

Uzbekistan painting with a history of several thousand years was recognized since third century with wall paintings of ancient murals of zaraoutsay and 4 centuries later by wall paintings of Afrasiab, Varakhsha and Panjakent. In 15 and 16th centuries, Bukhara school of miniature and painting on paper started. During the reign of Abdulaziz, Bukhara painting came to maturity and changed into Bukhara school of miniature independent from Herat school of painting, and art workshops of book illustration in Bukhara, Samarkand and Tashkent were formed. Then, until late Uzbek dynasty, painting gradually declined. However, gilding still continued affected by Timurid patterns. In 17th and 18th centuries, Uzbekistan painting continued by Shahnameh and local painting and no change occurred.

Since 1920 onwards in Uzbekistan, artists gave identity to contemporary painting inspired by traditional patterns and painting continued more extensively. As art academies were founded and academic teaching of students started, painting continued in a more scientific and practical way. Painting on papier mâché, painting on wood, painting on pumpkin, painting inspired by past painting continued with assorted themes and techniques like tempera on silk paper, oil painting canvas and cloth.

Artists like Akhmarov, Mohhamaedjanov, and Holmatov included identity-orientation and considering past painting in a creative and practical way in contemporary painting of Uzbekistan by changing the color, composition, themes, techniques and being affected by eastern painting.



Fig. 21. The Israelites crossing the sea, the. Holmatov, Tashkent, 2010. Source: https://de.wikipedia.org/wiki/Datei:Israels_Durchzug_durchs_Schilfmeer_II.jpg.

In contemporary painting of Uzbekistan, themes like “Caravan” are largely observed in various stories with the theme of group travelling. In traditional paintings of contemporary Uzbekistan, showing traditional clothing of Uzbeks especially women is of special importance. Women are always admired in Uzbekistan because of having a mother’s role. Today, two statues under the names of Grieving Mother and Motherland are located in two squares of Tashkent.

Each year, festivals and exhibitions of traditional clothing and women’s fashion clothes inspired by traditional models of Uzbek clothing are held in Asia and all around the world. In part of identity-oriented contemporary painting of Uzbekistan, the role of women’s clothing is significant (Paydar Fard & Mohammad Zadeh, 2015:52); (Fig. 22).

Painting on Pumpkins

Of other cases used as canvas in contemporary painting after 1980, is painting on pumpkins. Designs typically include one or two figures and colors are limited and the artist shows details of illustration using monochrome Brush-making (Fig. 23). Samples of pumpkin-like pottery on which painting was drawn are used as snuffbox.

Q. Shaykabov in the 2006 book, “Contemporary painting of Uzbekistan,” the 200-page full-color newspaper published a collection of artists from Uzbekistan since 1970 in the style of painting, lacquer painting, painting on the Cucurbita pepo, mural and painting developed the book has been published (Šoëķubov, 2006) Young artists Uzbekistan could with traditional painting to contemporary art bring new styles.

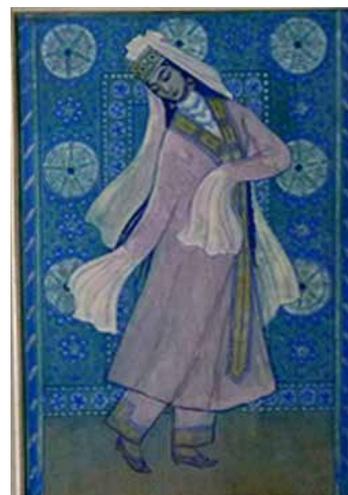
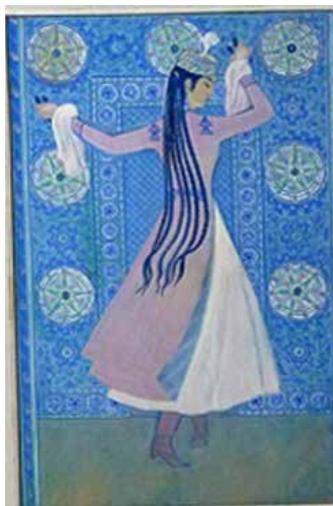


Fig. 22. Fair Apparel & Fashion, painting on canvas, Tashkent. Source: Paydarfard and Mohhammad zadeh, 2015: 52.

Art college and the National institute of Art and Design named after K.Behzad (Mirgorodsky, 2001 :152).

Of these, Sh. Mohhamedjanov delicately related to the tradition; the subject of his miniatures presented the author's variations of the canonic scenes. Each miniature and calligraphic sample requires long and hard work in order to reach flowing lines, what was easy for these great masters. His diligent work resulted in: author's variant of «Divoni lugati – turk» by kashghari(1976, at the collection of the state of history of uzbekistan), «Kalila awa Dimna1980»), at the Metropolitan museum New York) and the book of ghazals by A. Navai(1999, at Kyoto University of foreign Studies for Islamic Culture) (mirgorodsky, 2001:153). MohammedJanov believes artistic heritage of the past is the ability to have a new form. In recognition of traditional painting, the clouds, rocks, landscape painting and body parts of humans and their relationships to design and fingers and stand and sit and look at the effects of past conditions is crucial and helps to develop creativity in painting today, especially in the composition paintings (Ibid:154).

Ch. Ahmarov by changes in the composition of his works and create privacy, transparency and purity of color and the use of spiritual and mystical subjects and ornamental plants, painting is a novel. His work is often compared with the work of his senior colleagues - Usto-Mumin, who is also greatly influenced the art of Byzantium, the ancient Russian icons, Persian miniatures and the early European Renaissance. Look Usto-Mumin in the world of the East was a look of Russian colonist captured poetics and charm of the unknown, but gradually finds his peace, while for Ahmarova it was Wednesday, which is close to him in all respects, inherent in its nature from birth, with the guidance of his father - known Islamic educator (nigora ahmadova, artinvestment.ru/ 2010) (Fig. 19).

N. Holmatov, the Queen of Sheba visiting Solomon is depicted. The design of figures is inspired by painting tradition of Uzbekistan. However, the colors remind us of eastern painting, especially the Iranian one (Fig. 20).

In his paintings, Holmatov considers the historic aspects and representation of lands. In the canvas of Israelites and passing the sea by Moses, with multilayer space creating, we observe the presence of pharaoh's soldiers, prophet Moses and Israelites while passing the sea, in three separate boxes. The wavy sea, the mode of faces and figures express the content of story well (Fig. 21).



Fig. 19. Girls and Cup, Chingiz Ahmadov, Tashkent, 1983
Source: c/en/news/exhibitions/20100616_ahmarov.html#



Fig. 20. Painting, the Queen of Sheba's visit to Solomon, Ahmarov, Tashkent, 2010.
Source: <http://www.ins-theater-augsburg.de/index.php/ct-menu-item-8/ct-menu-item-12/ct-menu-item-36/ct-menu-item-40>

well as many museums all around the Soviet Union (america.pink/chingiz akhmarov). In 2001, the “Uzbek Medal” was given to this artist by Uzbekistan government thanks to his artistic activities.

Chingiz Akhmarov represented a new integration of ancient traditions of Uzbekistan painting and contemporary art in wall painting of a café in recreation center of Cable Company in Tashkent. These paintings which are part of Sogdi wedding ceremonies show bride and groom along with guests and friends with gifts in their hands as well as golden colors inspired by past painting of Uzbekistan (Pugachenkova, 1994: Introduction). In his painting, Akhmarov has attempted to create a harmony between form and content of his works considering contemporary world. Linear drawing of figures, lines being fluid, accurate painting of clothes and ornaments are some features of contemporary painting derived from painting tradition of Uzbekistan which is evident in his works (Paydar Fard & Mohammad Zadeh, 2015: 50-51); (Fig. 16). In a part of murals in the Museum of Applied Arts in Tashkent, the local tradition and Uzbek’s life is well-narrated in the type of clothes and elements used in murals. In addition, using trees, blossoms, cypress and flower vases as well as arabesque decorations, cloud decorations and girih work are affected by eastern painting (Fig. 17). The use of a symmetrical composition with central arcades and the way of arrangement of elements and figures are affected by murals of Afrasiab site and Sogdi ceremonies as well as the use of round symbols and arcades affected by Byzantium art. Colors are clear and mild close to the color of tiles that mostly remind us of joy and hope (Fig. 18).

Painting on silk paper or canvas

In 1920, after recovery of the independence of the Republic of Uzbekistan, the miniature got a new impulse to development and reached true blossoming. The young people got the opportunity to study the art of the miniature painting at the art institutions of the republic the faculty of lacquer miniature operates both at the republican



Fig. 16. weddings residents of Sughd, 1967, artist c. Ahmarov, part of the mural in the tea-cable factory in Tashkent. Source: Pugachenkova, G. 1994, without page number.



Fig. 17. wall painting smoking room, home Alexander Polovtsian, Museum of Applied Arts of Uzbekistan, tashkent Source: <http://www.alamy.com/stock-photo-painting-on-wall-in-smoking-room-house-of-alexander-polovtsev-museum-62841772.html#!>



Fig. 18. wall painting smoking room, home Alexander Polovtsian, Museum of Applied Arts of Uzbekistan, Tashkent Source: <http://www.alamy.com/stock-photo-painting-on-wall-in-smoking-room-house-of-alexander-polovtsev-museum-62841772.html#!>



Fig.12. Decorative plates, romance, Papier-mache, Isaac Khodjaev,1999,Tashkent.
Source:http://www.artmuseum.uz/photo/varnish_miniature/big/rospis_po_derevu_big_5.jpg



Fig. 13. Dulcimer, painting on wood, 1940, Tashkent
Source: Manzo,2002: 120.

the artist to represent the figure of Uzbek women with hat, shawl and ornaments (Fig. 14).

Wall Painting or Murals

The main ideas of traditional painting on papier mâché were later used by Uzbek artists to create memorable wall paintings (using fresco technique) in architecture and internal spaces. Chingiz Akhmarov (1912-1995), one of the prominent Uzbek painters won the “Art Prize” of Uzbekistan for painting of Ali-Shir Nava’i Theater. Ali-Shir Nava’i Theater was a good opportunity for cooperation of Russian architects and masters of national decorative arts in Uzbekistan (Fig. 15). Akhmarov participated in projects of decorations and subway stations in Moscow and Tashkent as

giz Akhmarov (1912-1995), one of the prominent Uzbek painters won the “Art Prize” of Uzbekistan for painting of Ali-Shir Nava’i Theater. Ali-Shir Nava’i Theater was a good opportunity for cooperation of Russian architects and masters of national decorative arts in Uzbekistan (Fig. 15). Akhmarov participated in projects of decorations and subway stations in Moscow and Tashkent as

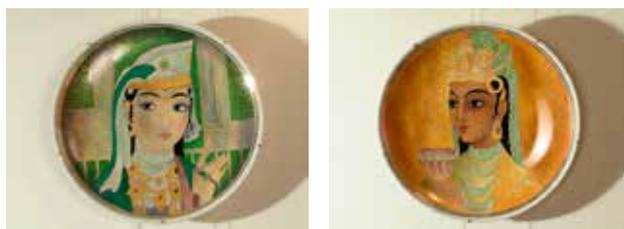


Fig. 14-1, 14-2. decorative plates, 7 beauty, Red untrue. Chingiz ahmarov, Tashkent, Museum of Applied Arts
Source: www.artmuseum.uz/uz/farfor.html.



Fig. 15. Wall of Alexander, murals Alisher Navoi Theater, chigiz ahmarov, Tashkent.
Source : Pugachenkova, G. 1994, without page number.



Fig. 10. Lacquered paintings on wood, Farhad and Shirin, Holmatov, Papier, paints, varnish
Source: <http://www.artmuseum.uz/en/index.html>.



Fig. 11. Lacquered paintings on book – holder, karabaiev, papier0mache, varnish, 1985.
Source: <http://www.artmuseum.uz/en/index.html>.

(snuff box), in cities such as Bukhara and Tashkent and Khojand continued and became more diverse topics. Objects made of papier-mache or wood is used as in the past. The most of this period Text floral and abstract motifs and vivid colors yellow and green and red lacquer and most of this period can be seen (Fig. 12).

Lacquer Painting on Wood, Pottery and Ceramics

Painting on wood was employed like woodcarving to adorn wooden objects. Complicated designs of herbal and geometrical illustrations were drawn on abraded surface of tables, wooden chests, saddles, stringed instruments and other objects and then the plan was colored using a thin painting-brush with mineral or herbal colors, and bronze or silver were added. Colors are mainly green, red and blue (Manzo, 2002: 120); (Fig. 13).

Lacquer paintings is also used on vases, pottery and ceramic plates, teapot, cups and sugar container etc. of decorations of these containers are gilding work or miniature or both. Usually, round plates have given the most opportunity to



Fig. 9. Boxes, lacquer painting on papier-mache, and. Logosky, paints, varnishes, 1985, Museum of Applied Arts of Uzbekistan
Source: <https://www.alesouk.com/product/lacquered-miniature-painted-box/>

miniatures, paleha. Renowned masters from paleha were invited to share their experience and to demonstrate how to produce and paint papier-mache objects (Ibid). Covers of manuscripts, tables made of precious wood, pencil cases (kalamdons), chess, jewelry boxes covered with fine paintings. Pattern applied with a brush on primer, which is made from gold or bronze powder, cherry and apricot glue. Lacquer and paint used for papier-mache preparing at highly complicated and extremely diverse recipe (visituzbekistan.travel). In the union of folk masters “pillars” was organized the artistic painting workshop led by well-known painter Ch. Akhmarov. Due to this, there was a school of miniatures in Uzbekistan. At the same time the Republican Art School opened branch of lacquer miniatures and there was established the Fund for the preservation, development and revitalization of endangered species of

folk art(visituzbekistan.travel.).

The famous artist, master of Frescos and painting, chigiz ahmarov, led the revival of the miniature. He was assisted by two other miniaturist Sh. Muhhamedjanov and N.Holmatov, who were elected to be academician in 1997 at the academy of arts of Uzbekistan. however, their facilities were inadequate, as was their education. The regular teaching of this art had to be carried out in specialized institutions. A special department of lacquered miniatures was therefore opened in 1981 at the art college of Benkov in Tashkend. Later on, a book miniature department was opened of the same college in 1995. During the period from 1981 to 2003, 107 student had graduated from these two faculties of the eastern miniature (Joubert, 2008 : 187).

The best artists of Uzbekistan’s 19th century up to the present, in all artistic disciplines such as lacquer painting at the Museum of Applied Arts of Uzbekistan is exposed. Works of applied art that are kept in depository of the museum could be divided into 3 groups. Firstly, these are works of applied art that were created on the basis of ancient traditions and are related to different schools which reflect originality of individual region. Secondly, these are more enriched by ornamental patterns works that were developed since the second half of XX century and which were made using traditional methods of folk masters(- Fig. 10). And the third group consists of works of applied art that meet requirements of contemporary art and which are decorated by rare multicoloured ornamental patterns (artmuseum.uz). MohammedJanov, Holmatov, Karabaiev and artists are painting the ancient style with more diverse colors and modern with the past tradition of painting on functional objects in a manner lacquer paintings were creations. Use arabesque, abstract flowers and cloudy mutif, calligraphy and poetry topics from «Khamse Nizami» seen in the works of these artists (Fig. 11). In Fig. 10, the effect of Artist painting, Holmatov is, the influence of Persian Painting in combinations of colors and design elements and space is evident. Early 20th century still on lacquer painting decorative and functional works such as small boxes

Painting in Uzbekistan from 19th Century Onwards (Developed Painting)

In 19th century, a competition began between the English on the south of Middle Asia and Russians on the north and cities like Khiva, Tashkent and Khodzhent under the influence of Russians and a socialist system governed the people's culture and art (Rashed, 2011: 34-37)., Trans-Caspian railway line was drawn to Samarkand in 1888, to Tashkent in 1898 and to Andijan in Fergana valley in 1899 and it was exploited for trade and military purposes (Belenitskii, 1992: 70). One of the objectives of Soviet Union's culture in Uzbekistan was to humiliate the local culture and they sekked to fade out the artistic and cultural trends in Uzbekistan (Rashed, 2011:38). In the second half of 19th century, when lithographic printing books spread in Turkistan and trans-Caspian lands, producing manuscripts with illustrations and gilding work practically terminated (Manzo, 2002; 68-69).

Lacquer painting

Despite the influence of Russian culture, contemporary art of Uzbekistan, has retained its traditional form. In the 19th century Painting, above all, on paper, leather, wood, earthenware, pottery, decorative objects such as vases, plates and was working on papier-mache. (Adle, 2005: 675). Lacquer painting is a wonderful invention of Uzbek people. In some sources: caskets with laccure painting were made in Bukhara in the 15th century (orexca.com). After the recession in the late 18th century to the mid 19th century, paintings Uzbekistan return to the traditional patterns in Lacquer painting (Fig. 8).

Lacquer painting on papier-mache

This art flourished in Samarkand and in the Timurid period. A case where a medal made of papier-mache and lacquer painting is found inside the palace "Shah Jahan". Subject lacquer paintings inspired poetry 's poets such as Ferdowsi, Navaii, Jami⁴, nizami and Khayyam most epic and romantic spaces (Ibid: 675); (Fig. 9).

The technology for producing papier-mache was borrowed from the famous Russian centre of lacquer

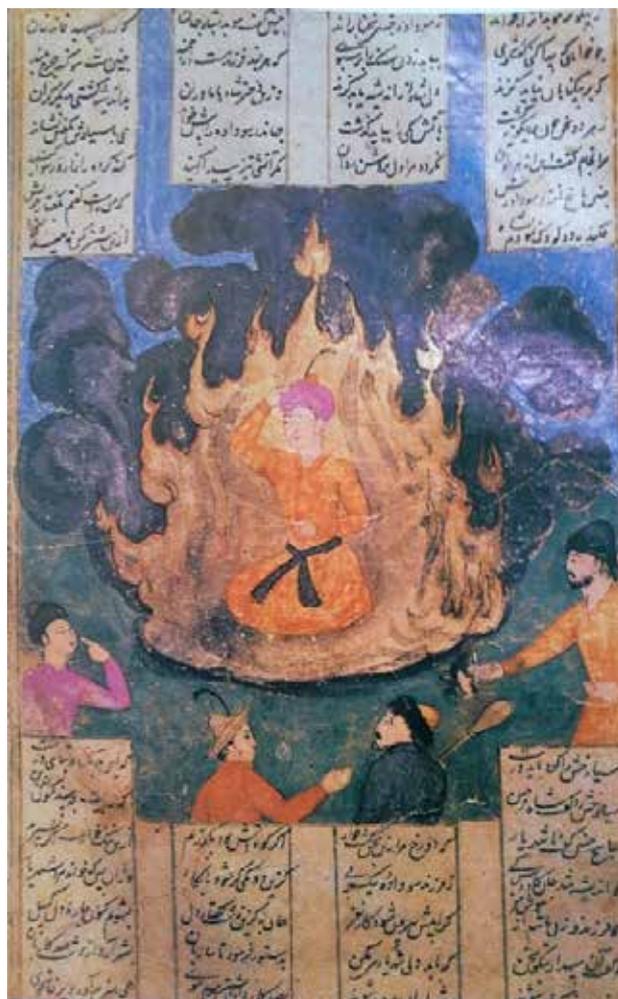


Fig. 7. The Adventures Hunting Ilkhans, scholars talk about hunting paintings, 17th century, Tashkent, Uzbekistan Academy of Sciences, Institute of Oriental. Source: Manzo,2002: 66.



Fig. 8. Pen-case, lacquer painting on wood, ornamental writing on the top and sides of the cover Tashkent, 19 th century. Musiem fur vulkerkunde, berlin. Source: kalter & pavaloi, 1997: 198.

and the manuscript of three mathnawis of Rawdat Al-Muhibbin whose painters were Abdullah Bokhari, Mahmoud Mazhab and Molla Yousef Heravi (Ajand, 2008: 28-33). “the History of Abul Khair Khan”²³ is among those manuscripts illustrated in 940 A.H. in Samarkand (Ibid, 30); (Fig. 4). In painting of this period, two trends are seen in works. The first trend is painting based on epic literature and poems observed in illustrating Shahnameh or illustrations of Gulistan of Sa’di (Fig. 5). In these paintings, the effect of Herat school is evident. The creation of spaces like rivers, trees and greenery, the view of palaces and banquet as well as epic scenes like Simurgh or Siavash Passing by Fire are depicted (Fig. 6). The second trend is formation of Bukhara school based on legends and Uzbek folk-

lore stories the features of which are Uzbek clothing and sharp and special tones of colors (Manzo, 2002: 68-69); (Fig.7). In the first half of 17th century, artists like Mohammad Sharif, Mohammad Darvish and Mohammad Morad were acting that depicted illustrations with themes of routine life of people and Shahnameh illustrations while showing prowess scenes related to people’s culture (Pugachenkova, 1994). In late 17th century, artists left for India because of not being supported and they employed some features of Indian painting like 3D representation of figures and even some elements of daily artistic life in Bukhara painting (Ajand, 2008: 33). In early 18th century, painting was almost completely stagnant (Manzo, 2002:72).

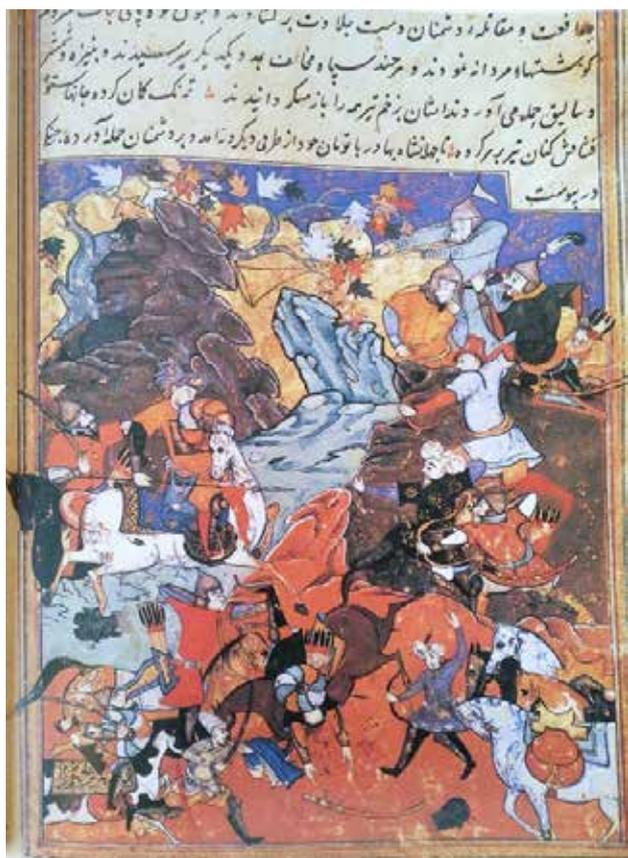


Fig. 5. The battle between Iran and Turan, illustration describing a Sharafuddin Zafar nemeh Samarqand, 17th century, Tashkent, Academy of Arts of Asia, Uzbekistan. Source: Manzo,2002: 69.



Fig. 6. Siavash pass through the fire, Shahnameh, 17th century, Artist: Mohammad moghim, Tashkent, Academy of Arts of Asia, Uzbekistan. Source: Manzo,2002: 68.

supported art and during his reign, Bukhara painting came to maturity and it turned into Bukhara painting, independent from Herat school painting. Later on, until late Uzbek dynasty, painting gradually declined; however, gilding continued affected by Timurid patterns (Ibid: 30).

The main art workshops for book illustration were established in Bukhara, Samarkand and Tashkent where illustrations were of mild quality and mainly for local consumption. Some illustrations were modeled from Timurid samples. In illustrated versions of this era, figures are like Mongols and bodies are huge (Blur, 1998: 113) (Fig. 3). Between 1512 and 1536, some manuscripts appeared with a beautiful style in

Bukhara. Manuscripts like “Sun and Mars of Assar¹” the theme of which was mystical mathnawis of Mohammad Assar Tabrizi in 1377 that were written down by Ibrahim Khalil in 1523 in Bukhara. Scenes like starry sky, reception and hunting that was a feature of Behzad school popular in Herat is observed in this manuscript (Ibid: 113-115). The manuscript of “Gulistan of Sa’di²” written down by Soltan Ali Mashhadi in 904 A.H. was prepared for Abdulaziz Soltan in Bukhara. In paintings of this Gulistan, intricacy, accurate processing of figures, scenes and architecture can be observed. Of other works of Bukhara school of miniature are the Haft Peykar Mathnawi of Abdullah Hatefi, Jami’s nephew



Fig. 3. Saadi’s Bustan, lovers, 16th century, St. Petersburg Public Library.
Source: Manzo,2002: 66.

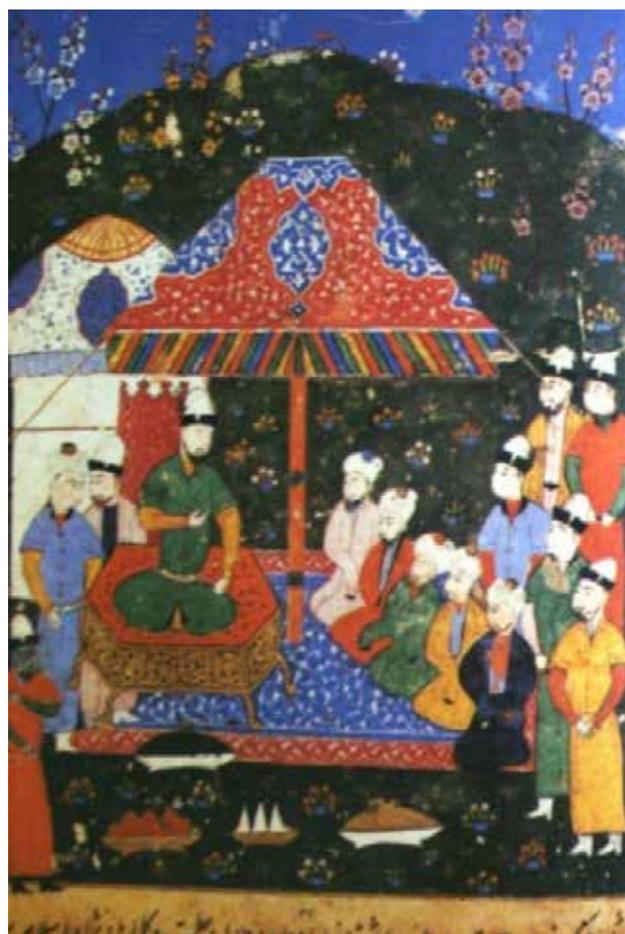


Fig. 4. A page from the history of Abu al-Khair, Ghazan Khan in Arjin, Tashkent, Uzbekistan Academy of Sciences, Institute of Oriental. Source: Manzo,2002: 79.

Murals on the walls of royal palaces in Samarkand, especially the site of Afrasiab palace are eye-catching with themes related to commemoration of the rulers of Samarkand. In these paintings, the hero warriors are seen riding a horse that is drawn skillfully by Sogdi artists (Ibid: 58-62). Evolution of paintings in the Panjakent, Afrasiab and Varakhsha belonging to 5th to 8th centuries is divided into 3 classes of religious, epic and didactic in terms of themes which are derived from Indian and Greek art and literature mingled with local samples (Nahavandi, 2011, Introduction); (Fig. 1).

The name of Afrasiab is reminiscent of the ancient part of Samarkand and delightful paintings found in 1965 there that belong to the hall of ambassadors or chamber number 1. It was called after the representation of images of diplomats and ambassadors from various regions of Asian empire and their visiting Sogdis who entered the palace of Samarkand King, Varghaman II (7th century) to donate their gifts (Fig. 2).

Paintings of 15th to 18th Centuries in Uzbekistan (Bukhara School of Miniature)

In late 14th century and early 15th century, wall paintings were common in palaces; for instance, paintings in Timur palaces in Samarkand that depict themes like his martial prowess, courtly scenes and pictures of his wives, children and grandchildren (Manzo, 2002: 66). From the 15th century onwards, thematic paintings entered miniature where gilding and miniature were prepared using pure colors and gold by elite artists and calligraphers for the royal class (Ibid: 66).

The Shaybanid (Uzbek) dynasty ruled from 905 to 1007 A.H. in Transoxiana and their court was affected by Timurids culturally. Behzad was among those artists who were transferred from Herat to Bukhara during the reign of Mohammad Shaybani. Obeidullah (918-946 A.H.) the successor of Mohammad Shaybani transferred painters like Sheikh Zadeh and calligraphers like Mir Ali Heravi to Bukhara. Therefore, the effect of Herat school of painting in Bukhara until late 11th century A.H. is evident (Ajand, 2008: 28).

manuscript designing flourished during the reign of Abdulaziz (940-949 A.H.) since Abdulaziz



Fig. 1. Part of the mural Penjkent district, the story of the goose that laid the golden egg, 6th and 7th centuries AD, the Hermitage Museum, St. Petersburg
Source: Manzo, 2002: 45.



Fig. 2. Part of the mural Penjkent, move Ambassadors
Source: Manzo, 2002: 59.

Introduction

The history of painting in Central Asia especially Uzbekistan is a thousand years and wall paintings of the archaeological site of Afrasiab belongs to 7th and 8th centuries. Past centuries art especially painting has been very precious and of special position in the history of Islamic arts. Bukhara school of miniature (Uzbek painting) is formed concurrent with late Timurid period and it soared after Herat school in 15th and 16th centuries. Of prominent artists who had a major impact on Bukhara school of miniature is “Kamal ud-Din Behzad”, the continuation of his paintings and his disciples along with features of local Bukhara paintings have collectively formed Bukhara paintings method (Paydar Fard & Mohammad Zadeh, 2015).

In the study of Uzbek painting, ancient wall paintings and miniature of Bukhara school has had the most prominent impact on contemporary painting. Wall painting in the contemporary era

has found effect with literary and sometimes epic themes that is found in works of CH. Ahmarov, the late Uzbek artist. Lacquer painting on papier mâché flourished after 1920 and Bukhara painting flow developed in terms of color, theme and technique towards lacquer painting on papier mâché, wood, enamel, pottery as well as painting on silk canvas and paper and on objects like boxes, book holder, stringed instruments, plates, pumpkin etc. contemporary painters produced painting works and taught traditional and modern painting while maintaining past artistic traditions and they kept eastern painting flow especially their local one.

Studies on Uzbekistan painting were conducted using content analysis method with a careful study of art resources in Central Asia and study of artistic features of artists who affected Uzbekistan painting.

Research Background

Significant written resources can be found on painting in past centuries in Uzbekistan especially Bukhara school of miniature; however, on contemporary painting there are only two useful art books in Central Asia by Galina Anatol'evna Pugachenkova (1994) and John Paul Manzo (2002) where 19th and 20th centuries painting in Uzbekistan is mentioned in a short section. Museum of Applied Arts in Uzbekistan has also been useful in introducing past works and some contemporary works in various artistic disciplines like painting. There are only scattered websites with contents related to contemporary painters of this country and their style of painting. The article “The Study of Artistic Flows of Contemporary Painting in Uzbekistan” by Arezoo Paydar Fard and Mehdi Mohammad Zadeh, published in the Quarterly of Bagh- e Nazar, No, 34, 2015, has been effective in developing this paper.

Wall Painting or Ancienin Uzbekistan

Central Asia is the area between Caspian Sea to Chinese borders that is divided into four independent republics of Kyrgyzstan, Uzbekistan, Tajikistan and Turkmenistan After the collapse of the USSR and formation of the Commonwealth of Independent States (Manzo, 2002:7). Nationalities living in Uzbekistan in order of span are Uzbek, Russian, Tajik and Tatar (Charmi,1997: 19).

Wall painting in Uzbekistan has a long history. For example, Zeraousai rock painting are located on south Uzbekistan the history of which dates back to early Stone Age. Wall paintings of Uzbekistan were primitive until third century A.D.; however, in later centuries, in addition to maintaining ancient traditions, various themes like routine life of people, figure of Buddha, Sogdi themes like ceremonies, epic traditions, mythical stories narrated from Greece to India as well as myths and combats were depicted.

The study of Evolution of Traditional Painting in Uzbekistan

Arezoo Paydar Fard

Ph.D. Candidate in Islamic Art. Islamic Art university of Tabriz, Iran.

a.paydarfard@tabriziau.ac.ir

Mahdi Mohammad Zadeh

Ph. D. in Islamic Art. Islamic Art university of Tabriz, Iran.

Mehdi_m@tabriziau.ac.ir

Abstract

Considering the rich background of wall painting and miniature in Bukhara school, the study of evolution of painting in Uzbekistan will assist the identification of artistic flows in contemporary painting of Uzbekistan, since contemporary painting in this country is rarely observed by researchers and no serious study has been conducted in Iran or other nations on contemporary painting and flows related to it. To fill a part of this gap authors of this study investigated and analyzed arts in Central Asia with a deeper insight especially Uzbekistan painting which has many things in common with Iran in terms of culture and art.

Results of this study that was analyzed using content analysis method and its data were collected using library studies and assorted websites, showed that contemporary painting in Uzbekistan has developed and lacquer and modern painting raised with keeping tradition. Establishment of art academies and teaching painting principles to art students by artists like Chingiz Akhmarov, SH. Mohammedjanov and N. Kholmatov, has kept the contemporary painting alive via development of techniques, tools, style, themes and keeping local and eastern identity.

Keywords

Uzbekistan Painting, Bukhara School of Miniature, Lacquer Painting, Wall Painting.