

Artistic Characteristics of 20th Century Azerbaijan Painting



MARDAN MAMMADOV

(MONOGRAPHY)

by Liberty Academic Publishers
New York, USA- 2023

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14.02.2023
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Mardan Mammadov. Artistic Characteristics
of 20th Century Azerbaijan Painting. Monography,
New York, USA, «Liberty Publisher of Books»
2023 y. -255 p.

ISBN: 978-1-955094-45-0

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Cover design by Andrew Singh

ISBN: 978-1-955094-45-0



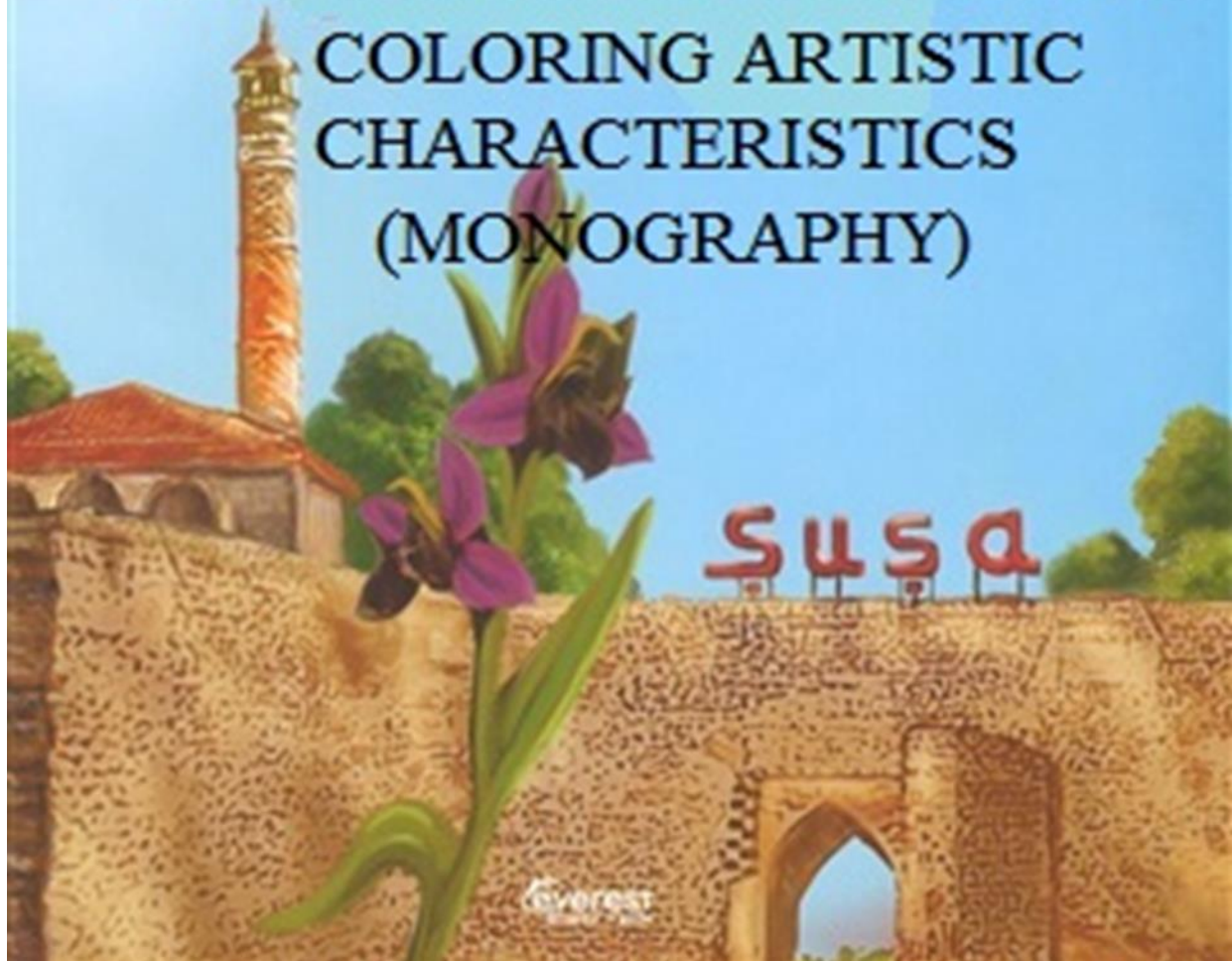
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MARDAN MAMMADOV

**XX CENTURY OF AZERBAIJAN
COLORING ARTISTIC
CHARACTERISTICS
(MONOGRAPHY)**



Everest

ŞUŞA



**The monograph is
dedicated to the 44-day
victory of Azerbaijan**



MARDAN MAMMADOV

**ARTISTIC CHARACTERISTICS OF 20TH
CENTURY AZERBAIJAN PAINTING**

(MONOGRAPHY)

New York – 2023

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INTRODUCTION

Although Azerbaijani fine art has an ancient history and rich artistic traditions, it is undeniable that it has been significantly updated and enriched in terms of types, genres and themes since the 20th century. This was primarily due to the fact that after the occupation of Azerbaijan by the 11th Army, the social and political structure in the local area developed in a very different form and content than before. If we have to connect this serious innovation directly with the field of painting, then we must say that artistic principles have undergone a more serious change in this space. Thus, at the turn of the century, the artistic principles of European-Russian painting were showing their influence in Azerbaijan. Let us add that in that period - the end of the 19th century and the beginning of the 20th century - the strong influence of the traditions of realism on the Azerbaijani visual art was undoubtedly related to the formation of artistic processes in a new direction in Baku, which was exposed to a noticeable influx of foreigners due to the development of the oil industry. The special education of Azerbaijani youth, the publication of newspapers and magazines, as well as the presentation of various exhibitions to the public caused the emergence of a new creative environment in the emerging visual arts space in the country's capital.

This picture was further renewed after the Sovietization of the country. The opening of an art school in Baku, the opening of museums, and the organization of various scale exhibitions gave impetus to the enrichment of the Azerbaijani art space with local personnel, the creation and development of various fields of art. Indeed, the establishment of an art school in Baku in 1920 and the training of personnel who will develop various types of visual and decorative-applied art in the local area soon after can be counted among the main reasons for the development in the art space.

No matter how much the development of Soviet art in Azerbaijan in the 20th century, which was distinguished by its close attachment to ideology, was filled with political calls and recommendations, the opposing generations of artists managed to create works that could enrich our national fine art store by expressing a creative attitude to national values in this artistic space full of contrasts. The development of our national fine art, including painting, which took place in conditions where artistic processes replaced each other, led to the development of creators with different styles in this field. In the end, all this led to

the enrichment of Azerbaijani art with unique artistic and aesthetic features, we would not be mistaken. By interpreting the works of various genres and themes created in those years, we can reveal and appreciate the artistic features that characterize the 20th century Azerbaijani painting...

The development of Azerbaijani translation art in the context of artistic searches

It is clear that the artistic features that determine this development play an important role in the timelessness of the works created in the field of fine and decorative-applied art. If we look at how it was formed and developed directly in Azerbaijani art, then it is possible to observe that every artist has been thinking about the fact that the artistic feature has its own merits since very early times.

If we refer to the rock paintings discovered and studied in the territory of the republic, then these stone inscriptions, which reflect various moments of the Upper Paleolithic, Mesolithic and Neolithic life of our ancestors, can be considered the oldest examples of our art. Although these images - petroglyphs - created by the local population in ancient times are associated with the performance of certain hunting and rituals, in many of them it is also possible to see the expression of the artistic thinking of our ancestors.

Along with the rocks of Gobustan, the presence in Absheron villages, Kalbajar mountains and Ordubad meadows is particularly noteworthy for the craftsmanship observed in these images, which hold a visual mirror to our past. Perceptible summation, expressiveness of lines, conveyance of meaning and content expressed in the drawings drawn by primitive artists on hard rock are often enviable, we would not be mistaken. People, animals, ships, weapons, clothing, inscriptions etc. carved on the rock. although the sensibility and materiality that will be found in the paintings of later periods are not evident in the aesthetics of the images, the desire to express emotion through movement is visible in the human and animal images.

It should be noted that although these rock paintings, which embody the worldview and performance art of ancient people, do not conform to the requirements of classical painting, in the way they exist - in a generalized and abstracted artistic capacity is also amazing. The artistic qualities that characterize the paintings of ancient artists are admittedly unattainable for many of those who practice such art today. In other words, the unique realism demonstrated by our ancestors remains modern to this day. The world-famous traveler and archeologist Tur Heyerdal's opinion that "Gobustan is a pearl of culture whose roots go back to ancient times and is even older than Mesopotamia, whose true history has not

been studied until now. Gobustan is a place that conveys the skill and thought of ancient people to us through paintings" indicates that the place still remains mysterious.

Azeri rock paintings, which seem simple and in many cases primitive to many, but in fact make the worldview and aesthetic sense of the local people timeless, are examples of art that confirm the antiquity of world art history due to their meaning-content load and artistic-aesthetic merits.

The presence of these rock paintings opened the way for the development of our visual and decorative-applied art by confirming that Azerbaijani art has unique and ancient characteristics. Therefore, by looking at the recent history of our art, it is possible to make sure that its various fields have multi-layered artistic characteristics. The artistic features manifested in the form of styles and currents observed in the stage of development of our art coinciding with the Middle Ages can be properly appreciated. In this sense, we must say that the miniature style was the leading means of expression in the Azerbaijani pictorial and decorative-applied art. Unfortunately, at the time, the attitude towards this style was not at the desired level. This is also confirmed by the research conducted by our art experts during the independence period: "The artistic expression of our ancestors' sense of beauty, which started from ancient times and continues to this day, has been presented to the society under different names by Western Europeans over time. The result of the oriental-Muslim view of reality was presented to the world by Christian scientists under the name of "miniature art".

Let's admit that the transformation of medieval Azerbaijani art into a "mark of recognition" of our nation on the international scale was primarily dependent on the artistic phenomenon called miniature, which is mistakenly valued as an art form. In other words, from the Middle Ages to the present day, the images that have been included in the best examples of both descriptive and applied art in reality with their infinite and enticing aesthetic capacity, as an attractive and memorable spiritual source, have developed as a style and artistic-aesthetic artistic principles. It was connected to timelessness and spacelessness. According to the manuscripts and ceramic samples of Azerbaijani art preserved in various famous archives of the world and belonging to the Atabay era, "miniature" world and Soviet art scholars have studied and presented "miniature" and "art type" which deserve to be considered as a phenomenon.

"No, it is a style with a rich aesthetic capacity. In our opinion, the emergence of this style - a new principle of depiction, which was successfully applied in various types and genres of Eastern and Azerbaijani painting and applied art even before the time of the Atabays, in the 13th-18th centuries, as well as later up to our days, was closely related to what happened in the all-Turkish culture." (4,13).

The origin of this style, which has an exceptional role in the enrichment of Azerbaijani visual and decorative-applied art with new and unique artistic features, is also of interest. Thus, the researches confirm that Mani teaching-philosophy, Islamic religious values and Sino-Uyghur painting of Sogdia (Central Asia-Eastern Turkestan) are at its root. Let us add that in the beginning of the Middle Ages, the formation of existing Sogdian painting in the area where modern Samarkand is located had a great influence on the closeness of language between them and the Uyghurs, the religion they believed in, and the closeness of the crafts they were engaged in. In the monumental paintings that decorated the walls of the palace discovered in Samarkand in the last century, there are enough moments that resonate with the aesthetics of the miniature style, which would later confirm itself as the leading means of artistic expression in the East-Muslim world.

This mural we are talking about is located in the palace of the ruler Varkhuma and is named after the "Ambassadors Hall" where it is located. Here, along with animals and birds, you can find depictions of people of Iranian and Turkish origin. In the interpretation of the scene depicting the reception of the ambassadors by the palace officials, it is possible to find unique artistic features, from reality to broad artistic generalization. The solution of the composition according to the principle of stacking is also the initial stage of the form of expression that will be found in the classic Persian-Iranian (Azerbaijani-Turkish) miniatures, which developed and improved later, and is undoubtedly also an indicator of the continuation of the connection between the first artistic schools in the future.

Let us add that this style, which was later carried by Uyghur artists from Central Asia to the neighboring Panjikand (8th century) and Tabriz, existed by pairing with the artistic principles of the Seljuk period, which were applied in the manuscripts of the 12th-13th centuries, and originated from Arab-Mesopotamia and mostly Uyghur painting. caused the creation of manuscripts and examples of applied art. At a time when

the Arab-Mesopotamian artistic principle was prominent in book graphics, despite the fact that the Uighur-Turkish artistic view of reality in ceramics created wonderful art examples, it is possible to assume that there was an intense struggle between these artistic principles at the time - in the XII-XIII centuries. In this process, the activity of Uyghur artists in Maragha and Tabriz at that time had a significant role. In the period from the emergence of the style to its decline, relative differences in its artistic solution - the difference in color, the harmony of color shades, the achievement of certain differences in the scale of drawing figures, the creation of Isfahan, Herat Tabriz and Qazvin schools, and the mutual benefit of artists working in these art centers and adding unique shades to the known general aesthetics, "Turkmen style", "Mongol style", "Qajar style", etc. caused the creation of relative distinguishing expressions such as But no matter how many these names, whose artistic features are similar, the traditions of the Tabriz miniature school are clear as day in the yeast-aesthetic capacity of all of them...

As a rule, the further improvement of this style, distinguished by its rich color and individual artistic features, in the 15th-16th centuries, and the surprising classical character of the manuscripts created in the palace library during the reign of Shah Ismail and his son Tahmasib, are the leading and common expression of the art of the Turkish world and the countries it is surrounded by. caused it to become a means of...

Let us say here that if the conventional-decorative interpretation was relative in the general artistic capacity of the example of Afrasiyab wall painting (the end of the 7th century) and the Arabic-Mesopotamian style of expression in the 12th-13th century manuscripts, which is the source of the style, then its description and application in the ceramics of that period and the following centuries was relative. the artistic canons of the miniature in the examples of art, which are unquestionable, were also created.

In this canon, there was a multi-layered and thought-provoking artistic-aesthetic manifestation and artistic-philosophical expression of the Turkish-Muslim society's view of reality and its relation to religion. Absence of the optical-physical perspective, which will help not to associate with God, and the supposed shadow where evil forces gather, equal-sized presentation of the figures (subjective, and more than that, this equality is violated due to the request of the customer), expression of the idea with gestures, the meaning

of colors, the general color is based on the harmony created by the junction of contrasting colors. Compared to Western-European painting, in terms of the meaning and expression of images, it caused a revolutionary revolution in world fine art, we would not be mistaken...

In fact, the application of the works that embodied the artistic-aesthetic principles existing in European fine art at that time to the book in a small format and to various fields of craftsmanship did not cause any change in its artistic-aesthetic merit or meaning-content load. But at the same time, the images that existed in the East and which Europeans simply called European "miniatures", but which could actually be considered an artistic phenomenon, were more comprehensive in all senses. It is true that the Eastern miniatures included in his manuscripts were also works reminiscent of larger-scale pictorial and decorative-applied art examples existing in the East in terms of artistic solution. The artistic-aesthetic merit of those works, which were created before turning into book decoration, is an unusual degree of generalization and stylization, laconic color, and most importantly being an artistic representation far removed from perspective presentation and the application of shadows, what appears is quite, and rightly so, beset with questions. Why did the Easterners, including the Azerbaijani Turks, abandon it, while the strongest artistic weapon of the Europeans in the expression of effectiveness is light and shadow? How did the orientals, who refused the light-shadow solution, which is the essence of classical painting and painting, have achieved such an unusual and enchanting artistic result? But why the non-perspective description of a figurative or landscape image could not prevent its convincing placement in space? The number of these questions could be increased in the direction of comparative analysis of European and Eastern visual arts, including Azerbaijani miniatures. However, in our opinion, by finding answers to these few questions, it is possible to shed light on the more capacious artistic-philosophical source of the Eastern miniature. A more logical answer to these questions can be found by starting with the study or explanation of the religious-philosophical foundations of the Eastern miniature and convincingly explaining why it is so different from the Western-Christian miniature...

Let's add here that those who carry nonsense ideas such as "Quran-Karim" and "Islam as a whole does not accept painting and does not allow the depiction of living things" which have been purposely

carried over from ancient times to the present day, are sometimes used in examples of descriptive and applied art. But over time, the depiction of the miniature and its survival in decorative-applied art show that no matter how much the superstitions were against painting, the wealthy people of that time, especially the rulers, conditioned the survival of the style with their orders.

It should be noted that later, as a result of the transfer of European painting traditions to the East, the "Qajar style", which originated from the miniature style and was updated, spread widely in Azerbaijani painting. In the example of several artists belonging to the Avshar generation, as well as Mirza Gadim Irvani, Usta Qanbar Karabagi and Mir Mohsen Nawab, who lived in the 19th century, the "Qajar style" was not only polished, but also enriched with realist lines and conditioned the formation of a new and multi-layered artistic vision of the world.

In the Soviet era, it was undesirable for the current communist regime to resort to national resources, although it was not officially prohibited. Strangely enough, while in France no one accused Gauguin and Matisse of benefiting from Eastern miniatures, in Baku they accused them of propagating the West rather than appealing to miniatures in order to intimidate young artists who gave a modern look to national miniature traditions. In fact, it was a sign that exile to Siberia awaited the youth who would not obey the warning. At that time, apart from Alakbar Rzaguliyev, other young artists surrendered to that warning. Instead of continuing his creativity and creating new works, he spent exactly 28 years of his life in prisons and exile. Therefore, in the rest of the Soviet period, the representatives of different generations of artists were not so inclined to give the miniature a modern look. It is true that in the Soviet era, there were artists who confirmed their artistic "I" in the art space by using the aesthetics of the miniature style in their work...

In fact, the application of the works that embodied the artistic-aesthetic principles existing in European fine art at that time to the book in a small format and to various fields of craftsmanship did not cause any change in its artistic-aesthetic merit or meaning-content load. But at the same time, the images that existed in the East and which Europeans simply called European "miniatures", but which could actually be considered an artistic phenomenon, were more comprehensive in all senses. It is true that the Eastern

miniatures included in his manuscripts were also works reminiscent of larger-scale pictorial and decorative-applied art examples existing in the East in terms of artistic solution. Since the artistic-aesthetic merit of those works, which were created before turning into book decoration, is an artistic image far from generalization and stylization, laconic color, and most importantly, perspective presentation and application of shadow, those who appear are enough, and rightly so. Why did the Easterners, including the Azerbaijani Turks, abandon it, while the strongest artistic weapon of the Europeans in the expression of effectiveness is light and shadow? How did the orientals, who refused the light-shadow solution, which is the essence of classical painting and painting, have achieved such an unusual and enchanting artistic result? But why is the non-perspective description of a figurative or landscape image convincing in its space couldn't prevent placement? The number of these questions could be increased in the direction of comparative analysis of European and Eastern visual arts, including Azerbaijani miniatures. However, in our opinion, by finding answers to these few questions, it is possible to shed light on the more capacious artistic-philosophical source of the Eastern miniature. A more logical answer to these questions can be found by starting with the study of the religious-philosophical foundations of the Eastern miniature and its characteristic artistic features, and convincingly explaining why it is so different from the Western-Christian miniature...

The enrichment of Azerbaijani art, which has a centuries-old history, with new artistic features and its transformation into a unique aesthetic carrier was primarily related to the artistic processes that took place in the last two centuries. Since the "Qajar style" which arose from the intersection of the ancient miniature style with artistic principles from the West starting from the 18th century, gained the right to live as a reliable means of expression in the visual and decorative applied art in the later periods, the East and West aesthetics were leading in the new art examples, both separately and in combination. has been an artistic tool. It is undeniable that in the 19th century, the transformation of this style into the expressive "language" of monumental wall paintings - its application in the decoration of palace and civil architectural examples also had an important impact on the formation of the aesthetic sense of the society.

At the turn of the century, i.e., at the end of the 19th century and the beginning of the 20th century, the strong influence of realism traditions on Azerbaijani fine art was undoubtedly related to the formation of artistic processes in a new direction in Baku, which was exposed to a significant influx of foreigners due to the development of the oil industry. The special education of Azerbaijani youth, the publication of newspapers and magazines, as well as the presentation of various exhibitions to the public caused a new atmosphere to be created in the emerging fine art scene in the country's capital.

This picture was further renewed after the Sovietization of the country. The opening of an art school in Baku, the opening of museums, and the organization of various scale exhibitions gave impetus to the enrichment of the Azerbaijani art space with local personnel, the creation and development of various fields of art.

No matter how much the 71-year development of Soviet art in Azerbaijan, which was distinguished by its close attachment to ideology, was filled with political calls and recommendations, the opposing generations of artists managed to confirm their artist "I" by expressing a creative attitude to national values in this artistic space full of contrasts. Ultimately, all of this caused the enrichment of Azerbaijani art with unique artistic and aesthetic features.

The independence gained by our republic after the collapse of the USSR changed the management and development paths of all areas of our society in all senses. For those who work in the field of culture and art, the Kremlin was considered the "qibla of art" during the Soviet era, and the stage of development of these fields has begun by finding the national and human values that already have a centuries-old history. In fact, this sudden change was also unexpected for creative people. . Therefore, it was not easy for the art, which had been developing "permissibly" for 71 years, to suddenly get used to the new artistic-ideological situation. This was confirmed by what happened in the field of fine arts in the first years of independence. If we have to evaluate the first twenty years of independence, then we have to say that the general panorama of the development of Azerbaijani visual art in the nineties is wide and multifaceted, but also a little variable. It would be safe to say that the artistic situation of the nineties

experienced the creativity of the most diverse generations of artists with different temperaments, unique views and various artistic interpretations.

The main merit of the visual art works with different themes is that they seem to be free from any ideology. No matter how many traces of various progressive and modern "isms" are heard in them, they are far from the mold of "socialist realism". Today, there is no mandatory direction for creators to create any "national in form, socialist in content" works. There are also no artistic councils that look like an impregnable fortress on the roads to the exhibition halls. In exchange for so many privileges given by the country's independence, the artist's own conscience is the judge of the emotional artistic-aesthetic values of the works. It is difficult to deceive this supreme criterion. Those who cannot pass the filter of conscience It is clear that, no matter how much the images realized on the canvas are filled with elegance, it will melt like a soap bubble without reaching the audience on the scales of sincerity...

Although the images of the lack of ideology surrounding the 1990s show that the traditional style characteristic of the creativity of the older generation has not changed, it also confirms that they are far from pathetic subjects. It is possible to observe this in the works of most of the artists who died during the years of independence, following their traditional creative credo.

It goes without saying that, if we do not take into account the artists who have just entered the artistic path, there are no drastic changes in the creativity of the representatives of other generations. Admitting that today, without leaving the country, any place of fine art in the world can be seen by young people with the help of the Internet, we must say that we would not want this virtual contact to cause the least damage to our national painting traditions. So, it cannot be denied that the different artistic interpretations "found" from these innumerable sites will affect the worldview and style of those who are in search of the artistic "self" and on the way to its formation. However, let's not forget that most of the creators of Tabriz miniatures, which are considered masterpieces of world art due to their high artistic merit, did not leave Azerbaijan at the time...

Of course, according to philosophers, everything flows, everything changes. But we would very much like the result of "see-and-take" to serve to further enrich our national artistic traditions, not to fill it

with foreign elements... We would not like our painters to end up in the situation of the hero of the story "Grandmother's Carpet" by poet Bakhtiyar Vahabzade. It should be noted that the story mentions that the Azerbaijani artist gained a significant position and fame by "using" the works he saw on the magazine page of a French artist. In the end, it turns out that even though this Azerbaijani was "inspired" by the French, this foreigner himself benefited from the pattern rhythm of an ancient Azerbaijani carpet hanging in his home for many years, and the power of its colors to create a mood. The poet indirectly wants to say that there are plenty of sources for inspiration even in his native land. It is undeniable that one of the main conditions for each work of art to achieve timelessness and spacelessness is to keep tradition and modernity alive.

In the course of time, the successful results of those who know that this truth is unequivocal and act in the light of this aesthetic demand in their creations are the basis of our national art store today, if we say so, we will be telling the truth. If we look at the essence of tradition, then we can say that it contains the best artistic and aesthetic achievements achieved in art in the distant past and enriching them with new values in the modern era. If we connect what we have said with the development of Azerbaijani fine art in the 20th century, then we are forced to say that the solution of the problem of tradition and modernity in the local artistic space was realized in a unique way, or to be more precise, perhaps with some difficulties. Thus, it was not difficult to preserve the tradition in the centuries-old landscape of our fine art, which was created mostly by order of the rulers. Thus, the miniature style, which acts as a common means of expression, has had an exceptional role in our descriptive and decorative-applied art having individual and unique aesthetics since the Middle Ages. Although it was enriched and updated with the "Qajar style" starting from the 18th century, this was done directly, as the name suggests, at the request and taste of the forces ruling the local area. If we have to admit that both styles, which played a significant role in the formation of the aesthetic taste of the local society at that time, are still being applied today, then we can say that they have successfully passed the test of history as bearers of a classical tradition.

In addition to all this, it should be said that keeping the tradition alive is not at all a repetition of previously achieved artistic-aesthetic qualities from time to time. If this is observed in the artistic heritage

of a certain creator, then even if there is a repetition of tradition, what is seen is not its modernization, but vows to what was once achieved. It is impossible for such works to merge into timelessness and spacelessness.

Despite what has already happened, we can say that when the republican exhibitions were organized in the eighties of the last century with the promotion of the miniature, the observed scene caused the regret of the organizers of that event. Thus, most of those who wished to participate in the exhibition considered that their work was finished by repeating the aesthetics of the works of representatives of the famous Tabriz miniature school. After only one or two exhibitions were organized in those years, those who wished for a modern appearance of the miniature realized that they were in a hurry to expect something positive from the creators who were active in the current situation, and this process was frozen. But in the expositions of the same exhibitions, it was possible to see a successful solution to the problem of tradition and modernity in the works of representatives of various art types, such as Elchin Aslanov, Sanan Gurbanov, Mazahir Avshar, Adalat Bayramov and Gayyur Yunus. If we have to explain the essence of the artistic power of their works, then we have to talk about the aesthetics of the creative approaches of those artists much later to the style that was talked about and fascinated the artists of all times.

In our opinion, it is the result of creatively "revising" the artistic canons of the miniature style and coming to the right conclusion that although the spirit echoing with tradition can be heard in the works of the artists whose names are highlighted, none of them are similar to what was created in the past. If in the works of E. Aslanov, who confirms his artist "I" by worshiping national traditions throughout his work, the attachment to tradition is expressed in general plasticity and the uniqueness of artistic stylization, while S. Gurbanov's "miniature view" is expressed in the wonderful graphic interpretation of tradition - in the expressive and mysterious capacity of lines and silhouettes. . If in the first case, sensationalism was achieved with silhouette and color, then in the second case, its unusualness was realized in the rhythm and fluidity of animation, which is undeniable. It is because they believed until the end of their lives in the

uniqueness of the aesthetics they demonstrated in the artistic capacity of their works that even today their creations look modern...

If we follow the development of this successful return to the roots, which we observed in the eighties of the last century, in the 20th century, then we should remember the artistic processes that took place in the thirties of the same century. In those years, which coincided with the multifaceted search period of the students of the art school opened in Baku during the Soviet era, they were inspired by national morals and created works with miniature style in their aesthetics. A. Rzaguliyev's "Azerbaijani Woman", S. Salamzade's "Ganja Textile Factory", "Thread Workshop" and "Rustam's Battle", G. Khalikov's "Women's Department", "Firdovsi's Burial" and "Cultural Procession", Sh. Ghaziyev's "Kokhoz", R. Mustafayev's "Portrait of Ferdovsi". " and so on. At the time of painting, local ideologues, and a little later by some art critics, "appreciated" as a promotion of Western painting, was very dangerous for young creators who took their first fragile steps in the path of art. In this sense, it can be taken for granted that other than A. Rzaguliyev (his refusal to change his convictions caused him to live 28 years in prison and exile) returned under the umbrella of the artistic principle of "socialist realism". Let's admit that this reaction was very expensive for our art. In other words, the tamed local artistic scene looked very dull until the late fifties. Only after the war, after the appearance of new young people in the field of visual art, during the reign of "socialist realism", the unique "Sattar Bahlulzade realism", the infectious "Hardness" of Tahir Salahov, the thought-provoking "Mircavad-style restoration", the emotive "Togrulvari primitivization", the proud "Alakbar Rzaguliyev-style to our past" review" etc. was born and played an important role in our national fine art occupying a worthy place in the space of the former USSR.

It is an indisputable fact that art, being a means of understanding reality, reflects life in itself, often ahead of the artistic traditions formed at the time of this level of development. The artisticization of the riches and contrasts existing in reality from the existing aesthetic ideal position, as a rule, requires the search of new themes, heroes, conflicts by the creators, as well as the search for their imaginative artistic solutions. In other words, the manifestation of innovation and modernity in art is determined by socio-historical reasons. However, at this point, we must not forget that the internal laws of artistic appreciation

are also important. Thus, the change and renewal of its content is inseparable from innovation in the field of artistic form. Innovation manifests itself when revealing a higher stage of social life, a new aspect of the spiritual world of a person, reflecting the development of fine art in terms of genre and style through artistic means. Therefore, the history of art is not only the continuation of traditions by assimilation, but also the history of their enrichment and progressive development. The absolutization of contrasts between tradition and innovative trends leads either to the transformation of traditions into a "dead-dead" tool of creativity, formalism into a "petrified" tool, or to artificial-false innovation that denies traditions, leads to its "impoverishment" and ultimately its destruction. In this sense, the preservation of the good, albeit old, creatively benefiting from its aesthetics, the creation of a new one ensures the continuation of the tradition and its transmission to future generations. Mastering the tradition is not only about getting to know it, but also about being able to direct the artistic-aesthetic experience of mankind to the service of its development when the time comes. The dialectical character of the interaction between tradition and modernity-innovation applied in artistic creativity is also considered as a logical result of the regularity of succession in art.

The tradition of tradition acting as a memory of artistic heritage runs through the history of Azerbaijani fine art of the 20th century like a red line. Since the presence of the past-lived tradition in the works of many modern artists, those creative examples are proudly considered as a historical-spiritual resource. S. Bahlulzade, T. Narimanbeyov, M. Mirjavadov, T. Javadov, A. Rzaguliyev, S. Gurbanov, E. Aslanov, S. Mirzazade, A. Mehdiyev, A. Huseynov, F. Akbarov, O. Huseynov, F. Such are the successful results of using the miniature style in painting, sculpture and graphic works of Najafov, F. Bakikhanov and several other artists...

Since what you read above mostly covers painting and graphic art, we must say that unique artistic features are also observed in sculpture and decorative-applied art. If it were not so, the artistic examples created in these two fields over the centuries would not have charmed the art lovers of the world.

The stone human figures found around the cities of Shamakhi and Aghdam, belonging to the first centuries of our era, can be considered a more advanced example of our sculpture. These human figures, made of local limestone, are remarkable for their magnificence-monument, which stems from broad conventional-artistic generalizations.

The information about the worship of these statues by the people living in this area is controversial, but interesting. However, the fact that the Albanian historian Moisey Kalankatuylyu, who lived in the 7th century, mentions that the tribes living in the territory of Azerbaijan carve stone statues and worship them in his work "The History of Agvan Tarideyilan" increases the confidence in this information. In other sources, including Nizami Ganjavi's poem "Iskandername", the mention of local tribes bowing to the existing statues also strengthens the said idea. Nasir Rzayev, a researcher of the ancient period of Azerbaijani art, in his book "Voice of the Centuries", the opinions of the above-mentioned human figures are also interesting. According to him, the stone statues found in Khinisli, Dagkolani and Chiragli villages of Shamakhi region are dedicated to the mourning rite of ancient Turkic tribes. So, according to the animistic belief, such statues could replace the dead in the funeral ceremony. It is interesting that we find similar animistic ideas in the Bronze Age. At that time, majestic stones were placed on the graves of the dead in a vertical position so that the souls of the dead would live in these stones. Such stones are called menhirs. Such statues were discovered in Karabakh (Khojaly village). Unfortunately. Although both menhirs and statues found in Shamakhi region are very valuable monuments, they were destroyed and forgotten in later times. Based on their photos that have come down to our time, it can be said that our ancient artists managed to exhibit unique artistic features in the plastic samples they created, regardless of their function. In the course of time, it is possible to see the different artistic features of our ancient sculpture in the figures in Dedagunesh Pir (Shamakhi District) and Garibli Village (Tovuz Raynu), and in the plot-ornamental relief called "Albanian Capital". There are interesting expressions in each of the examples of Caucasian Albanian art created in the period covering the 1st-7th centuries. Among them, the inclusion of reliefs, three-dimensional plastic samples and grave monuments confirms that this ancient period of our sculpture is distinguished by a sufficient diversity of forms and forms. They were mainly made of bronze, stone and

clay. Clay sculptures of various shapes are characterized by schematicity and primitive artistic solution. Most of these examples, which have unique artistic features, are ancient figures. In addition, deer, peacock, goat and goose figures made of bronze and stone, which characterize the quality of Albanian sculpture, have also reached our time. In addition to their functionality, the fact that these figures carry certain meanings can be considered a manifestation of artistic features that are widespread in our ancient art.

The bronze equestrian statue discovered in Nakhchivan during archaeological excavations can be considered one of the most valuable examples of Albanian sculpture. Researchers are of the opinion that this statue, which belongs to the 7th century, is the image of the ruler of Azerbaijan, Javanshir.

In connection with the Arab invasion of Azerbaijan, the production of statues and figures that once existed was stopped, and their worship was prohibited. Sources show that the statues made in many places were broken by representatives of the ruling class because they did not conform to the philosophy of Islam. Undoubtedly, the presence of such sources of belief in people in a time when monotheism was preached (there were more than 360 tribal Gods in Arabia alone) seriously worried the preachers of the religion, and such prohibitions arose from it. However, presenting this prohibition expressed only in the hadith as "the Qur'an's prohibition of human images" is nothing more than a distortion of what has happened. Today, the great development of sculpture in all countries of the world as well as in Muslim countries shows that the ban was necessary at that time, but now there is no need for it. Because in the current period, the sculpture samples with the most diverse forms and various artistic features are considered only aesthetic resources.

In the 9th-14th centuries, the art of Azerbaijani stone carving manifested itself in the decoration of buildings with various functions (Sinyig Castle minaret in Icherishehar, Mumunekhatun's tomb in Nakhchivan, "Bayil stones" in Baku, etc.).

Starting from the 15th century, the sources of the tendency of stone carving to sculpture can be found mostly in grave monuments. In addition to floral and geometrical patterns on the tombstones, it is possible to see figures of people, animals, birds, arrows, bows, arrows, roses, and even the moon, stars, and sun. Shirvanda and The scenes that decorate the stone chests found in Absheron, especially the chests

located in the Urud village of Zangezur, are rich in very original carvings that reflect the religious ceremonies of Turkic-speaking peoples.

Starting from the 16th century, stone ram and horse monuments were created among the population located a little above and below the southern borders of Azerbaijan. Horse and ram statues decorated with various images can be found in Kalbajar, Gazakh, Lachi, Lerik, Gadabay, Ganja, Nakhchivan and Ordubad, as well as in the places where Azerbaijanis live in Georgia, South and West Azerbaijan. Let us add that in the territory of South Azerbaijan (Tabriz) even a tombstone lion statue (XVI-XVII centuries) was discovered.

In the 18th-19th centuries, the previous tradition was continued and the tombstones were decorated with horse and ram sculptures made by artisans. Although there are different opinions about their essence, it is more logical that such examples are created as totems and related to a certain belief. At the end of the 19th century and at the beginning of the 20th century, the art of dachoyma showed itself more in the development of the oil industry, in giving favor to new luxurious buildings and in their rich decorations. During the Soviet period, the opening of an art school in Baku and the teaching of sculpting skills there led to the development of numerous toothsmiths in Azerbaijan. If in the works of F.

Abdurrahmanov, J. Garyagdi, H. Abdullayeva, O. Eldarov, T. Mammadov, F. Salayev and Kh. Ahmadov, we can hear the European-Russian sculptural aesthetics, F. Najafov, F. Bakikhanov, S. Guliyev, T. Yusifov and others. it is possible to see the results of creative attitude to ancient national resources in his works.

A successful junction of tradition and modernity can be felt in the artistic features observed in the stage of development of decorative-applied art covering the distant past. In other words, in the examples of ceramics, carpets, embroidery, fabric and metalwork, artistic features that resonate with the aesthetics of the miniature style can be seen. It is because of the prominence of the national spirit in those unique art examples that the best of them decorate world museums and prestigious private collections.

The renewal of artistic features observed in most fields of art is also taking place in Azerbaijan's visual and decorative-applied art. It should be noted that fine arts, like any process that develops dialectically, have

fixed, changeable and innovative qualities. Therefore, with a deep understanding of art, creators make changes to it within the framework of tradition. The activity of culture is realized on such basis. Tradition trumps creativity. In this case, creativity is manifested only when a person is formed as a subject of culture and comes up with a set of ready-stereotype programs. Usually, changes in such programs are very slow. Therefore, such a well-established tradition in art is necessary for human society to overcome what it has faced under certain conditions. If such traditions do not meet the demands of certain societies in which art forms are dynamically developing, it does not lead to the rejection of tradition in visual arts. So, art cannot develop without tradition. In art, tradition acts as historical memory and in itself is not only a condition for the existence of culture and art, but also stimulates its development. Efforts to preserve tradition in Azerbaijani fine and applied art for many centuries are a clear confirmation of this...

COLORING OF THE EARLY XX CENTURY

Although the development of the 20th century Azerbaijani fine art based on the artistic principles of realism was largely expanded with the establishment of an art school in Baku in 1920, its signs were already visible at the end of the 19th century and the beginning of the 20th century. The creativity of Ali Bey Huseynzade, Bahruz Bey Kangarli, Keysar Kashiyeva-Seyidbeyli, Abbas Huseyn and Rasim Najaf, who were active in this period, with different artistic characteristics, can be considered a memorable contribution to the collection of painting and graphic art, which will later be valued as the artistic heritage of the new century.

Among them, the creativity of Ali Bey Huseynzade (1864-1940), who did not receive a special education, draws special attention due to certain peculiarities. The fact that Ali Bey, who is the granddaughter of the Caucasian Sheikhu-Islam Ahmad Salyani and spent her childhood under the care of her grandfather, showed an inclination towards painting while studying in Tiflis also confirms that what is said about religion's ban on painting is nonsense. As a graduate of the Tbilisi gymnasium, Ali Bey even wanted to enter the St. Petersburg Art Academy, but at the last moment he changed his mind and preferred to study at the St. Petersburg University. Later, he continued his studies in Turkey, and after returning to Azerbaijan, he decided to return to Turkey again. The author of the idea of our tricolor flag, who lived in Istanbul since 1910, did not return to his homeland until the end of his life (he participated in the 1st Turkological congress held in Baku in 1926). In this sense, we can say that he also created the first examples of Azerbaijani emigrant painting.

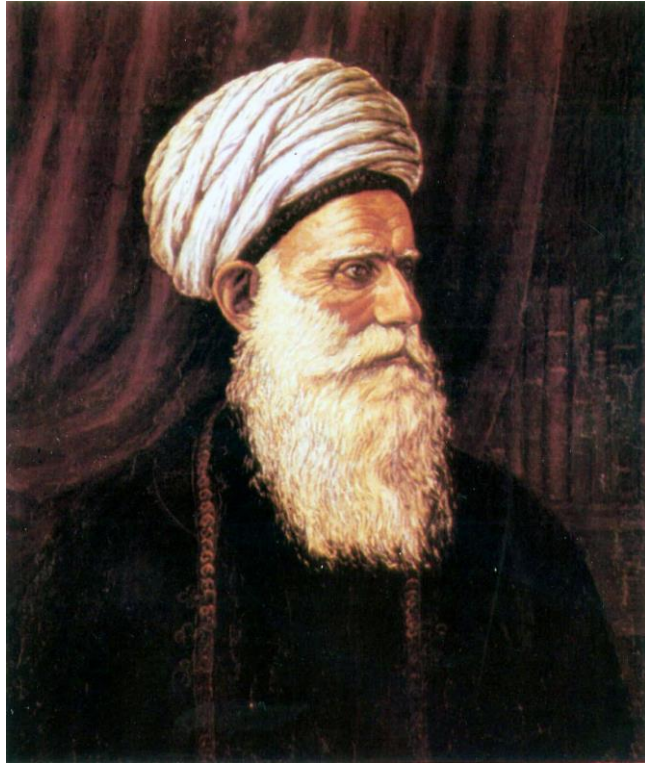
By the way, let's say that longing for the Motherland, the pain of exile hangs like a stone in the hearts of our compatriots with various professions, who are scattered in different corners of the world by the cruel judgment of fate. This event, which they once considered a mirage, has long since become a bitter reality for them. There were not a few artists among them. There was no information about these artists in the Soviet period for a long time in the local community. Only in 1989, thanks to the exhibition "My dear motherland is good..." organized in Baku at the initiative of art critic Z. Aliyev, the population was able to

get information about our compatriots who live abroad and are engaged in painting in Azerbaijan and see their works. Among them were the works of Ali Bey Huseynzade and his son Muhammad Selim Turan.

The artistic creativity of Ali Bey Huseynzade in Turkey is quite rich. Until 2016, he had a total of three works in Azerbaijan, the rest were with his relatives living in Istanbul. One of his two works preserved in the National Art Museum in Baku depicts his grandfather Ahmet Salyani. (picture 1)

The portrait was painted with oil paint in Turkey in 1900. Ahmed Salyani, who is the third sheikhulislam of the Caucasus, was also a close friend of the prominent playwright M.F. Akhundzadeh. Let us add that his meetings with the playwright in Tbilisi played a big role in the formation of Ali Bey's outlook. In the work, the elements of clothing of the sheikh standing in front of the bookshelf, the features of his face, and his enlightened gaze were worked out by the artist with perceptible artistry. The dark color of the portrait is caused by the desire to make the bright face of the image more prominent. Indeed, the face of the famous cleric appears quite bright against the background of dark brown and sumac colors found for the portrait. Therefore, it is clear that the spiritual dialogue between the viewer and the portrait plays a leading role in the understanding of the image.

The other work depicts the Bibiheybat mosque, which is considered one of the most famous religious centers of Azerbaijan (photo 2). Ali Bey's interest in artisticizing this mosque was not accidental. This was primarily due to the antiquity of the mosque, which is in the possession of religious people, as well as its connection with historical figures. The building located in the village of Shikh near Baku was built in the 13th century by order of Shirvanshah II Farrukhzad. The minaret mosque built by the architect Mahmud ibn Saad was built on the tomb of Hakim, the daughter of the seventh imam Musei Kazim (a), his sister's three grandchildren and his servant Haji Badir (he is also called Heybat). was erected



Picture 1. Ali Bey Huseynzade. "Portrait of Sheikhulislam A. Salyani". 1900.



Picture 2. Ali Bey Huseynzade. "Bibiheybat Mosque". 1907.

After its construction, it became one of the prestigious shrines of the Muslim world after the occupation of Azerbaijan by the 11th Army, which caused the concern of communist ideologues. Anti-religious propaganda directed from the Kremlin became very strong in the thirties, and the process of blowing up religious buildings throughout the territory of the USSR began. In other words, not only places of faith related to Islam, but also buildings related to other religions were targeted. The destruction of the Alexander Nevsky Church, the largest religious building of the Orthodox in the South Caucasus, as well as the Catholic Church of the Poles in Baku was a manifestation of this.

Let us add here that in the thirties, other mosques in Baku were also covered by dark clouds. At that time, by the decision of the Central Committee of the Communist Party of Azerbaijan, Juma in Icherisheher and the famous Tazpir Mosque were made available to the use of the Union of Artists of Azerbaijan. But according to research, it was determined that the Union of Artists never used these two mosques. It follows that this decision was actually taken to protect them. In other words, the local authorities did this to report to Moscow that those two mosques were no longer used by religious people. In our opinion, this logical step, which deceived the superiors, was primarily caused by the fact that the destruction of the mosques located in the center of Baku would be met with dissatisfaction by local Muslims. They were sure that blowing up the Bibiheybat mosque outside the city - a bit out of sight - would cause less commotion. Thus, in 1935, the executive board of the Azerbaijan State Council of State and Baku Soviet took into account the appeal of 300 workers of the oil mine named after Stalin and decided to close the Bibiheybat mosque. In 1936, the mosque, the place of faith of local Muslims, was destroyed by the order of the first secretary of the Central Committee of the Communist Party of Azerbaijan M.C. Bagirov. It is said that many parts of the mosque complex were destroyed by the first explosion, while the minaret of the mosque was destroyed only after the third explosion. After that, a road was built on the site of the mosque.

In the same year, the adoption of the decision on "Preservation of historically significant architectural monuments" in Moscow was actually a step equivalent to the proverb "A stone thrown from a

branch is worth a heel". The most interesting thing was that the person responsible for blowing up the Bibiheybat mosque was punished and spent 20 years of his life in Siberian prisons...

Despite the brutal destruction of the famous building, religious people came here considering the place of the Bibiheybat mosque, which was no longer on earth during the Soviet era, sacred. It was possible to observe this during the entire existence of the communist regime in Azerbaijan. Let's admit that although the local authorities have repeatedly tried to prevent this, no positive results have been obtained. If it was not possible to give this shrine a "second life" during the Soviet era, after the independence of our country, Heydar Aliyev, the national leader of the Azerbaijani people, did this work. During the years of independence, he took a decisive step in the direction of eliminating this injustice that happened at the time and in 1994 he ordered the construction of a new one in the place of the previous mosque. On July 12, 1998 - the birthday of the Holy Prophet (pbuh), the mosque with three domes and two minarets was solemnly inaugurated. Since 2008, the mosque, which has taken the form of a complex, has been functioning as a comprehensive shrine.

The real picture of the mosque, which was destroyed unjustly in the thirties, reached us thanks to the foresight of our enlightened millionaire Haji Zeynalabdin Tagiyev. It is said that after hearing Mac Donnell's desire to buy the picture and send it to London, Haji gave money and said, "The picture of our ancient mosque should remain in our city." Thus, the work remained in Azerbaijan, and this painting is currently displayed in the National Art Museum.

By the way, let's say that there is also a second author's version of this scene. The work has been in the private collection of Feyzavar Alpsar, the artist's daughter, who currently lives in Istanbul, for many years. In 2016, to Ms. Feyzavar's homeland – Azerbaijan Among the numerous objects and works of art he donated to the Independence Museum, there is also that relatively small-scale landscape.

Among the numerous artistic and historical merits of "Bibiheybat Mosque", the first thing that stands out is that it reflects a memorable page of our history. Thus, this architectural building is the second ancient monument built in Baku after Siniggala Mosque (XI century). The work has another significance. This is due to the fact that it was the first work created in the genre of landscape in 20th century

Azerbaijani painting. Despite the fact that it was painted between 1905 and 1907, it can be said that this painting is the first example of art created in the landscape genre in our 20th century fine art.

If we have to talk about its artistic and aesthetic values, then first of all, we should note that the author's guidance to the traditions of realism is felt in the artistic solution of the work. Compact colors make up the general color of the painting. Emphasizing that these colors are more typical for that space, it should be said that all the details included in the composition under the influence of such tamed colors are well "read" and look attractive. The summer view of the white mosque building at the foot of the mountain complete with rocks is very memorable. We must say that the emphasis of the work on the flowing rhythm of the relief characteristic of the place is primarily due to the author's artistry...

His third graphic work depicts an elderly woman and a young girl child. This work was painted in Salyan in 1910, when A. Huseynzade left his native Azerbaijan forever. In this graphic board drawn with a pencil with high professionalism, the aunt daughter of Husniyya Khanum, the wife of Ahmed Salyani, 75-year-old grandmother Nisa and the 11-year-old daughter of Ali Bey's brother Ismayil Bey's 11-year-old daughter have received an artistic appearance. Currently, the work is kept in the family collection of the famous landscape artist Sattar Bahlulzade's sister-in-law...

Among the works left by the artist's daughter Feyzavar Khanum, who lives in Turkey, are "Portrait of Atatürk" (1930), "Portrait of Sheikh Shamil" (1916) and others. His works are remarkable for the perfection of his artistic ability. "Portrait of Atatürk", "Portrait of Sheikh Shamil", "Portrait of my son Muhammedsali", "Still life with a landscape", "Portrait of a woman", "Children having fun", "At the fountain", "Portrait of my daughter Saida", "Topkapi" painted by him in different years palace", "Red rose and nightingale", "Portrait of Azerbaijani carpet merchant Hajibaba Mammadzadeh in Istanbul", "In the Virgin's section", "Portrait of Hajibaba Mammadzadeh's son Mehmet Mammadzadeh", "Portrait of Shah Abbas Safavi", "View around Topkapi Palace" etc. his works are also remembered for their unique artistic merits.

In return for these works of Ali Bey Huseynzade, whose names were mentioned above and whose creation coincided with the first years of the last century, it can be said with complete certainty that

he is the founder of 20th century Azerbaijani painting. Let's add that he proved to be the first theater artist of Azerbaijan by composing the opera "Leyli and Majnun" in 1908.

In 2016, his daughter Feyzavar donated all of his father's heritage, including fine art works, to the Azerbaijan Independence Museum in Baku. With these works created in the first years of the last century, Ali Bey Huseynzade confirmed that he is the founder of 20th century Azerbaijani painting. Let's add that in 1908, he proved that he was the first theater artist of Azerbaijan by composing the opera "Leyli and Majnun"...

Azerbaijan's fine art, which has a centuries-old history and rich artistic traditions, has the names of dozens and hundreds of artists who have made tangible contributions to the creation of this artistic heritage. One of them was Bahruz Bey Kangarli (1892-1922), who left an indelible mark on the 20th century Azerbaijani art. The main reason for this was his unique contributions to realism art traditions, which would later be widely formed in our national fine art.

In 1892, when the boy born in the family of Shirali bey Kangarli, who was considered one of the leading intellectuals of his time, was named Bahruz in Nakhchivan, no one knew that the boy whose name translates as "Good day" would close his eyes forever as a famous artist thirty years later. But Bahruz Bey spent this short life allotted to him with noticeable contrasts. The young artist, who lost his mother when he was still a baby, and was deaf from the age of 9 and longed for sound, was able to write his name in the art history of Azerbaijan with his 7-year post-educational creativity.

Bahruz Bey, a representative of the famous Kangarli generation, clearly confirmed that the meaning of life in Azerbaijan does not depend on its length.

Let's admit that during the time of Behruz Bey Kangarli, he did what a whole creative generation could do alone. The "Refugees" series, created by him in a situation far from prosperity, is perceived and valued today as a manifestation of the position of a great, patriotic artist-citizen, rather than an expression of ordinary professionalism. With his "Refugees" about the Armenian aggression, Bahruz Bey, who was given the opportunity to dedicate seven years of his life, which was full of contrasts, to independent creativity, made the faces of the artists who were condemned to bear the moral burden of the 20th century

Azerbaijani fine art in the most difficult moments of the country, but could not do it until the end. , we wouldn't be wrong if we say.

If we look at the creative biography of B. Kangarli, we should first of all say that in 1910-1915 he received specialized education at the only art school in Transcaucasia at that time. By studying here, the young artist, who learned the secrets of art from the well-known brush masters of his time, returned to his native Nakhchivan after completing his studies.

His creativity, which lasted only seven years, was quite rich. Although it is said that Bahruz Bey created about 2,000 paintings, graphics and theater-decoration samples during this period, up to 500 of them have reached our time. In these numerous works, it is possible to hear his individual, unique "Behruz view" of life and what he saw. The young artist, who is entirely based on the realistic-realist style, has managed to significantly expand the possibilities of expression of this artistic principle. So, the works he painted either with charcoal or oil, especially with water colors, were individual and up to this day, he confirmed himself as an artist with a unique view of the world in our national art.

His creativity is distinguished by its versatility. However, portraits and landscapes make up the majority of his artistic legacy. While still a student, the artist who organized his first solo exhibition in Nakhchivan (1914) felt people's interest in those genres. Taking this into account, landscapes and portraits occupied the main place in the album "Nakhchivan Yadigari" distributed by the artist among the post-educational population.

His portrait gallery is quite rich. The images of various old people living in the hometown together with the artist, as well as refugees who escaped from Armenian aggression, have been placed here. His charcoal and pencil drawings "Azerbaijani Woman" (1913), "Portrait of Shirin Khanum" (1917), "Asad Agha Kangarli" (1916), "Nazli Khanum Tahirova (Najafova) (1916), "Portrait of Mirza Heydar Nasirbeyov" (1918)), "Portrait of Russian language teacher Mirza Muhammad Zamanbeyov" (1917), as well as "Portrait of confectioner Heydar Karbalai" (1919), "Portrait of a Tatar man" (1920), "Prophet" (1920), Portrait of a Boy" (1917), "Portrait of a Man" (1919), "Self-Portrait" (1920), "Poor Muslim Lady" (1917), etc., reflect the young artist's ability to deeply penetrate human psychology.

"Let's admit that Bahruz bey Kangarli did what a whole creative generation could do on his own. His "Refugees" graphic series, which he created in a state far from prosperity, is perceived and valued today as a manifestation of his position as a patriotic artist-citizen, whose name is more glorious than an expression of professionalism" (8,65).

Indeed, Bahruz Bey's "Refugees" series, consisting of thirty works, is of great importance because it contains historical truths. If we compare those paintings, stained by our forgetfulness, with heartbreaking film footage and photographs taken at the turn of the century, we will find quite similar aspects. We have no doubt that over time Bahruz Bey painted the portraits of our refugee compatriots who were expelled from their ancestral homes in Armenia and took refuge in Nakhchivan in 1918-1921 so that our memory would not fade. As in many cases, there was no one who ordered or bought them. But our young artist set a great example of patriotism and created an artistic chronicle of what happened to us ("Girl with a red scarf", "Refugee woman", "Refugee Imran with a bag", refugee boy from Janfada village", "Jumsun girl refugee from Avshar village", etc.).

We are sure that by immortalizing the spitting appearance of the refugees from Janfada, Afshar and other villages and regions, the notes of despair in their eyes, the artist bequeathed us not to forget them.

Although Bahruz Bey Kangarli's creativity is colorful in terms of genre, it is quite visible that the number of scenes in this richness is large. Let's say in advance that among these landscapes, there are not a few works that praise the nature of Nakhchivan, as well as examples that serve to convey historical events to future generations. In this sense, if his "Mosque with damaged minaret" (1920) (photo 3), "Abandoned house" (1921), "Refugees in a cart" (1921), (photo 4) Ruins in Nakhchivan (1921), "Destroyed gate in Eylabat village" "(1921), "Imamzade Tomb" (1919), "Mumuna Khatun Tomb" (1920), "Ashabi-Kahf Mountain" (1921), "Noah's Tomb" (1921), etc. if his works are aimed at perpetuating the historical situation, "Trees" (1917), "Mountain View" (1918), "Cherry Trees" (1916), "Snowy Mountains" (1916), View to the South (1921), "Mountain Top" (1918), "Birth of the Moon" (1920), "Autumn" (1921), etc. It is not wrong to say that it was designed to bring out the natural beauties of the native land and turn it into a

source of pride. The author's attention was focused on reflecting the general color and mood that they carried at that moment in numerous plates, which consisted of images of various trees and mountains surrounding the city.

If we do not take into account the artist's student works, then we would like to emphasize that the sizes of the works of various genres created by him after returning to Nakhchivan are mostly small. Bahruz boy, who deliberately chose the smallness of the format, tried to solve the individual artistic tasks he set before him on such a surface.



Picture 3. Bahruz bey Kangarli. "A mosque with a damaged minaret". 1920.



Picture 4. Bahruz bey Kangarli. "Refugees in a cart". 1921.

Emphasizing that this is unique in Azerbaijani fine art, we must say that such a format has almost become a "mark of recognition" of the young artist.

Compared to landscapes and portraits, there are very few still lifes of the artist that have come down to our time. His still lifes, which could cover his student years, have not come down to our time. Only five still-life relics remain from the seven-year period of his creation in Nakhchivan. He painted one of them in 1916 ("Golden roses"), and the rest ("Blue candy", "Lamp", "Embroidered copper glass", "Inkpot") in 1921, a year before his death. In these works, the artist's desire to reveal the historicity inherent in the surrounding material-cultural examples, to reveal the sources of beauty carried by flowers, and to transform them into an aesthetic source is prominent.

There are not so many storyboards in his creations that don't take long. In this sense, the young brush master created in different years "Embassy" (1910s), "Nakhchivan Wedding" (1910s), "Nakhchivan Chapari" (date unknown), "Shop" (1913), "Refugees" (1920s), naming the works "Shepherd with Flock" (1921), "Two Women" (1920), "Prayer" (1916), "Two Refugee Girls" (1920) and "Peasant with Sickle" (1921)

can Bahruz Bey's talent to create a successful composition and give meaning to the plot can be heard in these works drawn with pencil and watercolor.

If we have to talk about the artistic features of B. Kangarli's works of various genres, which we have highlighted above, then we should first mention his portraits. Among his heroes, it is possible to find people of different ages and different destinies. Let's admit that the young artist, who gives an artistic appearance to quite a variety of characters, managed to exhibit a great example of artistry in drawing children's portraits. In fact, his professionalism in portraying people belonging to other age groups is visible to the naked eye.

In this sense, the painted portraits covering the artist's student period are remarkable for their artistic ability. It is not difficult to feel the level of the young artist's ability to express his sense of color, nature and thoughts with paints. Among those portraits painted in 1911-1915, there are two "Portrait of a Man", "Man with Glasses", "Portrait of an Old Man", etc. you can name tasks of a task nature. The most characteristic artistic feature of these works is the removal of experiential-habitual learning from the scope of learning, achieving acceptance of what is described in the image capacity. Therefore, these art examples are the first examples of realist Azerbaijani painting, which began to take shape at the beginning of the new century, as well as their artistic value, as well as their historical significance.

It is possible to see what the remaining student years gave to the young artist, who is on the verge of independent creativity, from a professional point of view, directly from the examples he created in Nakhchivan, including the works he worked on in the portrait genre. If we look at the artistic features of the portrait gallery created in the period of 1916-1922, it can be said that the artist created works with a high artistic and aesthetic capacity as a result of the recommendations he received from his teachers and personal efforts. Among them are "Child's Head" (1916), several portraits of "Sleeping Child" (1919), "Portrait of a Girl" (1919), "Boy with a Hat" (1919), "Seated Woman" (1919), preserved in Baku and Nakhchivan museums. , "The Runaway Lady" (1920), "The Boy Who Run Away From Janfada Village" (1920), "The Barefoot Woman" (1920), "The Girl Who Run Away From Avshar Village" (1921), "Refugees" (1921),

"The Runaway" (1921) , "Sleeping Man" (1921), "Sleeping Child" (1921), "Awaken Child" (1921) and "Portrait of a Boy" (1921).

If we have to evaluate the portraits of B. Kangarli in the portrait genre, then first of all we would like to note that these examples directly reflect his contemporaries. Our purpose in emphasizing this point is to state that the artist visualizes what he sees in reality and expresses his feeling in the images. If we pay attention to the artistic features of these portraits, then we must say that there are two types of approaches in their artistic interpretation. The first of these is the classical-academic style of the description of some images addressed by the artist. Considering the possibility that these portraits are made to order, it can be said that this kind of artistic approach aims to reflect the images in a more realistic capacity by the artist. However, the artist's performance in them the craftsmanship is very high. Let's admit that these portraits are works of art-historical importance, as they are works that preserve the beginning of the Azerbaijan school of realistic visual art, which was created at the beginning of the 20th century.

In addition to the portraits mentioned above, B. Kangarli, whose creativity is devoted to the art traditions of realism, can be seen in the portraits of various people that he created from time to time until the end of his life - until 1922. But this realism of his is unique and emotional. This is confirmed by the artist's portraits dedicated to refugees, along with his relatives and contemporaries. Thus, in the reality clearly expressed in the portraits of the refugees, accusations and hatred towards those who are subject to their refugee status can also be heard.

Children's portraits occupy a special place in the artist's portrait work. Their number reaches thirty. Despite the fact that the children depicted in these works are depicted in many different poses, it can be said that they were drawn as a result of continuous observations. This could only be done by someone very close to those children. In this sense, it is taken for granted that he took pictures of his brothers in a sleeping position.

Finally, we want to focus our thoughts on the portraits of B. Kangarli on his "Refugees" series, which is also of immeasurable importance. First of all, we want to say that most of the researchers of the artist's legacy have not reached the reader to a perceptible extent the revealing burden of these portraits,

which can be evaluated as an important stage in his creativity. In other words, it was not emphasized that the refugees who took refuge in Nakhchivan from Armenia were Azerbaijanis. Only in 2012, in connection with the 120th anniversary of the artist's birth, the Armenian aggression against the people of Azerbaijan was condemned.

Even today, it is undeniable that the series of portraits of the artist depicting his contemporaries - refugee compatriots - is an irrefutable historical-artistic accusation. This series includes thirty works. Each of these portraits, dedicated to our compatriots who are doomed to experience the fate of refugees, is unique in its tragic-dramatic spirit. The author's large-scale portraits reflect his ability to penetrate human psychology. In this sense, his "Refugee Boy" (1920), "Jumsun, a Refugee Girl from Avshar Village" (1921), "Young Boy" (1921), "Refugee Boy from Janfadali Village" (1921), "Refugee Girl" (1921), "Red Girl" A girl with a scarf" (1921) and other portraits can be mentioned.

The artist's artistry in expressing the unique psychological experience experienced by the character in the painting "Girl with a Red Scarf" is literally amazing. Her clear-eyed face is quite attractive and meaningful in front of the expressive capacity of the sloppiness of the teenage girl's clothes. The artist's painting "A refugee boy from the village of Janfadali" created by the artist in 1920 is also noteworthy due to the prominence of his psychological experiences. Starting from the location-background chosen for the portrait, the playfulness of the dress, which is widely applied in the clothes, and the artistic-technical "pauses" that serve the effectiveness of the portrait, determined the richness of the image of the teenager whose fate was written as a fugitive. It is noticeable that the work instills contrasting emotions, as hopelessness and faith in the future are paired with the bright face of the viewer through the dark colors of his clothes and hat. It is undeniable that all these conditions the artistic characteristics of the artist's portraits to take on a different and individual character.

It is possible to trace the uniqueness of the artistic features of B. Kangarli's works in the many landscapes he painted. In this place, first of all, we should emphasize that these landscapes have historical significance as well as artistic ones. Thus, in these works, dozens of unique views of the nature of Nakhchivan are reflected in the history. It is undeniable that many of these urban and natural landscapes

have disappeared over time. Therefore, no matter how modern the Ajami homeland is today, its motifs immortalized on canvas and paper by the wonderful brush of B. Kangarli still arouse enough interest. In this sense, along with his "Refugees", his work "Nakhchivan Broken Minaret Mosque" (1920) can be considered as one of the examples of art exposing Armenian aggression. The image of the mosque presented against the background of bright weather is attractive and impressive. The work painted with watercolors is primarily notable for its compositional solution. Illustrate this by showing the mosque's dome and damaged minaret, not intact also exhibits. In other words, the main goal of the artist was to show the Armenian character expressed in the work - the mark left by the enemy's cannon on the minaret of the mosque. The artist, who demonstrated his sufficient familiarity with the artistic and technical possibilities of watercolor with the portraits he worked on, also managed to show the uniqueness of the Nakhchivan city landscape in this work, which carries more historical meaning.

Among B. Kangarli's works that keep history alive in himself, the works he dedicated to Momuna Khatun's tomb, which has almost become a symbol of Nakhchivan, have a special place. By observing this monument, which is the result of Ajami's imagination, from different points, he managed to give it a memorable artistic quality in the large and small plates he created with oil and water colors. The artist's "Landscape" (1920), "Tomb" (1920), "Tomb of Atabay" (1919), etc. his works are like this.

The author has used horizontal composition as a format in several of his works to emphasize the magnificence of the mausoleum. In this case, the artist observing the monument from a distance was able to show its grandeur compared to the surrounding buildings and greenery. In the work "Atabey's Mausoleum", the author, who depicted the mausoleum on a sunny day, managed to emphasize its architectural merits in exchange for the created light and shadow. Throughout his work, B. Kangarli, who did not tire of depicting the religious centers and places of faith of the Ajami homeland, has a desire to make his audience feel what he sees in his artistic attitude towards them. His plates depicting various mosques of Nakhchivan, Ashabi-kahf shrine, and Noah's tomb are of this type.

The artist dedicated five separate works to Noah's tomb alone. It is a good thing that in these works, where the artist has shown an artistic attitude since 1916, it is possible to feel the attitude towards

that place. In other words, if the pre-Soviet appearance of the tomb is clearly marked by landscaping, it can be seen that during the existence of the communist regime, which showed a strong stance against religion, the place became very dirty.

In his artistic legacy, which confirms the artist's uniqueness and individuality, the works that reflect the heartwarming nature of his native land also occupy a special place. Not only the landscapes of Nakhchivan were included in his landscape creations. So, his oil and watercolor paintings in different corners of Georgia, Crimea and the Black Sea coast have reached our days. His "Snowy Mountains, Mount Ararat" (1916), "Landscape. View of the Mountain" (1916), "View of the Sea" (1916), "Mountain View" (1918), "Black Sea" (1918), "Mount Div in the Crimea" (1919) and other works, one can observe the prominent presentation of the artistic features characterizing the calligraphy of the young artist.

Bahrüz Bey Kangarlı's still lifes, which are few in number compared to his landscapes and portraits ("Kızılgüller", 1916; "Blue-colored dolce", 1921; "Nakhishlı copper tas", 1921; "Ink pot", 1921) naturally emphasize the artist's uniqueness. merits exist. This is primarily because he can show his sympathy for the things he brings to the picture, and his ability to be amazed by what he sees. Objects, as a rule, are presented as the main meaning-content carriers of the composition, and also expressed the love of the artist, who views material-cultural examples as a source of beauty. Therefore, despite the fact that this artistic heritage of the artist is small in number, they are considered as works that give conquering features to his rich creativity.

In the artist's creativity, his works related to the art of theater-decoration also occupy a special place. Thus, the continuous formation of this art in Azerbaijan is connected with the name of Bahrüz bey Kangarlı, who also exhibited his talent in the field of stage design. The artist, who started working as an artist in the Nakhchivan theater since 1912, rendered a great service in this field, participated in plays ("The Dead", "Fairy-witch", "The Collapsed Alliance", "Arshin Mal Alan", "Trouble-Fakhreddin", "Ignorance"). etc.) provided a rich stage design in national color, created decorations distinguished by the unity of form and content, beautiful curtains in various shades, costume sketches reflecting the spirit of the performances, and panels that increased the charm of the stage.

The first Azerbaijani woman to study in the field of professional painting - Keysar Kashiyeva-Seyidbeyli (1893-1972) is the author of numerous graphic works that express the artistic habits she learned in the painting studio of the Caucasian Art Promotion Society (1907-1908) in Tbilisi. Known artists of that time Taking lessons from R. Zommer and O. Shmerling, the creativity of Ms. Kaysar is rich in works painted in various genres. In the 1930s, after her husband was shot under the name of "enemy of the people", she was also arrested and sent to exile, which led to the disappearance of her rich artistic heritage. Among the works that make up his artistic heritage are "Intelligent Woman", "Old Watchman", "Georgian Girl", "Hunter", "Fireman", (1907-1908 years), "Portrait of Gogol" (1909), "I. Goncharov's portrait"(1909), "Azerbaijani intellectual"(1912), "Küpegiran gari"(1915),"Lake shore"(1916), etc. His works belonging to the traditions of realism are noted for their unique artistic performance. These works are currently stored in the National Art Museum of Azerbaijan.

Najaf Rasim (Nazarli, son of Najafgulu Mammadali) was one of the artists who worked in the early 20th century and had his own art world. Detailed information about this artist, who is little known to the general public, is almost non-existent. Brief information about him was also written by the art critic M. Najafov during the Soviet period.

Let's say in advance that the artistic heritage of Najaf Rasim, who lived for only 30 years like Bahruz Bey Kangarli, is not so much. His fifteen graphic landscapes in the landscape genre are currently preserved in the National Art Museum of Azerbaijan. Born in Khizi (1899-1929) and receiving his first education in Baku, where his family later moved, Najafgulu went to St. Petersburg to study painting in 1910 at the "Usul-jadid" school organized by Mullah and "Nashr-maarif" society. He studied at the art school here for two years and mastered the secrets of art. We have no information about whether he studied at any educational institution or private studio in the "Northern capital" of Russia. But it is clear that due to financial difficulties, the young artist who left his studies in 1912 and returned to his homeland, first worked as a teacher in Baku and then in Khizi. At that time, even if people under the influence of fanaticism tried to expel Najafgulu from Khizi due to his activity in the field of art and education, this greatly helped his close participation in the events held by the People's Commissariat of Education during the sovietization of

the country and the visualization of his creative potential as an artist. Thus, he was one of those who had a significant activity in the development of the city, in the decoration of propaganda trams, interior and exterior of buildings. It is also a well-known fact that during the Soviet era, he worked on the ornamental writing decorations for the facade of the famous "Ismailiyya" building. Contemporaries also say that Najafgulu distributed the landscapes he painted among his friends and acquaintances. The artist lived the last years of his life in Guba and died there.

Najaf Rasim's works in oil and water colors during the 30 years written in his destiny have ensured that his name remains in the history of visual arts. In these scenes, which are more like studies, it is evident that the young artist has a fine observational ability. "Sunny air", "Autumn", "Sailing boat", "By the river", "In the village", "Moonlit night", "Mosque", "Seashore", "Country road", "Mountains", which he painted at the beginning of the 20th century. "Village Autumn", "Dream" and others. In his works, his guidance to the fineness of the artistic and technical possibilities of the watercolor technique can be heard. The artist's ability to maintain the cheerfulness and freshness of colors in each of these graphic boards can be considered as an indicator of this. In the works "Sailing Boat", "Moonlight Night" and "Sunny Air", the author, who turned to the sea motif, was able to create a soft-flowing artistic connection between the elements he included in the composition - water, air and boats. As a result of the artist's special observation of the places that are familiar to the audience, the sources of beauty that those places carry are artisticized in a memorable capacity.

Najaf Rasim, who spent most of his life in the countryside - in the bosom of nature, has a large place in his work of artisticizing the places he has seen and constantly observed. In this sense, it is possible to consider the abundance of rural motifs in his artistic heritage as natural.

His desire to warn people about the beauty they are surrounded by in various capacious landscapes that express his admiration for the autumn of his native places, the winding road leading to the village, the river that divides it in half, the religious building, the coastal mountains and the sea. "In the village", "Autumn", "By the river", "Country road", "Mosque", "Mountains", etc. graphic boards attract attention in this sense.

Let's also note that the root of the memorableness of these landscapes is undoubtedly the presence of the power to create a mood in the aesthetics of each of them, which can make the viewer feel emotions with colors. The fact that the artist, who finds the aesthetics of realism in his work, pays special attention to the believable depiction of motifs in the artistic interpretation of the above-mentioned works, stems from his desire to elevate the motifs he observes to the level of images.

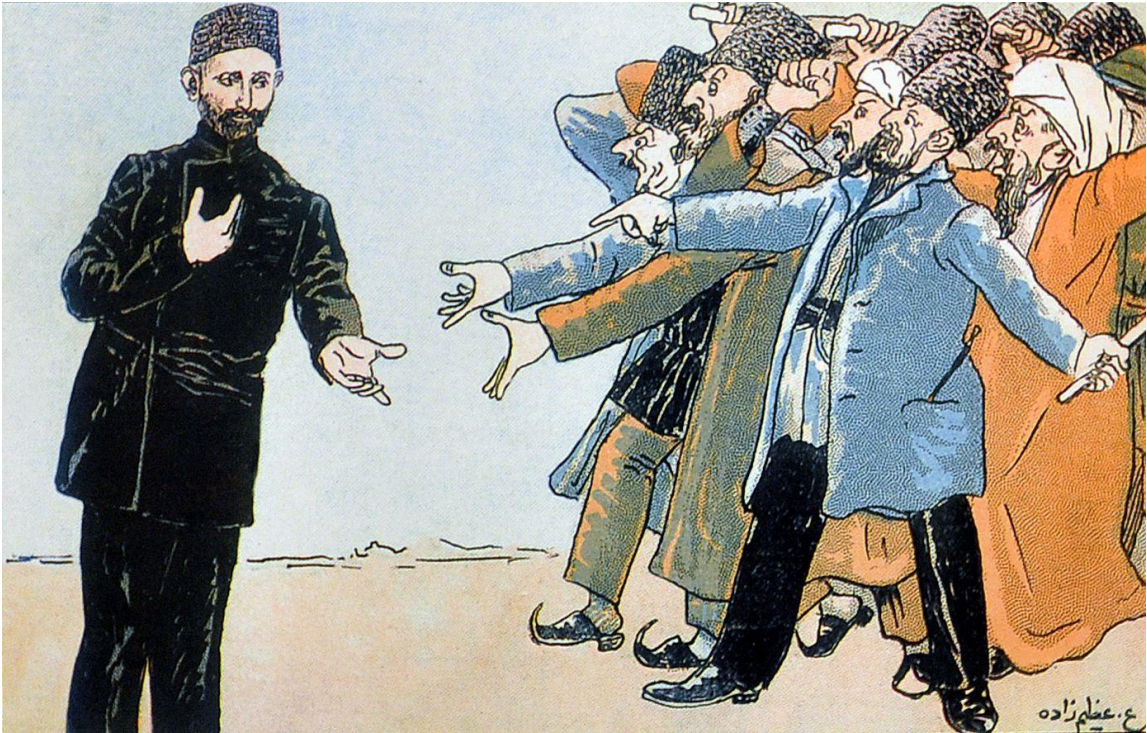
Although there are works on the subject, he was mainly engaged in drawing satirical paintings and caricatures.

The artist, who started working in "Kalniyyat" magazine since 1912, also cooperated with "Daraban", "Bich", "Mazali", "Tuti", "Babayi-Amir" and "Zanbur" magazines, in order to make these publications readable. created interesting satirical paintings of each other.

Let's admit that although many illustrations were drawn in "Hophopname" after A. Azimzadeh, none of them could surpass the 24 color illustrations included in the second edition due to their artistic characteristics. "You people of Shirvan", (photo 6) "What do I have to do with the nation?!", "I'm not reading, stop!" Akinchi", "Don't put it, it has come!", "This height!" etc., the artist's attitude towards the author's harsh criticisms in these paintings is quite thought-provoking. By the way, let's note that Azim Azimzade drew more than twenty memorable illustrations for the first edition of "Hophopname" in the Soviet era (1922), worthy of the national book graphics of the 20th century. confirmed that he contributed



Picture 5. Azim Azimzadeh, client of "Irshad", 1906.



Picture 6. Azim Azimzadeh. "A Shirvanlılar". 1914.

AZERBAIJAN PAINTING IN THE 1920s - 1940s

The 20th century landscape of Azerbaijani fine art, which has a centuries-old history and rich artistic traditions, was sharply different from the previous periods, primarily due to the existence of the country in a new social and political structure. The main creative task required of the artists was to develop the visual art of Soviet Azerbaijan, which had just been formed according to the ideology inculcated by the Communist-Bolshevik regime, following the artistic principle of "socialist realism".

No matter how difficult it was for the Azerbaijani fine art to adapt to the new aesthetic requirements, which came to the Soviet era with works of art that were visualized with a rich artistic medium such as the miniature style, there was no way back. If one of the factors that allowed to leave behind this contrasting period was the presence of local artists working in the realism style in Azerbaijan in the first twenty years of the 20th century, the opening of the first art school in Baku in 1920 opened wide opportunities for the training of new personnel. In addition to the art school, the establishment of the poster workshop, the State museum, the society studying ancient art and material culture monuments in the capital also gave impetus to the development of realistic art.

It should be noted that this educational institution, which was first established as the Higher Art Workshop (1920), later operated under the name of the Azerbaijan Higher Art School (1921), became the Azerbaijan (Baku) State Technical College of Art from 1927, and the Azerbaijan State Art School from 1939. In 1943, it was named after Azim Azimzadeh, who headed this prestigious specialized school for a long time (1929-1937).

After the first graduation of the Azerbaijan Higher Art School in 1924, the first representatives of qualified young artists appeared in the republic. Zivar Mammadova, Adil Gaziyeu, Alakbar Rzaguliyev, Hasan Mustafayev, Huseyngulu Huseynov, Lidiya Pridatok, Aleksandr Shirochenko, Konstantin Dorsh, etc., were among the first graduates, whose number reached twelve. Let's add that the exhibitions organized and become traditional in the first years of the school's operation allow young artists to demonstrate their creative abilities.

The leadership of Azim Azimzadeh, who has made great contributions to the expansion of art education in the country (He was the third director of the school. Before him, Y.Samorodov and I.Rijenko held this position) also determined the arrival of several talented national personnel to art. This had a great impact on the creation of memorable works in all fields of Azerbaijani fine art, including painting, starting from the twenties...

The creation of the first examples of Soviet-era Azerbaijani painting coincides with the middle of the 20s. Thus, the young people who received specialized education took part in the exhibitions of the Azerbaijan Young Artists Society and the Azerbaijan Revolutionary Fine Art Workers Society with their works created in different genres. Young authors played a significant role in strengthening the audience's interest in local exhibitions with their appeals to the history of Azerbaijan and modern topics in those paintings.

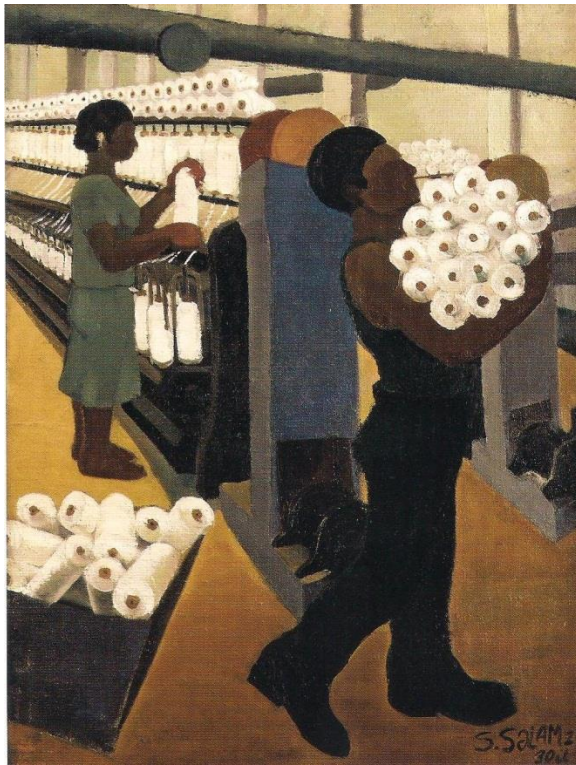
If we pay attention to the artistic characteristics of the works of various themes created in those years, then in many of the works displayed at the exhibitions, artistic interpretations were observed that did not correspond to the ideology exported from the Kremlin, but rather were a manifestation of appeals to national artistic traditions. The display of those works at the Azerbaijani art exhibitions organized in Baku in 1930, and in Baku and Moscow in 1933, in fact, introduced not only the local officials, but also the ideologues in the Kremlin to the nature of the artistic processes taking place in the oil capital. Therefore, the central ideologues did not appreciate the young Azerbaijani artists' "transcendence" of the framework of the artistic principle of "socialist realism". More precisely, young artists who took their first steps in the art path were accused of promoting the West. But in fact, what was depicted in these paintings with different themes - the prominent artistic style and laconic color, being the unique result of the creative approach to national artistic resources, were far from foreign influences. In other words, it was an image of benefiting not from Western painting, which ideologues considered alien, but directly from Azerbaijani miniature aesthetics. Among those works are "Zorkhana" (1926) and "Azerbaijani woman" (1926) by Alekbar Rzaguliyev, "Blacksmiths" (1929) by Adil Gaziyeu, "Ganja textile factory" (1930) and "The thread

shop of the factory" (1930) by Salam Salamzade. photo 7) Gazanfar Khalikov's works "Women's department" (1930) (photo 8) can be named.

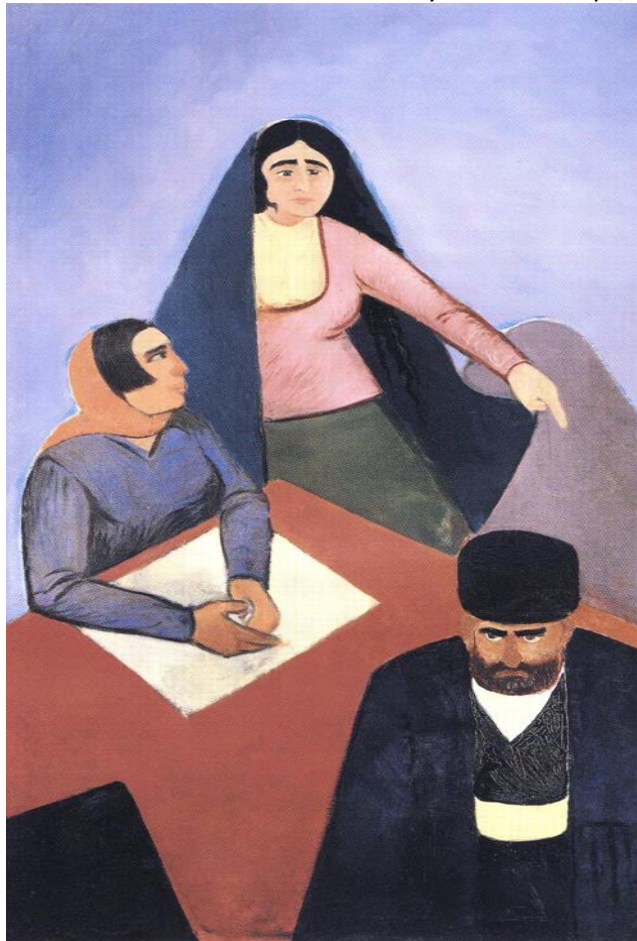
At this point, let's also say that the existing new structure, which was new for the space at the time, and art, which is a part of the politics it carries out, was directly thought of as a means of influencing the society through artistic means, along with the promotion of the proletariat and socialism. Fire Gazanfar Khalikov, Salam Salamzadeh and Rustam Mustafayev's plot compositions dedicated to Ferdowsi's life and poetic world expressed the desired Eastern spirit. The expression of the contrast in the artistic solution of G. Khaliov's "Burial of Ferdowsi" (1934) painting (picture 9) was directed to the opening of the meaning-content load of the work, which seemed particularly memorable and effective.

The author juxtaposed the removal of the poet's body from the right gate of the city, which became the dominant of the composition, with the delayed entry of the award caravan that would reach him from the left gate, and was able to direct the created contrast to express the true essence of what happened. Let's add that this work is considered one of the best examples of the use of miniature style in 20th century Azerbaijani painting.

As we mentioned above, it was not desirable for the official circles that young people found the miniature style in their artistic search in several exhibitions held in the thirties of the twentieth century.



Picture 7. Salam Salamzadeh "Factory's thread shop", 1930



Picture 8. Gazanfar Khalikov. "Women's department". 1930.



Picture 9. Gazanfar Khalikov. Burial of Ferdowsi, 1934.

At that time, their "appreciation" as a "propagator of the West" was actually considered to be a serious rebuke. If we have to evaluate what happened at that time from the perceptible distance of time, then the fact that most of the young people who benefited from the miniature style refrained from the way they started can also be considered as a response to those indirect pressures. At that time, unlike his peers, Alakbar Rzaguliyev was the only one who did not change his beliefs. It is possible to consider the fact that he was repressed under various pretexts - he lived in prison and exile for 28 years - as a clear confirmation of what we said.

However, in the thirties, there were not a few works that were relatively far from adherence to national artistic traditions and were created by worshipping the aesthetics of realism. The main artistic feature of those works was the tendency of young people, who were just beginning to be recognized in the field of visual arts, to search for styles and lines. In other words, although they are related to the trend of realism created by them, in addition to the variety of subjects, it was possible to see the authors' different expression styles in these paintings. Taghi Taghiyev's "Cotton Delivery" (1937) and "Portrait of a Girl" (1939), Abdulkhalig Rzaguliyev's "Baku Street" (1938), "Javanshirn's Celebration" (1939), "Woman in Front of a Mirror" (1940) and "Old Man and Wine" (1940), Salam Salamzade's "Portrait of the cotton worker Manya Karimova" (1938), Sadiq Sharifzade's "Grape Harvest" (1939), Mikayil Abdullayev's "Mardakanda" (1939), Buyukaga Mirzazade's "Grass" (1939), Huseyn Aliyev's "Aburrahim Bey Hagverdiyev" portrait" (1939), Hasan Hagverdiyev's "Portrait of Azim Azimzade" (1940), "Defense of Bezz Castle" by Sattar Bahlulzade (photo 10) and "Babek Uprising" (1940), (photo 11) "Portrait of Shepherd Jumshud" by Gazanfar Khalikov (1938) and "Nizami Ganjavi" (1940) (Fig. 12) showed new artistic and technical expression styles for the newly formed 20th century Azerbaijani painting.

In the development of Azerbaijani fine art, the jubilees of famous wordsmiths played an important role from time to time. As it is known, in 1938, the 125th anniversary of the birth of Mirza Fatali Akhundzadeh was celebrated in Azerbaijan.

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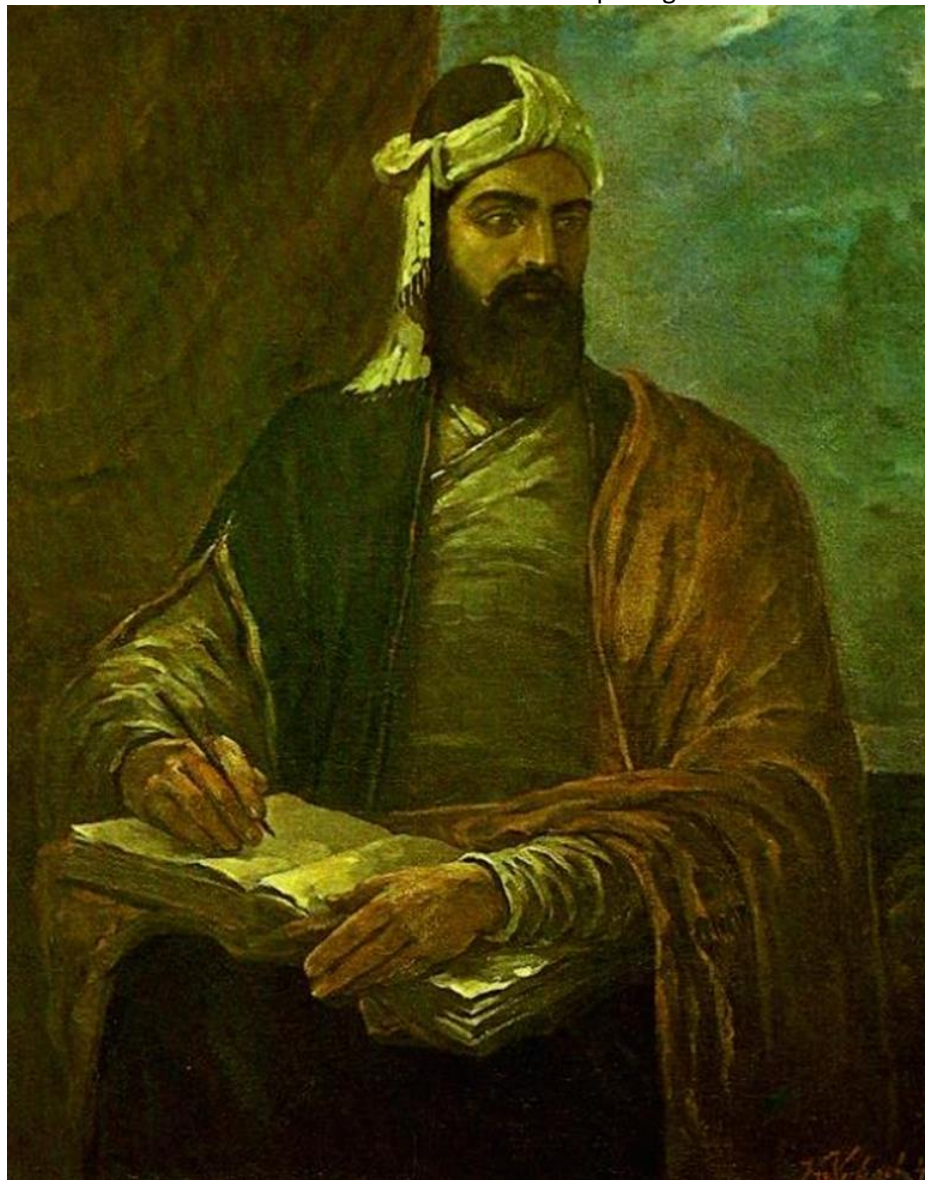
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Photo 10. Sattar Bahlulzadeh. "Defense of Bezz Castle". 1940.



Picture 11. Settar Bahlulzadeh. "Babak Uprising". 1940.



Picture 12. Gazanfar Khalikov. "Nizami Ganjavi". 1940.

At that time, the artists worked on a number of paintings, portraits, illustrations on the life and work of the great playwright, and showed those works of art in a special exhibition. The works of People's Artist Azim Azimzade, artists Huseyn Aliyev, Salam Salamzade, Amir Hajiyev, Kazim Kazimzade and others were exhibited at this exhibition organized at the Azerbaijan State Philharmonic. Honored artist S. Salamzade showed the portrait of M.F. Akhundzade, as well as the composition "M.F. Akhundzade and Bestujev-Marlinski" at the exhibition. In the portrait, M.F. Akhundzade is depicted working at the desk. The writer has a quill in his right hand and paper in front of him. His eyes are fixed on one point... At the same time, the artist tried to make the likeness accurate and almost succeeded. In his second work, S. Salamzade described M.F. Akhundzade and Bestujev-Marlinski together. M.F. Akhundzade is reading the poem he probably wrote on the death of A.S. Pushkin for his guest. The furniture of the room, the clothes of the figures, and finally the view of Tbilisi from the open window take the viewer to the 30s of the last century...

By the way, let's note that Salam Salamzadeh, who has a unique place in the development of Azerbaijani portrait painting, was able to enrich our art history with his paintings in various genres. However, in the forties, he became known as a portrait painter. In the post-war period, he created a large portrait gallery of industrial and agricultural pioneers, cultural figures. What distinguishes him as a portraitist is his special effort to express the individual characteristics of individuals. The portraits of Heroes of the Soviet Union Khidir Mustafayev and Mehdi Guliyev (1948) can be an example of this. The prominent presentation of patriotic ideas in these copies is one of the attractive artistic features.

S. Salamzade builds each portrait according to the original composition, finds a characteristic posture, movement, and psychological state for the activity of the person depicted. He usually uses auxiliary details that complement the character of the image, especially the typical features of the environment. The portrait of the famous cotton craftswoman Shamama Hasanova (1949) is one of the paintings that summarizes the new face of the Azerbaijani woman and her dedication to work. Walking forward with a cotton field and a scythe on her shoulder, this woman surveys the endless plains, as if

aspiring to dominate the land's bounty. Here, an organic communication is felt between the human form and the environment surrounding it...

In 1938, a competition was announced in Baku to create a replica of Mirza Fatali Akhundzadeh. Although the first prize was not awarded to anyone in this art competition, the portrait of Huseyn Aliyev was awarded the second place, and the motivational prize was awarded to Adil Gaziyeu's portrait.

Having mastered the secrets of art in Baku, Hasan Hagverdiyev's post-educational creations included various genres, including portrait and plot composition, which was also related to the wide range of his interests. Showing himself as a skilled portraitist who penetrates deeply into human spirituality, he managed to say a new word about the portrait genre in the field of fine art.

By the way, let's note that starting from the second half of the thirties, Azerbaijani artists began to fully master the rich idea-artistic possibilities of realistic portrait art, and created interesting and perfect works due to the power of artistic generalization. In this sense, the artistic searches of young Hasan Hagverdiyev were particularly noteworthy. Since the problem of expressing the spiritual qualities of a person in his external features has been on his mind for a long time, the portraits completed by the painter each time have quite a lot of artistic and psychological merits that impress the viewer.

His painting "Portrait of a Girl in Black" (1938) is interesting in this respect. The freshness and caress of youth can be heard in the work. Against the background of an open and bright window, the girl in a black dress is being brushed, as if her intimate feelings and thoughts can be heard in her delicate hands.

The artist's portrait works are compositionally compact and meaningful. In the portraits of the poet Rasul Rza, the conductor Niyazi and the actor A. Alekbarov (1938-1939), traces of the first impression taken from living nature can be seen. The artist tries to familiarize the audience with human activity and profession by taking those copies on a sheet of paper, a note or a brush in a stage costume. However, for this, not only with such external and auxiliary means, but first of all, the individual and psychological quality of the personality was addressed, and the aspects such as emotion, thought, and will characteristic of them were brought to light.

In those years, Hasan Hagverdiyev's "Portrait of Azim Azimzade" (1940), which was appreciated in the local artistic environment, was ordered by the great artist himself for his student. Undoubtedly, H. Hagverdiyev's special talent distinguished him among his peers. Before Azim Azimzadeh, the young artist created successful portraits depicting the composer Niyazi and the poet Rasul Rza, which made him known as a good portraitist in his time.

The portrait is considered one of the most interesting artistic phenomena not only in the work of H. Hagverdiyev, but also in the development of Azerbaijani artists in the pre-war period. Thus, in the portrait, the individual character of the famous satirist, his observant nature is captured very vividly and meaningfully. In A. Azimzade's slightly sarcastic eyes, his thoughts and rich spiritual world are easily heard. Realistic artistic generalization is strong in this portrait that penetrates the spiritual world of the great artist. Shadow-light relationships and contrasting colors play a key role in the coloring of the work. The contrast of the figure in a dark dress with a light golden background, the light colors visible in the processing of the face and hands give the image vitality and prominence. The performance of the work is quite free and lively. It is possible to consider such a perceptible freedom in the colors as a sign of perfection.

In the collection of the National Azerbaijani Literature Museum named after N. Ganjavi, there is also a portrait of the great Azerbaijani poet Nizami Ganjavi painted by Hasan Hagverdiyev. The work was submitted to a competition to create a portrait of Nizami. This image, which revives the genius poet with noble, gentle and optimistic colors, is not completed in a certain sense. But despite this, the work shows that the artist penetrated deeply into the spirituality of a wise and humane poet.

Thus, during the five years after graduating from the art school, H. Hagverdiyev creates interesting portraits, historical compositions, paintings on the subject of life, fulfills the orders of museums, and participates in competitions. He draws panels on sports and recreation for the Azerbaijan pavilion at the All-Union Agricultural Exhibition in Moscow.

As a result of the fact that the traditions of realism had a strong place in Azerbaijani painting, the winner of the open competition announced on August 1, 1939 by the Department of Art Affairs of the

Republic of Nizami Ganjavi on the order of the Council of People's Commissars of the Azerbaijan SSR was the local artist Gazanfar Khalikov. This competition was held in 1941 in connection with the celebration of the 800th anniversary of the birth of the great poet.

Let's also add that the success of the Azerbaijani artist among the sixteen authors (of whom ten were presented by local and six by representatives of neighboring republics) was undoubtedly an indicator of the fact that the traditions of realism in the local painting space have their own unique aesthetics. About the artistic features of that portrait, the art critic N. Zamanov, who studied the spread of Nizami Ganjavi's subject in the field of visual and decorative-applied art, writes: "The artist preferred generalization and monumentality in the solution of Nizami's copy, and avoided all kinds of trifles and details. G. Khalikov was able to present Nizami as a romantic poet and thinker. The artist depicted the poet's mature period in the portrait. The viewer believes that the great poet can really look and dress like this. National costumes such as a turban, aba, and a thin bandage on the shoulder enliven the image and increase its believability"(26,116).

It can only be added that the romantic presentation of the features that characterize Nizami's personality and unique creativity in this portrait was able to ensure the success of this work.

Among the works submitted to the competition related to Nizami, there were not a few examples of art whose artistic features have preserved their freshness even today. In this sense, Mikayil Abdullayev's "Testament" (1941) and "Majnun atası" (1945), Baba Aliyev's "Among Nizami Artisans" and "Sick Nizami People" (1940), "The Conversation of Two Owls" and "Sultan Sanjar and old lady" (1945), "Shapur and Shirin" (1940) by Sadig Sharifzade, "Next to Nizami Gizil Arslan" (1945), where Sadig Sharifzade and B. Mirzazade worked together, "In the palace of Macedonian Iskander Nushaba" (1941), Güllü Mustafayeva's "Leyli and Majnun in the madrasa" etc. you can name the works.

In these works, the authors have managed to show the genius of words and a memorable attitude to the time in which he lived and created. The spirit of the Nizami period can be heard in M.Abdullayev's "Will" painting. In the composition, the artist presented Alexander, the main character of the poem, and his teacher, Aristotle, in front of Alexander's father. The naturalness of the historicity prevailing in the painting,

the psychological exhaustion given to the characters, especially Alexander, are the positive merits of the work.

B. Mirzazade's paintings "Conversation of Two Owls" and "Sultan Sanjar and the Snow Maiden" are dominated by consistent lines characterizing the historical period. In these works, the artistic detail is born from the essence of the painting and reveals the poet's cognitive world...

Shortly after the beginning of the Second World War, the theme of patriotism was highlighted in our fine art. In those years, our painters used the images of modern labor and war heroes, and created works dedicated to the past glorious pages of our history that could inspire the audience. In this sense, "Babak's march" (1941, authored by M. Abdullayev, S. Sharifzadeh and B. Mirzazade), "Javanshir's battle with the Arabs" (1942, authored by K. Khanlarov), "Battle of the ancient Medes with Alexander the Macedonian" (1942, authored by A. Kazimov), "Babek" (1944, author S. Sharifzadeh), (photo 13) "Golden soldiers among collective farmers" (1943, author B. Mirzazadeh), "Fist" (1943, author G. Salamova), "The Hero's Life Path" (1944, author A. Abdullayev), "Portrait of Sidgi Ruhulla" (1941, author S. Salamzadeh), "Gubali Fatali Khan" (1945, author S. Bahlulzadeh), (Picture 14) "Calligrapher Mirali Tabrizi" (1945, author S. Bahlulzadeh) names can be mentioned.



Picture 13. Sadiq Sharifzadeh. "Babek". 1944.



Picture 14. Sattar Bahlulzadeh. "Gubali Fatali Khan". 1945.

In many works, the portraits of our compatriots who made a name for themselves by showing bravery at the front in a very short period of time are depicted. Sniper Idris Suleymanov (author B. Mirzazadeh), pilot Mazahir Abbasov (author S. Sharifzadeh), Sergey Supru (author B. Aliyev). The portraits of Huseynbala Aliyev (author T. Taghiyev) are of this kind.

At the exhibitions organized in the forties, the audience had the opportunity to meet new young artists with unique worldviews. Aga Mehdiyev, Ogtay Sadiqzade, Gafar Seifullayev, Latif Feyzullayev, Taykhon Yashayev, Yusif Aghayev and others. in the authors' works on various topics, there was a desire to reveal the breadth of realism's artistic expression possibilities.

The active participation of women artists in various exhibitions, especially in the thirties, can be considered new for those times. Among them are Güllü Mustafayeva, Reyhan Topchubashova, Gulnaz Salamzade and others. can be named. By the way, let's note that although there are certain shortcomings in their works, it can be said that their creators are constantly searching.

COLORING OF THE 1950s

Before talking about the painting of the fifties, we should say that its new development was caused by the period of peace after the Second World War. The conditions of peace created after the victory over the enemy literally opened up great opportunities for construction work. The effective activity of the artists working in the field of fine arts in that period was also caused by the inspiring effect of the victory on the morale.

In 1958, the republican exhibition organized in connection with the celebration of the 400th anniversary of the death of M. Fuzulin was a serious review of the activities of local artists working in various fields of visual and decorative-applied art. Thus, this exhibition became a testing ground for the creation of new works about the life and creativity of the genius wordsmith, as well as for visualizing the state of professionalism of artists.

It is possible to consider the organization of an art exhibition within the framework of the days of Azerbaijani literature and art held in Moscow in 1959 as a visual overview of the activities of our painters in the fifties.

Undoubtedly, one of the reasons for the breath of fresh air in the search for artists that took place in the decade we are talking about was the fact that many young Azerbaijanis returned to Baku after receiving higher education in the central cities of the USSR. Mikayil Abdullayev, Tahir Salahov, Nadir Abdurrahmanov, Togrul Narimanbeyov, Nadir Gasimov, Vajiha Samadova and others are among the talented artists who studied in different cities and returned to their homeland.

In the works of Mikayil Abdullayev (1921-2002) of the post-war period, it is possible to find references to various topics. The painting "Evening" (1947), which he dedicated to the women of Shusha while he was still a student (Fig. 15), is remembered for the fullness of the images, the expressiveness of light silver and dark green colors, and the lyrical interpretation of the general plot.



Picture 15. Mikayil Abdullayev. "Evening". 1947.

In other words, the painting is distinguished by the plasticity of the image, the vividness of the colors, and the fullness of the characters. The artist painted a scene that he saw by chance, but he thought perfectly about the composition of the work and subordinated it to the inner logic born from the nature of the scene of life. Colors that harmonize with the content of the painting are vivid and vital. With the colors of white, blue, pink, brown dresses, slightly dull green colors of the landscape are given in organic connection. Since it is evening, the color is dominated by subtle color transitions of gray-silver paints.

Abdullayev prefers to reflect the life of his contemporaries in relation to their activities and work. The most beautiful moral qualities of people are revealed on the labor front. The artist thinks about the life of ordinary people who sacrifice their work for the welfare of the people. M. Abdullayev revived the grandeur of subjects taken from life and everyday life in paintings dedicated to the builders of Mingachevir HPP.

The artist's creative visit to the Mingachevir Water-Electric Station, working on his diploma work, is reminiscent of a life, and has led to the creation of several powerful works. His diploma thesis "On the Ways of the Five Years" (1949) was also dedicated to that strategic industrial object. The construction work that continues day and night here is the meaning of several more of his works - "Lights of a thousand" (1948), "Portrait of Excavator Sarvan Salmanov" (1949), "Makers of Happiness" (1951) and "Friends" (1952-1953). - made up the content load.

In these works, it is possible to get acquainted with the real artistic view of the huge construction. Their difference from traditional industrial paintings is that here the construction site, which may seem dry and uninteresting to many, and the space surrounding it, is expressed as a corner that is beautified by human labor. That is why the psychologically shaped images of young people trying to express their intimate feelings, girlfriends enjoying the construction work they have done, the lights that give beauty to the evening view of the new city, and the excavator who judges the "struggle" of the equipment with the soil have an attractive and emotional effect.

In other words, the artist was a live witness of the huge construction works taking place on the banks of the Kura River, and by thoroughly studying the activities of his heroes, he drew many paintings

and sketches. The painting "Saadat Uranlar" (1951), which glorifies the spiritual beauty of the builders of Mingachevir, is one of the most perfect and meaningful examples of Azerbaijani painting. There is a great meaning and philosophy of life in the title and content of the work. The heroes of this painting, which summarizes the direction of development of that time and the high social meaning of ordinary events, are the young people - contemporaries of the artist - who create, build, overcome obstacles and difficulties and strive for happiness. The viewer sees them against the background of the construction scene. It feels like a conversation between a young excavator boy and a sign girl about personal happiness. Their sun-tanned faces are full of noble feelings, thoughts, and sweet dreams. In the tableau "Builders of Happiness", the problem of a positive hero is interpreted and connected with the development trend of national life.

Abdullayev is one of the artists with artistic form and rich sense of color. The ratio of warm colors in the color scheme of the "Makers of Happiness" painting corresponds to the sincerity and intimate mood characteristic of the spiritual world of the heroes. In the work, the characteristics of living nature, colors, light-shadow relationships, plastic form are expressed in a realistic style. This realism, born from the concrete life content, is the main quality that ensures the vitality of the artistic form and the beauty of expression.

At that time, young people from different parts of the USSR took part in the construction of the Mingachevir station. Inspired by the friendship of these young people from different nationalities, the artist created vivid human characters representing this friendship in the painting "Friends" (1952-1953). In contrast to the "Happiness Makers" tableau created on an intimate and psychological level, the "Friends" composition is monumental in style. The work is imbued with a sense of inner dynamics. In order to show the grandeur of the Mingachevir station, the author gave a large space to the construction scene in the tableau. The content of the work is related to the image of two friends. The young Russian girl in the foreground raises her head and calls out to someone above. The Azerbaijani girl next to her also turned her eyes full of joy in that direction. The portraits of young friends, their joyful eyes, arms darkened by the heat of the sun, and simple work clothes make the viewer a witness of intense construction work. Optimistic mood prevails in the bright colors of the painting.

There are other works of the artist that stand out due to their artistic merits in the artist's work in the fifties. Among such works, there are not a few plaques dedicated to his relatives. One of them is "My Mother" (1951), which depicts his beloved mother. An old woman who has seen the world from a portrait reminiscent of a study at first glance, smiles on her white-haired face as her children grow up, and the image of a kind mother comes to life. His son is described in his work "Balaca Cami". Like all children, Cami loves to draw pictures, she can't hold a pen or paper. The painter father also depicted his son while he was painting. M.Abdullayev painted the portrait of his wife Leyla several times. Each time, he depicted a young woman in an ordinary home environment. Naturalness can be felt in these works called "In our kitchen" (1951), "Morning" (1952) and "In front of the mirror" (1955). They are more interested in the artist's search for composition and the achievement of color harmony.

In the portraits he created during that period, M.Abdullayev, as a rule, aims to penetrate the inner world of the heroes he depicts, along with the external similarity. The profile portrait of the writer Hasan Seyidbeyli (1958) is particularly noteworthy in this regard. The restless nature of Seyidbeyli, a creative person, comes to life before our eyes. The mental activity of the writer is evident in the tension-expressing lines of his face, his writing hand, and also in his coloring. The portrait looks very prominent against the background of a light-colored wall. There are no details around, and therefore the viewer's attention is focused on the writer's face and hands from the first moments.

After some time, M.Abdullayev exhibited Rasul Rza's portrait at the exhibition. This time, too, the artist was able to grasp the manner of expression, sitting, and hand movements characteristic of the personality of the creative intellectual he portrayed. However, the interior components surrounding the poet - papers placed on the table, book, pen, picture on the wall and other details seem to us to have given formality to the composition of the portrait. Rasul Rza's dark gray jacket is perceived as an expressive silhouette in front of the open wall.

Mikayıl Abdullayevin əllinci illərin ortalarında respublikanın subtropik bölgəsinə - Masallıya yaradıcılıq səfəri də məhsuldar olmuşdur. Burada gördüyü rəngarənglik onu palitrasını "işqləndirdi", istifadə etdiyi rənglərin təzadını, dekorativliyini gücləndirdi. Rəssam Masallı rayonunda keçirdiyi günlərdə

onlarla mənzərə etüdü, portret, məişət səhnəsi çəkib gətirdi və nəticədə, özünün məşhur "Masallı süüitası"nı yaratdı. Yeniləşən kəndlərin fədakar əmək adamlarının və ilk növbədə kənd qadınlarının surətini təsvirə alan rəssam, bir-birinin ardınca "Körpəsinin ardınca", "Balaca çoban", "Rəfiqələr", "Məktəbli qızlar", "Sevinc" kompozisiyalarını, neçə-neçə mənzərə və portret yaratdı, müxtəlif sərgilərdə nümayiş etdirdi. "Masallı süüitası" istedadlı rəssamın müşahidə qabiliyyətini daha da yüksəltdi, onun rənglərinə tərəvət gətirdi. Kənd təbiəti, bol işıq, qızma günəş, qadınların, qızların al-qırmızı, abı-yaşıl, çəhrayı-sarı geyimləri, bir sözlə, görüb-götürdüyü hər şey onun gözəlliyi qavramaq ehtirasını qüvvətləndirdi.

The most impressive of the works included in the "Fairy Tale Suite" "Joy" glorified the eternal theme of art - the image of the mother. In "Sevinc", the mother having fun with her baby, the sun shining around her, the green plants, and finally, the white, pink, and blue colors that make up the color attract attention with their optimistic appearance... The collective farmer mother, who does not hide her love for her baby, is in the audience. also evokes feelings of joy... Of course, after "Joy" was shown in Moscow in 1957, it was sent to several foreign countries. This work, exhibited in the USSR pavilion of the World Exhibition in Brussels in 1958, was awarded a high price. In 1958, Mikayil Abdullayev's work "Joy" was awarded the silver medal of the Academy of Arts of the USSR.

His creative visit to India in 1957 was also very productive. In other words, the artist, who spent three months in this exotic country, returned home with an impression. He immortalized his observations here in numerous etudes and watercolor paintings, as well as immortalized them in several large-scale paintings after the trip. In his paintings "Returning from Work" (1957), dedicated to the labor vigils of the Indian people, "Far Jaipur" (1959), which depicts the domestic concerns and unique traditions of the local population, and "Rajasthan Women" (1960), dedicated to the daily concerns of women, the national identity of the Indian people is depicted. it is possible to hear his soul. In all three works, especially in the resulting tableau, it is heard that the artist creatively benefited from the aesthetics of the classical miniature style as a means of artistic interpretation. "Girls of Bengal" (1957), "Portrait of Indira Gandhi" (1957), "Mother with her child" (1958), "Little Chandra" (1960), etc. his works are also memorable for their artistic expression.

The artist's "Indian series" had a pleasant effect on the audience and his fellow friends who watched the exhibition. A great world came to life before the eyes of the audience - after all, it was the first time they saw paintings, portraits and landscapes dedicated to India by the Azerbaijani artist... In the first thematic work of the "Indian series" ("Returners from work"), a description of the ordinary household scene encountered by the artist around Delhi was given. Peasants returning home tired and sweaty on a dusty and earthy cart road attracted the artist's attention, hardworking people who were tied to the soil all day won the sympathy of the Soviet artist.

We do not see the faces of the Indian villagers, with the exception of an Indian resting in a cart. Nevertheless, we feel sympathy for these hardworking people. The color of the tableau comes from the eye-catching colors of the evening sunset. The color formed by the contrast of lilac, pink, light blue colors with dark bronze color plays an effective role in revealing the general idea. In

several of M. Abdullayev's genre works dedicated to India, including "Memory", "Far Jaipur" and "Rajasthan Names", copies of the name inspired by the artist come to life. The young woman depicted in the "Memory" composition captivated the artist's imagination as a human image that combines external beauty and the spiritual world. In the "Far Jaipur" painting, the Indian woman who attracted the artist's attention is a simple worker, perhaps the head of a family. Finally, in "Rajasthan women", an "artistic mirror" was held on the daily life of the country's women. It is futile to look for a specific plot in this painting, which has been shown at art exhibitions organized in many countries of the world - the young women who are the heroes of the work seem to show their stature and purple clothes that are rooted in their everyday life. The color of the work was created by the unity of the colors used in the decorative spray.

"Indian series" opened bright pages in Mikayil Abdullayev's creative experience. It is no coincidence that for this series, the Azerbaijani artist was awarded the silver medal and diploma of the Academy of Arts of the USSR in 1957, and the International prize named after J. Nehru in 1970.

His works addressed to India did not escape the attention of the country's leadership. In 1969, the presentation of India's prestigious J. Nehru International Award to Mikayil Abdullayev was a visual image of

the appreciation given to the high artistry of the Azerbaijani artist.

An

event that will always be remembered in the Azerbaijani painting of the fifties is the publicization of the diploma work of Tahir Salahov, a graduate of the V. Surikov Art Institute in Moscow. Thus, the painting "Returners from the turn" (1957) painted by the young artist (Figure 16) entered our art history as a successful painting on the theme of labor, but also became the first swallow of the artistic direction called "hard style" in world and Soviet art. In this work, distinguished by the originality of expression, the determined and romantic actions of the oil workers on the pier erected by the hands of selfless workers come alive before the eyes of the audience. This work has become a "recognition mark" of the young artist in the field of visual arts, we would not be mistaken.

If we have to remember the creation date of the work, then we should say that the young artist's idea to create a thesis on labor was born in 1955, when he first set foot on the famous Neft stones. He returned from this short trip with a very rich impression. In other words, his albums were full of landscapes and portraits. This allowed him to ultimately create a memorable composition. The diploma work glorifying the selfless work of the Caspian oil workers was a reflection of what the young artist saw in the Oil Stones.

leitmotif of the composition is made up of young oil workers... Young people who have just finished their work shift and are returning to the dormitory in the center of the oil workers' town are walking along a road made of planks on steel pipes. Seagulls flying over the kernels seem to accompany the young. The young girl walking forward and her companions behind her are both tired and exhausted. The young people brave the strong wind that stirs the Caspian Sea and move forward with determination. You feel that they are used to the wind and storm of the Oilstones. It seems that these young men, who have fought hard against the sea, are showing us their strength. Depicting young workers along the horizon line, showing the figures in motion increases the composition's internal dynamics and emotional power.

Salahov demonstrated his color vision for the first time in the work "Returners from the shift". He prefers various shades of white, gray, greenish brown colors in the color of the painting. In addition, the laconism characteristic of the artist's palette in the future was clearly visible for the first time in this painting. The color of the painting allows us to perceive people, the sea, and objects in specific conditions,

as well as in relation to each other. The combination of dark and light colors makes the figures stand out against the light background.

Tahir Salahov's diploma work was shown for the first time in 1957 at the All-Union exhibition of graduates of higher art schools. Prominent representatives of Soviet fine art, the Moscow community highly appreciated the first thematic work of the young Azerbaijani artist.

It is possible to observe the merits that characterize the unique style of the young creator in other paintings that were included in the artist's work in the fifties. "Oil stones. Overpass"(1955), "Morning Echelon"(1958), "Gladiolus"(1958), "Tropaq"(1958), "Oilman"(1959), "Tanks"(1959) and "Morning in Moscow. The paintings "Window" (1959) reflected his interest in various genres. In each of them, the author's desire to add individual merits to the aesthetics of a certain genre was felt.

In this sense, "Morning Echelon" (1958), which he painted in the landscape genre after his return to Baku, was accepted as a painting reflecting the everyday life of industrial Baku in a figurative capacity. The most interesting thing was the artist's artistic approach to the urban motif, which seems common to everyone, which may be interesting to others.

The urban motif, immortalized on a really large-scale canvas and at first glance it seems ordinary - a train full of tanks on the bridge is moving along the railway and a truck loaded with pipes is rushing towards the labor field along the seemingly endless highway under the arch of the bridge. "style" aesthetics is considered very attractive in a compact color solution.

The portraits created by Tahir Salahov after his studies are among the most complete and complete examples of Azerbaijani portrait painting. So, as in his thematic paintings, the artist acts as a singer of great feelings and monumental images in his portrait works. His portraits are an example of an innovative development of the traditions of realistic portrait art. T. Salahov glorifies the spiritual beauty of his contemporaries in images with a wide generalizing power. In this sense, his "Portrait of an oilman" (1959) is very interesting. In other words, "Portrait of an oilman" (1959) also has its own merits.

In that portrait, we see a generalized image of Baku oil workers. There is so much restraint and inner strength in the old oilman's face, darkened by the sea air, and in his calm eyes! Given the background

of the seascape and mining facilities, this worker looks around with an inner pride characteristic of hardworking people, thinks about the blessings and beauties of life, free labor.

Let's admit that the attempt to fragment the image just here was controversial for Soviet art, which breathed the ideas of standard and dry socialist realism at that time, but it was interesting from the point of view of an individual approach to the object.

In other words, this work was unlike the portraits we had seen before. Thus, in more than half of the canvas, an image of an oilman up to his chest was given, and in the remaining part, a characteristic view of a sea mine was drawn. In fact, it was a very bold form of artistic solution for its time. Looking at the portrait, it seems that you are sitting face to face with a hard-working person with great life experience. It is felt that the artist wanted to create a copy of a specific person looking for oil in the sea in this portrait. But he went deeper in his search and created a generalized image of selfless man. The colors in this work express well the hardness and tension arising from the inner content of the image. The viewer believes from the very first sight that this man, who constantly works outdoors, continues to face the rays of the hot sun and the harsh wind, is strong and determined, even though he is old. The red lipstick she pressed between her discolored lips breathes life into the intense color of the portrait, gives playfulness to the colors...

Soon after, Tahir Salahov made public some of his artistically more perfect works. One of these works created in 1960 was "Portrait of Composer Gara Garayev" (Picture 17) and the other one was "Repairers" (Picture 18).

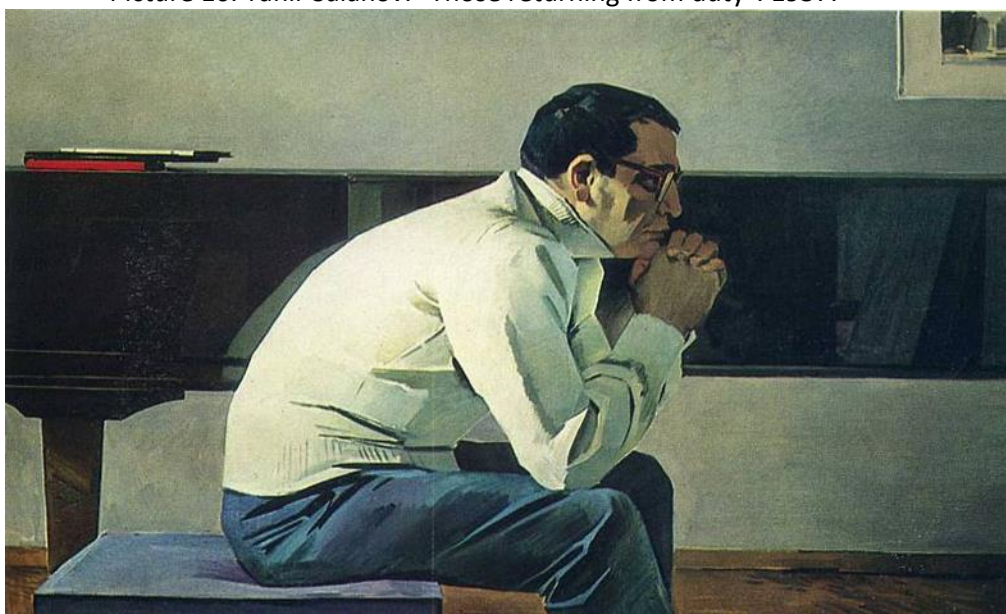
The composition of the portrait focuses the viewer's attention on the image of the composer sitting on the canvas in front. The black grand piano, which horizontally divides the composition like a wide strip, contrasts with the profile image of the composer wearing a white sweater, giving the portrait a sculptural appearance. Other contrasts that he uses in order to strengthen the inner world and dynamic state of the image are also noteworthy. In this sense, we can note the contrast of different colors with the pitch black grand piano, the puffy sweater, as well as the red color of the notepad.

Although the sitting of the composer in this work, which will bring great fame to the artist, at first glance reminds me of Rodin's famous "Thinker", the whole portrait, raised to the level of an image, was an example of painting that expresses the state of the famous musician filled with creative feelings in a very memorable way. Putting his elbows on his knees, the composer leaned forward and rested his chin on his hands. It is felt that the composer is in the world of thoughts. He is about to write a new work.

matter how difficult it is to express the creative merits we have emphasized with the profile image of the figure, the young brush master managed to achieve the attractiveness of the portrait in all senses within the aesthetics of the "hard style".



Picture 16. Tahir Salahov. "Those returning from duty". 1957.



Picture 17. Tahir Salahov. "Portrait of composer G. Garayev". 1960.



Picture 18. Tahir Salahov. "Repairmen". 1960

Both in the expressive silhouette of the composer, where the inner dynamism is felt, and in the visualization of the limbs and clothing details of the image, artistic merits aimed at highlighting the characteristics of a creative person are felt.

What are the qualities that attract the audience in this world-renowned work? First of all, in this portrait is the skillful rendering of the lines that are characteristic of the personality of the great artist whom everyone knows and respects, the simple but deeply thought-out composition of the portrait, and finally the colors used sparingly by the artist. We observe them not as isolated components, but in an internal relationship, in the unity of content and form... In this portrait, the viewer feels that the copy in front of him is living under the influence of intense mental activity, a new work he will create...

On the whole, it is possible to say that the portrait of the composer Gara Garayev was solved by the artist quite sharply and expressively. In the portrait, the individual characteristics inherent in the image are strongly connected with the deep idea content. In other words, the composition in this work is very simple, there are no distracting details, and the range of colors is beautiful. Probably, due to the positive qualities listed above, this work was awarded the silver medal of the Academy of Arts of the USSR in 1962.

The work "Repairers" occupies an important place in the artist's artistic heritage, and is considered one of the examples of art that reflects the work of selfless Azerbaijani oil workers in a memorable artistic capacity. In the composition, it is futile to look for a specific plot related to the work of

the repairmen. Because from the first moments when he thought about the painting, the artist was interested in the image, not the fable. In the multi-figure tableau, the author has managed to create memorable images of workers who can eliminate all kinds of danger in their serious, tense faces by depicting the repairmen rushing to eliminate the accident in the open sea oil rig. The three repairmen depicted in the close-up are simply sitting side by side, presumably thinking about the work to be done. The old oilman sitting calmly in the middle is probably the foreman. Although the faces of those sitting in the back, in the second row, are not visible, the viewer believes that they are sitting quietly and not saying a word to each other. At the same time, you can feel that the repairmen have an inner excitement. The serious expression of the faces, the tension of the coloring, the slightly visible seascape indicate the romantic nature of the episode, which is natural for Oil stones. From the sitting position of the repairmen, from the signs of composure on their faces, you come to such a conclusion that Challenges await these brave people in a lonely bore perched on steel stilts.

"Repairmen" is a work of epic style. We must add that the heroes of the work have the power of influence characteristic of monumental copies. The epicness and monumentality of the work is not due to the large-sized figures covering a large area, but to the internal grandeur of the images and their emotional impact. Undoubtedly, the contrasts from the color of the painting - white, gray, black colors did not help the artist to achieve his goal. Finally, the sea that appears behind the figures strengthens the romantic ovation, which comes from the simplicity of the landscape object on the one hand, and the laconic colors on the other hand...

Let's add that "Repairers" was successfully shown at the All-Union exhibition held in Moscow at the same time as "Portrait of Kara Garayev" and won the sympathy of thousands of viewers. In the post-war phase of painting, the landscape and still life genres were also enriched with works expressing their characteristic artistic features. In this sense, it can be said that the landscapes painted by Sattar Bahluzade (1909-1974) have a unique artistic feature. Thus, in addition to believability, the presentation of nature with a lyrical-poetic spirit was found for the first time in our national painting.

At the time, Sattar Bahlulzadeh, who devoted his diploma work to the Babek uprising, and several years of his post-education work to the creation of images of historical figures, surprised many when he presented his paintings to republican exhibitions in the late forties. While everyone expected him to create plot paintings on historical subjects, his appeal to the landscape genre, which was not considered important at the time, was still incomprehensible to some. Many believed that it was due to the change in his creativity. But this choice of the artist was not accidental. This is also confirmed by his entire creative path - the artistic heritage with unique artistic merits that he has left us. As an artist, Sattar Bahlulzade's noticeable strengthening of the position of the landscape genre, which was considered ordinary until then, in Azerbaijani fine art can be considered as the artist's significant contribution to the development of Azerbaijani fine art.

Indeed, in the first decade after the war, the artist's creative visits to many regions of Azerbaijan were very successful, and he created many interesting landscape works based on the visual materials he collected. In his Guba, Shusha and Lankaran paintings, he created memorable images of the nature of his native land raised to the image level. His summary presentation of what he saw in Quba was particularly memorable. In this sense, the large-scale "Gudyalchay Valley" (1953), (Fig. 19) "The Road to Girl Violet" (1953), (Fig. 20) "Gudyalchay Coast" (1953), etc. you can name the tables. The high artistry exhibited by the author in expressing the nature of Guba in a lyrical-poetic form, with mood-creating compact color shades, was especially impressive. Let's admit that this kind of artistic expression - unique aesthetics was encountered for the first time in Azerbaijani painting. Those works also determined the creation of Sattar Bahlulzade's first signature as an artist. Let's admit that the artist, who gives visibility to the many sources of beauty that nature carries with subtle shades of color, was able to create eye-catching images of the snow-capped Shahdagi, Gudyalchay and Qizbanovsha valleys. Sattar Bahlulzadeh, who depicted these places with different landscapes in different seasons of the year, was able to recognize himself as a promising landscape master in a very short period of time.

In addition to nature motifs, it is possible to observe his creative attitude to the sea and rivers

in many landscapes created in the fifties. This is also confirmed by many paintings he painted after his visit to the famous Oil Stones.



Picture 19. Settar Bahlulzadeh. "Gudyalchay Valley". 1953



Picture 20. Settar Bahlulzadeh, "The road to Girl Violet", 1953.

Author's "Sea Mines" (1953), "Island of Seven Ships" (1954), "Oil Stones" (1954), "Oil Stones" (1955), "Pierre" (1955), "Sea Mines" (1955), " The appearance of oil stones" (1955), "Sea curls" (1955) and

others. The artistic generalization he displays in his paintings is noticeably memorable. In the open sea - in the depths of the Caspian Sea, piers and piers built by human hands have given a new meaning to these works and have become the promoters of Azerbaijan's "black gold". In the general image of these paintings realized with shades of blue-blue color, along with the description of the oilman's work, the achievement of the monumentality of the place is clearly felt.

The artist's next visit to Guba in 1954 soon revealed the existence of abundant sources of inspiration in the nature of the land, which is more famous for its fruit growing. Indeed, "Green Dot", "Autumn", "Among the Gardens", "Shahdag Valley", "Autumn Wind", "Golden Evening", "Spring", "Orchard", "Mountains", "Planes", "Road" on the edge", "When the apples are blooming", "At sunset" and several other paintings, artistic features different from the works addressed to Guba were visible in the aesthetics of his earlier works. Thus, one could observe the perceptible creativity of the color solution in the paintings, which are eye-catching with composition exhaustion.

The artistic merit that determines the lyrical song characteristic of the artist's work "Yashil Khali" was created through the wonderful and emotive rhythm and color created by the orchard stretching along the meadow in the heart of the mountains. The landscapes of the nature of Guba, which he created after the trip we highlighted, are also characterized by the layering of color into perceptible lyricism. Another artistic feature that characterizes them is the presence of the second change of the artist's signature - the perceptible cheerfulness of the color shades.

A year later, Sattar Bahlulzade visited the southern zone, which was very different from Guba in terms of landscape. After returning to Baku, the artist, who became familiar with the local nature, creates "Lankaran", "Autumn", "Ducks in the pond" and finally the large-scale "Native plains" based on the visual materials he collected. The author, who has an eye on the beautiful autumn landscape of the south, creates different landscapes according to the color, but the last work differs from the others due to its comprehensive artistic capacity.

Indeed, it is not difficult to hear this difference in the painting "Native Plains" (1955). In this work, which is monumental in its artistic interpretation, a memorable image of the nature typical of the

region, famous for its subtropics, was created. In the painting, created from the intersection of the eye-catching plain, the green trees, the reeds characterizing the place, numerous birds and green-headed ducks, one can see a generalized view of the nature of Lankaran. The main artistic feature of Sattar Bahlulzade's landscapes created in the fifties is the realism trend in the presentation of the most diverse motifs, and he managed to sufficiently expand his "aesthetic map".

The individual exhibition of the artist, organized in Baku in 1955, made it possible to hear the general aesthetics of his post-educational creative pursuits. The author's desire to enrich the artistic features of individual genres was evident in the two hundred works of different themes included in the exposition. In other words, this exhibition introduced Sattar Bahlulzade to art lovers as a master of historical paintings, magnificent portraits, still life and unique landscapes. However, while the artistry he displayed in all genres was palpable, he was distinct and unique in the many landscapes he painted.

Sattar Bahlulzade's trip to Karabakh, who was able to visualize the beauty of those places for others with his creative visits to different regions of the republic, was also successful. During this trip, which took place in the mid-fifties, the artist created interesting works celebrating the nature of Azerbaijan, especially Shusha, which is considered the pearl of this corner.

The poetic beauty of Shusha is the artist's "Jidir Plain" (1956), (Fig. 21) "Flint Forest" (1956), "Spring Song" (1956), "Road in the Mountains" (1956), "Around Shusha" (1957), "Up Dashalti" (1957), "Mountains Shrouded in Mist" (1957), "Karabakh View" (1957) and others. reflected in his works with optimistic colors. In the paintings "Upper Dashalti", "Jidir Plain", "Karabakh Landscape" and "Misty Mountains", the image of the mountains created by the unity of the harmony of silver and blue colors gives a strong emotional impact. Among these works, the monumental capacity of the "Jidir duzü" canvas, which stands out for its horizontal composition, preserves a proud beauty, so that landscape is still considered the best example of painting dedicated to this very famous corner of Shusha.

The landscapes created by the artist in the fifties were shown with great success at the All-Union and Republic exhibitions organized in Moscow and Baku in 1957. If we have to evaluate the artistic features of those numerous landscapes from the perceptible distance of time, then first of all, we should

emphasize the artistry of expression in them, the talent of turning the landscapes into an eternal spiritual source that will never be forgotten by revealing the natural motifs that become fair in the eyes. The artist's "Road to Violet" (1953), "Green Carpet" (1954), "Guba Landscape" (1954), "Flowering Land" (1954), "Morning Dawns" (1955), "Among the Gardens" (1955), "Jidir Düzü" (1956), "Spring Song" (1957), (Fig. 22) "Amsar Gardens" (1959), "A Story About Heroism" (1959), "Spring Morning in Baku" (1959) and "Land, water, sun and labor" (1960) also confirms the paintings. As he repeatedly stated, the natural motifs that became a source of beauty on the canvas were expressions of his "individual realism". So, in these paintings, as many people think, realism was not valued as a "cold naturalist" approach to nature, on the contrary, what was seen was presented as an inspiring and soul-creating spirit carrier in accordance with the aesthetic requirements of the lyrical-romanticism.

The painting "Evening in the Caspian" created by Sattar Bahlulzade in 1959 (Fig. 23) can be considered as the starting point in the direction of the change of his well-known set line. The most remarkable aspect of the work is the perceptible thinning of the color layer on the canvas, creating the impression of the colors being worked with watercolors. Such a new manner, i.e., relatively little hearing of the "traces" of the eye, gave the image an eye-catching transparency, but did not prevent it from exhibiting its known capacity for attributes of various scales.



Picture 21. Sattar Bahlulzadeh. "Jidir plain". 1956.



Picture 22. Sattar Bahlulzadeh. "Spring Song". 1957.



Picture 23. Sattar Bahlulzadeh. "Evening on the Caspian". 1959.

In this sense, in "Evening on the Caspian" at the same time, the seagulls in the foreground are as elegant as the oil rigs in the background are, on the contrary, magnificent and large-scale. This kind of approach becomes a unique, characteristic artistic-aesthetic merit for the artist's creativity in the following years"(7,34).

The very first works created by Togrul Narimanbeyov (1930-2013), who received his higher education in Lithuania and returned to his homeland, reflected his individual views on reality. The multi-figure "Baltic Fishermen" (1955) painting, which the young brush master created as a diploma work, showed the exuberance of colors that would be characteristic of his future work.

In his work "Descent from the Meadow" (1954), created by him while he was still a student, the motif - the unity of the beautiful nature and the working people - was achieved with color optimism and good playfulness. "Togrul Narimanbeyov's emotionality", whose aesthetics are already familiar to art lovers, could be heard in another work created by the artist after returning to Baku - "Dawn over the Caspian" (1957). Based on the essence of the subject, the artist tried to emphasize the romance of labor in the work.

At the same time, turning to other genres, Togrul Narimanbeyov's works "Self-Portrait" (1958) and "Student's Portrait" (1958) serve to open up human psychology, while in "Still Life with Pomegranates" (1957), his desire to make the audience feel the blessings of nature was more prominent.

The artistic features characterizing the plot paintings created by Eyyub Mammadov (1921-1994), who occupied a unique place in the landscape of Azerbaijani painting in the fifties, were new and unique for their time. One of his first works, which brought to life the new shades of the artistic principles of realism, was his diploma work entitled "Exchange of experience of cotton growers of Azerbaijan and Uzbekistan" (1952). The fact that this multi-figure composition has a heart-warming color made it memorable.

The artist's creative visit to various regions of the republic, including the southern regions, determined his creation of new paintings and portraits with new plots. In this sense, "Spring Market" (1957), (Fig. 24) "Pirasuvar Village" (1957), "Lerik" (1958), "Portrait of 150-year-old Mahmud Eyvazov" (1958), which was considered one of the oldest on the planet at the time, and "Tea Girl" (1957) works can be named. The prominent artistic feature of these works of various genres was the achievement of believability with bright and cheerful colors. Among those works, the work "Spring Market" is particularly noteworthy for its unusual color solution. The artist, looking from a distance at the spring market, which is eye-catching with its victory, has managed to create an attractive image of the buyers and sellers of different ages in the place, together with the environment that surrounds them. Therefore, this painting is considered one of the unique examples of our national painting due to the power of color to express the mood.

The rich light and shadow created by the light of the spring sun from the sky on the people of different ages and characteristically dressed in the market, the harmony of the color transitions that determine the attention of the painting, visualized on the canvas is undoubtedly a reflection of the high artistry of the author.

Asaf Jafarov (1927-2000), who received his higher education in Moscow, showed that he was a talented colorist since his student years. This is followed by "Letter" (1954), which he painted based on the impressions he got from the raw soil in Kazakhstan, and later, after a creative trip to Pakistan and India, he created optimistically colored "Girls who choose bracelets" (1957), "Evening worship" (1958), as well as Azerbaijan "Beside the ditch" (1958), "In the shade of a tree" (1959), etc. also confirms the works. Asaf Jafarov's talent to feel the beauty of life and to express it with the colors that characterize the lyrical song can be felt in the carefree postures of the young characters in elegant clothes, who are eager to live and create, in the expression of the uniqueness of the customs to which the people belong, and in the natural and convincing presentation of the village torch.

The works created by artist Latif Feyzullayev (1918-1987) help us to feel the romance of selfless labor of Baku oil workers. Both in the relatively quiet plot "Work Shift" (1951), as well as in the multi-figure compositions "Windy Day" (1957) and "The Storm Begins" (1959) with a dynamic spirit, the successful horizontal line and contrasting colors that ensure the majesty of the image are logical from the ratio of light and shade. by using it, he managed to express the changeable rhythm of difficult oilman's work in an attractive way.

The strong and playful qualities characterizing the signature of Vajiha Samadova (1924-1965), who was the wife of Latif Feyzullayev and was a student of the famous P. Corin in Moscow at the time, was almost never found in any female artist who wrote her name in the history of Azerbaijani painting.

V. Samadova, who demonstrated her ability to build a complex composition with a sense of integrity in the painting "Azerbaijani Composers" (1951), which she worked on as a diploma thesis, remained faithful to this tradition throughout her work. This multi-figured work depicts Uzeyir Hajibeyli listening to a new piece of music with his students Fikret Amirov, Jahangir Jahangirov, Suleyman Alasgarov

and Adila Huseynzade. In this work, it is possible to see the bold style that will characterize the artist's future signature - the tension and alertness of colors, the tendency to artistic generalization. This kind of artistic approach can be considered a unique artistic feature of Ms. Vajiha's works.

The perceptible change in the aesthetics of the artist's work, which continued after his education in Baku, was primarily the result of his close acquaintance with national artistic traditions. The portraits he created in 1953-1955 confirm this. Turning to the images of his contemporaries, the artist managed to show the inner world and spiritual growth of his heroes in his works. Undoubtedly, "Portrait of People's Artist Leyla Badirbeylin" (1954) stands out among them for its amazing artistic features. The portrait is primarily notable for its freedom of compositional solution. A portrait dedicated to a truly outstanding stage master has a slightly different aesthetic. Expressing the restraint of the actress with her calm posture, the artist mainly tried to create the image of a creative and beautiful Azerbaijani woman in this portrait and achieved her goal. If you look closely at the work, you can make sure that it does not become a static nature for the artist. It was as if he had just left the stage and stood in front of the mirror for a moment.



Picture 24. Eyyub Mammadov. "Spring market". 1957.



Picture 25. Vajiha Samadova. "Azerbaijani Composers". 1951.

It is clearly felt in the portrait that the image, full of emotions, is confused by the captured success. The subtle transition of silvery-lilac colors is typical for the artistic interpretation of the work performed with free strokes. In the face of the image, which is expressed by the exuberance of colors and surrounded by dark hair, the delicate transitions of light-pearl shades are clearly felt. It is not difficult to see the effect of the accessories included in the composition on the spatial environment, as well as their playfulness around the figure. Let us add that this work with a lyrical spirit is a pearl of art that has no equal in Azerbaijani painting in terms of convincing and emotional depiction of the portrait as well as clothing attributes to the viewer. Therefore, the work can also be considered a successful step in expanding the "aesthetic geography" of V. Samadova's portrait genre.

If we take into account that the artist's first portraits were camera-like in a certain sense, then his appeal to the images of people of social importance over time can be considered natural. The fact that the author dedicated a number of his works to his contemporaries working in the labor fields is an indication of this. Among the examples of art created in 1957-1960, there are images of oil workers, cotton farmers, milkmen, grape growers and others.

These examples of painting, dedicated to people of different characters, can be compared to a rich gallery of images. The sincerity in the artistic interpretation of these images is primarily considered as an expression of the young brush master's endless interest in the simple working man. These portraits are also

notable for their bold painting solution. It is felt that he is moving away from the shades of color that he demonstrated in his diploma work and with its darkness. The memorable works that the artist created thanks to the studies he worked directly from nature also confirm what we said.

In this sense, the artistic features of the two female portraits, which occupy a special place in the works of the young brush master in the fifties, can be considered new for Azerbaijani painting. Let's note in advance that the artist did not turn to the images of Gilas Verdiyeva (1956) and Süreyya Karimova (1956), who are considered to be pioneers of that time, not only because of their popularity. Characteristically far from such tendencies, V. Samadova's appeal to well-known images was to introduce the hardworking women of her native Azeraija and their different qualities. Therefore, in these portraits, along with individual aspects, generalized and typical qualities of workers are also prominent. The author, who presented his heroes not directly in the workplace, but isolated from the work process, tried to highlight their human qualities. It is possible to feel the desired carefree human condition in the light-filled faces of the famous cotton farmers, who are depicted in a state far from cares. The merits we have emphasized can be observed in the portrait of the cotton master Süreyya Karimova. Here, as in other portraits, the posture of the image is remarkable. This is also confirmed by the presentation of the cotton farmer, who is about to change his position, in a relatively reversed position. Therefore, the figure that occupies the main part of the vertical format looks attractive. The naturalness of the worker's pose confirms that the cotton picker, who was busy with his daily work a little while ago, turned in response to someone's call, and that's how he caught the artist's attention. In our opinion, this kind of turn actually gave the portrait a perceptible dynamism and confirmed the vitality and believability of the image. The playfulness of the author's painting style was also determined by the desire to give dynamism to the movement of the figure.

It is possible to witness a somewhat different expression in the work "Portrait of Shamama Hasanova" (1957) created by the author a year later. Thus, the artist, who applied to the miniature color aesthetics in the artistic solution of the portrait, achieved the attractiveness of the portrait with the harmony achieved between the pink of the famous cotton worker's headscarf, the green of his blouse and the black of the coat he threw over his shoulders, which was depicted on a white background.

It is possible to find such a unique artistic solution in the portrait he dedicated to his son ("The Young Violinist", 1957). Thus, the portrait of the little musician in dark clothes depicted in front of the gray-blue background is clearly visible in the vertical format. The artist, who successfully uses light-shadow contrasts, has managed to highlight the bright face of little Nicat and the hands holding the musical instrument by using varying shades of dark green.

By the way, let's say that the main creative issue that determines this uniqueness in the color solution of both portraits is that the author's main goal is to reflect their psychological state. In other words, the believable reflection of the situation in which the characters are alone also allowed for a more prominent expression of their characters. Let's add that although specific people are depicted in one or other portraits created by the artist, most of them are of a generalized nature. For this reason, these images, as a rule, were depicted in isolation from production conditions. More precisely, the author worked on the opposite of what he wanted to express about the person he described, in the character of the image.

Turning to the images of his contemporaries, the artist managed to show the inner world and spiritual growth of his heroes in his works. In our opinion, his works "Portrait of Architect Solmaz Samadva", "Portrait of Geologist Minira Mammadbeyli" and "Before the Exam" are a visual representation of what we are talking about.

In the artist's work "Portrait of Architect Solmaz Samadova" (1959), thanks to the contrasts of light and shadow, the love of living and creating, characteristic of youth and creative people, was presented to the audience through a dynamic composition. In this portrait, the effect of attractive "plays" on the aesthetics of the work is felt. In a horizontal format - the author who depicted the architect sitting on the balcony, using the background whiteness of the lifting cranes, achieved the dynamism of the composition. It is also noteworthy that the artist, who applied to the profile image of the image, thereby obtained the attractiveness of the general silhouette.

Although Vajiha Samadova's work "Before the Exam" (1958) (Fig. 26) evokes the moment of a plot tableau according to its name, in fact it can be presented as an example of the portrait genre. Perhaps for

this reason, there are not so many attributes that are included in the composition and help to complete the image. In front of the girl, who is leaning on a pillow on the carpet and staring at an unknown point, there are only flowers and books. Although they are few, they are details that strengthen the image's self-confidence.

By juxtaposing finished books with bright flowers, the artist creates confidence in the viewer in the successful understanding of the hopeful path from one of them to the other. Although the face of the young man facing the test is concerned, he directs his efforts to an optimistic, successful end.

A memorable image of a laborer was also created in the artist's "Portrait of Geologist Minira Mammadbeyli" (1960). In the vertical composition, V. Samadova, who brought the geologist to the picture against the background of the sea - the sunset landscape, where he has been searching for many years, finally managed to achieve the attractiveness of the general silhouette of the figure. It is felt that the darkness of clothing is a useful artistic tool in the hands of the author to enhance the dynamism of the overall image. Let's add that before finding the final version of the composition, the artist, who continuously observed his future hero, added a perceptible dynamic to his calm, somewhat frozen posture, and wanted to show that the geologist, protecting himself from the wind, is ready to overcome all kinds of tests of nature. Therefore, unusual dynamics expressed in colors can be heard in the overall capacity of the figure of the geologist, whose outerwear takes on an expressive capacity from the force of the wind. The signs of tension dominating the space can also be seen in the dynamic capacity of the image presented in front of the white appearance of the waters stained with the sunset landscape. In most of his female portraits, the artist, who prefers to express the facial features more precisely, reflected the geologist's face, which encompasses the serious views, with a slightly different - perceptible generalization. Realization of the lines on the geologist's face with a somewhat graphic aesthetic allowed for a more convincing and effective expression of the expression present in the experiences...

This portrait, created in 1960 with oil paint on canvas and measuring 100x75 cm, and currently displayed in the Azerbaijan National Art Museum, represented the fine art of the USSR in many foreign countries at the time. confirms that it has reached timelessness.



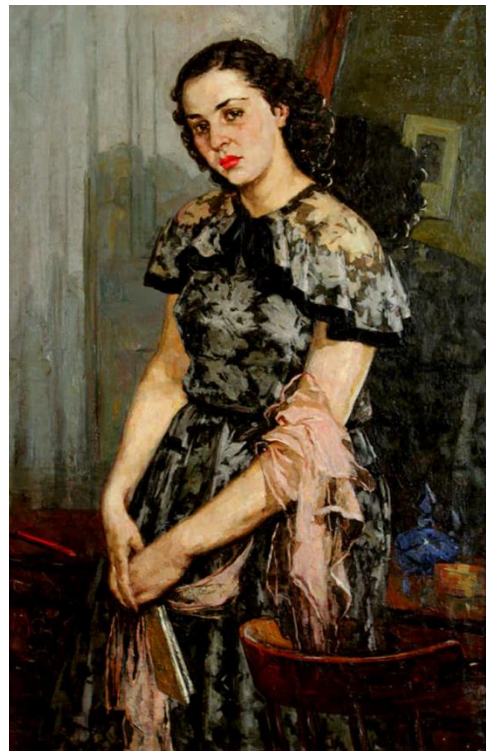
Picture 26. Vajiha Samadova. Before the exam. 1958.

The artist, who dedicated his works of various genres mostly to women, managed to express their most different psychological experiences. He achieved this both in the portraits he painted and in the plot paintings that he constantly turned to later. In "Before the Wedding" (1957), the pre-wedding moments, which are usually remembered by many, are revived. The author, who made the bride stand out from the girls and brides surrounding her with brighter and more optimistic colors and achieved the dominance of the figure, ultimately caused the composition to become a source of endless aesthetic pleasure with the achieved integrity. The life of the new bride, the cares of the cook and the expressive presentation of the different views of those watching this scene with interest convince the audience of the beauty of national traditions. It is not difficult to hear that V. Samadova, who achieved the naturalness of the horizontal composition with large and dynamic strokes, preserved the freshness of her observations in the painting until the end.

The image of a young girl sitting on a cotton bale in the talented brush artist's work "Waiting" (1959) is also noteworthy for its psychological-romantic tone. The expressive silhouette of the cotton farmer on the bale, which is brought to the picture against the background of the sky covered with white clouds, looks quite attractive. His portrait (1954), which he dedicated to the outstanding stage master, People's Artist Leyla Badirbeyli (Fig. 27), has a somewhat different aesthetic.

Expressing the restraint of the actress with her calm posture, the artist mainly tried to create the image of a creative and beautiful Azerbaijani woman in this portrait and achieved her goal. Let us add that this work with a lyrical spirit is a pearl of art that has no equal in Azerbaijani painting in terms of convincing and emotional depiction of the portrait and clothing attributes.

If M.Abdullayev, T.Salahov, S.Bahlulzadeh, E.Mammadov, L.Feyzullayev, A.Jafarov and V.Samadova, whose creativity we mentioned briefly above, received their professional education in Moscow, then they are among the young brush masters who made worthy contributions to the development of Azerbaijani painting in the fifties. There were not a few people who studied in St. Petersburg. One of such young people was Nadir Abdurrahmanov (1925-2008).



Picture 27. Vajiha Samadova. "Portrait of Leyla Badirbeyli". 1954.

His creativity, covering the period we are talking about, is notable for its variety of themes and genres. However, it is possible to observe the prominence of compliance with academic artistic requirements in his post-educational works. The artist's works "Baku on a holiday" (1952), "Ship repair at the shipyard" (1953), "New issue of "Kirpi" magazine" (1953), "View of the city of Baku" (1954) are characterized by merit. After that, his attitude towards the perception of reality through artistic forms changes. In this sense, his "On the Prairie" (1957), "Rice Planting" (1959-1960), "Rice Cultivators" (1960), "New Korea" (1959), etc. tableaus can be named. In the manner of expression, the artist prefers the decorativeness and cheerfulness of the colors, which is filled with the miniature style, and as a result, he also acquires the uniqueness of his individual signature, and it can be considered a serious success of the young artist.

Unlike N. Abdurrahmanov, Nadir Gasimov (1928-2000), who studied in St. Petersburg, had a different field of interest. After the work "S.M. Kirov in the Oil Fields of Baku" (1953), which he worked on as a diploma thesis, the young artist continued to glorify industrial motifs until the end of his work. "Oil Fields", "Ilyich Bay", "Drying Water", "Red Pipes" etc. created by him. His works also confirm what we said. At the same time, the artist also painted portraits of Gulbala Aliyev, Gurban Abbasov and Adil Mammadov, who are considered pioneers in the oil field. Both in portraits and industrial scenes, he was able to make the land of "black gold" and its conquerors artistic in memorable works.

Sadiq Sharifzadeh (1912-1986) was one of the artists who had special merits in creating the images of historical figures in Azerbaijani painting. One of the works of the young man who received his higher education in the cities of Kyiv and Moscow, which made him famous after his studies, was the image of the genius Azerbaijani poet Muhammad Fuzuli. With this work (Figure 28), he became the winner of the competition announced in 1958 to create a portrait of the poet on the occasion of the celebration of the 400th anniversary of his death.

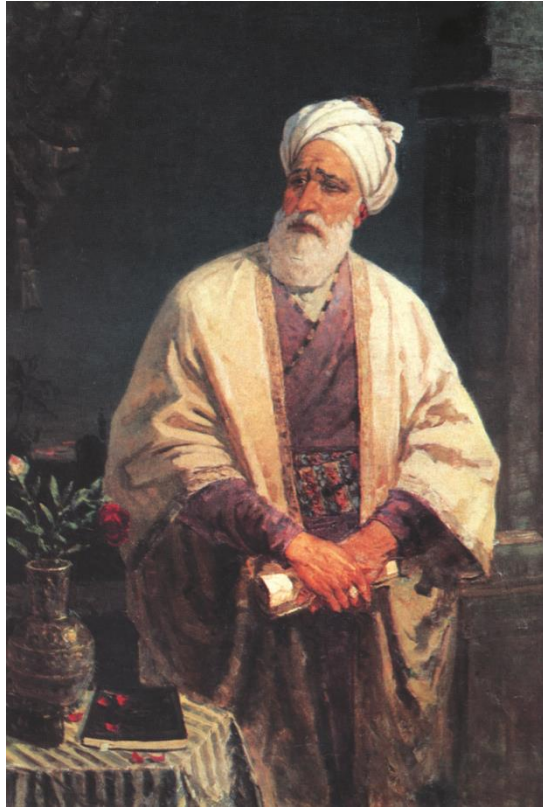


Photo 28. Sadiq Sharifzadeh. "Portrait of N. Fuzuli". 1958.

In the portrait, the dignified posture of the poet depicted in the darkness of the night, his expressive gaze directed into the distance, and his clothes, which contribute to the believability of history, are impressive. He raised his head and gazed into the distance. His broad forehead, pensive, sad eyes, furrowed eyebrows give the poet's image a serious and noble expression. The color of the portrait is closely related to its content. The darkness of the background makes the light colors of the dress more prominent. The artist's clothing also ensures the historical integrity of the copy. It is felt that the artist has made serious preparations to create a portrait of a historical figure. S. Sharifzade demonstrated this important quality in his portrait of Babek (1944) and later in his appeal to historical images.

The portraits dedicated by the artist to his contemporaries are distinguished by their fullness. S. Sharifzadeh, who has also worked as a theater artist for a long time, created the characters of Mirzaga Aliyev (1957) and Sidgi Ruhulla (1957) full of characteristic features, who are considered prominent figures of our stage. In these portraits, the lines characteristic of their individual world, the emotionality, facial

expressions and the power of inner passion that indicate the artist's spirituality are noticeable.

The artist's portrait of the well-known oilman Agha Nematulla (1948) is also simple and vital in content. The portrait dedicated to the famous marine oilman Gurban Abbasov (1959) is more meaningful. Vitality is felt more prominently here. This image of an oilman depicted on a pier in the open sea expresses majesty and pride. The sea is rough, a strong wind has moved it. However, the bravely standing oilman's face is calm and serious. His inner strength and will are visible on his face, darkened by the sun and sea wind.

The works of Salam Salamzade (1908-1997), who worshiped the traditions of realism in his work, "Under the Sun" (1958) and "Girl with a Cherry" (1957) are also directly in the portrait genre, but with the contrast of light and shadow that enlivens the artist's compositions, they are reminiscent of the previous ("The Burug Master It is possible to see that he managed to overcome the perceived dullness in his works "Portrait of Gurban Abbasov", 1954; "Portrait of Marine Oilman Mikhail Kaverochkin", 1954; "Portrait of Tarzan Gurban Pirimov", 1955).

The portrait of Aslan Aliyev, a pioneer worker of Dashkasan ore mines (1951) is one of S. Salamzade's successful works. In that painting, the inner movement and dynamics characteristic of the image are noticeable. Against the background of the rolling hills of Dashkasa, the portrait of a young worker on his feet looks attractive. His face has the inner strength and moral restraint of youth. It reminds me of a bull who is holding a digging tool in his hands and fighting with the earth.

The artist's portraits dedicated to laborers working in collective farm fields also have unique artistic features. He created these works after his visits to different regions of the republic. In those works of various genres, the work and life of Lankaran and Astaracaychi, Zagatala tobaccoists, and Gakh herders were reflected. A young collective farmer woman standing under the sun, or "Portrait of Aunt Saji" (1958) can be an example of this.

S. Salamzadeh is a hardworking and productive artist. In several of his works, he depicted images of workers as well as figures of science and culture. Among them, the portraits of scientist-physiologist A. Garayev, tarzan G. Pirimov, and writer M. Huseyn (1955) can be shown. Some of the artist's portraits with

an intimate mood, including "Preparation for Exercise" (1955), "Girl with a Cherry" (1957), also attract attention. The spiritual world of the young girls we see in those portraits is expressed with vivid colors.

portrait of prominent statesman and writer Nariman Narimanov (1959) has a historical color. There is historical concreteness in Narimanov's face and dress, as well as in the environment surrounding him. The viewer sees him in his study. The wise face of the statesman, who leaves for a moment from his work, the books and magazines he is reading, his eyes penetrating the human heart are alive and effective. Features such as the depth of intelligence, caring, and inner sincerity are depicted in Narimanov's face with vivid colors.

In the works of the artist Taghi Taghiyev (1917-1993), who consistently works in the portrait genre, the portraits of his contemporaries are viewed vividly and impressively, and their personality, psychological world, feelings, and thoughts are glorified with realistic paints. Taghiyev is one of the tenacious brush masters who is loyal to the traditions of realistic portrait painting and tries to learn from these traditions in his creations. His portraits are varied in terms of subject matter and artistic style. Thus, the subject of the artist's large-scale portraits of public and cultural figures differs from the portraits of women, children, and infants. In this sense, the portraits created by Taghi Taghiyev in that period can be considered works that hold a convincing "artistic mirror" to the inner world of images in the truest sense of the word. The portrait (1947) he dedicated to Bahruz Bey Kangarli, whose face he did not see, is as imaginary as the works he dedicated to his artist friend Sattar Bahlulzade (1954) (Fig. 29) and his contemporary colleague Maral Rahmazade (1951) are also expressions in colors of a set of long-term observations. In those works, the love of creativity characteristic of both well-known brush masters was skillfully reflected.

The artist's "In front of the exam" (1954), "Your black girl" (1957), "Welder" (1959), "Baby", "Butterfly", "Father's gift" (1955-1957) and "Oilman Y. Huseynov portrait" (1960), human lives with all their changing shades were presented in a memorable way by means of both real and artistic generalization.

In a realistic portrait, the inner world of a person, facial expressions and facial expressions, variety of movements and poses play a decisive role. Depending on the content, when the artist logically addresses the harmony of one or another color shades, the artist achieves a colorfully effective output of the work.

That is, the colors should sometimes sound serious, sometimes solemn, and sometimes subtle. Therefore, T. Taghiyev attaches special importance to this aspect in his portraits of women and children. Thus, the delicate colors are in harmony with the charming and attractive image of the girl depicted in the "Black Girl" painting. The innocent beauty of youth can be felt in the girl's face and big eyes; probably prepared for a walk and dressed with special taste for the occasion. Light-pink, golden-green, yellowish colors suit the girl's face very well. The artist worked the girl's dress with special care by means of subtle color relationships, and was able to skillfully transform the transparency of the thin shirt into an image.

image of a young girl is also depicted in the tableau "Before the Exam". A young girl wearing a dark-red gown suddenly left her notes and fell into a dream.

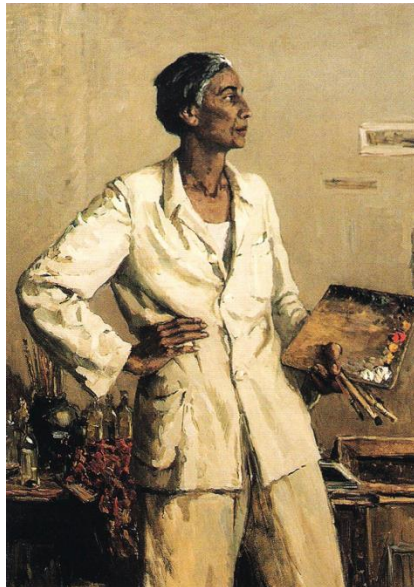


Photo 29. Taghi Taghiyev. "Portrait of S. Bahlulzade". 1955.

This girl is a conservatory student preparing for the exam. Indeed, she is a dreamy girl who is addicted to music and seems to fall into a sweet dream under the influence of the music she repeats and learns...

Compositionally, T. Taghiyev's portraits of women are close to each other. He chooses a vertical format for his portraits, depending on this, he paints the still life with a brush, and often resorts to a composition that looks like a knee. His "Lankaran Girl" (1955), "Portrait of Artist M. Rahmanzade" (1959) and others can be examples of this. However, human figures in those portraits give a somewhat

demonstrative and artificial effect.

"Portrait of painter Sattar Bahlulzade" (1954) is a creative achievement of T. Taghiyev. In the work, not only signs of personal likeness, but also the inner world, inspired, restless, somewhat nervous nature of the talented, business-minded and constantly searching landscape painter found its expression. S. Bahlulzade is depicted in the process of creative searches in his workshop. He has a brush and a palette. He focused his attention on the tableau he created. Her face taken in profile shows signs of inner passions and inspired imagination. The color of the board, based on the white-silver color relations, strengthens its artistic and emotional merits.

It is possible to see T. Taghiyev's ability to observe more clearly in his children's portraits. He can correctly perceive and reflect the poetry of childhood, the innocence and naivety of children, carelessness and capriciousness, joy and sadness. Each child's portrait has its own theme and psychological mood. As in the face of the boy riding a bicycle, which he received from his father (1957), the image of the girl holding a bunch of flowers in her hand (1956) shows the delicate features of child psychology. "Baby" (1955) of a child with a kind of exclamation mark in her big black eyes, and a girl called "Butterfly" (1958) because the fringes of the white ribbon tied to her hair resemble butterfly wings, there is so much sincerity and naturalness in the pictures.

T. Taghiyev finds vivid colors to reflect the images of workers. Among the works dedicated to that theme, the portrait "Welder" (1959) is successful. In the work, we see a general image of workers creating steel bridges, oil wells and huge tanks in the bosom of waves. The simple and smiling face of the worker creates a complete picture of his enthusiastic activity and love for work.

In the fifties of Hasan Hagverdiev's work, who received his specialized education in Baku, plot paintings occupy the main place. "The First Peasant Congress" (1955), "N. Narimanov Among the Workers" (1957) and "The Burial of Khans" (1960) are among his works.

The composition of the first tableau is made up of a hall where the crowd gathers. The jury appears on the stage, and N. Narimanov gives a speech at the lectern. The artist seems to be trying to give some kind of artistic interpretation and explanation to historical facts. However, such historical documentation

has not yet passed the filter of artistic generalization.

The tableau "N.Narimanov among the workers" (1957) is relatively natural in terms of composition. The painting depicts N. Narimanov standing on the background of old oil wells and talking to workers. There is a certain connection between the depicted copies.

However, these paintings were considered the artist's new successful step in the historical genre. It was a kind of preparation for the composition "The Burial of Khans" (1960). Monumentality and dynamics are clearly felt in the work "The Burial of Khans". The foreground of the work is the crowd. This mass flow, leaving the gate of the mosque, follows the black coffin in front. On the surface, the characters belong to different classes. On the right side, the carriage is surrounded by white-clothed policemen and government officials. In individual copies, individual lines and signs stand out at first glance. Contrasting coloring of the work, i.e. placement of the mass of people painted in dark colors against the background of the walls, further strengthens the sense of tragedy from the event. This tragedy and drama is in harmony with the national and historical color of the funeral. With this work, the author clearly confirms that he has mastered increasingly sophisticated artistic skills.

H. Hagverdiyev is gradually moving away from creating multi-figure, crowded compositions in order to analyze the psychological world of man more fully and precisely. In the work "Fuzuli listens to Fazli's poem" (1958), both images were carefully processed. The artist was able to convincingly convey the inner feelings of the wise poet and the passionate young man standing in front of him and reading poetry. The dress of the images and the environment that surrounds them also give the viewer a clear idea of the medieval Eastern interior.

Hasan Hagverdiyev had a special talent for portraiture. The more skillfully he can reveal the likeness and character of a certain person in his portrait work (for example, in the portrait of S. Bahlulzade, 1958), the more he can generalize the spiritual world and typical features of modern people in his imaginary pictures. Therefore, a closeness is noticeable between the portrait and thematic paintings of the artist.

H. Hagverdiyev was also an artist who deeply felt the lyricism and poetry of life. The artist used subtle lyrical colors when he painted the dreamy image of his daughter Zemfira (1958), when he watched

the beautiful landscape of the poem on horseback in the heart of the mountains, when he depicted the beauties of the countryside in the abundant fields and lush meadows, and when he added a song to the sunny nature of his native land.

Najafgulu Ismayilov (1923-1990), who later became known as the author of interesting satirical paintings, also draws attention with his believability. This is confirmed by the artist's paintings "Portrait of Sara Ashurbeyli" (1951) and "The Execution of Nasimi" (1958).

Mirismayil Jafarov's (1927-2005) work "Portrait of Azim Azmzade" (Fig. 30) created in the fifties is noteworthy not only because of the exact expression of the great artist's iconographic indicators, but also because of the eye-catching artistic expression of the face of the outstanding brush master.

Huseyn Karimov (1926-1994) was one of the artists who consistently searched in the portrait genre. Among his works, the portrait of Mehdi Huseynzade (1954), brave scout-partisan, brave son of the Azerbaijani people, is particularly memorable. Here, the viewer can feel the spiritual strength of a strong-willed, fearless young man.



Picture 30. Mirismayil Jafarov. "Portrait of A. Azimzade." 1950s.

In the portraits dedicated by the artist to agricultural pioneers, for example, in the portraits of the milkmaid Basti Fatullayeva (1960) and the mechanic Hajan Jafarov (1960), the individual characteristics of businessmen, active and hardworking workers have a convincing effect.

Artist Najafgulu was one of the artists who enthusiastically depicted historical personalities. One of his first works is the portrait of Fatali Khan from Gubal (1947), a monumental image of a brave son of the Azerbaijani people, an outstanding statesman comes to life. Najafgulu also worked on the copies of M. Fuzulin and M.F. Akhundzade, M.A. Sabir and J. Jabbarli, among the classics of Azerbaijani literature. The portrait of the writer A. Shaig (1956) is one of the interesting and memorable works painted in a psychological style.

Abdulkhalig Rzaguliyev (1920-1988), who is known as a unique "master of colors" in Azerbaijani painting, was able to show this merit in all subjects he addressed. His "Handover of Cotton to the State" 1951, together with B. Aliyev and A. Zarubin, (Photo 31) "Pirsaatchay" (1954), "Flowers of the Desert" (1954), "Shamakhi. Mountains" (1955), "Portrait of Maxim Gorky" (1955), "Roses" (1956), "Still Life with a Bird" (1957), "River in Chukhuryurd" (1957), "Song of the Tractor Driver" (1957), "White Gold" (1952-1953), "Runaway Prophet" (1957), "Guba. A warm and optimistic spirit can be felt from his color sensitivity displayed in the paintings "Shahdag" (1958), "Shepherd" (1960) and "Cotton weavers' exchange of experience" (1960).

The attitude of Azerbaijani artists to the theme of labor, which has taken a large place in painting, in the fifties was not different from the traditional trends in world art. It is possible to observe this in the plot paintings created by Baba Aliyev, Hafiz Mammadov, Aghalar Abdullayev, Abdulkhalig Rzaguliyev, Davud Kazimov, Nadir Gasimov, Buyukagha Mirzazade, Bagir Maratli and others. Although the moments that will frame the thoughts in these works are not prominent, they are interesting from the point of view of the expression of the characteristic environment typical of different workplaces, its historicity and its artistic transfer to future generations.

In this sense, Baba Aliyev's (1916-1991) "New Oil Field" (1959), "During the Intermission" (1957), "Before the Turn" (1959), Aghalar Abdullayev's (1923-2000) "Waiting for the Train" (1959), Hafiz

Mammadov's (1921-1995) "Mid Afternoon" (1957) and Nadir Gasimov's (1928-2000) "Draining the Bay" (1959) work motifs, which have already become history, are important primarily because of their reality.

In Nadir Gasimov's "The Story of the Old Shepherd" (1957), which tells about the life of cattlemen working in the desert pastures, and "Milkers" (1959), which shows the uniqueness of milking work by Davud Kazimov (1926-2015), reality found a successful combination with the expression of the romance of hard work.

A passionate brush master, Buyukagha Mirzazadeh is the author of a series of meaningful portraits of Azerbaijani intellectuals and workers. He makes a special effort to reveal the inner world of the image of the people he depicts in his portraits. In the creative style of B. Mirzazade, it is possible to come across elements reminiscent of the realistic features of Soviet portrait painting. However, the artist does not simply imitate those traditions, he tries to enrich them in an innovative way, taking food from the national soil. The portrait of the famous conductor Niyazi (1951) is one of B. Mirzazade's successful works. Niyazi conductor stood behind the remote control with a baton in his hand, staring at the no sheets in front of him. His face is calm but passionate. It's as if he's concentrating on the piece of music he's just conducted. This psychological feeling inherent in the image finds its way to the viewer's heart and makes him think.

B. Mirzazade attaches special importance to the motives that indicate the activities of the people depicted in his portraits. If Niyazi stood behind the conductor's remote control, the dancer R. Akhundova (1956) was depicted while dancing, and the singer S. Gadimova (1956) was performing on stage. By adding plot signs to the portrait, the artist manages to show the content of the work more deeply and meaningfully. One of the main elements that bring beauty to B. Mirzazade's portraits is the rich colors. The artist can skillfully show the elegance of fine silk fabrics, the transparency of thin covers, and the shine of decorations. Through very free color schemes, he achieves a voluminous acquisition of the image, different shades of the form and especially colors, makes the color sound harmonious. This feature also applies to the portrait of singer S. Aslanova (1957), composer S. Hajibeyov (1956) and a number of women's portraits. The artist depicts images of creative intellectuals in plastic and expressive movements. Those portraits have a solemn character due to the structure of the composition and the richness of the colors.

B.Mirzazade's portraits dedicated to hardworking people do not have such a tendency to be colorful. The portraits of collective farm women Ziba Huseynova (1957) and Gizkhanim Gulamova (1950s) can be a good example of this. Both portraits show the spirituality of ordinary working people. Their appearance, facial expression and sitting style are as simple as their clothes. When we look at the portrait of G. Gulamova, the spiritual beauty of a young Azerbaijani woman working selflessly in the cotton fields comes to life.

Portrait work requires inner passion and temperament from the artist. The work of an artist who does not emphasize his own nature and does not envy the human qualities of the person he depicts is considered dull and lifeless. The artist should be able to evoke feelings of sympathy and love for the person he depicts. In this sense, the portraits created by Ayyub Mammadov are significant. The artist enthusiastically describes the advanced people of the collective farm village, giving a wide space to the environment and landscape in the portrait in order to emphasize the spiritual wealth, nobility, and hard work inherent in them. Therefore, the portrait of the pioneer shepherd Gadir Bagirov (1954) has a significant impact. This image of a collective farmer with his head in the foggy foothills with a flock of sheep and wearing a black jacket evokes a pleasant impression with its positive qualities, and at the same time it tells about the poetry of collective farm work.

A. Mammadov depicted the elder Mahmud Eyvazov (1954), who lived a meaningful life of 150 years, against the background of the rocks of his native village Pirassoura, and summed up the business acumen and wisdom of the Azerbaijani peasant in the face of this old man. Indeed, in the lines of old Mahmoud's wrinkled but cheerful face, in his meaningful eyes, it seems as if the secrets of life and the philosophy of hard work are read. Mahmoud man has been attached to the land all his life. This quality has found its vivid expression in the portrait.

In the portraits of A. Mammadov, the lifestyle, appearance, dress and other aspects of the village people complete the individual characteristics of the image and give them a national color. The portraits of Shahnaz and Nazi (1957), among the collective farm women who distinguished themselves in the competition for a high yield in the green tea plantations of Lankaran region, are also effective due to their

national coloring. A. Mammadov's portraits of fishermen and labor pioneers working in a stone quarry are also interesting due to their content. The descriptive language of the artist is fluent, and the color palette is full.

In this period, the landscape genre begins to take shape. Above we talked about Sattar Bahlulzade's landscapes. But he was not the only one active in this genre. In this sense, Eyyub Mammadov's "Morning at Sea" (1954), "Gadabay Mountains" (1954), "Dawn on Kurun" (1955), "On the Shores of Kurun" (1954) and "The Road to Lerik" (1957) were painted by Eyyub Mammadov. "Mingachevir Sea" (1958) by Mahmud Taghiyev (1923-2001), "Astara" (1955), "Beside the Glass" (1957), "Lake Jeyranbatan" (1959) and "Bilgah" (1959) by Kamil Khanlarov (1915-1996), "Trees" (1954) and "Top of the Mountains" (1954) by Samad Hagverdiyev, "Heat" (1953) by Jahangir Rustamov (1926-2007), "Shahdag" (1954), "Baku" (1958), Ayyub Huseynov (1916-1998) "Nakhchivan Landscape" (1954), Abdulkhalig Rzaguliyev's "Pirsaat River" (1954) can be named.

The genre of still life, which was founded by Bahruz Bey Kangarli in Azerbaijani painting, enters a new stage in the mentioned period. Although the still lifes painted by Mahmud Taghiyev, Togrul Narimanbeyov, Khalida Safarova, Gafar Seyfullayev, Tahir Salahov, Taghi Taghiyev, Tofiq Javadov and others refer to objects of various shapes and contents, all the works are united by the desire to revive attributes and turn them into emotional sources...

When talking about Azerbaijani painting in the fifties, one cannot forget the arrival of Mirjavad Mirjavadov (1923-1992), the founder of the "Absheron School", famous in the field of visual arts. One of the main reasons for this was his rejection of this artistic approach in the period when the artistic principle of "socialist realism" was leading in the territory of the former USSR and he conducted various progressive experiments in the field of painting. Let's admit that it was not easy to take the step that was valued as a speech against the official ideology existing in his time.

M. Mirjavadov, who reacted to the new trends in Western painting even during his studies at the Azerbaijan State Art School named after A. Azimzade in Baku (1941-1949), persisted in exhibiting his nonconformist position and continuing his artistic pursuits despite various forms of pressure. His younger

brother Tofiq Javadov, as well as Rasim Babayev, Ashraf Muradoglu, Gorkhmaz Efendiyev, Muslum Abbasov and other younger creators were among those who agreed with his creative pursuits in the garden house he rented in Buzovna settlement, some distance from the capital. But it was undeniable that Tofiq Javadov (1925-1963), who lived a very short life, was as innovative as his older brother in his searches. Although the art examples created by him do not remind me of the abstract works created by Mirjavad due to their aesthetics, they directly served to expand the expression framework of the traditions of realism, far from surrendering to "socialist realism" to art.

From the distance of time felt today, it can be said with certainty that his first artistic results were the first signs of the artistic principle that would later be known as "hard style". Indeed, in these works of various genres, there is a realist view, the reality of which has already taken the form of tradition, but it was updated with "Tofiq Javadov's view". Very soon, his artistic approach, which was new to the national painting space, was accepted as an expression of his artistic "I". The most remarkable point was Tofiq Javadov's demonstration of an artistic approach and signature that was new to Azerbaijani painting, taking advantage of the aesthetics of the miniature style, which was tried to be restored by his younger colleagues in the thirties.

In other words, the artistic character of these works was determined by the conventionality of form and color, and the general solution of the compositions was determined by laconicity. "Portrait of Tofiq" (1955), "Portrait of the Operator" (1958), "Self-Portrait" (1958), "Those Who Come in Line" (1959), "Wind" (1959), "Still Life" (1959), created by the young artist 32 "Buzovna" (1960), "Absheron" (1960) (Fig. 33), etc. it is possible to observe the merits we have emphasized in his works. By the way, let's say that the artist's unique attitude to the color of the work, especially the achievement of the dominance of black color with the rest of the colors, was new for the national fine art space.

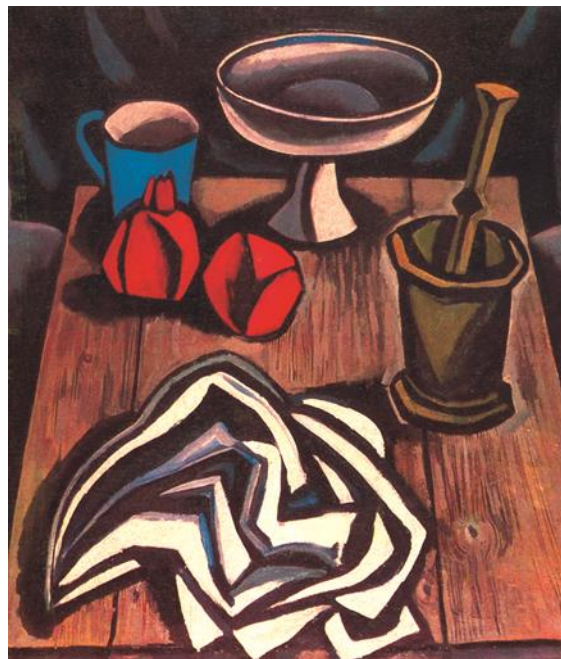
The activity of Farhad Hajiyev (1929-1987), who is known as an artist-renovator in the field of fine arts, was also memorable. In the author's works on various topics, there is a desire to expand the expression framework of realism. "Meeting", "Technique to the mountains", "Dreamers", "Quiet", "Rhythms of Baku", "Rumble of Wires", "Eve", "Explorers of the Underground", "Karadagh Cement Plant"

etc., created by him in the fifties. the achievement of emotionality in the style of realistic artistic expression in his paintings ensured the success of the works.

The fifties stage of Azerbaijani fine art was interesting in all senses. Enrichment of the painting space with new names has determined the provision of valuable artistic contributions to its centuries-old archive. It is undeniable that the achieved successes laid the foundation for the successes to be gained in the next decades.



Picture 31. A. Rzaguliyev, B. Aliyev, A. Zarubin. "Cotton transfer to the state", 1951



Picture 32. Tofiq Javadov. "Still life". 1959.

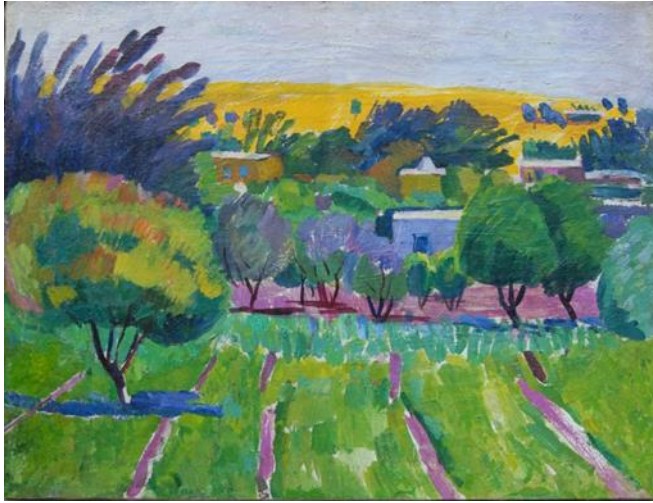


Photo 33. Tofiq Javadov. "In Absheron". 1960

COLOR OF THE 1960s

The sixties of the last century are considered the period of rise of Azerbaijani art. So, starting from the sixties, the development of Azerbaijani theater and cinema art, music and visual art with new artistic features is very clear today - from the distance of time. We must say that its renewal continued in the next decade. In that period, as well as at the end of the decade, creative reports of various scales organized in Baku and Moscow became a visual demonstration of the progress we have highlighted. Organized exhibitions of various scales showed that the artistic tendencies observed in the Azerbaijani fine art, including painting, which is an integral part of it, were enriched with new qualities. Among those exhibitions were "Our Contemporaries" (1963), "Foreign Countries Through the Eyes of Azerbaijani Artists" (1964), "Guardian of Peace" (1965), "Exhibition of Theater and Cinema Artists" (1967), etc. can be named. In 1962, the celebration of the 100th anniversary of the birth of the great Azerbaijani poet M.A. Sabir caused the creation of new works dedicated to the famous poet.

It should be noted that the remarkable feature of the painting of the 1960s was the existence of artistic relations confirming the wide spread of creative relations to the national and world artistic heritage in the works that made up the expositions. Let's add that the creation of successful works from each other in this field was also related to the existence of very strong creative competition in this space. In the following decades, these creators were known as "sixties" in the sense of appreciation, primarily because they brought a new breath to Azerbaijani art, including painting, which will always be remembered. Tahir Salahov, young for his time, is considered the first of such innovators.

In this sense, the portrait dedicated to the great Azerbaijani poet M.A. Sabir by young Tahir Salahov, who became famous in the territory of the former USSR with his post-educational achievements, was a worthy contribution to the 100th anniversary of the outstanding poet of words, we will not be mistaken. Thus, the poet was presented in a room that looked poor at first glance. The sunless sky and low houses are visible from the window. There is nothing on the table in front of the window except an oil lamp and a couple of books. Throwing his coat over his shoulders, Sabir just got up from behind the table. He is thinking about something. Maybe he repeats the verses of his new poems in his dreams... In his eyes and

facial expression, there are signs of intense mental activity rather than despair. The poet's hands, which seem frozen at first sight, also "speak", conveying the artist's idea to the viewer: this person's life is connected with hard work, he supports a small family with the work of his hands. At the same time, these hands are not the hands of an ordinary worker, but the hands of a person who thinks and is able to express what he thinks. As for the color, we must say that gray colors, light colors of the hands and face against the background of the dark color of the coat create a good impression on the viewer.

Several painting paintings addressed to M.A. Sabir can be considered as examples of art that brush masters dedicated to the poet's anniversary. In this sense, O. Sadigzade, S. Salamzade, H. Mammadov, A. Jafarov, N. Gasimov, A. Kazimi, B. Samalashvili, A. Zeynalov, N. Ismayilov, Y. Huseynov, E. Aslanov, etc. it is possible to mention the names of artists' works.

In "Portrait of M.A. Sabir" (1961) of Ogtay Sadiqzade, an outstanding brush master who has great experience in creating the images of luminaries of Azerbaijani literature, he managed to give an attractive image of the great satirist's spiritual world. M.A. Sabir thoughtfully presented in a large scale, the artist managed to express the main essence of the work in the lives concentrated in the face of the poet and in the red color of the "weapon" he was holding in his hand.

In another portrait (1965) painted by O. Sadiqzade, the poet is depicted reading by the window at home. The gaze of the famous master of words towards the audience is dominated by anxiety that does not leave him even for a moment.

We would like to mention the portraits of Jabbar Gasimov, Salam Salamzade and Hafiz Mammadov among other painting works dedicated to M.A. Sabir. These plates are mostly characterized by the desire of the authors to obtain the likeness of the poet.

It is known that his close friend Jalil Mammadguluzadeh and his wife Hamida gave great moral support to M.A. Sabira, who was seriously ill in the last years of her life. Artist Asaf Jafarov gave an artistic image of the days when the poet was treated in the house of the great writer in Tbilisi in his work "J. Mammaduluzade next to the patient Sabir" (1961).

The paintings "Sabir Balakhanida" (1961) created by Sadiq Sharifzade, whose names are written in

red letters in the history of Azerbaijan, have a large place in his multifaceted creativity, shed light on the days of the poet's life related to Baku. In 1910, the poet, who taught at the "Nashri-maarif" school in Balakhani, was depicted in a pensive look, against the background of the mines and rural landscape of Balakhani, one of the ancient oil places of Absheron, and the artist depicted him in a spiritual attitude that could withstand the persecutions that constantly followed the poet. In the general tone of the work, the tension that follows the psychology of the people and the place of those years can be felt...

Nadir Gasimov's "Sabir with his contemporaries" (1962), Abdulaga Kazimi's "Portrait of M.A. Sabir" (1961), "M.A. Sabir" by Beno Samalashvili (1962), "M.A. Sabir in his shop" by Ali Zeynalov. 1962), Najaga Nazarov's "M.A. Sabir watching the Shamakhi earthquake" (1962), Elchin Aslanov's "Among the workers of Sabir Balkhani" (1961) and "M.A. Sabir" (1962), which is memorable for the life of the prominent satirist. artistic mirror" was captured.

If we have to analyze the painting of the sixties in chronological order, then we would like to note that it was renewed in all senses during that period. In other words, in the painting of this period, along with the variety of themes and genres, it is felt that the means of artistic expression are rooted in colorful sources. Tahir Salahov, who started independent creativity in the late fifties, was the first to demonstrate this variety of styles.

It was possible to see the aesthetics that confirmed the arrival of a painter with different views on art and life in the painting "Returners from the queue" (1957), which he worked on as a diploma thesis. Thus, despite addressing the industrial theme, which is modern and somewhat traditional, he was able to show the poetic rhythm and dynamics, which is the source of self-sacrificing labor, which is the provider of romanticism, in his work with a unique harsh artistic interpretation. This was also the confirmation of the creation of a new artistic trend called "hard style" not only in Azerbaijani painting, but also in former Soviet painting as a whole. As researchers have noted, the work does not have such a complex capacity: "Simplicity and romantic pathos are felt in the tableau. The images here show our contemporaries in relation to the huge construction work of our time. Repairmen coming to the open sea and mines in a boat remind us of the expensive ones. The artist managed to express the spiritual wealth, inner feelings and

excitements of a person"(2,281).

In other words, the unique "T. Salahov's view" of the world was a perceptible conflict between painting and painting on canvas, and demonstrated that their apparent unity acted as a carrier of new aesthetics.

At that time, Tahir Salahov and several like-minded people living in the USSR (N.Andronov, V.Ivanov, P.Ossovski, V.Popkov, N.Gasimov, etc.) poeticized and noticeably romanticized the labor motifs, which was actually a new artistic form previously unknown in Soviet art. It was considered a visual image of the breath. Since the young artists' search for new art at that time was logically self-defensive by appealing to the theme of the working class and labor, what happened was not met with a serious reaction by the regime's ideologues. In 1968, T. Salahov's "hard style" works were awarded the USSR State Prize, and this movement was indirectly appreciated at a high level.

If the artist created only in the first ten years after graduation ("Returners from the turn", 1957; "Portrait of Kara Garayev", 1960; "Repairers", 1960; "On the shore of the Caspian", 1967; "To you - humanity!", 1961; "Koroglu", 1962; "M.A. Sabir", 1962; "Palace of Shirvanshahs" 1966; "Women of Absheron", 1967; "Aydan", 1967, "Portrait of Fikrat Amirov", 1967, etc.) (Figure 34) we must say that as simple and understandable as these works are in their composition, they were new in their romantic interpretation and psychological content, as well as in their unique expression and unconventional "hardness" of emotions, or rather, in their artistic interpretation. The fact that the extraordinary prominence directed at reality and human personality caused the images to be perceptibly magnified by the artist's imagination, and the paintings as a whole were considered monumental due to their high artistic-aesthetic value, formed the basis of the aesthetics of the new style, the main artistic feature of Tahir Salahov's work. Therefore, these monumental paintings, full of artistic generalizations arising from the harmonious contrasts of serious and strict, compact colors, inevitably satisfied the ideologues of socialist realism, who were more inclined to nature.

This monumentality in his "To you - humanity!" was more pronounced. Strangely enough, it was not easy for this work to become public. In 1961, this work was sent to Moscow for the first time and was

"vetoed" against its display at the All-Union exhibition. Moscow ideologues attributed this to the fact that the work had nothing to do with Soviet reality. In fact, this two-figure composition, painted before man's conquest of space, was not only dedicated to the victory of Soviet science, but also showed the foresight of the artist (at that time, the first cosmonaut Y. Gagarin had not yet flown into space). In the work, both the presentation of the figures and the blue color, confirming the legend of the place, were amazing...

is possible to see other artistic merits characterizing the "hard style" in the artist's "Portrait of Composer Fikret Amirov" and "Aydan" paintings. These works, which were shown for the first time at the All-Union Exhibition in Moscow in 1967, were highly praised by art critics at the time. In these opinions, it was emphasized that the work dedicated to Fikret Amirov has an original composition, and that it is perceived as a demonstration of new principles in the artist's portrait creation. In these opinions, it was noted that if T. Salahov aimed to express the dynamic processes of a creative person in front of him in the portrait of Gara Garayev, then in the portrait of Fikret Amirov, he depicted the image of a person sitting in front of the artist and thinking about something. The composer's crimson shirt, dark pants, and finally the hair around his wide forehead...

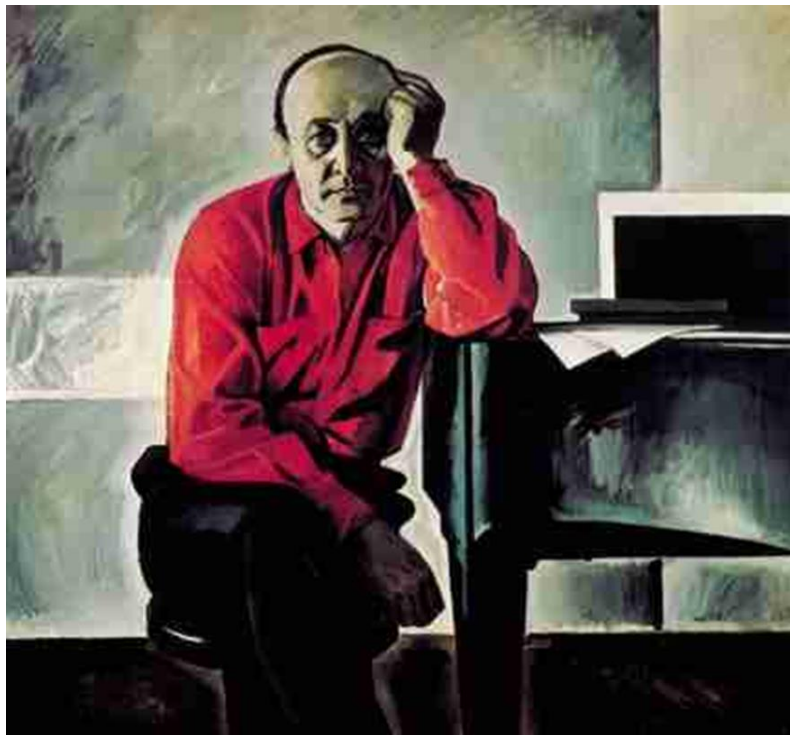


Photo 34. Tahir Salahov. "Portrait of F. Amirov". 1967.

The comparative analysis of these two portraits clearly shows that there has been an evolution in T. Salahov's painting practice, with relatively conventional and superficial laconic means of description, with sharp contrasts characteristic of the dynamic, positive sense of the baroque style, with strong light-shadow and form components such as relief applied in sculptures.

The work "Aydan" has slightly different artistic features. A white toy horse, a black-eyed girl in a white dress, a light-colored wall, a portrait made of black-brown spots and a junction of red stripes show that the artist is also a creator of lyrical images...

The artist's work "On the shore of the Caspian" (1967) is dedicated to the theme of labor, which occupies a central place in his work. The one-figure composition is made up of the image of a young fisherman. In the image of a person, which occupies more than half of the painting, the image of a young fisherman, who looks like the inhabitants of Absheron, comes to life. A black-eyed boy resting in a semi-reclining position on the boat is deep in thought. This young man, who is engaged in fishing in the open sea, seems to be relaxing before his work shift. Somewhat apart, a narrow strip between the shore and the cloudy sky directs our gaze to the calm sea. The young man's face and hands, painted bronze from the hot rays and Absheron "Khazri", are in harmony with the gray-brown colors of the fisherman's clothes, and finally with the golden color of the sands visible behind. As in his previous thematic works and portraits, Tahir Salahov gave a small place to the description of the environment in the picture of the fisherman. Through "auxiliary motifs" reminiscent of narrow strips, the artist revives the characteristic landscape of Absheron nature, without a doubt, in this case, he deliberately gives little space to the landscape image. Because its purpose is to describe a person, to highlight the inner world, ideas and thoughts of a person...

"On the shores of the Caspian" was welcomed by art lovers and colleagues at that time, and was valued as a great success of the artist. His assessment as one of the best works of 1967 also confirms what we said. At the time of this painting, T. Salakhovu was sent to Japan and represented Azerbaijan and Soviet art with dignity at the world exhibition opened in Tokyo. Tahir Salahov was the first Azerbaijani artist whose work was exhibited in the distant land of Japan. In 1968, Tahir Salahov was awarded the State Prize of the

USSR for the painting "On the shore of the Caspian" along with "Portrait of Black Garayev" and "Repairers".

Tahir Salahov's "hard view" of the world, which continued for sixty years after his education, was his only artistic "weapon" enriched with new merits at all times. Addressing the most diverse events and motives of the everyday life that surrounds us, the artist has been able to demonstrate his stability, which is evident in his works of various genres. This is confirmed by the various genre paintings he created in the sixties, as well as the works "Maiden's Castle" (1969), "Mexican Bullfight" (1969) and "New Sea" (1970) created at the end of the decade. The fact that all this brought him unparalleled fame, the awarding of the Republic State Prize (1970) for the work "New Sea" (1970), which glorifies the romance of labor, is probably a logical result, it is a recognition of his enrichment of the art of that time.

"New sea" is a large thematic tableau with symbolic meaning. Therefore, it is futile to look for a fable in the work "New Sea", which marks the beginning of a new stage in the artist's creative experience, and to think about what the heroes do specifically. Because the artist depicted the workers of the huge construction, not in the process of work, but at the moment when they were simply watching the construction object they put into use. Those who watch the creation of the artificial sea together with the heroes of the work witness the overflowing waters that will give life to the new power plant. The artist sings a hymn to people who control the spontaneous forces of nature. Although we do not see the faces of some of the workers depicted standing in the center of the composition, we feel that they are all enjoying the fruits of their labor and the glory of the work they have just completed. The artist's tired appearance of the young worker standing in front of us, and the static movement of the young man behind him express the artist's thoughts: a hardworking person rejoices in great victories, such victories that bring joy to thousands and millions of people, bring beauty to human labor... This is a It is true that the greatest ideas and contents are formed as a result of perfect craftsmanship. The main merit of T. Salahov's painting "The New Sea" is that the author raised a simple composition with a deep philosophical meaning to the level of an artistic work that fascinates human labor with the help of rhythmic movements, beautiful colors, confident painting and other form components. As always, this time the artist brings the silhouette of his figures to mind at first glance. For this, he contrasts the light, pale color of the waters with the dark colors

of the workers' figures. Only the red shirt of the worker, whose back is turned to us, "disrupts" the rhythm of colors. In fact, this color unites other colors around itself and thus strengthens the influence and beauty of the color.

It can be added to the above that the author deeply respects the images of workers in this work. This can be seen in the accurate and constructive painting of the tableau, in the masculine intonation of the images, and also in the beauty and vitality of the color range. In "New Sea", the artist was able to achieve the monumentality of the work with artistic generalizations.

It is possible to feel the breath of today's life in the still lifes painted by T. Salahov. The artist's "Carnations" (1963), "Pottery" (1966), "Pomegranates" (1969), etc. still lifes confirm what we say. His still lifes also confirm him, and as an artist, he thinks about the constant problems of fine art - the search for composition and artistic form, color, the relationship of objects with the environment, and other problems.

In Tahir Salahov's multifaceted creative experience, the importance of paintings and studies brought from foreign countries should be specially mentioned. Since 1960, the artist has been on creative trips to almost all continents of the world. His first trip started from Czechoslovakia. For a month, he drew studies and paintings on the streets and squares of Prague, Bratislava, Tabor, Krumlov and other cities, and got acquainted with the creativity of his Czech and Slovak colleagues. After returning to Baku, he showed his watercolors and paintings at a special exhibition. Later, "Yan Gus Square", "Tunnels of Prague", "Vltava River", "Fishermen", "Bound in Prague", "Street in Krumlov", "Church in Tabor", "New Bridge in Prague", etc., were shown in art exhibitions many times. Landscapes opened new pages in T. Salahov's creative heritage.

The artist went to France for the first time in 1964. From here he returned with a wealth of descriptive material. The albums he brought from Paris were full of paintings he made in the districts of Saint-Germain and Montmartre, in the city center, on the banks of the Seine, in cafes, and in churches. Based on these, he created the works "Nun in the Louvre Museum", "Cafe", "Saint-Germain", "Radio Palace in Paris". His first visit to Paris had an unforgettable effect on the artist. It is no coincidence that after returning to his homeland, he created his own "Eiffel Tower". This network tower, built by the engineer

Eiffel, amazes people with its unusual appearance at night. That is why T. Salahov described the night view of the Eiffel Tower.

The tower with its central part bathed in red light looks very majestic. This horror is magnified by two red "eyes" shining 300 meters above the ground and white-red stripes below the "eyes". It seems that the eyes of a strange giant are shining, and fire is coming out of its mouth...

Among the numerous works dedicated to foreign countries by T. Salahov, the painting "Mexican bullfight" (1969) occupies a special place. First of all, let's say that during his trip to distant Mexico, the artist set himself the task of depicting a dramatic scene he witnessed - a bullfight. It is natural that it is not easy to draw a brave toreador who does not stand still for a moment in the arena and a bull that goes wild during the fight. Tahir Salahov created the painting based on his sketches and live observations. In the front, a wounded bull in a round arena, on the right, a toreador sticking a spear in both hands to the bull's back, behind, a Mexican man "angering" the bull with a red cloth in his hands. Spectators' sombreros in the left and right corners... The figures seem to fall according to the shape of the round arena. Color is created by the contrast of four colors (black, red, white, gold). "Mexican Bullfight", which is not so big in size, is perceived as a monumental work.

Tahir Salahov's thematic composition "Women of Absheron" (1967) occupies an honorable place in the works of the sixties. In reality, in this multi-figure composition, which was thought by the author as a generalized image of Absheron women, the author presented us with hard-natured and enduring female figures. The author, who chose the mothers, sisters and spouses of the fishermen and marine oilmen whose labor activities were in danger, as the heroes of the work, managed to give an attractive and unforgettable artistic appearance to the worries and multi-layered emotions experienced by the natives who have not heard from the sea for a long time. The artist, who chose Absheron women, whose fates he knew closely, as the heroes of his work, managed to artisticize the inner world, feelings and excitement of caring people in a very effective and thought-provoking way. Therefore, the audience does not remain indifferent to the mood of these women and enjoys what is reflected on the canvas.

The forms of expression in the "Women of Absheron" tableau are also fully consistent with the

content. In this respect, the merits of the work are in their place: the women's figures are clearly drawn and depicted in the foreground. Even one figure in the composition cannot be moved, as the rhythm of the composition is immediately disrupted. The psychological state of the characters "painted" from the canvas, the dramatic mood of the heroes fully correspond to the tense color of the painting.

If T. Salahov's work was attractive with its new aesthetic capacity in our painting of the sixties, Mikayil Abdullayev seemed unique and attractive by adding a national color to the realistic view of the world, which has become traditional for many. In fact, it was very difficult to find a way to the exhibition halls and the hearts of the audience without showing uniqueness in the painting space, where the competition is quite big. The enrichment of Mikayil Abdullayev's creativity with new artistic and aesthetic qualities in recent years, which was noticeable with his first works created in his student years, was undoubtedly related to his constant search. The subject of Absheron occupies a large place in his works of the sixties. The plates "In Absheron" (1961), "View of the Factory" (1963) and "New Baku" (1964) include the industrial motifs we have highlighted.

Showing that he is a master of portraits throughout his career, the artist created in this genre "Samad Vurgun" (1960), "M.F. Akhundzade" (1962), "Poet Rasul Rza" (1962), "Carpet painter Latif Karimov" (1967), The works "Dramaturg Jafar Jabbarli" (1969) and "Ashiq Alasgar" (1970) (Figure 35) show his talent to artisticize different shades of human psychology in an attractive way.

One of the works he completed at the beginning of the sixties is called "Portrait of El artist Abdul Babayev" (1961). In this portrait, we encounter the image of the famous craftsman who brought alive the ancient craft of netting. The laconic coloring of the portrait allows the viewer to focus on the old man's far-drawn face and also on his bumpy hands. Now this work is stored in the State Tretyakov Gallery in Moscow.

The portraits created by M.Abdullayev in connection with the jubilee of the outstanding thinker and playwright M.F.Akhundzade, which was celebrated with great solemnity in 1962, also have a very sincere effect. Among them, the work "Portrait of Mirza Fatali Akhundov" (1961) has a special place. M.F. Akhundzade, an outstanding representative of Azerbaijani literary thought, who gained world fame as a poet and prose writer, dramatist and philosopher, is depicted in ordinary circumstances in the artist's

composition. Adib is in a formal dress - not a uniform, but in simple home clothes, and he is sitting in a chair, immersed in the world of dreams. His broad forehead and far-set eyes express inner tension. The color of the portrait is created by the contrast of white, black and gray colors. Several works of art dedicated to M.F. Akhundzade are known in Azerbaijani fine art. It can be said with certainty that the portrait of M. Abdullayev we are talking about is the most complete of these works.

In the 1960s, M. Abdullayev exhibited several landscapes that are close to Indian landscapes with the decorativeness of colors and exuberance of color. Among such nature images are "Sky-Lake", "Kepaz", "Astara", "Karabagh", "Meraza", etc. you can name the landscapes.

In the exhibition "Our Modern" held in 1963, in addition to the painting "Near the Caspian" dedicated to military sailors, he also painted "Factory Landscape", "Worker's Settlement", "Mining Road", "Ordinary Landscape", "Old Absheron" and He exhibited landscape works such as "Stars of the Bay".



Picture 35. Mikayil Abdullayev. "Ashiq Alasgar". 1970.

In the landscapes created by him in 1964, the nature of the North Caucasus was glorified. In his spare time, the artist, who was undergoing treatment in Kislovodsk, worked on the landscapes of these places, the beauty of which is undeniable. Among them, the beautiful places of the North Caucasus are reflected in the paintings "On the foothills of Bugurustan", "Cloudy day", "Morning", "Last rays", "Sunny day". In each of these works, the artist managed to create plates that bring to life the unique color of local landscapes, which are different from the nature of Azerbaijan.

The images of workers created by Mikayil Abdullayev at that time are also memorable. "The Old Shepherd" (1963), "The Girl from Karabakh" (1963), "The Kolkhozchu from Lankaran" (1966), "The Woman from Absheron" (1963), "The Judgment of Nasimi" (1970) and the diptych "Rice Cultivators" (1970) and it is also noteworthy for its description related to the typical places to which the images belong.

The artist, who applied the lightness of color and optimism from the miniature in his compositions, made the works whose integrity cannot be denied to become carriers of individual artistic characteristics. In this sense, the "Lenkoran collective farmer" painting is noticeably remarkable. The author, who uses the vertical format, placed the figure of the collective farmer on the entire length of the canvas, and achieved its monumentality with artistic means. Successfully connecting the bright colors of the figure's clothing, typical of southern women, with the colors of the environment and other auxiliary elements, the artist has ensured the memorability of the work-flavored plate as a whole.

One of the single-figure compositions created by Mikayil Abdullayev at that time was dedicated to the great Azerbaijani poet Imadaddin Nasimi. This work, called "Nasimi's judgment" (1970), is very different from the portrait that the artist will paint for the competition a few years later. Thus, here a more convincing and effective "artistic mirror" was created for the poet's hurufi experiences. In Nasimi's confident stance and determined looks, it is clear that the wordsmith who fights for his convictions is confident in fighting for his deeds until the end.

He managed to demonstrate his guidance to different human characters in the triptych "Azerbaijani Deserts" created in 1965. In this three-part work, the different experiences of Azerbaijani laborers on the rear front during the Great Patriotic War were reflected. Receiving the news of the war, the fighting spirit

of the former soldier who returned after seeing the front, as well as the fighting spirit of the villagers who helped the front with all means, conditions the triptych to instill optimistic feelings. It is undeniable that the works created in the landscape genre in the sixties are worthy contributions to our national painting. If Tahir Salahov, Rasim Babayev and Mahmud Taghiyev's works glorified the country's huge industrial facilities and economic successes, Sattar Bahlulzadeh, Kamil Khanlarov and Samad Hagverdiyev's paintings have heart-warming nature motifs as the basis of the compositions.

Bahlulzadeh, who introduced himself to art lovers as a perfect landscaper in various large-scale exhibitions organized in the fifties, managed to create interesting art examples in the decade we are talking about. Among them there are his works dedicated to both natural and industrial motifs. As he said many times, the artist who painted the most diverse corners of Azerbaijan not to get to know them, but to introduce them, thanks to this, he was able to create a memorable image of those places.

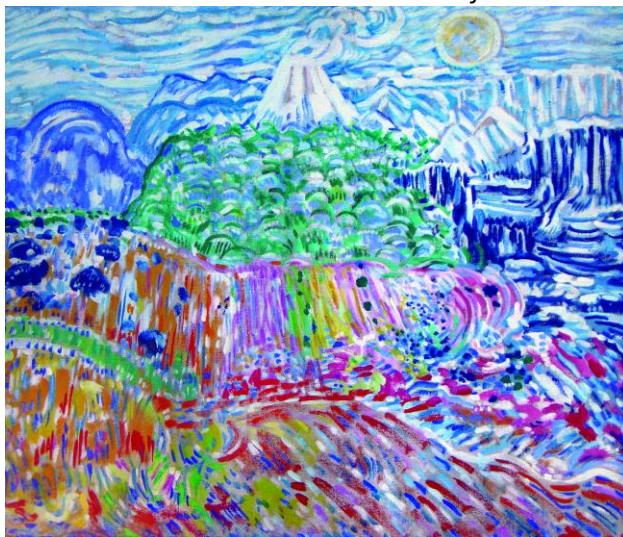
Sattar Bahlulzadeh's works created in the 60s are enough to prove this. "The Caspian Beauty" (1961), (Picture 36) "Along the Kur" (1961), "Eternal Flames" (1963), "Evening in the Gardens of Baku" (1962), "Dream of the Land" (1963), (Picture 37) " Bilgahda Sahil" (1962), "Summer Evening" (1963), "Daffodils" (1964), "Muganda Bahar" (1961), "Bozdağ Etaklarda" (1965) and "Gülüstan" (1965), as well as his later works "Ancient Flames of Surakhani" (1970), "Still Life with Shamakhi Cover" (1970), "Dedagunesh" (1970), (Fig. 38) "Buzovna" (1970), "Shahabad Daglái" (1970) and others. although the accuracy of spatial concreteness is sometimes not felt in the works, it is undeniable that they rise to the level of an almost generalized image of the land of Azerbaijan.



Picture 36. Sattar Bahlulzadeh "Caspian beauty". 1961.



Picture 37. Sattar Bahlulzadeh. "The dream of the land". 1962



Picture 38. Sattar Bahlulzadeh. "Dadegunesh". 1970.

The viewer takes for granted that familiar places are subject to artistic generalization and convincing exaggerations in the process of visualization, and believes that the reality presented to him is exactly like this. In return for such charming works, it can be said with certainty that the artist has re-introduced her to us in the homeland in exchange for the beauties she glorifies.

That's why the viewer, face to face with such scenes in the exhibition halls, often regrets not being able to see such a source of beauty that is "hidden" in those familiar motifs. However, no matter how much the artist sees what he sees, he believes in it and accepts the image as reality. In fact, it was a newly fictionalized but believable reality created thanks to the high artistry of Sattar Bahlulzadeh.

Despite the fact that his paintings are sometimes considered somewhat unrealistic-utopian, he

called his paintings "realism" without linking them to any "ism", and his often expressed opinion "I paint my own realism" can be considered as a confirmation of this. In fact, the artist was right, because what was presented was directly the opposite of what he "discovered" in nature with his penetrating views, rather what he perceived as virgin reality, realism. In the beginning of the sixties, his transition to the watercolor-painting mode of local expression was replaced by a collection of "squeezed" paintings in the middle of the decade.

The style of artistic expression manifested by Nadir Abdurrahmanov in the previous decade in various genre works covering his creativity of the sixties can be clearly heard. The synthesis of bright and decorative color solution, echoing with "hard style" and miniature, observed in his work was an image of this. We will tell you what he said in "Construction of Ali-Bayramli Thermal Power Station" (1961), "New Korea" (1961), "Fishermen" (1961), "Rice Sowers" (1961), "Sunset on the Prairie" (1963), "Girls of Talysh". " (1967), "Favorite Patterns" (1967), "Lachin" (1964), "Spring in the Mountains" (1967) and "Minkend" (1967) can be observed in his works. This kind of artistic interpretation allowed the artist to express the romanticism of the work of the station builders, rising to monumentality, as well as the caring lyrical lives of Talysh girls and milkmaids from Lachin. Although the works are stylized and conventional, the artist managed to provide the audience with ethnographic information through the attributes of the place and national clothing.

Let's say here that in the sixties, which were rich in the searches of young authors, creative appeals to national spiritual resources also had an impact on the formation of the signatures of these artists. Thanks to such approaches, the works of N. Abdurrahmanov, who studied in St. Petersburg, had a relatively decorative style, while the paintings of T. Narimanbeyov, who received a higher education in the Baltic States, took on an emotional appearance with their "playfulness".

What we highlight are his "Happiness" (1961), "Joy" (1964), "For the sake of life" (1965), "Old Chinese teahouse" (1965), "Mugham" (1965), (Picture 39) "In the field" (1967). and confirms his works in the portrait genre. It must be admitted that the improvisations of Togrul Narimanbeyov, whose name was mentioned alongside the world-famous brush masters at the end of the last century, far from promoting

the ideas of socialism, and which directly realized expression and color solutions based on national roots, were hardly accepted by the ideologues of socialist realism at that time. It is for this reason that he created the works "For the sake of a happy future" (1959) and "The strong from the storm" (1960), which could satisfy the "uppers" at that time - echoing communist propaganda. However, it should be noted that although these works satisfied the ideologues in terms of their subject matter, they resonated with the artist's other works in terms of their style of expression. Despite this, various forms of pressure continued on the artist, who was presented by the authorities as a propagator of bourgeois painting traditions. Despite all this, T. Narimanbeyov was persistent in his search, and his unique capacious works mentioned above were the confirmation of this. Togrul Narimanbeyov, who is based on expression with bright and cheerful colors in his works, succeeded in this artfulness with such incredible, but convincing stylizations that the audience takes those plots presented at the intersection of reality and fantasy very naturally.



Photo 39. Togrul Narimanbeyov. "Mugam". 1965

We must say that he played a great role in the promotion of the ancient Azerbaijani mugham in his "Mugham" work, which he created at the age of thirty-five. He could have given another name to this work, which describes the Mugham trio, in relation to music. But the presentation of it in the countries of the world under the name "Mugham" created the need to give an additional explanation to the name of the work from the guide. In other words, providing additional information to viewers who do not know Azerbaijan and mugham, which is considered to be a very valuable spiritual value, was on the agenda.

With his work "In the Field" created in 1967, the young author laid the foundation for combining still life and landscape genres, which later became widespread in our painting. The attributes in this composition of high artistic value are so national that they can be considered exotic in other countries... The samovar with a double-boiled teapot, "pear" glasses, lavash, pomegranates, and flowers in the background

of the field, expressed in bright colors, look "waiting" as a whole. , but also glorifies the richness and uniqueness of our everyday life.

Togrul Narimanbeyov, who often communicates with various creative people, created their images as well. From this point of view, his portrait (1961) dedicated to artist Sattar Bahlulzadeh, a friend of his art and life, is noteworthy. The craziness and unusualness inherent in the nature of the outstanding landscape artist is the main feature of this work.

In the portraits dedicated to the composer Arif Malikova (1965) and the young artist Sahhat Veysova (1965), the desire to express the intimate experiences typical of creative people in a memorable way is more prominent.

When people talk about Azerbaijani painting and Togrul Narimanbeyov's name is mentioned, everyone values him as a creator with a strong sense of color. Indeed, he had the ability to use the power of expression and influence of colors in a special way, and it is possible to see the reflection of this in his numerous works of various genres. The artist's skillful use of colors to create strong emotions can be seen in "Goychay Gardens" (1965), in the portrait dedicated to the famous Turkish brush master Niko Pirosmani (1966), "Shepherd's Family" 1967 and "Abundance" (1968).

Unlike T. Narimanbeyov, his elder brother Vidadi's (1926-2001) creativity is characterized by the reflection of different themes. In our opinion, his participation in the Second World War also played a significant role in this matter.

The theme of war, which runs through his works like a red line, appeared in the sixties in "On the Ways of War" (1961), "On the Road" (1963), "The Nation's War Is Going On" (1965). "Memory" (1967), "Oath" (1969), "Faithful sons" (1970), etc. reflected in his works. In these plates depicting the dramatic scenes of the war, priority was given to the realistic-convincing presentation of the plots.

The works of Vajiha Samadova (1924-1965), whose creativity did not last long after her education, are also characterized by the playful exuberance of colors observed in the works of T. Narimanbeyov. Probably, this was primarily due to his lessons from Pavel Korin and Konstantin Yuon, who had a very unique dynamic style of painting in Moscow.

In the works of Vajiha Samadova in the 1960s, the images of female contemporaries occupy a central place. The work "Portrait of engineer-geologist Minira Mammadbeyli" (1961) (Figure 40) can be considered his creative success. The dynamic silhouette of the image depicted against the background of the dawn landscape of the sea characterizes him as a strong-willed and determined oil prospector who is not afraid of difficulties. In "Portrait of Aunt Fatma"(1961), "Portrait of Vafa Najafova"(1961), "Bulgarian Women"(1961), "Portrait of Cotton Weaver Gulsum Alakbarova"(1961) and other works, it is possible to observe the artist's ability to penetrate the inner world of images. It is possible to see Vajiha Samadova's line in the contrast of poses and colorful colors that characterize the artistic features of these portraits, as well as in the individuality of the manner of execution.



Picture 40. Vajiha Samadova. "Portrait of Geologist M. Mammadbeyli". 1961.

Despite suffering from an incurable disease in the sixties, the artist managed to create several paintings of different genres without losing his creative optimism. Among them are the portraits of cotton worker M. Ibrahimova (1963) and K. Alekbarova (1963), "Girls" (1964), "Portrait of my daughter" (1964), "Sculptor Hayat Abdullaeva" (1965) and "Victory" (1965). as well as the names of his plot paintings "On the shore of Kur sahilinda" (1961), "News waiting" (1963), and "Lankaranda wedding ceremony" (1964). Both in portraits and especially in multi-figure compositions, the author's desire to highlight the psychological state of the images, the expression of different experiences typical of a creative person, a wise mother and youth,

is confirmed in the contrasting flow of lines. Although his plot compositions are dedicated to different topics, despite the fact that they are carriers of very different songs, the copies of each of them that carry the meaning and content look attractive and suggestive.

The work "On the shore of Kur" (1961) is lyrical. The artist, who depicted the two female figures against the background of the river sunset, was able to give a memorable artistic appearance to the attractiveness of their carefree moments. The author, who achieved the expressiveness of the figures of the woman who is busy drying her wet hair, and of her friend who is watching her movements through the water, was able to achieve the attractiveness of the ordinary domestic scene.

The artist tried to express the emotions of the women with subtle color transitions by giving a convincing look to both the shape of the figures and the space surrounding them with large and confident strokes and achieved his goal.

In the panoramic painting "Waiting for News" (1963), the tense moments spent on the shore by relatives worried about the fate of fishermen who went hunting in windy weather are expressed with great artistry both in the posture of the figures and in the exciting shades of colors. The anxiety experienced by the two figures in the foreground and the figures lined up along the shore is palpable. Visualizing this through both the postures of the figures and the life-carrying colors, the author was ultimately able to express the current tension in an effective way.

In the artist's work "Wedding ceremony in Lankaran" (1964), optimistic colors beautifully reflect the uniqueness of local traditions. Alvan has managed to show the attractive aura of the hand celebration, which brings together girls and brides in hand-dressed clothes. The liveliness of the images in the tableau with playful expressions directs to accept the depicted as a part of life, a moment, while giving pleasure to the viewer, it reminds once again of the richness of spiritual values.

The artist, who has been on various trips throughout his career, has immortalized the nature of the places he visited in his numerous works. "Goygol"(1953), "Around Chukhuryurd"(1956), "Near Mingachevir"(1957), "Nizami's Mausoleum"(1957), "The Courtyard in Buzovna"(1957), "On the Bank of Goygol"(1957), "Pirsaat River" "(1957), "Near Togana Village"(1957), "Plovdiv"(1961), "Burgas"(1961),

"Church in Sofia"(1961), "Kepaz Mountain"(1961) and many other landscapes of the author of this genre. The desire to expand the "aesthetic map" is clearly felt.

Although the works created by Buyukagha Mirzazade (1921-2007) in different genres in the sixties are connected to a relative "hard style", it should be emphasized that subtle color transitions are also added to the aesthetics of this expression in all works. It is undeniable that this gives the artist's works their uniqueness. This can be seen both in his paintings "Sumgayit aluminum workers" (1961), "At noon" (1963), "In our Lankaran" (1964), and in the works of cotton farmer G. Gulamova (1963) and "Portrait of a milkmaid" (1967). .

Asaf Jafarov (1927-2000), who was known for his works on the Indian theme in previous years, managed to create works distinguished by different artistic merits. If "Life" (1961), which tells about the work of doctors, was the beginning of it, then in the work "Friends" painted in 1964, it is possible to see hints of the unusual rhythm created by the contrast of colors, which will characterize his later signature.

"Thoughts of Tomorrow" (1967), which tells about the work of tea makers, can be considered a perfect artistic expression of Asaf Jafarov's view of the world. Despite the fact that the work is done with small expressive colors, the presentation of the general image is considered convincing. In itself, this "playfulness" seems to allow effective expression of qualities inherent in nature and images. Since the portraits of dramatist Jafar Jabbarli and composer Arif Malikov (Figure 41) created by the artist in the same year were realized through a similar artistic solution, the works are viewed as a reflection of the memorable creative human world.

Discovering the decorative power of colors in Asaf Jafarov's "Coast of Araz" (1961), "Tulips" (1962), "Lilacs" (1963), "Rainy Day" 1964, "Winter" (1964) and "Cactuses" (1964). it is possible to see an artistic solution.

The attempt to direct the meaning-carrying of colors and their harmony to the opening of a general idea is a characteristic aspect of the artistic feature of Azerbaijani painting of the sixties. In general, it should be noted that the desire to see our world colorfully is a factor that distinguishes Azerbaijani painting from others.

It can be seen in the works of Latif Feyzullayev in the sixties. His works "Oil Fountain" (1961), "Coast of Pirallhi Island" (1961), "Masters" (1963), "Rails" (1964), "Gardens of Absheron" (1967) are examples of the harmony of color contrasts mentioned above.

In the works of Eyyub Mammadov (1921-1994), the desire to direct the power of colors to the expression of lyrical emotions is more pronounced. It is possible to observe this both in the landscape painted by him ("Sülh yolu illa", 1963), and in the plot paintings ("Family", 1965; "Caspian Fishermen", 1961) and in the portrait ("Balig kesan Agabala", 1965).

The creativity of Rasim Babayev (1927-2007) in the sixties is also memorable for the creation of paintings with various themes. Contemporaries were well aware that the new themes observed in his works were also related to the contradictions he encountered. It was questionable that the artist, who in the first period of his creativity had close beliefs with the representatives of the "Absheron school", later tended to create works that glorified the construction of socialism. Despite the change in R. Babayev's artistic practice, his unique attitude to world events can be heard in many of his works that resonate with time.

During the decade, the artist produced "Industrial Landscape" (1962), "Oil Filling" (1963), "Land" (1963) (Fig. 42) and "Alone in the Earth" (1963), as well as "Mountains" (1963), "In Memory of My Brother" (1964), "Zachsenhausen" (1965), "Thoughts on Betrayal" (1966), "Runaway Prophet" (1967), "Middle East" (1967), "Military Psychosis" (1967), "Rape" (1967), "March of Extremists" (1967) and others. works can be considered as confirmation of what we said. Let's also add that in the author's realism, a different artistic approach to the topics he made dominant in his works is seen.

Abdulkhalig Rzaguliyev, who demonstrated unusual color aesthetics in his very first works created in the fifties - "Reporters" (1961) and "In the Field" (1963), as well as "Portrait of a Girl" (1961), "Zagatala Mountains" (1962), "Mother" (1968) showed an eye-catching sensitivity to color.

It is undeniable that Gafar Seyfullayev (1915-1998) entered the history of Azerbaijani painting as an artist with a different style. Regardless of the subject, the artist, who maintains the freshness of colors with wide and bold lines, has achieved the emotionality and dynamism of the compositions by using the most diverse forms. It is a fact that in front of his works, the audience has always been interested in how, in what

tone and color the images and motifs are depicted, regardless of what is depicted. In the works "Portrait of an Absentee Student" (1961), "Murovdag" (1962), "Shepherds" (1963), "In the Mountains" (1964) (Fig. 43), the artist created memorable plates with the most diverse and complex colors...

Although Taghi Taghiyev (1917-1993) addressed the most diverse subjects in his work, he confirmed himself as a successful portrait master. In the post-war period, he demonstrated his artistic merits in the portraits dedicated to B. Kangarli and S. Bahlulzade, as well as to workers and children, later in the works "Young Guitarist" (1963), "A Father's Gift" (1963). In other genres, "Pomegranate and Grapes" (1964), "Tulips" (1966), "Morning at the Sea" (1965), "Snowy Roads" (1961), "Pierre" (1963), the artist achieved the lyricism of a somewhat decorative interpretation. .

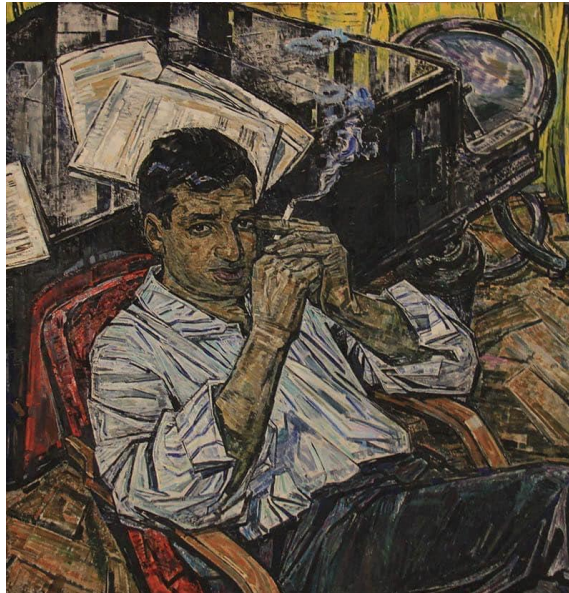
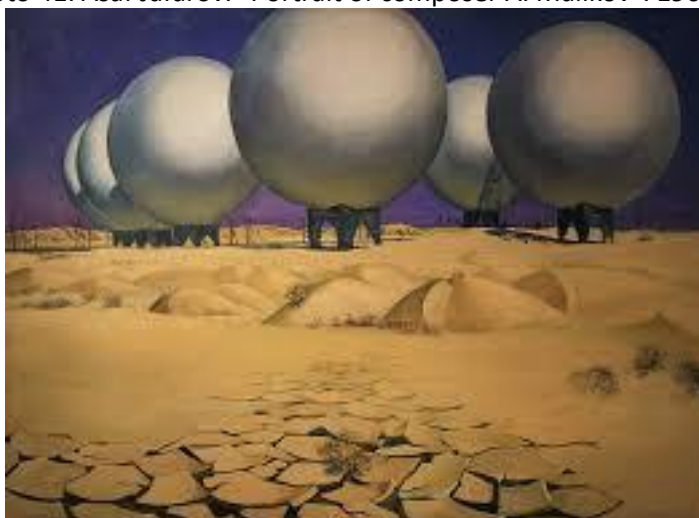


Photo 41. Asaf Jafarov. "Portrait of composer A. Malikov". 1960s.



Picture 42. Rasim Babayev. "Land". 1963.



Picture 43. Gafar Seifullayev. "In the mountains". 1964.

In the portraits painted by Najafgulu Ismayilov, there is a strong desire to reflect the spiritual world of well-known personalities in a memorable artistic way. This can be seen in his portraits dedicated to Jalil Mammadguluzade (1967) and Samad Vurgun (1967).

No matter how prominent the subject matter is in Azerbaijani painting, Khalida Safarova (1925-2005) was the only artist who showed constant loyalty to the sports theme. The slightly harsh and localized color solution of his works "Race", "Cycle Race", "Relay", "Football" and "Trainers" created by him in 1960-1965 were actually chosen correctly to express the tension and seriousness of sports competitions. The author managed to convincingly show the atmosphere typical of places related to sports.

Nadir Gasimov (1928-2000) creatively used the characteristic merits of "hard style" in his works of the sixties. It is possible to find confirmation of this in the works that talk about the work of various workers. In the works "Dashkasan miners" (1961), "Miners" (1963), "Returning from the frost" (1965), "Lankaranli girls" (1964), the generalized expression of cheerful colors, which serve to open the mind, is memorable. "Trip to Dashkasan" (1961) and "The Last Flight" (1964), which are manifestations of the impression of Dashkasan, as well as "Land and Oil" (1966), "Sunset" (1966), "Garadag" (1967) dedicated to Absheron. , "Oil Banks" (1967) landscapes are characterized by harsh color lyrics and feelings of pride in the abundance of natural resources.

The "hard style", which had just taken place in the painting of the sixties, showed its influence in the work of Hafiz Mammadov (1921-1995), who survived the war. In "Portrait of Tarzan Haji Mammadov"

(1958), created by the effect of harshness on hot paints, which was rooted in the artist's very confident qualities, artistic moments echoed with the aesthetics of the "hard style", which was undeniably attractive at that time.

In the triptych depicting the frontline experiences of the former fighter ("Fiery Land", "On the Front Roads" (1965), "Bloody Years", 1965), "Sumgayit" (1961), "Black Stones" (1963), "Construction" " (1964) and in industrial landscapes, the somewhat harsh color tones that afflict the subjects also have an emotional impact.

The creativity of Talat Shikhaliyev (1928-1987), who studied higher in Kyiv, stands out among his colleagues due to the expression of forms and expressiveness of color capacity. It is enviable, if we say, that the artist, who revealed countless shades of warm colors, can direct them to create a mood that will make people feel. Interpretation of the traditional-psychological tension preserved in the paintings "Unemployed" (1963), "Consilium" (1963), "Oncologists" (1967) and "Before the operation" (1970) (Fig. 45) with shades of yellow-gray and golden-brown colors The artist was able to visualize the anticipation and tension stored in this color in a memorable way.

In the works of Baba Aliyev (1915-1991), more rich and quality images are highlighted. "In the Mine" (1960) created by him based on the traditions of realism. The images of oilmen in the multi-figure paintings "Oilmen's Rest" (1961) and "New Turn" (1963) are of this type.

The artistic legacy of Ayyub Huseynov (1916-1998), who created successful works in various genres, in the sixties was "Landscape of Nakhchivan" (1961), "Landscape of the Village" (1962), "Flowers" (1965), "Landscape of Baku" (1965), "M. Portrait of Fuzuli" (1965), "Paris" (1965), "By the River" (1967), "Sleeping Child" (1968), "Barley River" (1968) and others. enriched with works. As a result of the artist, who prefers the realistic artistic interpretation of reality, presents the visible with his improvisations of color and beauty, these works, which carry a different aesthetic capacity, are perceived as emotional spiritual sources.

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Hasan Hagverdiyev (1917-1978), known for "Portrait of Azim Azimzade" (1940), a prominent figure of our art, enriched his works on various subjects with new merits in the sixties, and achieved their decorativeness and artistic generalization. It can be seen in his lyrical works "Spring" (1963), "Shepherd Girl" (1964), "Dawns of Peace" (1965) and "Lambs" (1970).

Hasan Hagverdiyev, who is known among his colleagues as a portrait master, completed in 1963 "Spring painting" was met with great interest in the art world at the time. In this painting, which is considered the most perfect and meaningful in the artist's creativity, the generalized image of the Azerbaijani woman is depicted. It should be noted that Azerbaijani artists have gained rich experience in creating beautiful and poetic portraits of women. The young girl who is the heroine of the painting "Spring" has a unique position in this series of colorful and colorful national women's portraits. The girl described by Hasan Hagverdiyev is a very charming, poetic Azerbaijani beauty. A simple and dreamy girl is a symbol of youth and beauty. The title of the work has a symbolic meaning somewhere. Here, the spring of nature sounds like the spring of life. The emerald colors of the endless green fields, the occasional red tulips are full of the pleasant breath of spring. The white dress of the tall, black girl gives a special freshness to this green landscape. Looking at the green spike in her delicate and strong hand, the girl's smiling face is filled with happiness. Everything around: the air, the sun and the colors are pure and optimistic, like the spiritual world of a village beauty watching the world of good wishes.

In the "Spring" painting, the beauty of content and the beauty of expression harmoniously complement each other. While praising the poetry of free labor, which is the source of abundant harvest, the artist uses pure and juicy colors. Therefore, the color of the work is playful and decorative.



Picture 44. Hafiz Mammadov. "On the Front Roads". 1965



Picture 45. Talat Shikhaliyev. "Before the operation". 1970.

The integrity of the plastic form, the rhythm of the lines, the naturalness of the color shades give the image a special emotionality. The work was successfully exhibited in various cities of the former USSR, as well as in a number of foreign countries, and was highly appreciated in the press.

The theme of peace occupies a central place in Hasan Hagverdiyev's work. The most interesting of the works created by the artist in this regard is the painting "Dawns of Peace" (1965). The hero of this work is a hard worker, he is our contemporary. A young mother cradling and pampering her baby is depicted on a golden grain field under the hot sun. A fertile land is his native land. The vibrant sea of grain that shines around with its golden colors is the fruit of his labor. The young mother is bound to this land by unbreakable strings with her strong body and strong stature. A young mother warms her baby with her breath like the sun warms the earth. Warm color shades are typical for the color of the painting. After all, the heat created by the junction of mother's love and the sun prevails here.

The world of images of the artist is colorful. Spiritual and physical beauty of our women. selflessness on the labor front is one of the themes he describes time and time again. For example, in the

metallic colors of the lyrical painting "Lambs" (1970), one feels a tender feeling that caresses the human heart. A beautiful village girl with a white face is holding two white lambs tenderly and preparing to feed them in an earthenware bowl full of milk. This ordinary village scene is very skillfully depicted by the artist.

Loving life and peace means loving children, who are the future of the world. These motifs sound like happy songs in Hasan Hagverdiyev's works dedicated to children's surahs. The theme of the paintings "The Little Artist" (1966) and "The First Word" (1970) is related to children's world and child psychology. The little painter girl whom the author took to the brush is on her knees doing what she loves. The girl's naive and funny drawings are also obvious. The innate talent of the little artist is clearly visible in those paintings.

Such paintings, which are not complicated in terms of subject and plot, show that Hasan Hagverdiyev can find deep meaning in simple truths. His expressive language is simple and understandable, as are the motifs of his description. The artist who enlivens narrative plots, free colors, and accurate lines is always based on his own life observations. The works of this or that artist are sometimes strong in terms of color and sometimes in terms of drawing. It can be said without exaggeration that drawing is the main aspect of artistic expressiveness in Hasan Hagverdiyev's works. His paintings are distinguished by the accuracy of drawing and the rhythm of the lines. He can express special harmony in free and flowing lines.

The creativity of Togrul Sadiqzade (1926-1995), who has a unique signature, is distinguished by the breadth of genre and style. In his paintings "Seven Years' Morning" (1963) about the work of shipbuilders and "Oil Mountain" (1967) dedicated to oil workers, as well as in his work "Hiroshima" (1965) dedicated to the greatest tragedy of the last century, which he created after his visit to Japan, he showed a tendency towards the opposite of drama. is strong.

The work of Muslim Abbasov (1931-1993), who strives for the uniqueness of the artistic solution in each of his works, draws attention to the last beautiful landscape of our 20th century painting. "Weavers" (1963), "Renovators" (1967), "Builders" (1968), "Our Land" (1970), "Decree on Land" (1970), etc. although there were ideological elements in the name, it was new in terms of the expression of the artistic solution associated with unexpected and decisive attributes. It is not difficult to see the logical use of "hard style"

aesthetics in the artistic features of these works with various themes. It is clear that the author, who successfully uses the possibilities of artistic expression of the style that is spreading widely in the field of painting due to his time, is trying to figuratively convey to the audience the concerns of workers working in different fields. Those paintings about land and people, which deserve to be considered as a worthy contribution to the artistic greeting created by Azerbaijani brush masters, can be considered timeless art examples due to their high artistic merits.

The painting "Restorers" confirms that M. Abbasov is an artist who has the ability to create a composition, achieve artistic integrity and create a suitable color, and attract the attention of the viewer with expressive silhouettes. The heroes of the artist are restorers who protect our ancient heritage. They are busy restoring wall paintings that have stood the test of time. The artist, who managed to reflect the characteristic features of the profession in the expressive figures of several figures, found the aesthetics of "hard style" and was able to convincingly visualize the professional characteristics of restorers that require seriousness. In this sense, we would like to emphasize the compactness of the color-plastic language, which characterizes the artistic features of the existing composition and gives it credibility.

The still lifes created by M. Abbasov in the sixties can be considered among the memorable successes of our national painting due to their unique artistic interpretation and meaning-content load. Thus, in each of them, there is a desire to expand the "aesthetic framework" of the genre. The artist's "Still life with a palette" (1966), "Still life with a red lamp" (1967), "Composition with an ancient lamp" (1967), "Still life with white twists" (1969), "Still life with a red rose" (1970), etc. In his works, there is a different author's attitude towards the things we often encounter in our daily life. In other words, regardless of whether these still lifes are furnished with few or many items, M. Abbasov has a different attitude towards the "dead" space with those "inanimate" objects, which is not found in others.

The artist was able to give meaning to the things that are ordinary in our eyes, and also burdened them with thought-provoking burden. "Composition with an ancient lamp" is one of such works. Here, only one object is depicted on the canvas. Old "seven" lamp. The lamp, the source of light, is as old as life itself. Life is eternal. The ancient houses of the Old City, the narrow streets with stairs can be seen from among

the rays of the lamp that scatter light around, as if they are visible through the arch of the tulle curtain. However, the yellow-golden tones of the yakhis, which spread out from the center of the composition, sound so strongly that the landscape motif behind it gives an accompanying background effect. The still life is rendered in a palette of golden colors that are passionately applied to the canvas surface. These color details are revealed in all possibilities of the same color, tone, starting from "piano" and sometimes up to the strongest "fortissimo". The lights of this "seven" lamp, which is the last hope, life, and day of the ancestors, turns into a "golden rhapsody"...

Known as a reformer among his colleagues, Mirjavad Mirjavadov's creativity in the sixties was more experimental in nature, and due to his frequent relocations, very few of his works have come down to our time. However, it was during those trying years that he laid the foundation for the presentation of subjects in Azerbaijani painting as they are in reality - unadorned, devoid of pathos, and this paved the way for the enrichment of our fine art with new and unique artistic and aesthetic shades, even though it was not desired at the time. His works "Hoofing the Ox" and "Phaeton" created in 1970 were actually the first signs of "Mirjavad's view" of the world, which will be filled with more contrasting plastic in the future. The shape deformations in these plates, which are notable for their sincere artistic solution of life events, were also new and memorable because they were inspired by the color aesthetics originating from national artistic traditions.

Let's admit that no matter how difficult it is to maintain the non-conformist position, which the Kremlin ideologues did not accept, both M. Mirjavadov and his friends of conviction were far from retreating from the path they took and expressed their attitude to reality with a thought-provoking artistic grotesque. If we have to evaluate those years from the distance of time that can be felt today, then it directly indicates the irreversibility of this belief and the fact that the artists in our painting also exhibited a fighting position. This is actually a position that should be typical for all creators. It has always been difficult to express the truth, to write down what one sees, as well as to describe it. As a result of this deep understanding, Azerbaijani painting has won the "Absheron school", which honors its centuries-old history. During his existence, it was also demonstrated to others that the choice of subject is not so important for

the artist. The works "Hoofing the Ox" and "Phaeton", which contain ordinary motifs, can be considered as clear examples of this.

One of the most important pages in the history of painting in the sixties was the enrichment of its pages with new names in those years. This, in itself, determined the creation of different signatures of the local painting school aimed at self-expression. In this sense, Davud Kazimov, Ogtay Sadygzade, Aghalar Abdullayev, Jahangir Rustamov, Togrul Sadygzade, Agha Mehdiyev, Elbey Rzaguliyev, Najafgulu Ismayilov, Abdulkhalig Rzaguliyev, Hasan Hagveriyv, Adil Karimov, Vidadi Naimanbayov, Eyyub Huseynov, Sara Manafova contributed to the development of our painting of that period and the formation of its unique image. along with such artists as Farhad Khalilov, Alovzat Aliyev, Kamal Ahmed, Nazim Beykishiyev, Faig Agayev, Karim Jalal, Fikret Hashimov and others. we must mention that young artists also have a role.

Let's add that the works of F. Khalilov and N. Rahmanov, who were related to the "Absheron school", differed from others in terms of the choice of motifs and the artistic solution of the plot. Farhad Khalilov's "The Road to the Sea" (1965), "Ancient Mulberry Tree" (1967), "Rain in Mardaka" (1967), "Goredil" (1967), "Life in Mardaka" (1967) by Farhad Khalilov, who managed to combine what he saw in the nature of Absheron into a harmonious aesthetic. and so on. The presentation of reality in his landscapes in a sincere and somewhat philosophical interpretation has been remarkable. The first individual exhibition of the young artist, opened in Baku in 1967, was actually a memorable artistic event in the direction of publicizing the pathosless view of the life surrounding him and his friends.

Expressive-evocative presentation of spaces was also preferred in the paintings of Nazim Rahmanov, who showed his approach to art in the sixties with his propensity for searching, "Goredil" (1969), "Turkan" (1969) and "Woman selling cock" (1970) (Fig. 46).

In "Buzovna. Autumn" (1970) by Alovzat Aliyev, their close friends, "Attack on Shusha by Agha Mehmed Shah Qajar" (1960s), "Propagator" (1970) and "Attack on Shusha" (1960s) by Kamal Ahmed and the use of the power of color aesthetics in artistic relations to reality and the events of recent times has been characteristic.

In the end, let's say that Sadiq Sharifzadeh and Salam Salamzadeh, who have been active in modern

Azerbaijani painting since the twenties and are far from searching, tried to prove that they were right in their realistic view of the world in a moral debate with a "hard style".



Picture 46. Nazim Rahmanov. "Woman selling roosters". 1970

Güllü Mustafayeva, Hafiz Zeynalov, Odtekin Agababayev, Famil Aliyev and others who have just joined the artistic process. In the portraits they created, the images of their contemporaries were expressed with memorable artistic and psychological features.

In the paintings of the young artist Chingiz Farzaliyev (1943), who publicized his first examples of creativity, "Oriental motif" (1968) and "Children with pigeons" (1966), one could see a unique artistic understanding of reality.

When we pay attention to the artistic features of the painting of the seventies, it is possible to see that in this development he confirmed his artistic "I" with an individual and different approach to reality. The appeals of artists representing different generations to both national artistic resources and world

progressive art traditions have become memorable, confirming that Azerbaijani painting enriches the archive with memorable works.

COLORING OF THE 1970s

In the development of Azerbaijani painting in the seventies, it is possible to see the continuation of the rise that began after the Second World War. The main reason for this was the enrichment of painting with a different aesthetic with the arrival of the "hard style", as well as the addition of new young people who returned to Baku after receiving higher education in various large cities of the USSR to join the creative competition that had already begun. Various exhibitions held during the decade ("USSR is our homeland", 1972; "Let there be love for labor!", 1975; "In the way of Lenin!", 1977; "Young Guard of the Soviet Country", 1978; "Establishment of Soviet power in Azerbaijan and the establishment of the Azerbaijan Communist Party exhibition dedicated to the 60th anniversary of its creation", 1980), it is possible to witness the results of artistic searches of different generations of artists. The celebration of the 600th anniversary of the birth of the great Azerbaijani poet I. Nasimi at the UNESCO level (1973) and the holding of a competition for the creation of the portrait of the poet also conditioned the creation of new works dedicated to him.

As in many cases, Nasimi's work was ignored by fine art masters for a long time during the Soviet era. Only the 600th anniversary of the poet's birth in 1973, by the decision of UNESCO, made it necessary to pay full attention to his life and work. A few years before the anniversary, a competition was held for the creation of Nasimi's image in painting and sculpture, a feature film was made about the poet, the literary legacy of the outstanding artist was republished, etc. It was one of the memorable events that took place in connection with the anniversary.

It must be admitted that, in fact, there was no need to hold a new competition for the creation of the poet's image. Thus, already in 1941 and 1943, the artist Sadiq Sharifzadeh (1912-1986) created several portraits of the poet by order of the newly established National Azerbaijan Literature Museum named after Nizami Ganjavi. This work, which was created on the basis of scientific and literary materials, was approved by the scientific council of that museum by well-known historians and literary critics of the time, as well as other prominent experts, to be displayed in the exposition. The publication of the graphic version of Nasimi's portrait made by Sadiq Sharifzadeh in the same period in textbooks and in the press could also be

considered as an indicator of the satisfaction of the public with the created work. However, in 1969, an open competition was announced to create a new image of the poet.

Although the first review of the works submitted to the art competition is planned to take place a year later, the 1st round does not take place for reasons unknown to the artists. However, artists are advised not to lose heart and to continue searching in this direction. In the end, the jury announced the winner of the portrait created by Mikayil Abdullayev, a famous brush master, People's Artist of the USSR. At the same time, the portrait painted by the Honored artist Sadiq Sharifzade, who is not far behind the winner, is considered one of the successful works of the competition...

One of the interesting events of that period was that the article about Nasimi, signed by the People's Poet of Azerbaijan, Suleyman Rustam, was accompanied by a portrait drawn by S. Sharifzade, not by M. Abdullayev, in the prestigious "Komsomolskaya Pravda" newspaper. This work, being one of the ten portraits of Nasimi submitted by the artist to the competition (some of them are currently kept in the funds of the National Art Museum of Azerbaijan), was also an indication of Moscow's preference for this kind of presentation of the image...

In the portrait of Sadiq Sharifzadeh, who is known as the creator of the images of many historical figures (Babek, Muhammad Fuzuli, M.A. Sabir, etc.) in the art of Azerbaijan, Nasimi is depicted against the background of the night landscape. The thoughtful-attractive portrait of the genius wordsmith-poet whose creativity is of divine origin and the manuscript with the words "Analhaq" on his knee effectively visualize his position in life and the integrity of his beliefs, we would not be mistaken. The clothes and other details characterizing the image are also remembered for their believability...

In Mikayil Abdullayev's portrait, the poet depicted in the background of Shamakhi is depicted in a somewhat formal and pathetic appearance. Therefore, the spiritual and psychological content of this work is somewhat different...

If we have to evaluate what happened at that time from the distance of time, then by analyzing both the notes of Sadiq Sharifzade and the thoughts of Mikayil Abdullayev in his book "My Writings" about the image, we must say that they had sharply different views on Nasimi's iconographic indicators. .

Therefore, in the end, what we talked about happened, and the image of a poet with a different artistic and psychological capacity, belief and conviction was created. In our opinion, the main reason for this was the absence of an expert who could convince the parties and pass the word among the contestants...

Although the artistic examples of the period we are talking about show steps towards the affirmation of the artist "I", at that time, the influence of those celebrities was still felt in the views of the world and in the manners of expression of the young Azerbaijani artists who learned the secrets of art from famous brush masters in Russia at that time. Let us say here that it is good that for many this period of "imitation" was not so long, and gradually the artists whose "imprint" we saw in their works began to be recognized as creators with individual signatures. Therefore, that period of our painting can be characterized as an expression of innovative searches and appeals to national roots, rather than a somewhat spectatorial depiction of life, which was often observed before. In addition to these, the reliance on the plastic form of the works created by the new artistic thinking that appeared in the sixties, and the emotional influence of colors can be considered one of the characteristic artistic features of the painting of the seventies.

The "harsh style" of Tahir Salahov, who remained faithful to his traditional signature during the mentioned period, was still convincing because it was an interpretation born from the burden of meaning and content of the new paintings he created. "Portrait of folk poet Rasul Rza" (1971), (Photo 47) "Portrait of Marina" (1972), "Portrait of Dmitri Shostakovich" (1975), "Portrait of my mother" (1980) etc. it is possible to consider his works as original examples of visualizing human psychology with a "hard style".

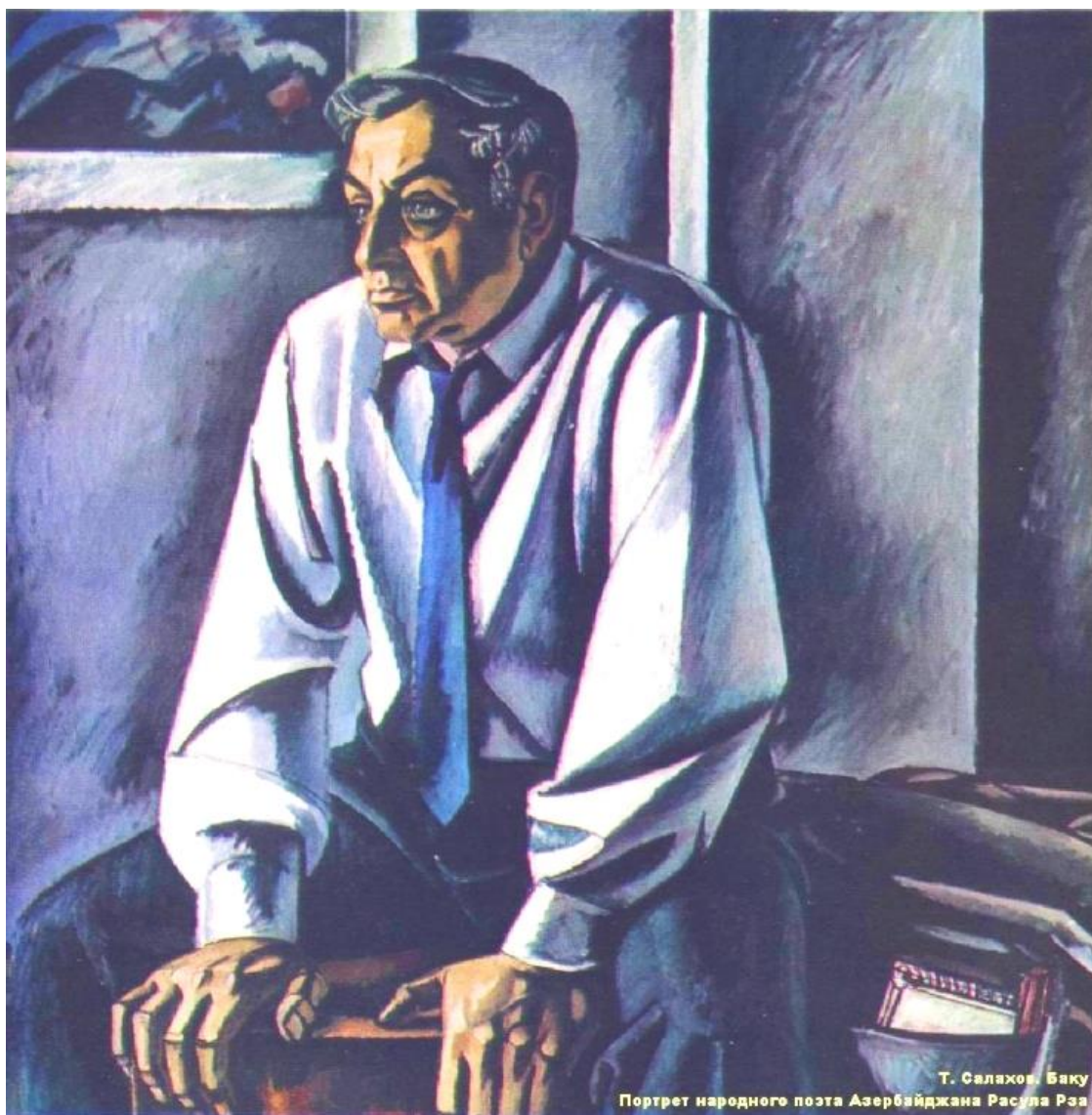
Let's admit that T. Salahov used the images of many famous people in the seventies and later, although he created different art examples, it can be heard that the general artistic and aesthetic ability of all of them fell short of the portrait dedicated to Gara Garayev, which he created with the spirit of youth. However, we should note that he is distinguished by the uniqueness of the poses and angles used in his portraits of creative people.

Fifteen years after the "Portrait of the Composer Gara Garayev" created by the artist in 1960, he turned to the image of D. Shostakovich, who became a teacher of the famous musician, and it was one of

the events welcomed by the art world. Let's say in advance that the creation of this portrait was a long-desired issue of both parties. After several meetings with the composer in his country house near Moscow, the artist determines the compositional solution of the portrait for himself. If you pay attention to the portrait, you can make sure that its composition and color solution are very simple. Everyone knows Dmitri Dmitriyevich in the portrait at first glance. The serious expression of his face, his gaze focused on some point attracts the attention of those who look at the portrait. It is felt that the composer is old and tired. Even just sitting down hurts him. However, the mind does not cease to function...

Despite all this, the traditional aesthetics of "hard style" can be clearly felt in the colors of the portrait. In other words, these colors are still familiar to us from the portraits of Gara Garayev, Sabir, and Rasul Rza. In this case, it should be said that in the portrait of D. Shostakovich, he was "stingy" to use color: white shirt, green vest, black piano, red linen. And the light color of the face and hands... However, this "stinginess" gives the portrait the artistic features characteristic of Salahov's art - laconism, color contrast, and simplicity that leads to wisdom...

Unfortunately, Dmitri Shostakovich left life without seeing his portrait. After the death of the composer, the artist did not touch the unfinished portrait for some time.



Picture 47. Tahir Salahov. "Portrait of Rasul Reza". 1971

However, later he continued his creative work and completed the work. It should be noted that in Shostakovich's portrait, it is impossible to change the position of anything, neither in the composition nor in the coloring, take away a detail or add a new one. The wrinkles that we see on the composer's face, the folds on the sleeves of the white shirt and from the knees to the sides - all these bring dynamics and plastic rhythm to the portrait. It is undeniable that the red color of the pen on the keyboard and the grand piano also serves its color uniqueness...

Another portrait was added to T. Salahov's portrait gallery in 1977. Not only outside the republic, but even in Baku, many people have not seen this new portrait. We are talking about the portrait of Uzeyir Hajibeyli, the first creator of the 20th century Azerbaijani professional music art. Those who want to see the portrait should go to the apartment-museum of the composer. So, the artist created this portrait by order of the memorial museum.

The portrait of Uzeyir Hajibeyli sounds in harmony with the portraits of T. Salahov dedicated to prominent composers in terms of the simple composition, the figure of the composer drawn in a large plan, and the black grand piano dividing the composition in the horizontal direction. In the new portrait of the artist, Uzeyir Hajibeyli is sitting not behind the piano, but in front of it, on a chair with a high back. However, unlike the previous portraits, Uzeyir Hajibeyli carries out a creative process, writes notes on the sheets he puts on his knee...

Our artists have repeatedly applied to the image of Uzeyir Hajibeyli. Mikayil Abdullayev painted the portrait of the composer directly from nature, Salam Salamzade, Vajiha Samadova, Najafgulu, Tokay Mammadov, Zivar Mammadova and others immortalized the image of this great artist in thematic compositions, portraits, and sculptures. It can be said with certainty that this portrait of T. Salahov is not similar to any of the previously created portraits of Uzeyir Hajibeyli.

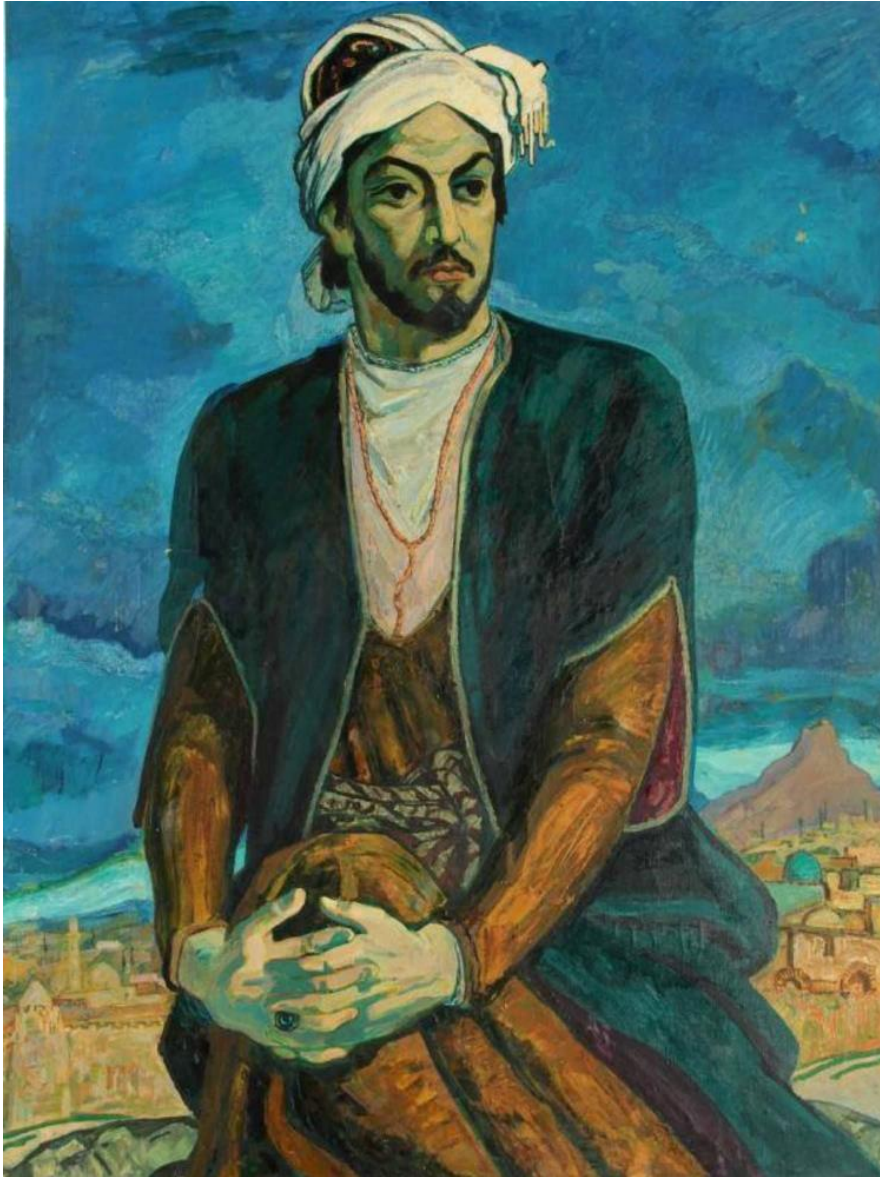
In the paintings painted by the artist in the landscape genre, one can witness the logical use of "hard style" aesthetics. His "Old Shamakhi" (1973), "Ancient Rama" (1975), "Gloomy Day" (1977), "Morning" (1977), "Mardakan Castle" (1978), "Nardaranda Street" (1978), "Khazarin" kernels" (1978), "Old Bath in Absheron" (1978), "Storm in the Caspian" (1978), etc. his works are like this. Let's add that in these

landscapes, the artist's unique - "hard look" at the corners that are familiar to our eyes shows the desire to transform the motives that seem interesting to him into aesthetics that can make people feel emotions.

A similar artistic approach can be observed in T. Salahov's still lifes. His "Still Life with Viennese Chair" (1976), "Still Life with Red Pepper" (1977), "Blooming Pomegranate" (1978), "Sunny Morning" (1980) etc. In his still lifes, we see the presence of his new perspective on things that are very familiar to us.

During the period we are talking about, the creativity of the well-known brush master Mikayil Abdullayev was noticeably productive. "Mothers' Youth" (1971), "Lullaby of the Cradle" (1971), "Mother India" (1972), "Portrait of Renato Guttuzzo" (1972), "Farhad's Exercise" (1975), "Imadedin Nasimi" (1973), (Picture 48) "Cotton" (1977), "Abu Ali ibn Sina" (1978), "The Morning of the Forty-First Year" (1978), "The Last" (1979) and "The Field Hero Shamama Hasanova" (1976) tableaus were developed in those years that we have highlighted. The artistic capacity of the well-known brush master's portraits of wordsmiths Nizami Ganjavi and Omar Khayyam (both 1980) and "Samarkand porcelain" (1980), which reflects the impression of Uzbekistan, resonates with the general aesthetics of his work.

Each of the above-mentioned portraits is notable for its unique artistic features. As a rule, the artist, who tries to give credibility to his images, often tries to surround them with characteristic aura and objects. With the architecture and household items reminiscent of the medieval period of Nizami Ganjavi, surrounded by details reflecting the spiritual world of Abu Ali ibn Sinan, the artist who brought Shamama Hasanova in the workplace, pianist Farhad Badalbeyli during practice, artist Renato Guttuzzo with thoughts, in the end, the portraits was able to achieve attractiveness and thought-provoking.



Picture 48. Mikayil Abdullayev. "Imadedin Nasimi". 1973.

"Portrait of Imadedin Nasimi" painted by M.Abdullayev won the first place in the competition announced in 1973 in connection with the 600th anniversary of the great Azerbaijani poet. The portrait was able to win the appreciation of the demanding jury because of the memorable image of the thinker-poet, who left a deep mark in the medieval Azerbaijani literature with his unique destiny and creativity. At the same time, his diptych "Rice Cultivators" painted on the theme of labor was awarded the Republic State Prize (1974), indicating that the artist had a creative rise.

The plot composition completed by the artist in 1977 can be considered as an example of art that vividly visualizes the daily activities of workers collecting "white gold" in a memorable way. The work is

simply called "Cotton". Because, in a large area of the horizontal composition, the mountains of "white gold" and in front of these "mountains", the images of three young women, separated from each other, are erected. The silhouette of the tall village girls stands out against the background of white cotton. The fine shape of the figures, especially the plastic movement of their hands, gives beauty to the images. The cheerful color of the tableau seems to take color from the sun's rays and radiates light around...

Sattar Bahlulzadeh, who is known among art lovers as a unique praiser of Azerbaijani nature, was distinguished for his artistic merits as well as being productive in the seventies. The reason for this is, first of all, the fifth renewal of his signature, the transformation of the color layer into the dominant style of expression - the leading tool - of the graphic beginning. "Fruits of Corat" (1971), "Shamakhi Still Life" (1971), "Shahnabad Waterfalls" (1971), "Girdiman Hills" (1971), "Shamakhi Mountains" (1972), "Waterfalls of Laza Village" (1972), "Goychay" " (1972), "Blue Mountains" (1973), "Shahdag" (1973), "My Mother" (1972-1973), "Guba Motif" (1973), "Mountains" (1973), (Picture 49) " Surroundings of Laza" (1974) and others. S. Bahlulzade's artistry, who adores miniature style aesthetics in his works, was selected from others as a bearer of unique artistic features, in addition to being chulgalized.

His talent for revealing the expressive possibilities of one color was created during that period in "Rhythm of Beauty" (1971), "Blue Tale" (1972), "Red Mountains" (1973), "Guba" (1971), "Ganja Lake" (1972). ", "Conversation with God" (1973) and others. it is possible to testify in the tables. The spring and autumn landscape, which is "painted" by the enchanting artistic toum created by the blue-emerald paint, orange and white paints, as well as blue-blue, red and white colors separately, including the blue lake, the mountains experiencing the sunset and the waterfall, are graphic in the image. no matter how prominent the beginning, the landscapes are not viewed harshly, on the contrary, this kind of artistic interpretation is perceived as a new and different page of the artist's work.

In the first period of his creativity, the artist, who exhibited individual artistic characteristics in his works by expanding the possibilities of artistic expression of realism, was also an innovator in his artistic pursuits for the next thirty-four years. In other words, his signature has changed from a soft-lyrical style of expression to an expressive-dynamic artistic interpretation and in all cases the "Sattar Bahlulzade vision"

has been valued.

Indeed, the comparison of the first and later periods of the artist's creativity shows that he achieved the reality and naturalness of the landscape, and soon moved away from it, reaching emotional and expressiveness, was aimed more at convincing others that Sattar's vision and feeling was built on a solid artistic and technical foundation. For this reason, the audience, who is familiar with the perceptible expression in the artist's work - the evolution of manner, also believed in his "good game". We would also like to remind those who "saw" traces of impressionism in his work of the 70s that if the French considered what he painted as "impressions", Sattar, who repeatedly stated that he painted to introduce the nature of Azerbaijan, not to know it, tried to create a proud image of the country's beauty in his paintings. His rejection of the shadow in those works was directly a reflection of his expressive artistic principles...

Although he was often opposed to his times due to his life principles, he was properly appreciated during his lifetime, and in 1972 he was awarded the Republic State Prize. Because it was simply impossible to deny him. In 2009, the celebration of Sattar Bahlulzade's 100th anniversary at the UNESCO level and the fact that international experts accepted the authenticity of his signature also proved that his art has reached immortality and timelessness.

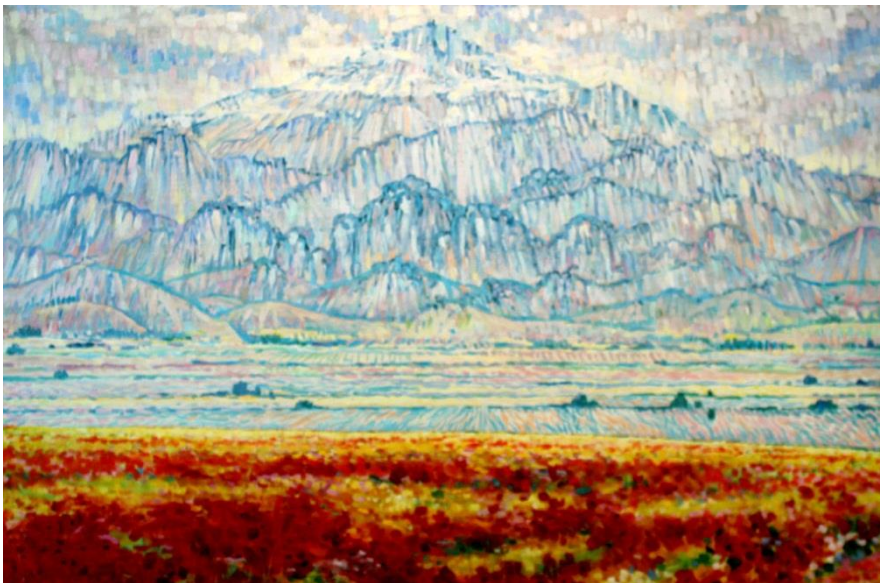
In this period, Togrul Narimanbeyov added artistic and aesthetic merits derived from mythology and folklore and Eastern spiritual values to the earlier national song of his work, which made his works both attractive and philosophical. His murals in the public buildings of Baku, as well as "The Tree of Desire" (1972), "Holiday in Shusha" (1972), (Fig. 50) "Market" (1972), "Fair in India" (1972), "Teahouse in the Garden" " (1975), "Harvest Festival" (1976), "Autumn Bazaar" (1976), "In the Talish Mountains" (1978), "Wrestlers" (1979), "Ashiq" (1980) and others. it is possible to observe new qualities inherent in his creativity in his works.

Despite the exuberance of his style, the artist's portraits are also distinguished by the delicate presentation of psychological aspects. He dedicated to himself "Shirali Muslimov, the longest-lived of the planet" (1972), "Baku self-portrait" (1979), "Portrait of writer Magsud Ibrahimbeyov" (1974), "Khananda Yavar Khanum" (1977), "Writer Anar" (1978) and " In the works of Composer Fikret Amirov" (1979), it is

possible to see the artistic features that characterize each individual.

Togrul Narimanbeyov is one of the artists who never ceases to marvel at life. This allowed him to find new nuances in the topics he sometimes addresses repeatedly. In this sense, "Pomegranate Tree" (1971), "Camels and a Tree" (1971), "Zagatala Road" (1972), "Caspian" (1973), "Bazaar in Baku" (1973), "Morning in the Teahouse" (1977) and The paintings "Karvnsaray" (1979) are examples of traditional themes presented in a new way, with different artistic features...

In the works of Nadir Abdurrahmanov, the beautiful landscapes of Karabakh, Lachin, Kalbajar, Lerik and Lankaran, and the praise of the hard-working people living there still occupy the main place. In the works "Mountain People" (1971), "Portrait of a Girl" (1971), "Talish Girls" (1971), "Lake in the Mountains" (1973), "Sunset" (1973), "In the Mountains of Azerbaijan" (1973) the beauty of nature is reflected in the bright-emotional color solution characteristic of the artist's work.



Picture 49. Sattar Bahlulzade "Mountains". 1973



Photo 50. Togrul Narimanbeyov. "Holiday in Shusha". 1972

"Palms" (1970s), "Iraq. Landscape" (1971), "Baghdad" (1972), "Street in Mosul" (1972), "Afghan" (1972), "Afghans" (1972), "Tallinn" (1974), "Folk Musicians" (1975) and "Sunny Day" (1975) also help the audience to hear the characteristics of the nature and people of these countries.

In the new paintings created by Buyukaga Mirzazade (1921-2007), whose works are more notable for their execution style, loyalty to traditional calligraphy is felt. This can be seen in his works of various genres. "Caspian oil workers" (1971) and "Girls of our village" (1972), as well as director Shamsi Badalbeyli's (1977), handcrafter Ashiq Alasgar (1972), (Fig. 51) carpet maker-painter Latif Karimov (1978), milkmaid's (1971), portraits of a woman in pink (1971), landscapes called "Sunny Day" (1971) and "Baku" (1973), still lifes such as "Still Life Against the Sea" (1975) and "Roses" (1979) are lyrical. Because they are full of colors, the works are perceived as emotional spiritual resources...

In the early stages of his creativity, Asaf Jafarov, who prefers to embody his ideas with the use of bright colors, achieved the attractive expressiveness of his works of various genres by finding a graphic beginning technique in the expression of various images in the seventies. The artist's removal of the black

color from its traditional harshness and directing it to emphasize the general harmony of other colors included in the composition can be considered an image of this. In the series of landscapes he dedicated to Absheron (1971), "Awakening" (1971), "My Azerbaijan" (1972), (Fig. 52) "Sons" (1975), "Kamanchachi oğlan" (1976), etc. although the conventional decorative forms are the leading ones in his works, they allowed him to express even the most delicate point characteristic of images and nature.

Asaf Jafarov's contemporary, Rasim Babayev, had a different attitude to the space surrounding him. His "Family" (1971), "Chaychi Mammad" (1971) (Figure 53), "In Search of a Motif" (1972), "At the Outpost" (1973), "Flock" (1973), "Good People" (1974), "Memories of Gobustan" (1974), "Memories of Spring" (1975), "Pistachio Tree" (1975), (Picture 54) "The Fairy of Inspiration" (1975), "War Veteran" (1975), "Good and Evil" " (1980) and others. His works are notable for their emotional capacity. It is unequivocal that the viewer who encounters philosophical and thought-provoking moments in those works becomes a thought-provoking source of the figurative presentation of both the ordinary tree and the bearers of contrasting deeds.

He thought that Ashraf Murdoglu (1925-1979), who finished his higher education in Saint Petersburg in 1954 and returned to Baku, would achieve great success. But the unexpected and contrasting events he encountered here kept him away from creativity for a long time, and he was only able to partially eliminate the consequences of the brutality of the Soviet militia by being treated in a mental hospital. So, his return to art was also remembered by the expression of his spiritual and psychological experiences in a very different and colorful way - in an aesthetic that will surprise everyone.

His artistic interpretation of the themes addressed in his works covering the seventies has a very different appearance, as it is rooted in the plastic integrity of color and decorativeness of expression. By this method, the artist, who achieved conventional decorative monumentality of the images, also expressed his individual artist "I". The artistic legacy of the artist, who has a strong sense of color, consists of 50 works, which he created intermittently over the course of twenty years. Among these works, each instilling different emotions, are "Mugham" (1973), "Baku Funicular" (1973), "Don't Vote" (1975), "Lenin's Smolny" (1975), "Stalingrad" (1975), "Sports Girl". (1976), "N. Krupskaya" (1976), "Absheron at dusk"

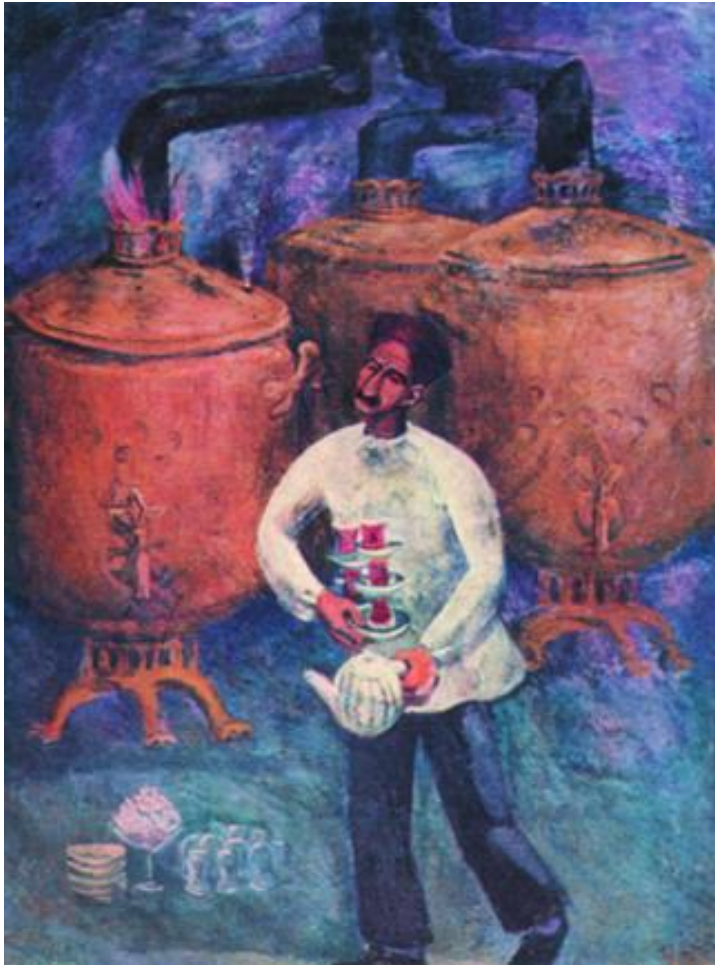
(1976), "Watermelon" (1976), "Far away in Canada" (1976), "Tehran Conference" (1977), (Figure 55) "Father and Son" (1973), "Girl with Dark Glasses" (1977), "October Jubilee" (1977), "Woman in White" (1977), "Napoleon" (1976), "Hero of Labor" (1978), "Sadness" (1978), "Cosmonaut V. Tereshkova" (1970s), etc. name can be mentioned. In these compositions, the images surrounded by an unexpected black background are far from any idealization and reveal their appearance more prominently. In fact, this color layer, which creates the impression of blackness only on the surface, is a very powerful stimulus that helps others, who are carriers of meaning and content, to exaggerate their essence.



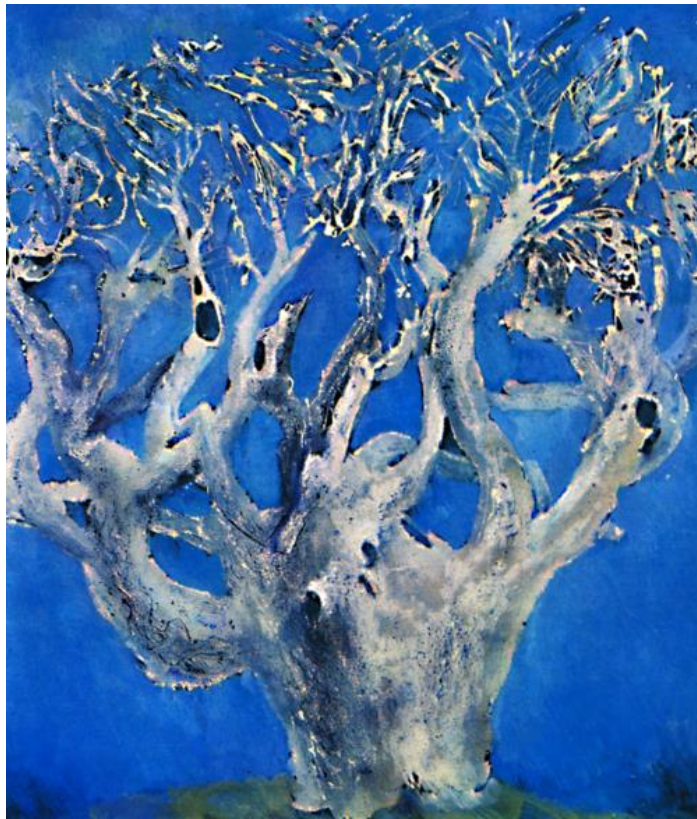
Picture 51. Beyukaga Mirzazade. "Ashiq Alasgar". 1972.



Picture 52. Asaf Jafarov "My Azerbaijan". 1972.



Picture 53. Rasim Babayev. "Chaychi Mammad". 1971



Picture 54. Rasim Babayev. "Pistachio tree". 1975.



Photo 55. Ashraf Muradoglu. "Tehran conference". 1977

It should be noted that such "ruthless" artistic approaches to images in painting can be found in the work of Ashraf Muradoglu after Mirjavad Mirjavadov.

In the seventies, Mirjavad Mirjavadov himself moved from the stage of experiments to a concrete artistic attitude to reality. In other words, he begins to figuratively fictionalize what he sees more directly. Although the exhibition commissions of that time did not consider his works, which reflect our world, its conflicting events, human emotions, the struggle of Good and Evil in all their nakedness, today they are indispensable in terms of freeing painting from a certain ideological monotony and seeing the world in a different way. The pairing of both classic national and avant-garde trends in the artist's work was unexpected for many at that time.

M. Mirjavadov presented folklore motifs, national traditions, his protest against the threat of war and growing indifference in society with a unique feeling, in the light of a flood of colors. "The Sacrifice" (1971), "The Man Walking in the Long Ear" (1971), "The Girl Playing the Trumpet" (1972), "The Fire" (1974), "The Man Under the Tram" (1975), "The Light of Hope" (1976), " Mafiachilar (1977), Gift (1977), Satan (1978) (Fig. 56) and Havva (1980) local and bright, at the same time meaningful colors present a new perspective on known themes and motifs. . It was very unexpected that the author depicted the negativity surrounding him and their bearers and expressed it with metaphors. In fact, this multi-faceted, at first glance incomprehensible artistic interpretation was intended to insure itself against possible reactions. But there were enough people who saw themselves in these paintings, and for that reason it was very difficult for them to find their way to large exhibition halls.

It was possible to hear the "Absheronist" approach to reality in the works of various genres created by his young religious friends in the seventies. At that time, it was possible to find the evolution of expression from tradition to modernity, and in some cases, artistic moments echoing progressive European and Mexican painting, in the yeast of aesthetics observed in the works of various genres created by the "Absheronchu" youth. In this sense, Kamal Ahmed's stylistic change is felt in "Self-Portrait" (1970s), "Crying Woman" (1970s), "Man and Moon" (1970s), "Naked Woman" (1970s). , "Vagif Mustafazade" (1970s),

"Gurzuf" (1970s), "General" (1970), "Loneliness" (1970), "Mirza Shafi and Mirza Alakbar with Sabir Pirosmami" (1980), "Love" (1980) and others. the name of his works can be mentioned.

Farhad Khalilov's "Village motif" (1972) (Figure 57) and "Sunset in Buzovna" (1973-1974), Alovzat Aliyev's "Gala village" (1973), "Pomegranate tree" (1975), "Slaughter of the calf" (1974) and "Tandir" (1980), and Rafael Muradov's "Old Castle" (1980) can be considered as memorable examples of artisticization of aesthetic values based on common events and motifs.

In his works, Nazim Rahmanov, who prefers to express his personal relationship to the lateness like his friends, "Girl with a cat" (1975), "The Bakers" (1977), "Girl and Rooster" (1977), "Mugham" (1978), "Sculptor" (1980) and others. in the aesthetics of his works, it is possible to see the expression of the emotions originating from the inner world in the expressiveness of the artistic capacity...

The artist, who is close to the "Absheron school" in spirit, sometimes changes the artistic interpretation of Mirnadir Zeynalov's works according to the motive and sometimes according to the desired idea. The expression of the philosophical essence is stronger in "A Lonely Tree" (1974), "Blue Landscape" (1979), "Pomegranate Metamorphosis" (1980) and "Thought" (1980).

On the whole, if we have to evaluate the artistic features of the works of M. Mirjavadov and his friends of different ages, then instead of looking for similarities in the artistic style and style of expression between the representatives of the "Absheron school", they are far from submitting to the artistic principle of "socialist realism" with a limited framework, and life we must express their insistence on showing the events as they are - without pathos. Unfortunately, the current ideology in the Soviet reality was far from seeing and properly appreciating this truth.



Picture 56. Mirjavad Mirjavadov. "The Devil". 1978.



Picture 57. Farhad Khalilov. "Village motif". 1972

Yuran Mammadov (1934-1984), who received a higher education in St. Petersburg, had the artistic success of those years, which will later be valued as an artistic event. After his education, the artist directed the academic artistic skills he acquired in the theaters of the "Northern capital" to increase the artistic performance of the performances. After a long separation, Yuran Mammadov, who found an innumerable source of inspiration for his searches and artistic improvisations in the environment of Nakhchivan, the landscape he created ("Hachadag", "Batabat", "Alinca Castle", "Vaykhur Village", "Araz", "Shagbuz Landscape", "Spring in Nakhchivan", "Autumn in the mountains", etc.) (Fig. 58) and with portraits ("Günel", "Aytan", "Portrait of my wife", etc.) he won the sympathy of art lovers with his "color games". The attractive results of his use of the aesthetic of the miniature style of color palette observed in the works of S. Bahlulzade and T. Narimanbeyov and striking with their emotionality were new and interesting for their time.

A representative of the relatively older generation, Aga Mehdiyev (1920-2003) was a representative of a relatively older generation, and his new works were characterized by the decorative and conditional solution characteristic of his autograph, echoing the miniature style. His "Afternoon" (1977), "On the Meadow" (1977), "Wrestling" (1979) (Figure 59), etc. His choice of this tool for the expression of contrasting human emotions in his works proved to be justified.

Among the works created by Khalida Safarova (1925-2005), who started her independent work around the same time as A. Mehdiyev, are the triptych "My Land" (1971), "Spring Days" (1971), "Chevkan" (1972), "Tulips" (1973), "Morning of my country" (1977), "Hockeys" (1979), "Sunny land" (1980), etc. tables can be shown. In these works, the impression received from the association of cheerful colors with expressive lines is memorable.

The works of his wife Mahmud Taghiyev (1923-2001) are characterized by the unity of contrasts that characterize his signature. "My Baku" (1971), "In the Gardens of Goychay" (1971), "Sunset in Absheron" (1975), "Oil Stones" (1977), etc., painted in the landscape genre. The lyrical song created by optimistic colors in his works is memorable.



Photo 58. Yuran Mammadov. "Autumn in the mountains". 1970s



Picture 59. Agha Mehdiyev. "Wrestling". 1979.

Latif Feyzullayev's creativity has been colorful as in previous years. "Rocks of Gobustan", "Caspian Motif", "Call of Babek", etc., created by him in the seventies. In his works, a unique approach to themes - traditional motifs can be heard.

The beginning of his post-education creativity coincided with the seventies of the young artist Sirus Mirzazadeh's (1944) "Turn" (1976), "Stillness" (1976) and "Emalatkhanada" (1976), Fikret Hashimov's (1948) "White still life" (1980) and Nazim Beykishiyev's (1948) "Spring in Keshlada" (1980) and the prominent lyrical shades observed in the works also signaled the arrival of new artistic attitude expressors in our painting. In the works of Rafael Abasov (1943) "Oilman" and "Diggers" (both 1978), who worshiped the artistic principles of "Hard style", glorification of the romance of hard oilman's work was brought to the fore.

Jahid Jamal (1928-2016), who connected his creative pursuits with pedagogical activity in Mongolia, tried to keep the national spirit alive in the artistic interpretation of his works, despite living far from Azerbaijan. In this sense, "Gobu Landscape" (1970), (Image 60) "Kalbajar" (1975), "Copper Workshop" (1977), "Wedding" (1980), etc. in his works, the reality of both Azerbaijan and Mongolia found its figurative artistic reflection. This is also confirmed by the artist's tendency to decorative colors, expressiveness of images, as well as silhouettes.

In Tofiq Agababayev's (1928) works, by eliminating the limit between forms and surfaces, he achieves the attachment of one to the other, which is new in terms of expression. Regardless of the genre, each of these works is diverse and emotional. "Student Girl" (1972), "Academician Z. Bunyadov" (1978), "Portrait of Academician I. Orujva" (1978), etc. these merits are evident in his works. At the beginning of his creativity, he preferred more realistic artistic solutions, but in the seventies he created works of various genres ("Painter Sadiq Sharifzadeh", 1973; "Young Singer" (1977), "Thoughts on Old Baku" (1977) more artistic generalizations prevail.



Picture 60. Jahid Jamal. "Gobu landscape". 1970.

In the paintings of Elbey Rzaguliyev (1926-2007), who studied cinematography in Moscow, one can feel the "view of a movie camera" on the image object. "Palace of Shirvanshahs" (1972), "Absheron" (1975), "Portrait of an oilman" (1976), "Victory Day" (1977), "Yolasalma" (1978), (1978), "Tajmahal" and others. In his paintings, the observation of the space from different angles is combined with real lines, which gives a pleasant effect...

In the paintings created by Talat Shikhaliyev, who is distinguished by his unique color and good manner in Azerbaijani painting, and most importantly, he is able to resist ideological demands, such a high poetic attitude to domestic scenes determines the expressiveness of his works. By using numerous shades of yellow alone, the artist was able to realize the bright moments of his thoughts in an original artistic capacity. "Beside the Doctor" (1972), "Tea House" (1975), "Kos-kosa" (1975), "Motherhood" (1976), "Childhood Memories" (1979) and others. paintings are very memorable as an emotional expression of psychological experiences.

Although the means of artistic interpretation in Rafik Mehdiyev's work have a graphic beginning,

they are very memorable in terms of preserving the initial freshness of the impression he received from the artist's observations. This can be seen from the playful sides and dynamic artistic solution of the works "Village Landscape" (1971), "Evening" (1973), "Sunny Day" (1974), "Yard" (1975), "Terporlarda khan-amanlig dir" (1976). . The flowing rhythm of colors, adaptation to the principle of superimposing images ensured the dynamism of most plates.

In the artistic interpretation of the themes of Muslim Abbasov (1931-1993) in the works of the seventies, his tendency to reveal the philosophical layer of motives can be heard. "Spring" (1972), "White Tank" (1972), "Foundry in Sumgait" (1974), "Hayajan Tabili" (1975) and others. although there were moments of his works that resonated with ideological demands, he was new in terms of expressing the artistic solution with unexpected and decisive attributes. However, we would not be mistaken if we say that the artist confirmed himself in the search for philosophical points on ordinary subjects.

It is possible to consider his "Bahar" board as one of the great examples of expanding the aesthetics of "hard style" due to the innovation and versatility of using color shades. This tableau, which has a square format, depicts three members of a family: a young man playing a lute, an old man and a mother with children. In the distance, the flowing silhouettes of the ridges of hills suggest a mood of peace and tranquility. The fact that the characters have a different pose and are noticeably prominent has given the composition a unique playfulness. With this, the artist managed to show people's faces, gestures, posture, facial features closely, artistic imagery, and expressed how different and unified the psychological world of images is. In the tableau, he found an eye-catching artistic expression of the feelings of joy that come to the land of Azerbaijan in spring, which are experienced differently in the lives of each of the characters, in their youth and old age. The young man who plays the saz, who has become the dominant of the composition, sings his heart and soul like the strings of this saz with the longing to live and see a happy day, it is connected to the song born from the arrival of spring. It can be seen from the faces of the characters that the music is rooted in an optimistic spirit, which creates a pleasant feeling in those who listen to it.

The main creative task faced by the artist was to remove the image of the household scene of "Spring", which appeared new for Azerbaijani painting in the seventies, to raise the figures that carry the

meaning and content of the composition to the level of an image, as a whole, to give them monumentality, pride and grandeur, and he coped with it. he was able to come with dignity.

"Ordinary Yard" (1974), "Steps of Inner City" (1975), "Still Life with a Sewing Machine" (1976), "Thought" (1979), "Lullaby" (1980), "Tailor" (1980) and others. an artist who does not hesitate to break the known laws of perspective in his works. he has created very effective and thought-provoking boards, sometimes by pairing innumerable good games, and sometimes by pairing surfaces that do not seem reasonable to pair.

We need to mention the efforts of Gennady Brijatyuk (1935-2008) in enriching our painting with new artistic trends. Half a century of creativity of the artist, who connected his fate with Azerbaijan, is almost far from the principles of realism molded into a mold, and is remarkable as a set of searches. The Eastern spirit is quite perceptible in his works painted in different genres, in their color and artistic interpretation. "Spring in Absheron" (1971), "Landscape" (1970s), "Bayil" (1974), "Night" (1970s), "Autumn" (1975) (Figure 61) and "Spring Flowers" (1980) in his paintings, the artistic solution serves to depict and symbolize reality and has the mission of fanning the emotions of the viewer. It should be said that. G. Brijatyuk's works inspired by the Eastern spirit later had a positive impact on a large number of young artists and gave impetus to the creation of new interesting works.

Plot paintings occupy a special place in Ali Verdiyev's (1936-2020) creativity rooted in the "hard style". This tendency, which started with the work "Abolition of Illiteracy" (1969) (he was awarded the Republic Youth Award for this work), was later followed by "Golden Wedding" (1971), "Ismail the Tractor Driver" (1972), "Victory" (1975), "Youth". " (1977), "Family" (1977), "Constructor" (1977), "Victory of Labor" (1979) and "Hero of Socialist Labor Akif Amanov" (1980), further strengthened in paintings such as confirmed the possibility of its expression by means...

Sara Namitokova-Manafova (1932-2007), who completed her studies at the Tbilisi Art Academy (1965), brought her author rightful fame by being successfully exhibited at local and international exhibitions in a very short period of time. In 1977, with the series "Vietnamese girls" (Sadness. In memory of the dead", "Song of peace", "They plant rice", "Dedicated to Vietnam", etc.), the artist gained

considerable recognition in the artistic space, and soon after, dedicated to his native land. he was able to show that he has an unusual creative imagination in his works.

"Indian tale" (1977), "On the beach" (1978), "Couple at night" (1978), "Three on a sunny day" (1978) and other works show that he has an extraordinary imagination.

In the seventies of the last century, it was not easy for young creators to find their way to the expositions of the exhibition halls in exchange for the noticeable rise in the Azerbaijani visual art space.

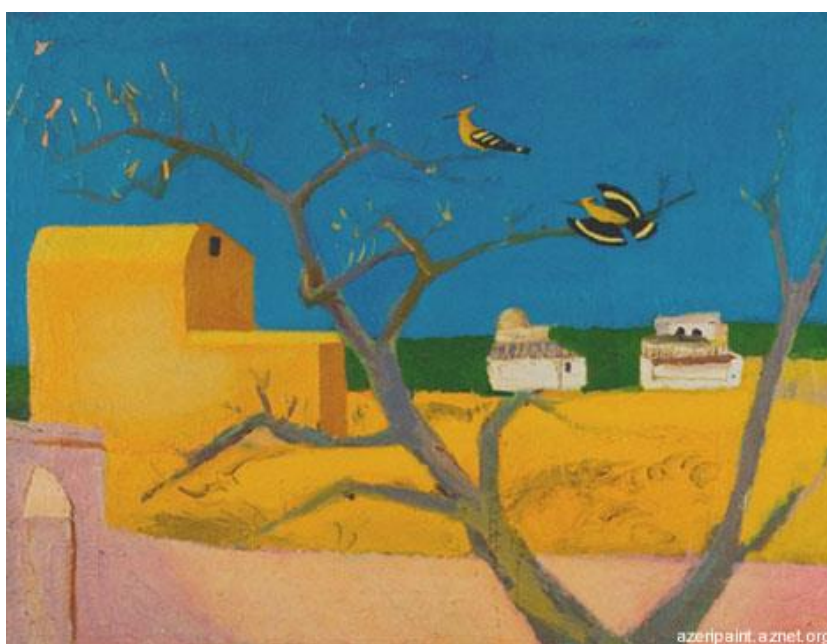


Photo 61. Gennady Brijatyuk. "Autumn". 1975.

So, it was almost impossible for teachers who took their first steps on the difficult paths of art to compete with many prominent artists and sculptors who were in the heyday of their creativity at that time. In other words, in those years, the display of any young person's work at an exhibition attended by representatives of the older generation was considered an indicator of the hope that the older generation had for his future. In this sense, in 1972, as a student of Azerbaijan State Art Institute named after M.A. Aliyev, young Agali Ibrahimov's (1946) painting "Sona nightingales" presented to the commission of the republican exhibition "USSR - our homeland" was appreciated by well-known artists evaluating it as an event was an acknowledgment of the arrival of a new and very talented creator in our national painting.

This painting, dedicated to Gadir Rustamov, who exhibited a very different performance of the

popular song "Sona bulbullar", was also interesting in terms of visualizing the image of the singer, who is not yet well known to the general public. As for the artistic merits of the work, first of all, it should be noted that the young author's multi-figure composition is clearly felt in a lively artistic expression corresponding to the rhythm of the song. The artist, trying to show that each of the five musicians accompanying the singer is under the spell of the instrument he plays, emphasized with artistic means that the "magic" of the song originates primarily from the singer's extraordinary performance. In short, what appeared on the color surface was an expression of a different worldview and a unique way of expression. We must say that the musical spirit in the general aesthetics of the tableau directly comes from the fact that the author also received a secondary musical education and that the songs he composed were performed by many well-known singers...

Let's add here that even though the young artist took part in various exhibitions several times right after studying at the "Azimzade School" (1960-1966), those works were not accepted. In this sense, the first great success encouraged the young painter to create new and more interesting works. In the next few years, he created "Battle of Rams" (1973), "Shepherds of Karabakh" (1973), (Fig. 62) "Still life with a lamp" (1974), "Self-portrait" (1975), "Running Man" (1976), "XX Asr" (1977) and "Pomegranate Seed" (1977) were the expression of the originality of calligraphy and the presence of an unusual view of reality.

first creative successes attracted the attention of even the most demanding art buyers. In this sense, the appreciation of the famous French art critic Patrick Perse towards his "Self-Portrait" could be considered very valuable for the young artist. First of all, the European researcher was able to see the subtle expression of the psychological-philosophical burden that moved the audience in the artist's presentation in the darkness of the night at the junction with the human skull, which is a symbol of eternity...

Recalling that the end of the 20th century in the field of painting was accompanied by contrasting and interesting events, we must say that at that time, the "disease" of being under the influence of famous brush masters who received their higher education in the big cities of the USSR and were also teachers here took the form of an epidemic. . From this point of view, unlike most of his peers who could not escape the

influence we have highlighted, Agali Ibrahimov, who lives in Baku, did not have any signs of looking like a celebrity.

Each of them is thought-provoking in all senses, since the artist's paintings, which are emotional in every inch of his canvases, have a philosophical burden in the multi-layeredness of their paintings. For comparison, let's say that one of his peers, Farhad Khalilov, continued the tradition of creating a "philosophical landscape" of the genius Sattar Bahlulzade, while the artistic approaches exhibited by Agali Ibrahimov had an aesthetic that could resonate with the works of Mirjavad Mirjavadov and Ashraf Muradoglu. In other words, the beats of the artist's heart and traces of his contrasting experiences can be heard in every centimeter of the color layer created by him. In the painting works of various themes created by him in the seventies, it was announced that an artist with a new, different outlook and style of expression had arrived. He reaffirmed this belief with his later works. In other words, the artist, who was able to be amazed by even the smallest aesthetic source he saw in life, surprised his audience, so at every new exhibition, eyes were looking for his work...



Photo 62. Agali Ibrahimov. "Karabakh Shepherds". 1973.

The fact that Oleg Ibrahimov (1943-2016) was on a creative mission in 1976 along with his graphic colleagues Arif Huseynov and Arif Azizov on the Baikal-Amur highway, which was declared the "Construction of the Century" at the time, allowed him to create painting works that seemed interesting to everyone. A year later, the paintings of O.Ibrahimov were also shown at the joint exhibition of these three artists in Baku. "Highway of Courage", Lunch in "Ulduz" settlement, "Wedding in "Ulduz" settlement, "Summer day", "Night shift", "Fresh fish", "Winter landscape", "Chief of the 25th area V. Yermakov", We would not be wrong to say that in the works "Post for Ulduz" settlement, "Assault squad" and "Assault squad mechanic S. Aliyev" there was enough artistic information about the nature and people of the famous place.

Chingiz Farzaliyev's (1943) "Unforgettable" (1975), "Window" (1975), "Asilgan" (1975), etc. the visualization brought to artistic and psychological experiences in his paintings is memorable.

Adil Hajiyeu (1930-1991), who graduated from the art school in 1950 and lived and worked in Neftchala for a long time, was remarkable for the believability of the truths expressed in romance in his paintings dedicated to rural life. His works, which were successfully displayed in the exhibition held in the region in 1969, as well as in various exhibitions in the following periods, confirm what we have said. The artist who adds lyrical shades to the aesthetics of the "hard style" is "Song about Mughan", "Khonchalar", "Cotton girl", "Fishermen", "Gudrat Samadov", "Labor hero Ayna Guliyeva", "On the edge of the arch", "Folk song"., "Mother", "At the spring" etc. has managed to achieve sensibility on his boards.

Farman Gulamov, Gayur Yunus, Faig Aghayev, Nazim Beykishiyev, Fikret Hashimov, Oleg Ibrahimov, Ismail Mammadov, Sirius Mirzazade, Ibrahim Rzayev, Karim Jalal, Anvar Aliyev, Anvar Asgarov, Shohrat Alakbarov, Nagdali Khalilov, Asif Azerelli, Firdovsi, who started their work in the seventies. Atayev et al. both diploma theses and works of various themes displayed in exhibitions indicated that artists with new artistic thinking had arrived in the visual arts space. The unity of tradition and modernity in the works of young creators, who publicized their individual searches in exhibitions together with the representatives of the older generation, in itself indicated that the processes in the national artistic space were moving towards development.

COLORING OF THE 1980s

The fact that the development of Azerbaijani painting coincided with the eighties was accompanied by certain innovations, no doubt, was related to the changes that took place both in the territory of the USSR and in the life of the republic. At the socio-political stage, when serious processes aimed at the destruction of the former USSR were underway, although there was attachment to ideology in the presentation of what was happening in the artistic space, the content of the works showed signs of turning their backs on the existing artistic requirements. Various large-scale exhibitions organized in the 1980s include "We are building communism!"(1981), "USSR is our homeland"(1982), "Land and people"(1984), "40th anniversary of the Great Victory"(1985) and "Soviet family". (1987) also confirms what we said. In addition to these, the comprehensive "Fine Art of the Azerbaijan SSR" exhibition organized in Moscow in 1986 was a memorable look at the creativity of different generations of the republic's artists in the second half of the century. Let's say in advance that in his exposition it was possible to see works that attracted the attention of the most serious art buyers.

Among the factors that encouraged the development of national painting in the eighties, as in previous decades, the ranks of the army of artists were enriched with new names. Most of those young painters, like their older predecessors, studied in various big cities of the USSR, and some of them learned the secrets of art in their native Baku. Among such young people are Farhad Khalilov (1946), Fikret Hashimov (1948), Farman Gulamov (1945-2016), Ismayil Mammadov (1948-2017), Sirius Mirzazade (1944), Ibrahim Rzayev (1945), Chingiz Farzaliyev (1943), Asif Azerelli (1946), Nagdeli Khalilov (1946) and others. can be named.

Before presenting the painting landscape of the eighties, it should be said that the conflicting events in the socio-political space of that period, which was also promoted as "reconstruction", had an impact on the development of art, including painting. Despite the fact that the previous stable development with the renewal of the central government was also presented as a "period of stagnation", the presence of subjectivity in such evaluation was felt from the very beginning. On the whole, that phase can be said to be characterized by the traditional search and finder of different generations. First of all, the

name of the well-known brush master Mikayil Abdullayev can be mentioned.

His creativity in the period we are highlighting was chosen with the variety of themes and genre diversity as usual. The most characteristic feature of the outstanding artist's work of this period is that he confronts us with new images. In this sense, his works "Yellow Lover" and "White Lover" (both 1982) can be mentioned. If we take into account that the portraits of both artists who lived in the 17th and 18th centuries have not reached our time, then we can say that these portraits dedicated to people of art and spirituality are also of historical importance. In the period we are talking about, it is possible to see the artist's commitment to the theme of labor in a number of paintings. The tension and romance of labor are shown in harmony with its aesthetics in the paintings "Vinegrowers" (1982) and "Winter Cares" (1984).

At that time, Tahir Salahov, who remained faithful to his traditional signature, expressed his "hard style" thoughts on various topics. The attitude towards the objects, people and material-cultural examples of these paintings created in different genres was quite romantic. In this sense, he created "A balcony with a red chair" (1981), "Agave" (1984), "Portrait of my mother" (1984), "Morning in the Caspian" (1986), "Absheron at dawn" (1983), "Portrait of Dan" (1983), "Feast of Sacrifice" (1988), "Tomb in Absheron" (1988), "Morning Fishing. Still life" (1984), "Portrait of Rana" (1985) and other works, it is possible to see the improvisations aimed at the opening of the space and human character.

Although the work of the well-known brush master Nadir Abdurrahmanov in the 1980s was relatively stable in terms of artistic pursuits, a certain amount of graphic beginnings can be heard in the aesthetics of the color layer. "Evening in Lachin Mountains" (1980s), "Mountain Girl" (1983), "Zengila's Vineyards" (1983), (Picture 63) "Portrait of Shepherd M. Jabbarov" (1984), "Spring in Azerbaijan Mountains" 1984), "Indian Tradesman" (1985), "Spring in the Mountains of Azerbaijan" (1985), "Morning" (1986), "Remote Village" (1986), "Morning in the Black Lake" (1986), "Morning" (1987), "Mosul. Morning" (1988), "Nepal Toys" (1989), "The World of Turquoise" (1990) and others. it can be seen on the boards. Indeed, these works of various genres are considered as memorable art examples, as the attractiveness "enhanced" by the expressiveness of the graphic lines, which ensures the vividness of the bright colors, also expresses the emotive effect. In his works related to his native land, the romance of labor and the

multifaceted characteristics of nature are abundantly expressed. N. Abdurrahmanov's creativity, full of fruitful searches, did not escape attention, and in 1988 he was awarded the State Prize of the Republic.

Togrul Narimanbeyov's creativity, as always, in the eighties, was distinguished by the variety of genres. His portraits are "Portrait of My Mother" (1981), "Mahatma Gandhi" (1981), "Conductor of Chamber Orchestra Nazim Rzayev" (1982), "Portrait of Irene Ludwig" (1982), "Portrait of Film Director Arif" (1982), "Beauty from Shirvan" (1982), "Portrait of ballet master Naila Nazirova" (1983), "Baku from Baku" (1982), etc. In his works, the artist, who remained true to his tradition, presented the images more prominently, as always, and achieved a memorable reflection of their psychological life in addition to their iconic similarity.

"Under the old plane tree" (1982), "Kababkhana in the park" (1982), "In the old caravanserai" (1982-1983), "Abandoned village" (1982-1983), "Panorama of Shushan" (1983) and "Baku in winter" (1983) in his paintings, the artist expressed his attitude to the unity of nature and man, and managed to give an artistic appearance to the image of various places that comes to life in the human memory, which can make the audience emotional.

T. Narimanbeyov once again had to demonstrate the infinity of imagination in the paintings "Beethoven's World" (1982), "Nightingale Garden" (1982-1983) and "Uzeyir World" (1984).



Picture 63. Nadir Abdurrahmanov. "Vineyards of Zangila". 1983.

Since the expression of life, which ranges from lyricism to drama, is presented in the context of the unity of music and colors in these large-scale works, each of them has the power to attract the viewer as well as make them think...

The themes in the works of Buyukagha Mirzazade, who can demonstrate high performance artistry in each of his works, are remembered for their diversity. "Portrait of Sattar Bahlulzade" (1981), "Portrait of Zeynab Khanlarova" (1981), "Dancers before the performance" (1980s), "Self-portrait with his wife" (1983),

"Bride" (1980s), "Overture" (1980s), "Still Life with Flowers" (1981), "Flowers" (1990), "Baku" (1980s), "Bridge" (1983), "Old Park" (1989), "Autumn Landscape" (1990), "Portrait of Aida" (1990) and others. no matter how large-scale and complex his works are, each of them is perceived as a memorable spiritual source, as the freshness of the famous dynamic "B.Mirzazade's yakhisi" is felt in each of them.

Rasim Babayev, who was equally successful in the field of painting and graphics throughout his career, wrote "Sofi Hamid" (1981 and 1985), "Warrior" (1983), "Reclining Woman" (1983), "Plate of Honor" (1983 and 1985), "Dialogue". " (1984), "Dancing Woman" (1984), "The Kiss" (1984), "The Murder" (1987), "The Angry Giant" (1985), "The Red General" (1985), "Totem" (1986) , "Adam and Eve" (1984 and 1987), "Div" (1989), "General" (1990) and others. in their works, we observe that their main meaning-content load is multi-layered. Using strange creatures as a metaphor, the artist expressed his protest against the Soviet-communist regime he was surrounded by. It should be recalled that even in the fifties, that is, when he demonstrated unity of belief with M. Mirjavadov, who turned his back on "socialist realism", there were objections to the system and its ideology that shackled artistic pursuits in his views of reality.

Mirjavad Mirjavadov himself continued to trust the credo of art in the eighties as before, even though he was constantly faced with different forms of rejection... In that period, he created "Susan" (1981), (Figure 64) "Sarban" (1982), "The Horoscope" (1982), "The Beauty of Azerbaijan" (1983), "The Devil's Circus" (1984), "The Uninvited" (1985), "Humay is a Bird of Peace" (1986), "Hymn of the Ages" (1984), "Masks" (1986), "Waiting" (1986) and "House of Fools" (1984) confirm what we said. Philosophical thinking and grotesque, fairy-tale vision and reality, figurative wisdom echoing with mugham and carpet opening in these works are thought-provoking as the main carriers of meaning. Our world has not lost its real appearance in these paintings. Simply put, we see the interpretation of deep artistic insight into the deeper layers of this reality in color plastic.

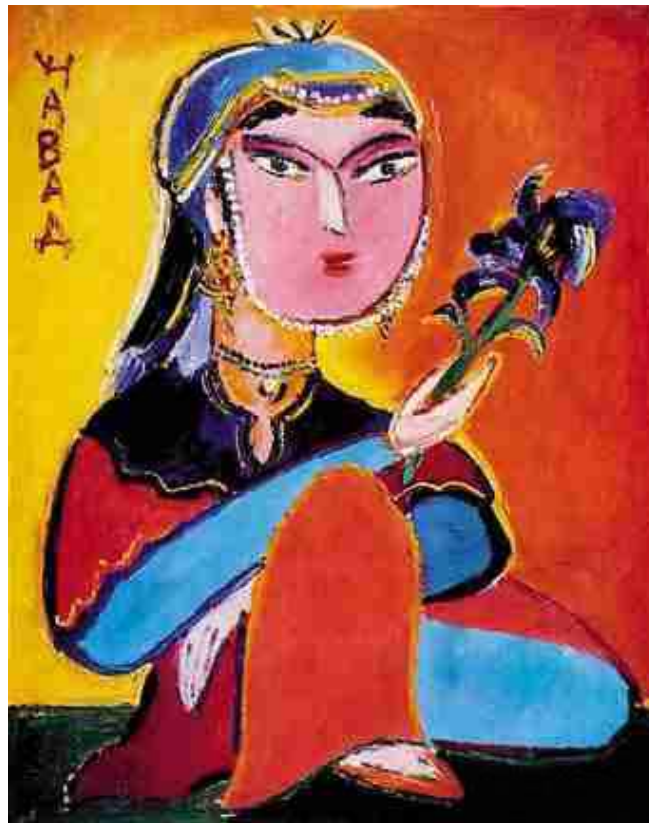
The eighties were also memorable for M. Mirjavadov with the opening of his first solo exhibition in Baku. As a result of the efforts of the famous Kyrgyz writer Chingiz Aitmatov, the exhibition was opened in 1987. After that, his exhibitions were organized in Moscow as well as in other foreign countries.

The works of Gorkhmaz Efendiyev (1928-1993), who was close to the "Absheronists" in terms of his

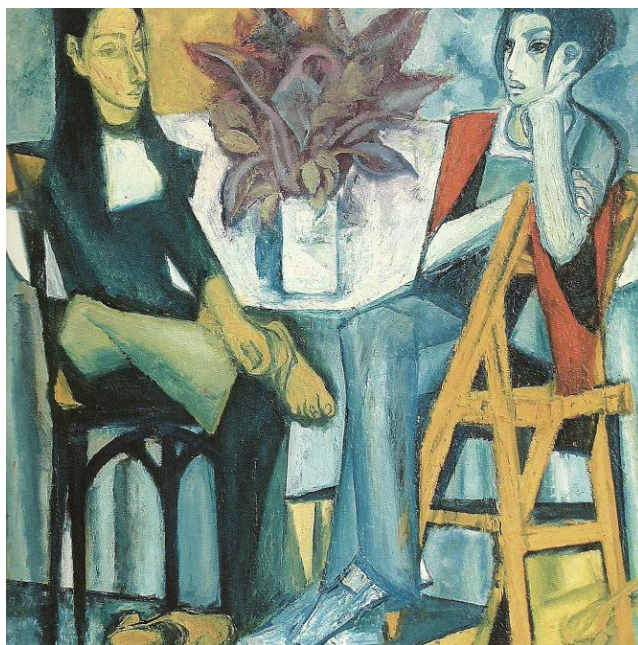
beliefs and exhibited his nonconformist position throughout his work, are interesting because of the richness of the author's self-expression and experiments. Thus, the artist, avoiding the traditional artistic interpretation, tried to expand the existing framework of expression and form of painting. As if looking at life with a grain of salt, he sometimes gave them a grotesque appearance by exaggerating the limbs of the characters in his works, which reflected his philosophical views and forced the viewer to think. The artist's works "Umidsizlik" (1980s), "Sisters" (1981), (Fig. 65) "Adultery" (1984), "Thought" (1985) and "Collage" (1990) were created from this perspective.

Seeing an example of service to the creed of art in the person of M. Mirjavadov, his younger friends of faith continued the work started by their famous predecessors in those years. In this sense, the creativity of F. Khalilov, K. Ahmad, N. Rahmanov and A. Aliyev is particularly noteworthy.

The works created by Farhad Khalilov in the eighties are characterized by the revelation of his creative potential, different from the previous ones. So, it is precisely in that period that the artist's landscapes begin to stand out due to the compactness of details and conventionality of artistic interpretation.



Picture 64. Mirjavad Mirjavadov. "Girl with an iris flower". 1983.



Picture 65. Gorkhmaz Efendiyev. "Sisters". 1981

"Buzovna" (1983), "Cloud and Sea" (1983), "Bichin" (1984), "(1985), "Spring in the Field" (1984)", "Light in the Forest" (1984), "Spring of Victory" (1985), "Village Street" (1989) and "Sunny Day" (1989), it is possible to see the expression of this, as well as the laconic-surface color solution of the compositions. The artistic and technical improvisations of the young artist in the manner of expression, the talent to give meaning to colors, the ability to combine them with the aesthetics of our old spiritual sources ultimately allowed him to create a thought-provoking and philosophical image of what he saw in reality, instead of an image visible to the ordinary eye. Already in these works, it is possible to see the signs of understanding and artistic interpretation of life, which will later be called "philosophical landscape" by experts, "spanning" from the intersection of reality and unreality. The artist's "Spring of Victory" (1985), "Karabakh" (1993), "Spring" (1997), "Zami" (1998), "Patterns of the Earth" (2000), "Summer on the Coast" (1984-2002), etc. . in his works, it is possible to see the beginning of the above-mentioned artistic and aesthetic merits. The epic capacity of the compositions and the decorativeness of the colors are more prominent in the artist's works created in the eighties and later years. In other words, it presents color as the essence of place and thing. Therefore, the plots are far from widespread narrativeism, and more details find the power to create

memory-association, convincing the audience that the presented color has a symbolic essence and the charm of the rhythms in nature...

In the artistic interpretation of the early works of Kamal Ahmed (1940-1994), who was close to the artists who showed non-conformism in their creations, there were strong moments reminiscent of his famous predecessors. His works of the eighties include "Woman with a fist" (1984), "Turning" (1985), "Good and Evil" (1986), "Towards the Light" (1986), "A Horse's Longing for the Moon" (1986), "In the Artist's Workshop". " (1986), "Leyli and Majnun" (1987), "Natevan" (1988), etc. and in his works, it was possible to hear hints of the artistic approach inspired by progressive world painting. The artist, who tried to dramatize reality like his famous predecessors, preferred the artisticization of images with grotesque capacity. However, plastic expressiveness in his compositions, which have such a decorative color solution and somewhat plot transfer, allowed him to reveal his individual approach to traditional themes such as eternal Good and Evil, love and hate, hope and despair.

Nazim Rahmanov (1946) had a strong desire to show originality and a different approach in the already traditional art scene of the theme of land and people, which we observed in the works of the eighties. "Lankaranda Bazaar" (1982), "Khartut" (1982), "Oil Refinery" (1981), "Fish" (1983) and others. the expression of color in the works contributes to a more poetic and emotional perception of the subjects.

"Little Girl and Rooster" (1981), "Dervish Mugami" (1982), "Watermelon Cutting Woman" (1982), "Moony Night" (1983), "I Came to Visit My Grandmother" (1983), where the artist prefers deformations of shape and form. , "In Absheron" (1983), "Where" 1984), "Green Cat" (1986), "Ring" (1988), "Pear" (1989), "Aivan" (1989), and in his works, from his attitude to the image or event the received impression is paired with various memories.

Alovsat Aliyev, who is notable for his artisticization of the national domestic motifs that he was surrounded by among the "Absheronists", seems to be perceptibly sincere in his attitude to reality in his new works. In his works "Amazing Rooster" (1981), "The Well" (1982), "Composition with Shoes and a Stove" (1983) and "Still Life with a Samovar" (1985) the unique, sometimes overlooked aesthetic resources of these most ordinary life motifs are effective. announced in capacity.

Like all "Apsheronchus", Rafael Muradov never tried to find a pathetic artistic solution to the topics he addressed. This is also confirmed by his efforts to emphasize the truths of life in his works of various genres.

In those years, Gennady Brijatyuk was one of the artists with whom "Absheronchu" youth constantly communicated and benefited. The artist, who expresses the Eastern spirit in his creativity with the most diverse aesthetic means, "With Mother's Baby" (1983), "Boy with a Flower in His Hand" (1984), "Unresting Autumn" (1984), "Iham" (1985), "Woman with a Palm" (1985), "Song" (1965), etc. the artistic solution in his paintings serves to depict and symbolize reality and has the mission of consolidating the emotions of the audience. It should also be said that the works of G. Brijatyuk, imbued with the spirit of the East, had a positive effect on a large number of young artists who are engaged in creativity today, and gave impetus to the creation of new and interesting works.

Agali Ibrahimov's "Wedding" and "Nowruz holiday", as well as "The unity of the soul", "The fourth dimension", "In front of the truth", "Awakening", etc., which caused the audience to marvel at the exhibition halls of Agali Ibrahimov in the eighties. Since the relationship to traditional customs and ethnographic values in the paintings are also presented at the junction with the artist's dreams, the faces of the numerous figures in them are perceived as a multi-layered philosophical view of the environment they are surrounded by.

Asaf Jafarov (1927-2000), who preferred to express his thoughts in the early stages of his creativity with the use of bright colors, remained faithful to his handwriting in the eighties as well as in the seventies. In this sense, it is possible to name the works he painted in various genres, including the paintings "Vinemakers" (1984) and "Student in Pink Dress" (1986).

Ogtay Sadygzade, who entered the history of Azerbaijani fine art as a good portrait artist, created interesting works in this genre in the eighties as well. "Khurshudbanu Natavan" (1983), "Fidan khanim Gasimova" (1982), "Shaira Goncha Beyim" (1984), "Samad Vurgun" (1986), "Habibulla Shahtakhtinsky" (1985), "Gulrana Khanim Qajar" (1984), "In memory of mothers who lost their sons" (1985) and "Huseyn Javid" (1985) are works of this type.

The author's appeal to the image of the famous playwright H. Javid did not arise out of nowhere. It should be noted that the painting works entitled Huseyn Javid, which are considered to be one of his creative achievements, were primarily related to the bringing of the painting of the outstanding wordsmith to Azerbaijan from distant Siberia and the solemn celebration of the 100th anniversary of his birth in 1982. It should be said that the works dedicated to the prominent romantic of Azerbaijani literature were already created by the artists who lived in the land of Nakhchivan, where he was born, and the events of the early eighties caused the number of such works to increase even more. In this sense, Mirjalil Seyidov, Huseyngulu Aliyev, Mammadali Ismayilov, Mammad Shirzadov, Abazar Kardashbeyov, Sabir Gadimov, Telman Abdinov, Aydin Rajabov, Gadrulla Bagirov, Ali Safarli and others. names can be mentioned.

Brush masters living in the capital also had a continuous attitude towards outstanding romanticism, and starting from the eighties, interesting paintings were created from each other. The image of Huseyn Javid is one of the well-known artists of Azerbaijan, Mikayil Abdullayev, Oktay Sadygzade, Buyukaga Mirzazade, Elmira Shahtakhtinskaya, Najafgulu Ismayilov, Kamil Najafzadeh, Huseyn Aliyev, Ali Verdiyev, Abbas Mammadov, Anvar Aliyev, Altay Hajiyev, Elkhani Tahirov, Samadaga Jafarov, Nurhuseyn Mahmudov, etc. was reflected in the compositions they created at different times

However, it should be said that among them, O. Sadiǵzadeh is considered one of the authors who have addressed Huseyn Javid's life path the most. One of the artist's magnificent paintings dedicated to the world of Huseyn Javid is called "Sheikh Sanan" (1982). In the composition, Javid, sitting at the table, is depicted at the time of creation, when he is thinking about the "Sheikh Sanan" tragedy. In his dream Sheikh Sanan and Khumar are depicted in the sky, among the clouds. The skillfully worked clouds in the background of the portrait of the genius playwright increase the contrast of the aura that characterizes the image by occupying most of the painting. Taking into account the warm colors of Javid's portrait and hands in the clouds, the artist added warm colors to the poet's gray shirt.

H. Javid, who always preaches freedom in his works and calls people to unity regardless of their nationality, in his work "Sheikh Sanan" takes a humanist position and shows that he opposes religious fanaticism and national discrimination and puts love above all else. The work is thought-provoking and

memorable due to its color scheme and complex compositional solution.

Another painting dedicated to Huseyn Javid theme is the painting by People's Artist Baba Aliyev "Huseyn Javid Mammad Taghi Sidgin's School Education" (1982). In the work, Mammad Taghi Sidqi is depicted wearing a black hat, a black shirt, a dark green short back, with his hand on Huseyn Javid's back. The author managed to show the attention and care experienced in the overall artistic solution of the work with a memorable composition and color solution. Huseyn Javid was standing with his schoolmates with a black hat on his head, a light gray back, a belt on his waist, and a book in his hand. It is known that H.Javid received his secondary education in this school, and in his letters he always addressed the founder of this famous school, M.T.Sidgi, as "our great master and glorious father".

The painting "Huseyn Javid and Uzeyir Hajibeyli" (1982) by the well-known brush master Buyukaga Mirzazadeh is considered to be one of the successful examples dedicated to the Javid theme. In the work, the great composer Uzeyir Hajibeyli is depicted in a white shirt and vest, wearing glasses, with his head open, his hand touching the keys of the grand piano, and talking to Javid. Huseyn Javid, Uzeyir Bey's interlocutor, is sitting with his legs crossed in a white shirt and black suit. In the painting where the images of two genius artists are brought together, the creative atmosphere is felt.

The work "Huseyn Javid with his contemporaries" (1982) created by the honored artist Ayyub Mammadov brings the viewer back to the turbulent years of the last century. In this multi-figure composition, Huseyn Javid, Abdulla Shaig, Seyyed Huseyn, Ahmet Javad are depicted walking in the seaside park in Baku. In the foreground of the work, the great poet Huseyn Javid is depicted with a scepter in his hand, a black hat on his head, and a gray cloak. Abdulla Shaiq is standing on his right side. He has draped his cloak over his right arm. Seyyed Huseyn Huseyn Javid, who is holding a book in his left hand, is looking at him. In the background, a magnificent girl's castle can be seen...

Honored artist Mir Jalil Seyidov is one of the artists who repeatedly addressed the image of Huseyn Javid and created a series of works in the field of painting. Let's say in advance that the artist addressed this topic even before the celebration of the 100th anniversary of the famous playwright. His works "Thinking of Javid", "Javid is Coming", "Dialogue of Javid and the Devil", "The Poet's Dream" and "Javid's World" created

by him in 1978-1979 confirm what we have said.

His oil painting "The Poet's Dream" is an exhibit of Huseyn Javid's home museum in Nakhchivan. The work is done in a style close to surrealism. The tableau is divided into parts by three frames arranged vertically from the inside. The frame in the center is larger than the other two, the bottom and top frames. Each of the frames in itself resembles a tunnel leading to the depths. As it is known from the name of the work, the poet is depicted in a dream, wearing white clothes, trying to fly. This work, which is notable for its compositional originality, depicts a seven-color rainbow that occasionally appears among the buludars, and bright metallic-colored butterflies, which are a symbol of the first spring. The background is specially highlighted in the painting. So, compact - the shades of white, gray and blue color create a cloud effect and replace each other in the diagonal direction, along the tableau, without dividing into the background and foreground.

"Dialogue" painted by Mir Jalil Seyidov with oil paint is also stored in Huseyn Javid's museum in Nakhchivan. The artistic solution is characterized by the fact that it has an artistic solution reminiscent of a grand stage design for a work that resonates with the aesthetics of surrealism, and the composition is made up of multiple characters. In this work, dedicated to Huseyn Javid's creativity, a space with several arches, columns, pulpits, and domes reminiscent of stage decoration is depicted with shades of yellow, crimson, and dark brown colors. In the sky depicted with crimson and yellow colors, reminiscent of the demolition of the Dan place, the minbars and mosques piercing the sky, the brown silhouettes of several veiled women on the bright light background attract attention. Various characters from Huseyn Javid's works can be seen throughout the tableau, which are depicted as black silhouettes against a brightly lit background. In the center of the square, reminiscent of a decorative stage arrangement, the great playwright Huseyin Javid, in a gray and blue suit, with his arms crossed and his neck bent to the side, is depicted in a dialogue with his demon character, accompanied by these bright colors. The deep philosophy of Javid's dramaturgy can be heard from the details shown, given attributes and heavy stage design. The character of Huseyin Javid, the main character of the dialogue, is painted in dark, warm colors, with cool colors under the bright light that is directed towards the central square of the painting from the stepped

arch in the background. This cold color tone can be seen in two places, in the image of Javid, and in the clothes of the demon who entered into a dialogue with him on the stairs.

The compositional solution of the artist's other work "Javid World" dedicated to Huseyn Javid's life and work is reminiscent of a natural landscape. The tableau, which is mainly made with cold colors, changes to warm colors in very few parts of the work under the diagonal rays of the sun. In the upper left corner of the work, in a part where the rays are divided in the diagonal direction, the peak of the grayish, blue-colored snow-capped mountains is depicted among the clouds. In Mirjalil Seyidov's masterfully created work "Javid's World", the author concentrated the images in all of Javid's works on clouds that remind of suffering people. In the work, a light filtering down from the sky to the earth illuminates the gathering of images concentrated in the clouds, and Amir Teymur's march to Istanbul becomes invisible among those clouds. Also, the artist Javid presents good and evil in a clear unity in his work. In general, Javid, a talented artist, deeply felt his philosophy and presented it very skillfully on canvas

The work "Portrait of Huseyn Javid" (1982) painted with oil paint by the honored artist Najafgulu Ismayilov is also noteworthy for its unique artistic features. In the work, the image of Javid is depicted in a sitting position with his arms crossed over his chest, head open, glasses called pensine. The image of Huseyn Javid, sitting under a flood of light, is depicted in a poet's look with a pensive look, his head tilted slightly to the right, his eyebrows furrowed, and a tense expression in his facial muscles. The fact that the background of the work is extremely dark, even black, and compared to the very bright, dazzling white, bright yellow shadowed clothing and the face of Husein Javid, which appears under a flood of light, ensures that the image stands out even more prominently. The color contrast, which mainly consists of the contrast of dark and light colors in the painting, brings integrity to the painting solution of the work. The use of the unity of two or three colors, which rarely happens in painting, is an artistic tool that provides the opening of the subject and content of the work in this work. According to the compositional structure, this work, developed in a laconic form, was developed according to the traditions of realism.

Another magnificent painting dedicated to Huseyn Javid is the triptych "Educational Years" (1981) created by Honored Artist Ali Verdiyev. In the central part of this work, which depicts Javid's youth, Javid is

depicted standing with his elbows on a pillar and the books on the pillar. If the portrait of the playwright is the dominant feature of the work, which consists of three parts of equal size, the carrier of its meaning-content load is the cityscape surrounding the image from two sides. The reflection of the cities of Tabriz and Istanbul in these two scenes is undoubtedly related to the playwright's educational years spent in these cities. H. Javid in Turkish clothes and city scenes are also known in the work, which is made with quite realistic lines. The laconic color of the triptych, composed of compact color shades, somewhat echoing the aesthetics of "hard style", is seen as a sign of the turbulent life of the playwright.

Talented brush master Yuran Mammadov's painting dedicated to Huseyn Javid is remembered for his artistic summaries. In the work "The World of Poetry" (1982), which the author dedicated to the world of the great romantic Huseyn Javid, it was also intended to cover the images that make up the creativity of the genius man of words, and it was intended to show his art world more comprehensively. As in his works in other genres, the artist managed to create an attractive and memorable portrait by creatively using the aesthetics of the miniature style...

In addition to the works we described briefly above, the brush masters operating both in Baku and Nakhchivan created interesting works addressed to Huseyn Javid. In this sense, Telman Abdinov's "Portrait of Huseyn Javid" (1978) and "I am the Messenger of Contrast" (1978), Taghi Taghiyev's "The Great Romantic 1973", Huseyngulu Aliyev's "In the Regime of Bloody Years" (1981) and "Ask for Good News" (1981). Elkhan Tahirov's "Huseyn Javid" (1981) and others. the name of his works can be mentioned.

Davud Kazimov, whose works are notable for their high artistic performance, used various genres in his work in the 1980s. This can be seen in his "Women of Absheron" (1980s), "Portrait of M.F. Akhundzade" (1982), "In Our Mountains" (1987), "Apples and Roses" (1980s), "Gizilgul" (1980s), "Dessert Flowers" (1980s), "Ilandag" (1982), "Autumn in the Mountains" (1980s), "Rose Plantation" (1980s), etc. also confirms the works. D. Kazimov, who gained reputation throughout his career by vividly visualizing the infinite possibilities of artistic expression of realistic art in a memorable capacity, confirmed the correctness of his creative path once again in the example of these plates...

Ayyub Huseynov (1916-1998), who preferred to associate independent creativity with pedagogical

activity throughout his life, can be observed in his new paintings as well. "Landscape" (1984), "Trees" (1987), "Road to the Village" (1986), "Portrait of M. Hajiyeva" (1986), "Water Polo" (1983), etc. The artist's artistry in visualizing the artistic image in his works with subdued, and more playful approaches is enviable in the truest sense of the word.

Ali Verdiyev (1936-2020), who prefers the aesthetics of "hard style" in his work, attempts to achieve the monumentality of the motifs presented in the artistic solution of the works of various genres covering the work of the eighties. His "Labor Hero Farman Salmanov" (1982), "Alishir Navai" (1984), "Light in the Window" (1984), "Zemfira" (1982), "Fear" (1984). "World Peace" (1984), "June 22, 1941" (1985), "May 9, 1945" (1985), "Spring Water" (1986), "The Heroism of Monk Mammadov" (1988), etc. . it is possible to see an attractive-pathetic presentation of events and characters with psychological hardness in his paintings.

In the works of Sara Namitokova-Manafova in the eighties, the singing of motifs related to the native land occupies a large place. In this sense, the triptych "Azerbaijan. Spring of 1982" (1986), the series of works painted on the theme of Nizami Ganjavi's poem "Seven Beauties" ("Chinese Tale", "Iranian Tale", "Indian Tale", "Egyptian Tale", "Green Tale", "Turquoise fairy tale", "White fairy tale", 1982-1986), as well as "A poem about Absheron" (1985) and "Pomegranate color" (1981).

In Nazim Babayev's (1934-1997) work, there is a strong tendency towards imagery arising from the intersection of reality and unreality. If this tendency passes through the stylization of reality in his portraits such as "Conductor Nazim Rzayev" (1981) and "Surgeon Ibrahim Topchubashov" (1982), "Absheron" (1983), "Tree" (1984), "The Long-Lived" (1984), "In Memory of My Mother" " (1985), "Holy Mountain" (1985) and "The Departed" (1985) paintings show the examination of memory and the creation of memories with events.

Faig Aghayev's (1943) first solo exhibition in 1987 was perceived as an expression of his inner world during seventeen years after graduation. The artist, who demonstrated his tendency to a "hard style" with the diploma work "Fisherman's Family" (1970) (in 1976, this work was awarded the diploma of the Academy of Arts of the USSR) and "Repairing the Nets" (1979), became public after a while. demonstrated

that he lives with a feeling that is noticeably different from Indeed, it was very interesting and attractive that Faig Agayev discovered the sources of beauty hidden in a collection of things that would seem "unnecessary" to many and presented them in a unique artistic capacity. In fact, in the substratum of what was seen in reality, there was a hint of the artistic interpretation of the Italian J. Morandi, but the Azerbaijani brush master managed to update and enrich the known aesthetics to a noticeable degree. Unlike J. Morandi, these still lifes are literally "captive" of the aesthetics of the genres they belong to, i.e., they show the lifelessness of objects, but at the same time, they show that they will not be in trouble anymore due to their harmlessness. It is true that his still lifes were not only made up of fragments of various objects, but there were works in which whole vessels were artisticized. Both intact and broken pots were quite attractive as they were displayed against a neutral local background. No matter how simple this "quiet world" of colors and objects may seem at first glance, it is at least probable that the "substratum" is questionable. It is possible to understand and "read" the presence of many things in the special aesthetic orderly arrangement of these vessels or their fragments, with which people of the most diverse destinies came into contact... There are several "forehead inscriptions" and "different lives" paired with "a collection of unfinished lives". we are witnessing the traces of "way". That is why Faig Aghayev's 1987 exhibition, which consisted only of still lifes, was remembered by everyone as a unique expression of the artist's artistic-pictorial, somewhat thought-provoking attitude to reality, the environment and people surrounding him. Following Sattar Bahlulzade, who brought the "philosophical landscape" to Azerbaijani painting, Faig Agayev gave thought-provoking still life, which is considered ordinary in our visual art, if we say so, we would be telling the truth.

The paintings of Gayyur Yunus (1948), who expressed his creative and analytical attitude to our ancient national resources, can be considered one of the successes of our painting in the 1980s. Adhering to the "Qajar style" in his artistic interpretation, the artist creates memories with old traditions and is also the author of works that carry a wide meaning and content and express his creative "I". The paintings "Heyran Khanum" (1983), "Friends" (1986), "Three Generations" (1987), (Fig. 66) "On the verge of XXI century" (1989) and "Beauties of Azerbaijan" (1990) for all their artistic and aesthetic merits national spirit

and food.

The painting creativity of Nazim Beykishiyev, who is known more as a theater artist in the art space, is also noteworthy. The main reason for this was the change in the attitude of most artists towards the influence of colors. He created in different years "Absheron" (1981), "Blooming Azerbaijan" (1986), "Evening in the Castle" (1987), "At the Sea" (1987), "In Memory of Mikhail" (1985), "Darkness" (1989) and etc. with his landscapes, he was able to convince others that attractiveness and sensuality are achieved not only with bright colors.



Picture 66. Gayyur Yunus. "Three generations". 1980s.

They are amazing because the artistic image expressed in his landscapes "painted" with different shades of white color is quite lyrical-philosophical. The artist's artistry in the quietly colored landscapes is truly enviable.

The artist's works in other genres are also remembered for their meaning and content. In his works "Boomerang" (1989), "General and Mistress" (1990), etc., the changing tone of colors mirrors human

psychology and makes his contrasting experiences emotional and thought-provoking for the viewer. Therefore, in such artistic images, the object and the viewer the barrier between reality and fantasy seems to have disappeared, and all the depicted things are often perceived as poetic-lyrical images of the things in our lives that pass through the philosophical appreciation of simplicity. That is why this kind of artistic approach to reality occupies a unique place in the overall landscape of modern Azerbaijani painting. we can state as a result.

Although Fikret Hashimov is inclined to stylistic evolution in his works, he always shows loyalty to the lyrical-philosophical artistic interpretation, regardless of the genre. , "Song" (1989), "Woman" (1990), etc. in his works, this intention is mostly realized at the expense of the general color, but in the works "Years pass like a moment" (1989), "Your world, my world..." (1989) and "Once upon a time, who would read a nightingale" (1989) separately - it became memorable due to the fact that different colors create a mood and add philosophical meaning...

Sirus Mirzazadeh (1944), who received a specialized education in the field of monumental art, can be considered natural to have a pronounced sense of grandeur in the works of the eighties. The artist who realized his realistic-realist view of our world by adopting a miniature style, "The Land of My Ancestors" (1982), "The Three Seasons of the Year" (1982), "The Tapestries" (1982), "Sunflowers" (1982), "Susan's Dream" (1983). , "The Tale of Icarus" (1983) and "The Artist's Guest" (1983), "Memory" (1984), "Palestine Sorrow" (1984), "The Call" (1984) and "Baku, Good Morning!" (1984), "Seasons of the Year" quartet (1985), "Still-life with Shanapipik" (1985), "Restorers" (1986), "Life History" quartet (1986) and "Bird from Childhood" (1986) are the paintings of successful combination of tradition and modernity. it is possible to see the unity.

In the works of Rafael Abasov (1943-2020), who found the aesthetics of "hard style" in his work, it is possible to see that he prefers the presentation of reality in a lyrical-romantic style.) "Lahij Coppersmith" (1984-1985). "War hero Mazahir Abbasov" 1985), "Master of Burug" (1986), etc. In his works, the artist's ability to tame the harshness with subtle color transitions and create a different mood and posture in the image and space is remarkable.

"Rainy Day", "Rocks in the Sea", "Evening" (all 1985), "Buzovna", "Street in Kasaba", "Still Life in Glass Jars", "Black City" by Mirteyyub Khalilov (1938), who created works in the "hard style". "Trees" (1985), "Village Landscape", "Blossoming Trees", "Road" (1987), as well as "Fruits" (1984), "Still Life" (1987), "Old Pots", "Aquarius" in the genre of still life. It is possible to see the romantic presentation of reality in his works "Flowers with Fruits", "Flowers", "Still Life with a Vase".

Ismayil Mammadov (1948-2017), who stands out among his colleagues for his multifaceted creativity, has a strong desire to exaggerate the psychological lives of the characters in his plot paintings. In this sense, the names of the works "Family portrait outside" (1982-1985) and "Nizami Ganjavi-thinker" (1982-1985) can be mentioned. Although the images and places are very different, in all of them the artist was able to shed an emotional light on the path of life that stretches to the highest position. In the artist's painting "Nothing is Forgotten, Nothing is Forgotten" (1982-1985), the tense moments of human psychology are expressed with the dynamism of colors and the multi-meaningful content of colors.

It is possible to observe this in the works of Jalil Huseynov (1957), who has gone through artistic searches and discoveries in his work, from strict romance to lyric poetry.



Picture 67. Rafael Abasov. "Peasant boy". 1984.

As a rule, he creates artistic images rather than likenesses of the depicted objects on canvas ("Portrait of a Woman", 1987; "Metro Builders", 1987; "Still Life", 1988; "Landscape of Nakhchivan", 1989) and because in such works reality and interpretation are combined, makes the viewer think.

It is undeniable that Tahir Mammadov's (1946) creativity, which covers various genres, is dominated by the spirit of modernity. This is also confirmed by the artistic improvisations and the "iceberg" of colors that we observed in the artistic interpretation of his works "The Voice of Youth" (1982), "Take the Flag" (1985) and "Afternoon" (1981).

Yuran Mammadov (1934-1984), who continued to express his attitude to the habits of academic

realism that he acquired in his work in the eighties, with unique color improvisations, as in the previous decade, preferred to give a unique interpretation of what he saw in life. This is confirmed by his works of various genres. His "My Family" (1980), "First Dawn" (1981), "Seville" (1981), "Autumn" (1982), "The Magical World of Poetry" (1982), "Okuzler" (1983), "Portrait of My Son" " (1983), "At the Spring" (1983). "Pipe Sound" (1984), (Figure 68) "Afternoon" (1984) and others. In his works, there is a reference to the national artistic resources - the classical miniature style - in the form, which serves to achieve the compositional integrity of cheerful and optimistic colors.

Fakhraddin Mammadvaliyev (1962-1993), who attracted the attention of his colleagues and the audience with his works on historical themes, which he painted during his school years, can be observed that the creative approach to the miniature style occupies the main place in his worldview. His paintings "Nadir Shah's March to India" (1985) and "The Conquest of the Chinese Wall by the Turks" (1989-1991) deserve to be among the best works created in the genre of batal in 20th century Azerbaijani painting. Choosing a vertical format for the first work, the author created an opportunity for himself to show all the moments of the tension of the battle. This is also confirmed by the depiction of separate moments of the bloody battle, which unfolds face down from the image of the sky in the upper part of the work. The rhythm and dynamics created by the arrangement of numerous figures along the canvas are logical enough, so it creates confidence in the viewer.



Picture 68. Yuran Mammadov. "The sound of the pipe". 1984.

In the work "The Conquest of the Great Wall of China by the Turks", the capture of the defense device, which is legendary for its greatness and whose impenetrability was almost certain in the minds of those who built it, is fictionalized. The artist's interpretation of the famous wall that twists like a "snake" does not look as spectacular as it is talked about. Undoubtedly, this is brought to the picture at the moment when those who deeply understand that the Turkish honor is being put to the test decide the life-and-death struggle for their own good - at the time of the conquest of the wall. In the presentation of the winning side in cheerful and the defeated in cold colored clothes, in addition to the sign of finding historical and ethnographic sources, in such a contrasting presentation, there is probably an artistic sign of how the battle will end. It is quite perceptible that the tension of the battle between the parties is at the root of the expression and dynamics created by the rhythm in the chain arrangement of numerous figures along the canvas, which determines the complexity of the composition. On the whole, if we have to evaluate these two complex compositions, then we can say that they are the best examples of the auxiliary

approach to the ancient miniature style in our modern painting.

Chingiz Farzaliyev's "Old Clock" (1984) (Fig. 69) stands out among the plot paintings created in the 80s with a prominent expression of psychological points in the capacity of meaning and content. Depicting a mother and son at a table in a neutral background, the artist also emphasized the prominence of the wall clock hanging over their heads and showed that he wanted to show the thought-provoking problem of "people and time" that passes through our lives like a red line by obtaining an expressive silhouette of all visible objects.

In the artist's other works of various genres created at that time ("Still Life"(1983), "Portrait of the Brigadier"(1982), "Azerbaijan is Uzeyir's Homeland"(1985), "Unforgettable"(1985), etc.) it is possible to see the successful results of finding.

In the works of Mammadali Mustafayev (1948) ("The City of Our Childhood" (1983) and "Spring" (1984) there is a desire to give a pomantic look to the traditions of realism.



Picture 69. Chingiz Farzaliyev. "Old clock". 1984

In the works of Faig Ahmadov (1928-2005) on various topics ("People of the world, don't forget!", "The taste of bread", "Portrait of the Hero of Socialist Labor B. Samadova", "Old Baku", "Lerik", etc.) There is a real artistic attitude to the events.

Farhad Hajiyev (1929-1987), who is more familiar to art lovers as a restorer-painter, has a desire to add unique shades to the aesthetics of realism in the works created in the field of painting. This is also confirmed by his original genre works.

Babek Abuzarli, Mikayil Abdurrahmanov, Rufik Abiyev, Hasanaga Agayev, Eldar Agamalov, Aziz Azizov, Shohrat Alakbarov, Hasanaga Alasgarov, Anvar Aliyev, Zemfira Aliyeva, Anvar Askerov, Firdovsi Atayev, Samad Hagverdiyev, Yashar Ahmadov, Ismet Akhundov, Jumshud, who worked in that period. Babayev, Fikret Bagirov, Akram Hasanzade, Tamella Dagestanli, Hafiz Zeynalov, Mirismayl Jafarov, Kamil Khanlarov, Nadir Zeynalov, Sabir Gadimov, Abuzar Kardashbeyov, Yavuz Karimov, Yuran Mammadov, Abdulla Guliyev, Vagif Mammadov, Nurhuseyn Mahmudov, Khanlar Mammadov, Rahim Mammadov, Buyukagha Salahov, Kamil Ramazanov, Beniamin Samalashvili, Rauf Shashigoglu, Gulam Shukurallahi and others. it is possible to encounter unique attitudes to reality in his works.

COLORING OF THE 1990s

Since the colorfulness of the nineties of the last century continued in the light of the independence of our country, we must say with certainty that new conditions have been created for its development. In other words, our artists, who have been working in accordance with the requirements of the artistic principle of "socialist realism" for 71 years, suddenly started to continue their creativity in an ideology-free environment. In the absence of artistic councils and exhibition committees, as well as in the environment where the tradition of working with contracts was eliminated, artists got the opportunity to give an artistic appearance to subjects that were once implicitly forbidden.

The holding of new exhibitions and competitions (exhibition-competition dedicated to the 500th anniversary of the birth of M. Fuzuli, 1994) became a visual demonstration of those works with new content. Despite this, as a result of the independence that allowed creative imagination to flourish in all senses, works that could become events in almost all fields of fine art, including painting, were not created. Today, it is possible to value the artistic process left behind by interpreting the works created in the nineties, which coincided with our independence from the distance of time that can be felt today. In fact, in those years when the fate of our fine art was tested, instead of new paintings that could be considered magnificent in all senses, it was possible to find more weak quotations and analogies from Western painting.

In the conditions of the presence of the representatives of the older generation among the artists, in this period, as in the previous years, remarkable paintings were created due to the load of meaning and content, the style of expression. First of all, the name of well-known brush master Tahir Salahov can be mentioned. Let's admit that he is one of those creators who was able to maintain the artistic and aesthetic peak he reached in his youth until the end of his life. Therefore, even in the nineties, art lovers were asking for his new work at expositions. His creativity covering the period of independence is also noteworthy.

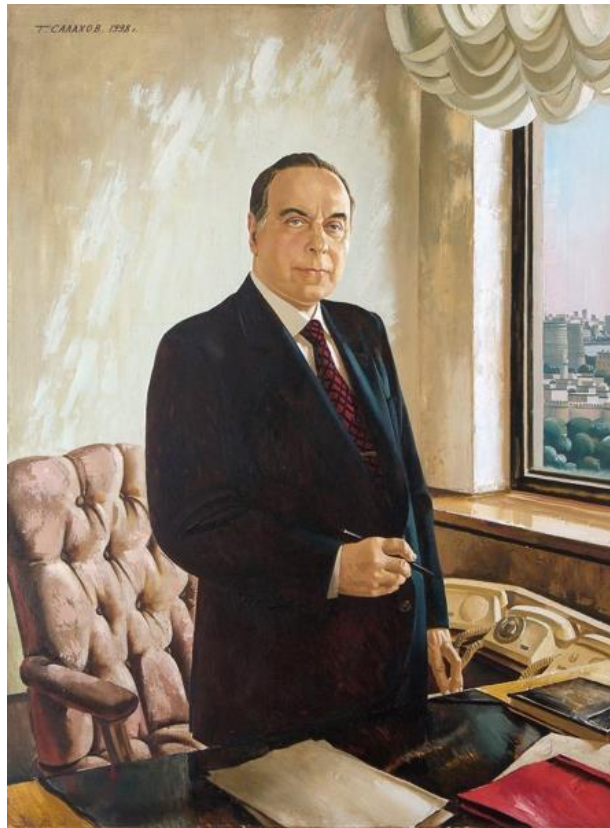
In his works created during that period, there is a desire to concentrate the development

and weight of events on one image. The "hard style" aesthetics was again the leading factor in defining the artistic features of the artist's works. "Portrait of the President of the Republic of Azerbaijan Heydar Aliyev" (1998), (Picture 70), "Portrait of the film actor Maximilian Schell" (1991), "Portrait of a woman. Taiwan" (1994), "Portrait of the artist Christon", which he presented to the public in the nineties. Cyprus" (1997), "Grandfather Gorgud" (2000), etc. tables are like this.

In his landscapes "Old Baku" (1997) and "Holy hearth in Novkhani" (1999), preference was given to the presentation of Absheron nature, which is undeniably harsh, in unity with our national values. In the new work of the artist "Indian Rooster in Spring" (1996), there is a desire to give an attractive artistic attitude to the motifs that are familiar to our eyes.

Among the older generation, it is possible to observe the most memorable examples of "painting of the period of independence" in the work of Rasim Babayev. Emphasizing that his attitude to those who surrounded him at all times was noticeably different, we want to say that the artist continued his dedication to the theme of the eternal struggle between Good and Evil until the end of his life (2007). Trying to find a philosophical source in what he sees, the artist forces his audience to think in front of an ordinary tree, starting from our first prophet. "Adam and Eve" (1991), "Female Wolf" (1992), "Calligraphy" (1997), "Sophie Hamid" (1997), "Decorated Camel" (1998), "Kiss" (1998) and others. it is possible to see the figurative-philosophical interpretation of what we said in the works.

The creativity of the famous artist Mikayil Abdullayev (1921 - 2002) in the nineties was not so productive compared to the previous years. In other words, large-scale plot paintings were not created during this period, mainly small-scale portraits and landscapes were preferred. The fact that the physical decline of the artist, who was valued as the patriarch of our painting in his time, had a serious impact on his creativity has been heard enough.



*70. Tahir Salahov." of the Republic of Azerbaijan
Portrait of President Heydar Aliyev". 1998*

On the contrary, it is possible to see that the creativity of B. Mirzazade (1921-2007), a contemporary of M. Abdullayev, continues with the previous scale. This was done in various genres: "Dancers" (1994), "Portrait of Joy" (1996), "Flowers" (1996), "Girl in Blue Dress" (1999), "Girl in Yellow Dress" (1995), "Meydan" (1996). , "Oil Stones" (1999), "Still Life with Palms" (1990s), "Portrait of Father" (1995), "Naked Woman" (1990s), "Still Life with Smoke" (1990s) which characterizes and traditionalizes his works, also confirms the fine color and high performance craftsmanship.

No matter how difficult it is to connect pedagogical activity with creativity, Ayyub Huseynov managed to cope with it with dignity. The artist, who periodically participates in exhibitions organized in Baku and the territory of the former USSR, as well as far from the country's borders, has introduced himself as an artist who creates works in all genres of fine art with equal success.

He is one of our creators who successfully works in all genres, unlike many others. This is also confirmed by the interesting works created by the artist, who is a realist in his world view. Ayyub Huseynov,

who is always in artistic search, revealed new possibilities of expression of the artistic principle of realism and enriched it with attractive and memorable works.

In the artist's work, paintings with plots occupy a large place. Their compositions are made up of historical and labor motifs. In the 50s and 70s of the last century, no matter how difficult it was to create a plot tableau, which is considered an indicator of self-affirmation of every artist, Ayyub Huseynov continuously managed to create memorable works in this field. Although many of his historical works were very relevant for their time, after the independence of our country, they could not maintain their previous importance from the ideological point of view until the end. However, they are considered very valuable in terms of articulating our history. On the other hand, those works are also interesting as the success of our painting due to their high artistic and aesthetic capacity.

Ayyub Huseynov's "On the Steppe" (1991), "On the Caspian Coast" (1992), "Road in the Forest" (1992), "Seagulls" (1992), "In the Forest" (1995), "Deep in the Forest" (1995), "Russian Forest" (1995), "Evening in Baku" (1996), "Tragedy of January 20 in Baku" (1997), etc. the name of his works can be mentioned.

In response to the few creation of thematic paintings in the nineties, we would like to highlight the artist's paintings "On the Steppe" and "Tragedy of January 20 in Baku" (Fig. 71). One of these paintings, which are sharply different from each other in terms of meaning and content, depicts labor concerns, and the other depicts the tragedy of our people. In our opinion, it is possible to consider the second work as a successful example in terms of artisticizing a well-known tragedy in our national painting.

The painting "Tragedy of January 20 in Baku" (1997) is also of great importance in terms of the reflection of the troubles that our nation is facing in fine art. Let's admit that this multi-figure composition is considered one of the best works created on that subject in Azerbaijani fine art. The artist managed to express the horrors of the tragedy that happened against the background of the night landscape of the city with the contrast of colors in an attractive and impressive capacity.

Elbey Rzaguliyev, whom art lovers also know as a film artist, found different perspectives for his painting works, determined the uniqueness of those plates. His paintings "Flowers" (1993), "Aks" (1993),

"Absheron Motif" draw attention precisely because of these merits.

In the recent works of Nadir Abdurrahmanov (1927 - 2008), the landscapes of the sandy corners of Karabakh, Lachin, Kalbajar, Absheron ("Lake", 1992; "Turshsu", 1994), the praise of the hardworking people who live in these places, attached to the land ("Joy", 1990s) took the main place. The work "Fishermen's Concerns in China" (1992) created by the artist at that time is also noteworthy for its artistic capacity.

Ogtay Sadiqzade, who always paid special attention to the creation of portraits of well-known figures of Azerbaijan in his work during the years of independence, managed to create a gallery of memorable images. Among them, national leader Heydar Aliyev (1999), academician Zarifa Aliyeva (1995, 1998), Huseyn Javid's wife Mushgunaz (1997), (Figure 72) the artist's mother Umgulsum (1991), Samad The portraits of Vurgun's daughter Aybeniz Vakilova (1998), famous stage master Shafiga Mammadova (1997), and his wife, artist Elmira Shahtakhtinskaya (1992) have a special place.

The series "Nizami Ganjavi and world culture" (1993-1999) deserves to be evaluated as one of the highest achievements of O. Sadiqzade's creativity. This comprehensive example of painting can be appreciated as a hymn to humanism, beauty, and universal culture.

Huseyn Javid's works created by the artist at that time are also attractive and effective in all senses. In this sense, the triptych "Huseyn Javid" (1997), "Sheikh Sanan" (1998) and "Victims of 1937" (1998) with artistic and psychological capacity can be mentioned.

By the way, let's note that in the nineties, other artists continued to address the subject of Huseyn Javid. Tofiq Karimov's "Huseyn Javid and Abdulla Shaig" (1991), Vagif Ujatay's "Superior to Force" (1997), Anvar Aliyev's Creation of the Opera "Iblis" (1997) and "Uzeyir Hajibeyli and Huseyn Javid" (1997), Altay Hajiyev's "Son summer"(1997) etc. examples of art are like this.

Asaf Jafarov, Buyukagha Mirzazade, Eyyub Mammadov, Baba Aliyev, Hafiz Mammadov, Khalida Safarova, Eyyub Huseynov, Elbey Rzaguliyev, Kamil Najafzadeh, Jahangir Rustamov and Gafar Seyfullayev, who made a great contribution to the development of Azerbaijani painting in the 20th century, in the new works created by the authors in the nineties the desire to find support is strong.

The great role of ideological and artistic style struggle within it, which mainly started in the

seventies of the last century, played a big role in the recognition of Azerbaijan's national painting both in the territory of the former USSR and on the international scale. At the beginning of this struggle, Mirjavad Mirjavadov, his younger brother Tofiq Javadov, Ashraf Muradoglu, Gorkhmaz Efendiyev, and in the later stage, Kamal Ahmed, Farhad Khalilov, Nazim Rahmanov, Alovzat Aliyev, Rafael Muradov and others. have shown special activity.



Photo 71. Ayyub Huseynov. "The tragedy of January 20 in Baku". 1990s



Picture 72. Ogtay Sadiqzade. "Portrait of Mrs. Mushgunaz". 1997

Although Mirjavad Mirjavodov's (1923-1992) works, which reflect our world, its contrasting events, human emotions, the meeting of Good and Evil with all their nakedness, were not accepted by the exhibition committees at that time, today - from a short distance of time, their painting can be saved from a certain ideological monotony, the world we must say that it is invaluable in terms of confirmation of the possibility of seeing otherwise. Unfortunately, as a result of the moral-psychological shocks he suffered during the existence of the Soviet-communist regime, the artist's physical condition became quite weak. He fought for his survival by spending several years of his life during the period of independence only at the reception of doctors.

It is possible to see the harshness of artistic expression in the works of Gorkhmaz Efendiyev (1928-1993), who is not different from M. Mirjavodov in relation to the truths of life. The artist, who tends to express himself differently than others, has demonstrated his attachment to experiments in most of his works. Avoiding the traditional, standard, mold art, the artist tried to expand the existing framework of

expression and form of painting.

In the first years of independence, there were many representatives of the middle and young generation among those who felt the essence of the weakening of the desire of the older generation to bring a new spiritual spirit to our national painting. One of them was Kamal Ahmed (1940-1994). If in the artistic interpretation of the first works of Kamal Ahmed, who is spiritually close to the above-mentioned artists, there were strong points reminiscent of their work and some Western artists, it can be said that his work of the nineties was enriched with relatively unique lines. "Space model" (1990s), "Dog" (1991), "Bird" (1991), "Love" (1992), "Night" (1992), "Family" (1992), "Cactus" (1992), "In the Artist's Workshop" (1990s), "Guarding the Moon" (1993), "Crucified" (1994), "Self-Portrait" (1994), "Naked" (1993), "Two Dogs" (1993), "Bird-girl" (1994), "Good and Evil", "Goredil. Gates of Heaven" (1994) and others. it is possible to see the presence of these qualities in his works, the artistic expression of human emotions that have been tested by the artist's criterion...

In Farhad Khalilov's works of the nineties, the compositions we observed in the previous decade have an epic capacity, and the colors have a decorative-laconic form. In other words, it presents color as the image of space and the essence of things. Therefore, the plots are far from widespread narrativeism, and find the power of more details to create memory-association, convincing the audience that the color presented has a symbolic essence and the rhythms of nature are enchanting. Artist's "Spring in Nardar" (1992), "Sea in Goredil" (1993), "On the Road" (1993), "Spring" (1997), (Picture 73) "Road to the Sea" (1997), "Zami" (1998), "The road to the sea" (1989-2000), "Clouds and the sea" (1999), "Patterns of the earth" (2000), "Summer on the coast" (1984-2002), etc. in his works, there is the beginning of the artistic-aesthetic merits that we emphasized above. In other words, the freedom of artistic expression and the use of poetic symbols helped the artist to create an image of the color in his works, not a copy of nature.

We would not be wrong to say that Nazim Rahmanov's color expression has contributed to a more figurative, poetic and emotional perception of the subjects he addressed. "Music" (1991), "Dervish" (1991), "The Devil" (1992), "The Devil and the Dervish" (1992), "Prometheus" (1992), "Nostradamus" (1992), in which the artist prefers shape-form deformations , "Tutankhamun" (1992), "Khalif" (1992), "The Dervish

"Playing the Lute" (1993), "Adam and Eve" (1993), "Memory" (1995), "Tragedy" (1997), "Don Quixote" " (1998), "Sleeping Musician" (1998) and others. In his works, the impression received from the relationship to the image or the event is paired with various memories, and the philosophical rock in them is presented in the flow of contrasting emotions that dominate the human intention, in the "game" of colors.

The works of Rafael Muradov, covering the entire creative path, as well as the first decade of the "era of independence", confirm that the most important merit characteristic of the "Absheron school" - the sincerity that the audience believes in.

He tried to find what he was looking for in the nature and blessings of his native Absheron, as well as in the lifestyle of his contemporaries, in the sources of spirituality and faith they found. His "Buzovnada street" (1991), "Sona bulbular" (1993), "Childag" (2000) and others. his works are a confirmation of.

Mirnadir Zeynalov, who was prone to shape-form deformations throughout his creativity, was one of the artists spiritually close to the "Absheron School". The artist, who sometimes changes the artistic interpretation of his works according to the motive and sometimes according to the desired idea, showed his emotionality in all cases. At times, he tried to concentrate the audience's thoughts by enticing them into philosophical thinking. "Mother of inspiration", "Broad road", "Thought" (all 1990s) etc. the pairing of mute silence with emotionality in his works is quite sensual.

Since the work of Muslim Abbasov (1931-1993), who strives for the uniqueness of the artistic solution in each of his works, was cut off, he was able to create several works in the period we are talking about. However, in those compositions, the artist was able to show that he was searching for philosophical sources in ordinary things. In this sense, the author's "Thought" (1992), "Lullaby" (1991), "Owl" (1992), etc. we must say that he can create very effective and thought-provoking boards in his works.

The paintings of Gayyur Yunus, who created unique works by expressing his creative and analytical attitude to our old national sources, can be considered as different images of our recent painting. The artist referring to the "Qajar style" in the artistic interpretation of his works was able to create works not only reminiscent of old traditions, but also carrying a wide meaning and content. The paintings "The People of Azerbaijan" (1991), "Poor and Rich" (1992), "Caspian Beauty" (1996), "Family" (1993), "Dream" (1994) are

national-spirited and nutritious due to all their artistic and aesthetic merits.

We need to specially mention the efforts of Gennady Briyatyu in enriching contemporary Azerbaijani painting with new artistic trends. His half-century work is almost far from the stereotyped principles of realism and stands out as a collection of searches. The Eastern spirit in the works painted by the artist in different genres is quite perceptible in their color scheme and artistic interpretation. " (1990s), "Spring in Absheron" (1990s), "Abstract Landscape" (1990s), "Angels" (1990s), "Lay-Lay" (1990s , "Prophet" (1990s), "Madonna with Child" (1990s), "Breath of Spring" (1990s), "Waiting" (1990s), "Still Life" (2000), " It is also thought-provoking that the artistic solution serves to symbolize in the depiction of reality in the works "Portrait of an Afghan" (1990s) and others.

Farman Gulamov (1945-2016) was one of the artists who brought alive the wonderful spirit of Azerbaijani fine art rooted in rich sources in modern painting. His works that are familiar to the audience today can be considered the unique results of his visit to the national and human sources, which are as chaotic as they are rich. The ability to turn the plot of his works into a variety of lyrical dialogue material is his "Morning", "My Motiv", "Dialogue", "Pilgrims", "Who's There?", "Secret of the Night", "Portrait of a Woman", "Resistant Man" created in the nineties. and so on. prominent in his works.

Agali Ibrahimov, who started his creativity with complex compositions that aroused the great interest of music lovers and colleagues, confirmed that an artist who exhibits a new and different view of the world has come to our world with his work of the nineties. . First, he wrote "Pomegranate Seed", "Aries Battle", "20th Century", in later years "Wedding", "Nowruz Holiday", (Photo 74) "Unity of the Spirit", and finally "Return", "Tree of Hope", He has managed to further enrich our national painting with his philosophical rock works that shed light on the conflict between man and time, which is divided as "the end of the earth".

In the landscapes created by Nazim Beykishiyev (1948), it is possible to witness the renewal of the tradition of S. Bahlulzade, the transformation of nature images into lyrical poetry. With the softness of his pastel colors created with various shades of white on white canvas, he expresses the fragile and fresh

moments of nature ("White Houses", 1992, "Nakhchivan Mountains" (1990s), "Novkhani Gardens", 1998, "Before the rain", 1998) made it possible.



Picture 73. Farhad Khalilov. Spring. 1997.



Photo 74. Agali Ibrahimov. Nowruz holiday. 1990s.

"Today"(1991), "Sleeping Woman"(1991), "Hunter"(1992), "Gardens"(1992) etc. and in his works, the gentle harmony of colors holds a mirror to human psychology, and its contrast makes his life emotional for the audience.

Although Fikret Hashimov (1948-2022) is inclined to stylistic evolution in his work, he has always demonstrated his loyalty to lyrical artistic interpretation, almost regardless of genre. In his works of the nineties, it is possible to observe the expression of themes in a somewhat abstract capacity, the philosophical burden of what is seen. In this sense, his "Adiz", "Portrait of a Girl", "Composition", "Dance of centaur-girls", "Memories..." etc. tableaus can be named.

Abulfaz Farajoglu (Jabbarov) enriched our contemporary national painting with an analytical artistic interpretation. In this sense, his "Walking Moon" (1996), "Love" (1997), "Fish-headed People" (1998), "The Beach" (1997), "Still Life with Fruits" (1997), "Circus" (1998), "Dance"(1999), "Rhythms of the Morning"(1999) "Walking Time"(2000), "The Fiddler"(2000), as well as "Passion", "Peach", "Sultan", "Tragedy", and later "His works such as "Ship" and "Love" (all 1990s) are regarded as an almost X-ray representation of the inner world of his contemporaries. Even the seemingly calmest composition is thought provoking because of its inner drama.

Tofiq Aghababayev's painting works, by eliminating the limit between forms and surfaces in the classical sense, achieving the connection of one to the other, and the junction of feelings expressed by colors along with their color, is unique in terms of artistic expression. Regardless of the genre, each of these works ("Mohammed Fuzuli", "Sofiq Hamid", "Allahu Akbar", "Cockfight", "Absheron flowers") is thought provoking and emotional.

Jahid Jamal (1928-2015), who lived and worked in Moscow and worked as a teacher in Mongolia for a while, tried to keep the national spirit alive in his works despite the change of location. Khalida Safarova (1925 – 2005), Mahmud Taghiyev (1923 – 2001), Agha Mehdiyev (1920 – 2001), Ayyub Mammadov (1921 – 1994), Jahangir Rustamov (1926 – 2002), Ogtay Sadiqzade (1921-2014) of the same old generation. The attempt to break out of the mold of "socialist realism" in the creativity of other representatives of the "era of independence" is quite noticeable.

In Ali Verdiyev's (1936-2020) creativity rooted in the "hard style", from his very first works, a tendency towards plot paintings has taken a special place. But for some reason, the artist, who created remarkable works for those times such as "Abolition of Illiteracy" and "Victory" in the seventies, although he was quite independent during the years of independence, he could not add new artistic and aesthetic values to what he gained in the Soviet period, although his creative potential was felt...

In the works created by Sara Manafova (1932 – 2007), the artistic interpretation of events, images and objects based on the decorativeness and harmony of colors prevails. "Palms"(1995), "Still life with a tree branch"(1995), "Sleeping girl"(1992), "Lady in national dress"(1993), "Girl with white flowers"(1992), "Fuzuli world"(1996) , "Nakam Love Saga" (1996) and others. In his works, it is possible to observe the power of colors to become a load of meaning and content.

In Nazim Babayev's (1934-1997) work, there is a strong tendency towards imagery arising from the intersection of reality and unreality in the subjects he addresses. In his paintings "Absheron", "Coast of Thoughts", "Circle of Memory", "Tree", "Long Livers", "In Memory of My Mother", "Love" and "Holy Mountain" (all 1990s), reality is transformed through stylizations and memory. It was achieved by taking the exam and creating memories with events.

The visual art of the nineties, freed from ideology, not only covered the first period of our independence, but also created an opportunity to express the inner lives of our artists who worked in the fields of painting, sculpture and graphics, which were often not revealed until the end. Let's say here that Agali Ibrahimov was not really aware of what was happening. Because his attitude towards life events and their fictionalization remained unchanged. This is confirmed by his works created in those years. In this sense, one can name his philosophical rock works such as "Pomegranate juice", "In memory of my parents", "The white seed of the pomegranate", "Those who have met eternity", "The return of Judas", "In memory of Kamal", "The end of the earth". The artist has succeeded in enriching our national painting with his philosophical rock works that shed light on the conflict between man and time. As a result of enriching every inch of the color layer with the aesthetic capacity stemming from the beats of the artist's heart, each of these paintings with different themes is perceived as attractive and thought-provoking...

Asif Azerelli, Chingiz Farzaliyev, Rauf Shashikashvili, Ogtay Shikhaliyev, Teymur Rzayev, Vagif Ucatay, Sakit Mammadov, etc. painted in the period of independence. In his works, one can feel an attempt to continue and expand the possibilities of artistic expression of realism in the traditional form.

In this sense, the works created by Teymur Rzayev (1959), who started his creativity at the end of the eighties, stand out for their diversity of genres. However, it should be noted that in his artistic heritage covering the first years of the independence period, portraits with their realism occupy a special place. In other words, in his artistic approach to the portraits of people of different ages and professions, there is a desire to enrich the traditional "aesthetic map" of the genre and the traditions of realism with unique shades. He created in the 90s "Mohammedhuseyn Shahriyar" (1993), (photo 75) "Portrait of Badreddin Dalan's mother" (1993), (photo 76) "Sheikh Shamil" (1993), "Portrait of Jacques Camhu" (1995), "Sharik Tara" and so on. It is possible to observe the aesthetic values we emphasize in his portraits. Altay Sadıǵzadeh (1951), who finds the unity of Western and Eastern traditions in the artistic solution of his works, is one of the creators who strives to achieve a convincing and thought-provoking presentation of his ideas, albeit abstract, with deformations of form and symbolism of colors.



Picture 75. "Mohammadhuseyn Shahriyar". 1993.



Picture 76. "Portrait of Badreddin Dalan's mother", 1993.

This is in his works of various genres, including "Walk", "Flowers". It can be seen in paintings such as "Evening portrait", "Figure in space", "Nakhchivan mountains", "View of Baku", "Fifty" (all 1990s). There is no doubt that the artist's ability to direct the compact colors to the emotive images of the figures and objects, which are carriers of meaning and content, is primarily considered as an expression of the author's artistry.

Adalat Gara (1950) is an artist who combines fantasy and reality, metaphoricality of symbols and artistic conventionality in his works, and from time to time he is more inclined to the effectiveness of the rhythm of colors. His works "Sahibzizlik", "Messenger of Truth", "Tame", "Awakening" and "Rabies" (all 1990s) that he produced in the nineties are also of this type.

Karim Jalal's (1944 - 2008) creation based on real traditions in the last years, enriching his works with the means of expression that create memories with the new trend of surrealism made his works noticeably thought-provoking. This change can be seen in "Two views in one portrait", "Voice shouting the truth", "Adam and Eve", "Trace of time", etc., which he painted in the nineties. can be seen in his works.

In the works of Amrulla Israfilov (1962), he was able to create a memory with national old sources

and keep their spiritual spirit alive, which ensured the uniqueness of his paintings. Since the motifs in his works are not as visible as they are, and the source of beauty evokes an unreal impression, it gives the viewer both pleasure and thought. "The Door" (1996), "The Cage" (1996), "The Journey" (1997), "Thirst" (1997), "The Table" (1998), "The Bee Bird" (1996), "The House with a Pink Roof" (1999)), "Summer" (2000), etc. his works are the bearers of these merits.

Since 1996, Imran Nuraliyev's (1958) works, which are reminiscent of "Salvador Dali Surrealism" in appearance, but completely different and thought-provoking in content, have been among the artistic examples that have been received with interest in our visual art space since 1996. In this sense, his "Lost Moment of Time", "Seven Forms of Desert Fish", "Sculpture that Refused the Sent Allotment", "What Do the Apples Say?", (Fig. 77) "Loss of the Smell of Milk" and so on. It is understood that his works are figurative warnings about what has happened and what will happen.

In the work of Asim Rasuloglu (1955), the violation of the classical principle of light and shadow to the extent that it serves the idea of the work caused their transformation through perceptible influence. The playfulness of the surfaces and all the stylizations and deformations in the works "Spirits", "The Arrival of the Angels", "Masked People", "All in One Ship", "The Girl Talking to the Moon" (all 1990s), which create a memory with the work of G. Brijatyuk in their general aesthetics, are artistic. In addition, it is quite visible that the general meaning-content load leads to thought-provoking.

The artistic solution of the works of Arif Mardan (1944) is so new for our painting that it seems very logical to call the presented works "spiritual-philosophical style" as the author himself values. This type of perception of his works is primarily determined by the "speaking" of each element that makes up the composition and is loaded with meaning and content. If we attribute this only to his work "Fuzuli" created in 1996, we must say that the victory of those who demonstrate the ascent and descent to this peak at the foot of the image of Fuzuli and the sky confirms the inaccessibility of the spiritual world called "Fuzuli".

The images of Arif Mardan's works, which have a somewhat chaotic arrangement effect, actually complement each other with their closeness to such an extent that the thought is also directed to the center - the opening of the main idea - through the flowing color rhythm-movement.



Picture 77. Imran Nuraliyev. "What do apples say?". 1990s.

Although the works "Noah's Ark", "Adam and Eve", "The Great Land", "The Act of the Devil", "Khojaly", "Guardian of the Homeland" are artistic expressions, they are unique examples of painting due to the weight of the information load.

Vagif Ucatay (1955-2020) is one of the artists who logically subordinates the form to the content in our fine art and thus gives a symbolic-philosophical appearance to his works. The attractiveness and suggestiveness that we observe in the artistic results of Vagif Ujatai's realistic view of the world, which seems exhausted to many, is considered as an indicator of his high stubbornness. It is possible to find a different artistic attitude to life events in the works of various genres, which are the results of his quite productive work of the nineties. "Miracle" (1991), "Summer Joy" (1991), "Faryad" (1992), "Light of Love" (1994), "Love of Light" (1994), "Winter Joy" (1995), "How We Were " (1995), "Rahila" (1996), "Haya" (1996), "Portrait of Elgun" (1996), "Paradox" (1996), "Amazing. Guntay" (1996), "Superior to Force" (1997), "Relic of the Centuries" (1997), "Strong Powerlessness" (1998), "Samira Khanum" (1998), "Still Life. Fisherman's Joy"(1998), "Grandfather Gorgud" (2000), "The World of Grandfather Gorgud"(1999), "Portrait of Aziz Sharif"(1988-2000), "Lambs"(2000), "Inexhaustibility"(2000) and " The author's attempt to bring emotional and symbolic-philosophical clarity to various topics in the works "Girl who wakes up early from the sun" (2000) is very successful and thought-provoking...

The works of Yalchin Efendiyev (1971-1999), who lived for only 28 years, can be called his philosophical dialogue with time. In these works ("The fate of the ancient city", "View of the world", "This is a kind of existence", "Silence"), Yalchin's philosophical - symbolic - figurative approach to our world, to real objects and events that sometimes seem great and sometimes become ordinary, can be felt . In fact, with these examples of painting, which can be called a symbolized "set of questions", the artist is in the role of accuser and judge. As his works often symbolize the concept of specific time and space, they are perceived as more significant and capacious, and somewhat mysterious.

Although the creative potential of Fazil Aliyev (1947-1993), who received an academic education in St. Petersburg, is wide, it is a pity that in reality this did not turn into memorable works of art. Various sketches left by him indicate that the artist lived with serious ideas. But his tragic death overturned

everything.

Rafael Abasov (1943-2020), who successfully used the aesthetic principles of "hard style" in his work, managed to create impressive plates by adding a lyrical-romantic spirit to it. This is confirmed by his works in various genres. Portraits of the artist such as "Portrait of Footballer Bert Shtangen" (1993), "American Woman" (1997), "Portrait of People's Artist Nadir Gasimov" (1999), "Portrait of Lawyer Safa Mirzayev" (1999) and "Heroic Mother" (2000). "Bilgah" (1994), "Lerik Landscape" (1996), "Gala Village" (1996), "Ismayilli Landscape" (1997), "Road" (1998), "Autumn Landscape" (1996), "Aghsu Motif" (1997), "Nardaran"(1998), "Absheron" (1999), "Beshbarmaq utmiti"(1999), "Ilandag" (2000) and "Gala village", as well as "Pears"(1997), " Still life with a Chinese vase(1992), "Still life with a candle"(1992) and "Antiques"(1999) still lifes, the harshness of the artist is tamed by subtle color transitions, and the ability to create a different atmosphere and mood in the image and space can be felt.

In the years of independence, it is possible to be sure that the creative appeal of our artists to classical artistic traditions can lead to successful results in the example of the works created by the well-known painter Sirius Mirzazade (1944). This is confirmed by his work of the nineties. "Looking away"(1991), "On the shore of Araz"(1991), "Eyeglasses"(1991), "On the yellow background"(1992), "Girl with a cat"(1992), "Lovers"(1992), "Shanapipik"(1994), "The Girl in Blue"(1994), "During the Conversation"(1994), "The Fisherman and the Fish"(1994), "The Artist and the Model"(1996), "The Red Vision"(1998), "Adam and Eve" "(1999) and "Two-Faced Man" (1999) in various genre works, it is possible to see the successful results of the artist's desire to give a modern touch to the ancient traditions of miniature style...

Ismayil Mammadov (1948-2017), who started his work in the seventies of the last century, is remembered by art lovers as an artist who achieved the expressiveness and drama of his works of various genres. The salience of the merit we emphasize in his boards covering the most diverse genres is unequivocal. In this sense, "Exterior family portrait", "Self-portrait", "Prophet Jesus", "Fuzuli", "Grandfather Gorgud", "Actor Rafiq Azimov", "Nizami Ganjavi - a thinker", "Nothing is forgotten, no one is forgotten", It is enough to mention the names of "Battle", "Khazri", "Eastern Bazaar", "Duel", as well as numerous still lifes. Although the images and places are very different, in all of them the artist was able to shed light on the

honorable life path that leads to the highest position of those who are brought to the image.

It has been interesting as well as difficult for the artists of all times to interpret the colors and discover their layers. It is possible to observe this in the works of Jalil Huseynov (1956), who has gone through artistic searches and discoveries in his work, from strict romance to lyric poetry. As a rule, he creates artistic images rather than similes of the objects depicted on canvas ("Portrait of a Woman", "Still Life", "Landscape of Nakhchivan"), and since such works combine interpretation with reality, they are considered as an expression of the artist's imagination and life, and make you think. The main reason for Mayis Agabayov's (1941-2020) disbelief in the expression of our world in realistic terms was primarily due to his thought-provoking nature of the truths of life. His "Awakening", "Eternal flame", "Painter and model", "Golden bird hunt", "White night", "Thinking", "Waiting", "Oriental women", "Shirvan carpet", "Nursing mother" , deformations of form in the "Silence" works forced the images to be seen with their true content and mission. Therefore, the playfulness of color and texture of the works instills aesthetic feelings, and its grotesque images make the spectacle more thought-provoking.

In the works of Mammad Safar oglu (1957), the desire to view his life from a historical perspective plays a leading role. The artist, holding a mirror to the fates of historical figures, our spiritual world, material and cultural centers from a fairly distant time distance, with his artistic evaluations, calls the audience to literally own what they have. "Sheki", "Shusha. In the plots expressed in Moonlight", "Memory", "In the Light of Memory", "Evening", the figurative and symbolized interpretation of these values is prominent.

The work of Mammad Yuzbashiye (1949) is also effective in his unique interpretation of religious themes and is remembered in terms of giving meaning to events. Special mention should be made of his artistic image of a dramatic moment related to the life of our great Prophet. The description of the entrance to the cave covered with a spider's web inevitably brings us back to the dangerous years that hovered over the head of the prophet of Islam, and the viewer responds with gratitude to the artist's skillful recreation of the miracle that ensured his salvation at that time. The artist's expression in other genres and themes is also memorable. In his landscapes and still lifes, he does not tire those who are eye-

to-eye, as he has enough resources to make his audience emotional, and the continuity of observation often reminds of a set of aesthetic values.

Naghdeli Khalilov's (1946) reliance on the color created by the harmony of colors to carry the burden of meaning and content of the work can be felt in the paintings he painted in various genres. Art lovers are familiar with the painting "Aşıq Alasgar", which he worked on as a diploma work, and later his appeal to various genres was not aimed at creating a prominent portrait, landscape, still life, in other words, similar to nature. In fact, all these different genres were a means for him to understand the reality, which is as mysterious as it seems, and to demonstrate it to others with artistic-aesthetic forms and merits. He also painted on religious themes "The Tree of Salvation", "The Foundations of Religion", "Prophet David (pbuh) and the two claimants", "The First Islamic Academy", "Adam and Eve", "Meraj", "The First Islamic Solidarity", etc. . plot compositions are the first works of art that artisticize Islamic values in Azerbaijani painting.

Naghdeli Khalilov was able to confirm his ability to penetrate the inner world of well-known personalities (Nasireddin Tusi, Novras Iman, Jalaleddin Rumi, Ishta Gasim, Heyran Khanum, Iravan Khan Huseyn Khan, Fuzuli and Mir Mohsen Nawab) who left a deep mark on the historical stage he lived in.

The artist painted in the landscape genre "Single Tree", "Quince Tree", "Pomegranate Tree", "Two Trees", as well as "Tarakama", "Family", "Balek", "Hope Lamp", "Kalbajar Memories" and "Sleep". " can be considered as an expression of his unique influence on the nature of our country, the rich ethnography and daily life of our people.

Yusif Mirza (1954) is one of the artists who can express his figurative attitude to our ancient history in his works. In the images presented to us by the "mirror of colors" that he holds at the intersection of the unique Gobustan rock paintings and our mysterious and questionable miniatures, the perceptible national spirit expressed by the color transitions and wonderful relief games, which confirm that they came from under the earth, are so ancient, but also so old. it is contemporary, which takes the viewer both to the past full of rich spiritual values, and to the future, which indicates the infinity of hopes. His "Khan and Khatun", "Dedication to our Ancestors", "Historical Vision", "Those Seen in the Light of the Lamp", "Ancient Baku",

"Conversation", "Hökmdar", "Historical Memory Sign Kish" etc. . His works are examples loaded with these qualities...

The spiritual attachment to the "Absheron School" in the artistic interpretation of the works of Mammadkarim Guliyev (1945-2015) helped him direct his personal qualities to the expression of his creative "I". The appearance of his "Absheronism" in the aesthetic values he sought in reality helped to make the motifs rooted in simplicity and sincerity more natural to the audience. "Absheron", "Memory", "Flight", "Dedication", "Yashanti" etc. created by the artist in different years. The set of emotions "enriched" from the deformations of the form in his works is memorable.

Ali Ibadullayev's (1951) work is characterized by the frequent change of the "language" of artistic interpretation, which is always met with interest because it first of all goes through the discovery of new values. The artist's works, which are "captive" of the artistic aura of both conventionality and perceptible decorativeness, are emotive despite their compactness of expression. In this sense, the artistic stylizations in the works "Sisters" and "Morning" and the broad generalizations in the plates "Eastern motif" and "Emotions" do not prevent the perception of the compositions as a moment of life.

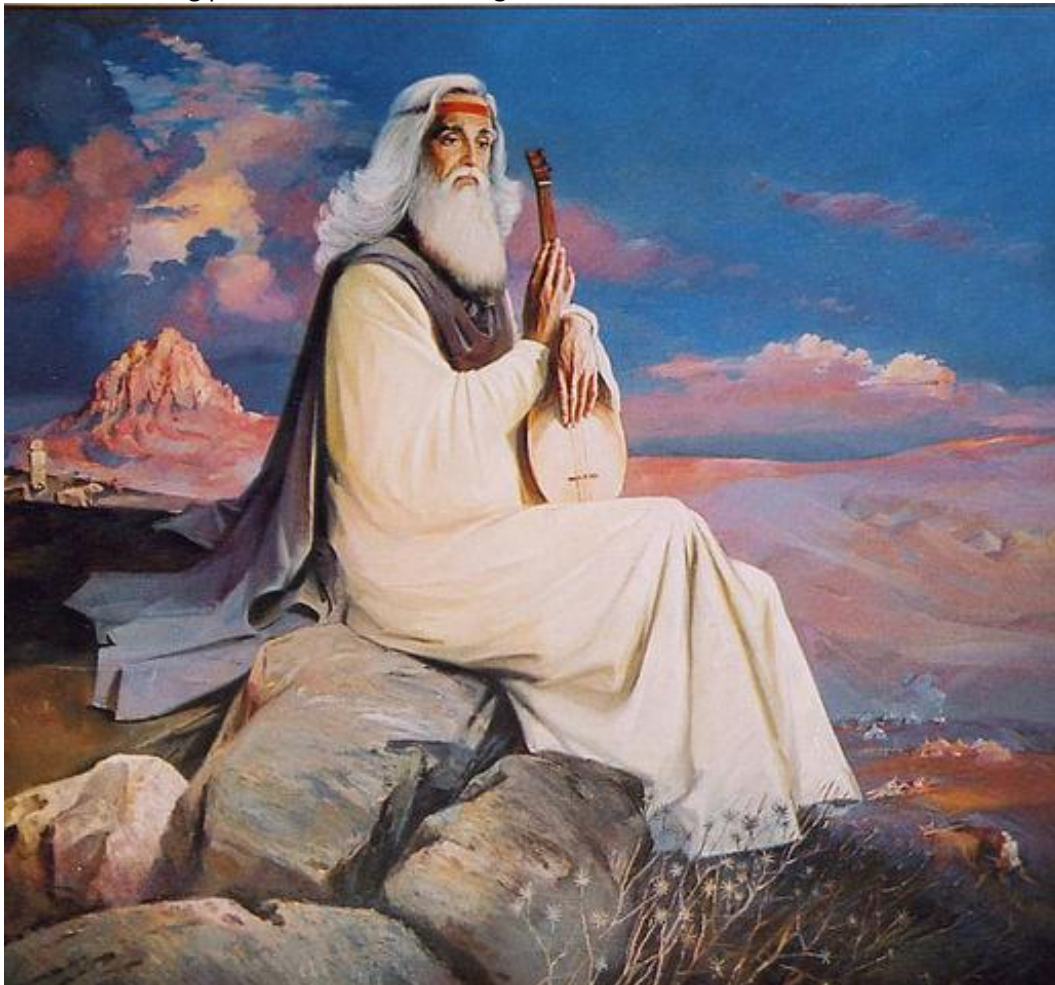
In the works of Hajirza Farzaliyev (1951) based on national old sources, the artistic interpretation that creates a memory with the values of folklore and legends conditioned the thought-provoking and philosophical nature of his works. The presentation of motifs originating from the tradition and the world of spirituality in a wonderful color scheme ensured the emotionality of the depicted. "Sacrifice sheep", "Divin's tale", "The boy playing the ney", "The world of black and white", "Loneliness", "Moments with Nowruz" and others. The expression of the contrasting emotions that become the umbrella of our heads in his works with the most diverse means is also a confirmation of this.

The painting works of Eldar Mikayilzade (1956), who is known as an outstanding carpet master, are rich in perceptible positive qualities, which cannot be seen by a wide audience. If his work of the nineties is more distinguished by the variety of genres, the boards he created in the twentieth century are also notable for their thought-provoking religious-philosophical content. The artist, who prefers to paint only the events he heard and was influenced by, the people he saw and felt, as well as the motifs of nature, is

quite honest in his expression in colors, so the results are viewed with interest. His "Golgofa" (1999), "Abel's Bed" (1996), "Portrait of Akif Islamzade" (1998), "Summer" (2000), etc. his works are like this...

The rise of nostalgic feelings in the works of Chingiz Farzaliyev (1943) distinguishes his work from his peers in all senses. The artist's "Copper vessels", "Absheron", etc. No matter how realistic the motifs and objects in their paintings are, they are effective and memorable because of their power to rescue the emotions that have turned into memories from the whirlwind of contrasting experiences...

It is noteworthy that Asif Azerelli (1946) was able to enrich the realist traditions with new artistic and aesthetic merits. The artist, who constantly expresses an artistic attitude to the history and rich ethnography of our people, has managed to reflect its thought-provoking themes in a convincing and memorable way. In this sense, his painting "Grandfather Gorgud" (1999) (Figure 78) can be considered a more convincing presentation of this image.



Picture 78. Asif Azerelli. "Dade Gorgud". 1999.

The works of Faig Akbarov (1970), which are a successful expression of the analytical perception of our classical old traditions, can be considered as memorable pages of the recent development of our painting. These ongoing analyzes ultimately allow the artist to enrich them with new aesthetic values by reminiscing about past artistic traditions.

Even in the Soviet era, Namig Zeynalov (1947-1995), who was in the spotlight with his series of paintings dedicated to the struggle of the Palestinian people for the celebration of justice, was praised for the places and contemporaries he was most surrounded by in his creative work. The works "Waiting" and "Returners from the Desert" can be considered a figurative representation of this.

Adil Asadli's (1954) works "Lankaran Madonna", "Trinity", "Woman with Child", "Azerbaijan", "Returning from the Market" (all 1990s) can be considered as colorful stories about people in the southern region of our republic. There are enough moments and merits that can create positive emotions in these boards, created from the unity of nature and man.

In Samedaga Jafarov's (1946) paintings "Untitled", "Unforgettable", "Princess", "Mugam" and other paintings, which are an expression of his creative imagination, we are often faced with the presentation of familiar people with strange forms - shapes, or playfulness, all of them in contrasting colors. It does not go out of sight for a long time as it is expressed by its confrontation...

The creativity of Ismayil Ismayilov (1955) is first of all striking with the novelty of the artistic-figurative presentation of the themes included in the compositions, the uniqueness of the perspective on life events. The artist's judicious choice of attributes is particularly memorable. A modern radio receiver that sympathizes with a young girl in "Our Age", an ancient hand scale that cannot keep its balance in "Adalat", stones, birds and people striving to overcome the door of longing in "Open Door", a suckling lamb worshipping its little food in "Summer Day". , the Qadir qawali in "Sona bulbullar" is very emotional in this sense.

In the works of Aydın Taghiyev (1949-2018), the analytical interpretation of artistic interpretation is very prominent. The contrasting, "story" presentation of the form often appears natural and becomes an aesthetic resource, as it originates from the image object itself and serves to better recognize the object

addressed. Such artistic approach, which is quite new in our national painting, is successful in "Portrait of Fate", "Road to the Mountains", "Environment of Khans", "Still Life" and others. also confirms the works...

The easier it is for creative individuals to work separately, figuratively speaking, the more difficult it is for two artists to live and create under one roof. But despite this, there are not a few such families and couples in Azerbaijani fine art. One of them is Rza (1949) and Irada (1956) Avshar, who are known for their successful works in the field of painting. Rza's "Narla still life", "Absheron landscape", "Baku motif", and Irada's "Absheron", "Gizmar under the sun", "Still life", "Spring" etc. in his works, it is noticeable that the perspective stemming from realism is mixed with lyrical-psychological poetry, which leads to the creation of emotive paintings.

Shohrat Alakbarov (1946), who came to creativity with adherence to the traditions of "hard style", after creating several works ("Waiting", "Portrait of Omar Aghayev", "Fishermen", "Old Men") preferred to replace his "hardness" with somewhat lyrical-romantic feelings. . The paintings "Karabagh Shakeste", "Deyishme", "Bayram", "Hiraty", "Spring Has Come", "Mugham Patterns" with graphic beginnings, distinguished by their warm colors and dynamic qualities, are proof of this...

Fikret Ibrahimov's (1955) conviction that there is still something attractive in the ordinary life can be seen and heard in almost every work. In the works "Bazarönu", "Seller", "Gapi", "Khoncha Pebirlar", it is remembered that his guidance to human psychology, his observational uniqueness rose to the effective artisticization of the poem...

In the works of Nadir Bayryshov (1956), there is a strong desire to exaggerate and make effective the psychological state of the characters, the different experiences inherent in the faces of the personalities. The artist, who looked at the events of his time with an objective point of view, in the paintings "Jihad", "Refugees", (Fig. 77) "Uneasy World", "Hell", "Mujahid" depicted the struggle for freedom and independence, the problems faced by people, and the actions committed by everyone. light is shed on those who can live, he was able to give them a figurative appearance..

Firudin Abbasov's (1947-2022) works of various genres show a creative attitude to the classical tradition. The tendency to innovation in the artist's work starts from the deformation of the image and

takes over the burden of meaning and content of color. In this sense, his "Tale about the Golden Fish", "Self-Portrait", "City Motif" etc. the name of his works can be mentioned.

Tamilla Seyidova (1940), who started her career as a sculptor, created a series of ten pieces called "Karabagh Shikastesi" (1992), which showed that she has a perceptible potential in expressing her thoughts with color. These works are memorable because the author's attitude to the history, material culture, and spiritual resources of the native land is expressed in a memorable way. He created in that period "Fuzuli's advice to Fazli" (1996), "The Legend of Violet" (1993), "Rast mugami" (1997), "Wheel of the Universe" (2000), etc. the paintings have enough aesthetic merits that can lead to a dialogue between the viewer and the image.

It is possible to see that Ucal Hagverdiyev (1955-2004) has a unique attitude to the aesthetics of the most diverse themes and genres in the examples of easel and monumental painting. The artistic interpretation of human beauty in the context of "time and reality" ("Madonna", "Tower of Babel", "Burial of the Fish", "Composition", "Holy Family", "Saint Jerome") is quite effective and emotional.

We would not be mistaken if we say that Anvar Aliyev (1944-2001)'s adherence to the traditions of realism in his work has helped him in convincingly fictionalizing historical subjects. This is confirmed by his paintings dedicated to the life of our genius composer Uzeyir Hajibeyli. .Hajibeyli in the play "Koroglu" (1944) (1991-1992), "Uzeyir Hajibeyli in Huseyn Javid's garden. 1924" (1997) and the creation of the opera "Iblis" (1990s). however, they are priceless due to the historical truths they carry.

Faig Abdullayev (1945-2020), who lived and created in Ganja, "Givers of laughter to the 20th century" painting (2000) attracts attention with its comprehensive and new view of the subject. Here, the artist who "metted" both famous world and Azerbaijani actors in a carriage, succeeded in creating an optimistic work.

One of the characteristics of the painting of the independence period is that the artists tried to realize their different artistic pursuits with various means of expression. If the works of Fikret Bagirov, Namik Rzayev, Isa Ibrahimov, Habib Huseynov and Ogtay Shikhaliyev, who are considered to be representatives of the relatively old generation, as well as Mirnadir Zeynalov, Mayis Agabayov, Hamza

Abdullayev, Namik Zeynalov, Rashid Heydarzade and Eldar Gurban, who are representatives of the middle generation, their loyalty to traditional artistic interpretations if heard, in the works of Yavar Sultanov, Namig Mammadov, Tabriz Abdullayev, Mikayil Abdurrahmanov, Museyib Amirov, Rashad Mehdizade, Azer Aliyev, Asmar Narimanbeyova, who are relatively young in age, the renewal of the set - line, the capacity of the color texture, and the enrichment of the meaning - content load are prominent.

Examples of creativity valued as "primitive art" have historically attracted attention directly because of their sincerity. As natural as this naive artistic presentation was for those without any special education, it was much more difficult for professionals. But there are few successful examples of this in Azerbaijani painting, and one of its exponents is Zakir Huseynov (1961-2010). His "On the Beach" (1990s), "Giraffe" (1990s), "Still Life with Yemish" (1998), "Fish and Red Fruits" (1990s), "Cherry and Yemish" (1997) , "Burning Giraffe" (2000) and others. His works are memorable examples of such painting.

The fact that Bahram Khalilov (1970) looks at what is happening in our world from a philosophical perspective and gives a somewhat symbolic interpretation to his thoughts resonates with his artistic credo. That's why the artist's works of various genres, which realize human emotions, open up a wide space for thinking. The tendency of the artist to express his thoughts with a compact color solution also stems from the desire to show the concentration of the idea.

In the series of paintings presented by the young artist Orkhan Huseynov (1978) under the name "My fairy-tale city", one can feel a special attitude towards the unique architecture of our ancient capital, the unique Old Town and its perceptibly colorful people. His "Tea House", "Lock", "Map of Azerbaijan", "Gramophone", "Baku Restaurant" etc. The collection of plots in his works, which are far from tiresome literary narration, are new due to their presentation and artistic interpretation, so the events that retain their antiquity are perceived very refreshingly...

It would be correct to say that our world has been subjected to a philosophical "test" in the recent work of Sahhat Veysov (1953), who was engraved in the memory of art lovers with his works dedicated to our historical past and spiritual world. He tried to give them a figurative look and thought-provoking interpretation by extracting the motives of his works from the understanding and multi-layered ideas of

genius wordsmiths and great thinkers. It is possible to observe this in his works "Thought", "Regular Genius", "Light of Love", "World of Emotions".

In the realistic presentation of reality in the works of Sakit Mammadov (1958), there is a desire to turn color and texture improvisations into an attractive artistic merit. Acting as a carrier of aesthetic value in itself, this factor determined the attractiveness of most of his works. His credibility is unequivocal, the artistic capacity of his portraits ("Dushinche", "Aynur", "Dade Gorgud", etc.) is more noticeable with the high performance of professional habits.

The work of Vugar Muradov (1967) in the nineties, coinciding with the post-education period, is noteworthy as a unique expression of his inner world.

If we look at the numerous portraits painted by Vugar Muradov, it is possible to see that the color and anatomical configuration of most of the characters visible to the ordinary eye have changed noticeably. These distortions are, in fact, images of the merciless artistic mirror held before people in society. In this sense, calling the portraits of different people staring at the audience as "White Hour", "Silence", "Hope", "Green Planet", "Sunset", "Surprise", "Fear", "Day", "Whisper" instead of a specific name means that the portraits It is an indicator that it expresses a richer meaning-content capacity than a plot tableau.

In his plot paintings ("Family", "Night and Day", "Love") and still lifes ("Memory", "Sad flowers", "Sadness", "Cage"), the artistic-philosophical and spiritual-psychological values that we emphasize in the objects are artistic the desire to show off is evident.

Arif Aziz (1943), known to art lovers as a graphic artist, has a unique attitude to the influence of colors in his works created in the field of painting. In this sense, in the paintings "White composition", "Old village" and "Ottoman ships", the strong influence of various colors, including white, on the meaning-content carrier can be seen. It is because of the salience of the points that can make the audience emotional in this attractive aesthetic that these works of various genres are not forgotten for a long time.

Nacmeddin Huseynov (1955), who figuratively expressed the fact that our years of independence were accompanied by a temporary loss of land in the work "Wartime Novruz" (1993), in our opinion, succeeded in creating a very interesting example of art reflecting the years dedicated to the war for

Karabakh. The emotional-psychological impact of the holiday table created by our soldiers, who did not have the opportunity to eat honey in the trench, with a red band tied around their waist and a ball of bullets and two hand grenades, is immeasurable. The desire to enrich the "aesthetic map" of the genre with unique shades can be heard in his other works with different themes.

"Composition" (1991), "Cypress Trees" (1993), "Caspian" (1990s), "Aquarius and It is possible to see the expression of the load of meaning and content with form-form improvisations in works such as still life(1993), "Sleeping"(1997) and "The Departure"(2000).

ARTISTIC CHARACTERISTICS OF 20TH CENTURY AZERBAIJAN PAINTING IN THE CONTEXT OF NEW RESEARCH

The century-long development picture of Azerbaijani painting shows that the individual artistic-aesthetic merits observed in the work of various authors also determined the emergence of unique artistic features in the considered period. Therefore, there is a need to get acquainted with the manifested artistic features and evaluate them. Undoubtedly, it was formed in different socio-political conditions in the 20th century

It was natural for Azerbaijani painting to develop with aesthetics completely different from the previous eras. Thus, after the sovietization of Azerbaijan - in the 1920s - 1930s, the existence of the communist-Soviet ideology and the teaching of the artistic principles of "socialist realism" in special specialized schools, it was not only desirable, but also dangerous for the artists who had just started to create to turn their backs on the current requirements. Nevertheless, it should be said that even before Sovietization, there were cases where artists exhibited new artistic manifestations in the visual art space of Azerbaijan. It is possible to take a brief look at that period to visualize the scene...

First of all, let's say that it is a positive result of the impossibility of the formation of the national art of different nations, which has a centuries-old history and rich artistic traditions, in isolation from the world, that due to the conflicts and exploitations that took place in the past, the works covering the various art fields of those nations have gained timelessness and spacelessness. They are endowed with human values. If we have to look at and evaluate those processes from the distance of time, then we can say that in many cases they happened under compulsion and pressure, and in some cases they were realized by the creative approach of artists to what they saw.

In this sense, we should note that the realist-traditions found in the classical European art from the end of the 18th century influenced the Azerbaijani fine art, which developed with a different aesthetic. We talked about some of the reasons for this at the beginning of the book - when talking about "Qajar style". This beginning found its further development at the beginning of the 19th century, when relations with Azerbaijan's northern neighbor, Russia, were significantly strengthened. The traditions of

Western culture, which spread from Europe to Russia, and from there to the countries under the influence of the empire, did not leave an impact on Azerbaijani art. Therefore, we should note that at the beginning of the 20th century, more precisely, at the stage before the occupation of Azerbaijan, a rather contrasting picture emerged in local art.

Starting from the Middle Ages, the miniature style, the leading aesthetic source-means of expression in the Azerbaijani pictorial and applied art, enriched its former capacity with new shades over time thanks to the artistic trends coming from the West, was accepted as an almost legitimate process and met the aesthetic requirements of its time, so in the 18th-19th centuries its application in various art fields was considered desirable.

In a word, in the twenties of the 20th century, creators working in the artistic space were forced to show an artistic attitude to the world, its events and people, as well as its natural and man-made beauty, with a realistic artistic principle. By this we do not mean to emphasize that realism is unnecessary as a means of expression. At that time, those who achieved the establishment of the socialist system by worshipping the communist ideals only within the framework of the Russian Empire probably did not have serious intentions to confront the existing styles and currents in the art space. Local ideologues did not want artistic movements that spread widely in the West to enter the Russian space. In fact, only two years before the socialist revolution, in Petrograd, the cradle of the revolution, one of the examples of art that would later make Russian fine art famous all over the world - K. Malevich's "Black Square" (1915) was exhibited. In other words, the revolution took place in the same place where futurism and the currents that arose before it ran rampant. In other words, there was no need to wait for something to be brought from outside...

However, "Art belongs to the people!" Those who turned the slogan into a reliable umbrella of the communist ideology, turned "socialist realism", which is remembered for its compatibility with the name of the system, into a mandatory artistic method for creators, had a political goal rather than an artistic one. In fact, the goals of the communist ideologues, who did not tire of declaring that their existence was expressed in the union of workers and peasants, in considering the realist-art method as the leading

one, also stemmed from the desire that the artistic solution of the created works should be able to be understood by that class, which has no special preparation in understanding the work of art.

If we have to remember the history of Azerbaijani culture and art at the beginning of the 20th century, then we must say that the realist-realist attitude of "Molla Nasreddin"'s caricatures and satirical drawings, which were born from the first issue (1906) and were clearly visible to the wide reader-spectator crowd, were welcomed.

Azim Azimzadeh, Bahruz Bey Kangarli, Keysar Kashiyeva-Seyidbeyli, Abbas Huseyn, Najaf Rasim and others, who had the opportunity to publicize their talents in the field of painting in the pre-occupation period, are also recommended for the creators of the local artistic space in the Soviet era. We must say that the style is not new.

In the 1920s and 1930s, the opening of an art school in Baku, which allowed the training of local personnel in fine arts, and the organization of museums and exhibitions allowed the formation of the outlook of the new generation. Thanks to what the young artists "read, heard and saw", to put it figuratively, it made it possible to feel the true essence of the artistic processes that started and continued in the Soviet reality. It did not take long to see the result. Thus, in the exhibitions where the first graduates of the Baku Art School closely participated, especially in the art exhibition organized on the occasion of the 1000th anniversary of the world-famous poet Ferdowsi, the works they created on the basis of appeals to old national sources caused the communist ideologues to feel alarm. S. Salamzadeh, G. Khaligov, A. Rzaguliyev and others. in relation to the poet in this exhibition, as well as in the other works they created in those years, they found a miniature style, in fact, it was an image of their creative approaches to national values. Fearing that this trend will develop along the upward line, ideologues, when commenting on those works, emphasized that their authors promoted the West. After such "evaluations", it could be considered natural for the youth to return to the "desired" artistic interpretation. But let's not forget that our art history also lives the name of Alakbar Rzaguliyev (1903-1974), who did not follow the advice of the "highers" and was sentenced to 28 years of exile and prison.

By the way, let's say that the continuation of the process of "returning to the roots and creatively

benefiting from it" that began in the thirties could have strongly influenced the further development of Azerbaijani visual art and determined its aesthetics to be perceptibly national and unique. But unfortunately, in the period after the thirties, our national artistic space was forced to remain in a tamed state. However, we must say that the creators-art devotees who faced such setbacks did not give up until the end. Under the umbrella of "socialist realism", the artists who were condemned to create "national in form, socialist in content" art examples could not be unaware of what artistic processes were going on and what was created outside the space called the USSR. Mirjavad Mirjavadov (1923-1992), who got acquainted with the examples of Western painting in the years after the Second World War, which ended with victory, dropped out of his studies at the art school he studied at first, and after continuous insistence, he graduated from the military school. Preferring to study at the Leningrad Institute of Painting, Sculpture and Architecture named after Rep soon became the prologue of an unprecedented artistic event in Azerbaijani painting. Thus, "Leningrad Adventures", which culminated with his efforts to understand the true essence of great art there, found its continuation in Baku - in the village of Buzovna, which is some distance from the capital. Although Mirjavad and his younger colleagues came together and conducted creative searches here, it was similar to the "Fate of the Barbizon" experienced in France, but in terms of ideological and moral influence, it was more severe than in the West. If the "punishment" of those there was not only not to enter the Hall, what they faced here was to "lock" all sources of material income that could ensure their livelihood. On the other hand, the coincidence of what happened in Buzovna with the "Manej incident" that happened on December 1, 1962 at the exhibition of the "New Reality" group in Moscow could have had undesirable results. Thus, at a time when the communist regime was playing horses, it was very dangerous to turn its back on the artistic principle of "socialist realism", which took a leading place in its ideology. At this point, let us say that the financial situation of most of the members of "Mirjavad and his group", which at that time gained the reputation of "Absheronchu" in the artistic space, was not very good during the existence of the regime. In a situation far removed from Stalin's repression and Khrushchev's pressures, the power of those who considered the Kremlin to be the "Mecca of art" could only aggravate the financial hardships of the ideological fighters. Well, one can only be proud of the existence of the

"Absheron school", which is regarded as a glorious page of our art history from the distance of time felt today. Unfortunately, we have not been able to introduce them to the world in all respects. Writing a separate book about these devotees of art, making a film, organizing a museum promoting their creativity in one of the villages of Absheron would be a proud page of our art history...

If we continue to follow the creative trends of our art history that appeared in the twentieth century in chronological order, then we should not be so sorry that we did not find someone who directed the recommended "socialist realism" artistic principle to the "national in form, socialist in content" until the end. Thus, the unique world views of Azim Azimzadeh, Sattar Bahlulzadeh, Togrul Narimanbeyov, Tahir Salahov and Mirjavad Mirjavadov were born precisely in the neighborhood of "socialist realism". In fact, the aesthetics of the works they created was the "artistic totality" of the creative attitude to the "good" they were familiar with. They were European-Russian classical painting, as well as national pictorial and decorative applied art traditions that could help these artists and their numerous colleagues in the creative process. In these spiritual sources, there were artistic canons and artistic moments that were signs of innovation. Therefore, only a small number of them became artists as a result of their creativity, and most of them could not rise above the level of "painter".

In 1957, the young Azerbaijani Tahir Salahov brought the "hard style" to the artistic space, which was the result of a modern view of reality, and had a great impact on the artistic processes experienced in the artistic space of the 20th century. In fact, the popularization of this style, which is a prominent manifestation of new creative tendencies, can be evaluated as an "artistic start" given to get rid of "dry-cold realism" and artificial pathos, which Soviet ideologues were satisfied with. In 1968, the awarding of the USSR State Prize to the young artist was considered as official support of the new style that had already invaded the former Soviet space. Let's admit that at the time, many people decided to become "new" for the sake of fashion, and finally, when they realized that they could not be more "tough" than its creator, they had already forgotten their habit of expressing the previous world with a "complex of metallic colors"...

After the sovietization of the country, although the creators' love of miniatures receded into the

background, individual representatives of different generations of artists turned to this infinite spiritual source from time to time. These artists (G. Khalikov, A. Rzaguliyev, S. Salamzadeh, M. Abdullayev, S. Bahlulzadeh, M. Mirjavadov, T. In the works of Javadov, A. Muradoglu, T. Narimanbeyov, E. Aslanov, S. Gurbanov, F. Najafov, F. Bakikhanov, G. Yunus, F. Akbarov, etc.), a logical junction of tradition and modernity was felt.

By the way, it should be noted that "the study of the literary heritage of the great poet and thinker of Azerbaijan, Nizami Ganjavi. on measures to improve its publication and promotion" decision of the Central Committee of the Communist Party of Azerbaijan dated January 6, 1979 causes great approval of the literary and scientific community. After this decision, the "Miniature and book graphics" section was created in the Azerbaijan Union of Artists. "Azerbaijan miniature center" opens in Icherisheher. Here, the organization of exhibitions for the purpose of promotion of miniatures leads to the strengthening of the interest of artists in this field. As a whole, this process subsided after a while, but by the end of the century, especially during the years of independence, the tendency to return to miniatures was getting stronger...

The manifestation of new creative trends, which almost turned into an "epidemic", began to manifest itself strongly at the end of the century. During the 71-year existence of the communist regime until 1991 - despite the restrictive power of the umbrella of "socialist realism", the direction in the artistic space, artists demonstrated innovation and "rebellion" and continued the miniature traditions, the aesthetics of primitivism, the modernized artistic interpretation of metaphor, national mythology and symbolism of the 20th century. If they achieved their manifestation in the art of the century, those who value independence and non-ideology from a "personal" point of view, considering what happened before them to be the view of the world of those who have exhausted themselves. by turning their backs on the artistic evaluations, which were the sign of realism, they brought to the national art space the styles and trends that appeared in Europe long ago and were buried in the archives in a short period of time under the name of "innovation". The most regrettable point was that the return to those "isms" served the purpose of covering up incompetence. As a result of all this, the transfer of the chaotic situation in the artistic space to the new century was the visible result of a short-term "renewal"...

At this point, let's also say that most of the various projects that became public during this period, covering a very short period of time, were presented under the name of "modern art". If the "works" created 20-25 years ago are not remembered today, then they are not as modern as their authors claim. Modernity is achieved by combining the created with timelessness and spacelessness. Of course, unlike the "modern" examples of the nineties, such works are remembered from time to time, they make people emotional...

Until the period of independence, the visual art space was managed from a center, and the late eighties and early nineties were also marked by the creation of various creative groups. From 1989 to 1992, the group of artists called "Tasdig" (Teymur Daimi, Amirbey Narimanbeyov, Samir Gafarov, etc.) who were active with the "Moral freedom" manifesto, became the first "swallow" in this direction, to be honest. Authors who reconciled the modern state of art with the artistic principles stemming from the spirituality of the distant past, brought to the agenda the very important merit of achieving thought-provoking art with their postmodernist works.

The desire to give a new, more modern attitude to ancient miniature traditions was the purpose of the "Peykar" association, which was created in the late 1980s. Although the artists included in the group (Elchin Aslanov, Sanan Gurbanov, Mazahir Avshar, Adalat Bayramov, etc.) represented different fields of art, they tried to give a new artistic breath to the miniature, which had an exceptional role in giving uniqueness to Azerbaijani descriptive and applied art as a style in their time. ...

Although there were quite a lot of ambitious moments observed in the activity of the "Wings of Time" Creative Association, established in 2000, it was obvious to scholars that what happened did not serve the formation of our art on national roots. We must note that what we see today - the examples of art that continue to attract us - is neither a denial nor an imitation of those created before it. They were not vows at all, they are artistic images of the spiritual bridge created between the past and the present. Therefore, these artistic junctions are as contemporary and evocative as the sources from which they derive...

Let us say here that thanks to the renewal of artistic features throughout the whole century,

many new merits were created that determined the uniqueness of Azerbaijani painting, which determined the recognition of the national fine art in the international arena with its unique aesthetics. Among them was the fact that the works contain the intersection of tradition and modernity.

In this sense, let's say that one of the main conditions for each work of art to reach timelessness and spacelessness is that it keeps tradition and modernity alive in itself. In the course of time, the successful results of those who know that this truth is unequivocal and act in the light of this aesthetic demand in their creations are the basis of our national art store today, if we say so, we will be telling the truth. If we look at the essence of tradition, then we can say that it contains the best artistic and aesthetic achievements achieved in art in the distant past and enriching them with new values in the modern era. If we connect what we have said with the development of Azerbaijani fine art in the 20th century, then we are forced to say that the solution of the problem of tradition and modernity in the local artistic space was realized in a unique way, or to be more precise, perhaps with some difficulties. Thus, it was not difficult to preserve the tradition in the centuries-old landscape of our fine art, which was created mostly by order of the rulers. Thus, the miniature style, which acts as a common means of expression, has had an exceptional role in our descriptive and decorative-applied art having individual and unique aesthetics since the Middle Ages. Although it was enriched and updated with the "Qajar style" starting from the 18th century, this was done directly, as the name suggests, at the request and taste of the forces ruling the local area. If we have to admit that both styles, which played a significant role in the formation of the aesthetic taste of the local society at that time, are still being applied today, then we can say that they have successfully passed the test of history as bearers of a classical tradition.

In addition to all this, it should be said that keeping the tradition alive is not at all a repetition of previously achieved artistic-aesthetic qualities from time to time. If this is observed in the artistic heritage of a certain creator, then even if there is a repetition of tradition, what is seen is not its modernization, but vows to what was once achieved. It is impossible for such works to merge into timelessness and spacelessness.

Despite what has already happened, we can say that when the republican exhibitions were

organized in the eighties of the last century with the promotion of the miniature, the observed scene caused the regret of the organizers of that event. Thus, most of those who wished to participate in the exhibition considered that their work was finished by repeating the aesthetics of the works of representatives of the famous Tabriz miniature school. After only one or two exhibitions were organized in those years, those who wished for a modern appearance of the miniature realized that they were in a hurry to expect something positive from the creators who were active in the current situation, and this process was frozen. But in the expositions of the same exhibitions, it was possible to see a successful solution to the problem of tradition and modernity in the works of representatives of various art types, such as Elchin Aslanov, Sanan Gurbanov, Mazahir Avshar, Adalat Bayramov and Gayyur Yunus. If we have to explain the essence of the artistic power of their works, then we have to talk about the aesthetics of the creative approaches of those artists much later to the style that was talked about and fascinated the artists of all times.

In our opinion, it is the result of creatively "revising" the artistic canons of the miniature style and coming to the right conclusion that although the spirit echoing with tradition can be heard in the works of the artists whose names are highlighted, none of them are similar to what was created in the past. If in the works of E. Aslanov, who confirms his artist "I" by worshiping national traditions throughout his work, the attachment to tradition is expressed in general plasticity and the uniqueness of artistic stylization, while S. Gurbanov's "miniature view" is expressed in the wonderful graphic interpretation of tradition - in the expressive and mysterious capacity of lines and silhouettes. . If in the first case, sensationalism was achieved with silhouette and color, then in the second case, its unusualness was realized in the rhythm and fluidity of animation, which is undeniable. It is because they believed until the end of their lives in the uniqueness of the aesthetics they demonstrated in the artistic capacity of their works that even today their creations look modern...

If we follow the development of this successful return to the roots, which we observed in the eighties of the last century, in the 20th century, then we should remember the artistic processes that took place in the thirties of the same century. In those years, which coincided with the multifaceted search

period of the students of the art school opened in Baku during the Soviet era, they were inspired by national morals and created works with miniature style in their aesthetics. A. Rzaguliyev's "Azerbaijani Woman", S. Salamzade's "Ganja Textile Factory", "Thread Shop" and "Rustam's Battle", G. Khalikov's "Women's Department", "Firdovsi's Burial" and "Cultural Procession", Sh. Ghaziyev's "Kokhoz" ", "Portrait of Ferdovsi" by R. Mustafayev, etc. At the time of painting, local ideologues, and a little later by some art critics, "appreciated" as a promotion of Western painting, was very dangerous for young creators who took their first fragile steps in the path of art. In this sense, as we have emphasized above, it can be taken for granted that other than A. Rzaguliyev (his refusal to change his convictions caused him to live 28 years in prison and exile) returned under the umbrella of the artistic principle of "socialist realism". Let's admit that this reaction was very expensive for our art. In other words, the tamed local artistic scene looked very dull until the late fifties. Only after the war, after the appearance of new young people in the field of visual art, during the reign of "socialist realism", the unique "Sattar Bahlulzade realism", the infectious "Hardness" of Tahir Salahov, the thought-provoking "Mircavad-style restoration", the emotive "Togrulvari primitivization", the proud "Alakbar Rzaguliyev-style to our past" review" etc. was born and played an important role in our national fine art occupying a worthy place in the space of the former USSR.

It is an indisputable fact that art, being a means of understanding reality, reflects life in itself, often ahead of the artistic traditions formed at the time of this level of development. The artisticization of the riches and contrasts existing in reality from the existing aesthetic ideal position, as a rule, requires the search of new themes, heroes, conflicts by the creators, as well as the search for their imaginative artistic solutions. In other words, the manifestation of innovation and modernity in art is determined by socio-historical reasons. However, at this point, we must not forget that the internal laws of artistic appreciation are also important. Thus, the change and renewal of its content is inseparable from innovation in the field of artistic form. Innovation manifests itself when revealing a higher stage of social life, a new aspect of the spiritual world of a person, reflecting the development of fine art in terms of genre and style through artistic means. Therefore, the history of art is not only the continuation of traditions by assimilation, but also the history of their enrichment and progressive development. The absolutization of contrasts between

tradition and innovative trends leads either to the transformation of traditions into a "dead-dead" tool of creativity, formalism into a "petrified" tool, or to artificial-false innovation that denies traditions, leads to its "impoverishment" and ultimately its destruction. In this sense, the preservation of the good, albeit old, creatively benefiting from its aesthetics, the creation of a new one ensures the continuation of the tradition and its transmission to future generations. Mastering the tradition is not only about getting to know it, but also about being able to direct the artistic-aesthetic experience of mankind to the service of its development when the time comes. The dialectical character of the interaction between tradition and modernity-innovation applied in artistic creativity is also considered as a logical result of the regularity of succession in art.

The tradition of tradition acting as a memory of artistic heritage runs through the history of Azerbaijani fine art of the 20th century like a red line. Since the presence of the past-lived tradition in the works of many modern artists, those creative examples are proudly considered as a historical-spiritual source. S. Bahlulzade, T. Narimanbeyov, M. Mirjavadov, T. Javadov, A. Rzaguliyev, S. Gurbanov, E. Aslanov, S. Mirzazade, A. Mehdiyev, A. Huseynov, F. Akbarov, O. Huseynov, F. Such are the successful results of using the miniature style in painting, sculpture and graphic works of Najafov, F. Bakikhanov and several other artists..

It should be noted that fine arts, like any process that develops dialectically, have fixed, changeable and innovative qualities. Therefore, with a deep understanding of art, creators make changes to it within the framework of tradition. The activity of culture is realized on such basis.

Tradition trumps creativity. In this case, creativity is manifested only when a person is formed as a subject of culture and comes up with a set of ready-stereotype programs. Usually, changes in such programs are very slow. Therefore, such a well-established tradition in art is necessary for human society to overcome what it has faced under certain conditions. If such traditions do not meet the demands of certain societies in which art forms are dynamically developing, it does not lead to the rejection of tradition in visual arts. So, art cannot develop without tradition. In art, tradition acts as historical memory and in itself is not only a condition for the existence of culture and art, but also stimulates its development. Efforts to

preserve tradition in Azerbaijani fine and applied art for many centuries are a clear confirmation of this...

MONUMENTAL - DECORATIVE COLORING

ARTISTIC CHARACTERISTICS

Monumental-decorative painting is one of the artistic means of the centenary that we are talking about, which is also of social importance. In other words, in exchange for the fact that such works of art usually decorate the exterior and interior of public buildings, as well as streets and squares, there is no doubt that they carry a different artistic load than easel paintings. Undoubtedly, this field also has its own history of development...

The history of Azerbaijani monumental-decorative painting, which has a centuries-old past and rich artistic traditions, preserves numerous art examples that have become timeless due to their high artistic value. Their direct connection with public, civil and industrial architecture, as well as the formation of the urban environment, and their participation as a source of pride in the process of the formation of people's taste at all times made them become a unique national moral value.

It is undeniable that these examples, created in the distant past and considered as an artistic expression of our ancestors' sense of beauty, form the glorious pages of our national fine art history. By flipping through the pages of this history, it is possible to be sure of the uniqueness of the rich artistic and aesthetic merits that we have highlighted.

The works of monumental-decorative painting, mentioned in various historical sources, praised in the works of well-known representatives of Eastern poetry, confirmed in their time in miniature style works, are significant as spiritual relics of our ancestors that have reached our days.

Momina Khatun and Yusif Küseyir oğlu in Nakhchivan, as well as the Karabakhs, the Barda Tomb in Karabakh, the Blue Mosque in Tabriz, the Red Dome Tomb in Maragha, and the decorative decorations with marbles in the Pir Huseyin Khanagh in Shirvan are expressions of wall painting with unique artistic and technical means, and their high aesthetic capacity remains today. are unique works of art.

Ajami Nakhchivani's work as a monumentalist-painter on the exterior of the tombs of Yusif Küseyir oğlu (1162) and Momina Khatun (1186), which will become his "recognition mark" in the literal sense of the word, caused the opening of a unique page in Azerbaijani architecture. By imagining both buildings for a

moment without the tiled patterns that decorate their facades and literally bring these inanimate stones to life, it is possible to be sure of the uniqueness of the artistry exhibited by the architect in those tombs. According to our opinion, replacing the monochromy of the outer arrangement displayed in the tomb of Yusif Küseyir oglu by Ajami, who added color to our architecture, with polychromy in the Momina Khatun monument, could be related to the fact that the first is a representative of the strong-masculine, and the second is a representative of the gentle-feminine gender...

It is possible to observe the application of the unique artistic-decorative design tool - brick-mosaic covering to the buildings, which we saw in the work of Ajami Nakhchivani, in the Garabaghs (XII-XIII centuries) and Barda tomb (XIV century) in Nakhchivan. Both buildings are also notable for the use of decorative brick inscriptions.

There are other monuments in our medieval architecture that use colored tiles in their exteriors and interiors. One such building is the Blue Mosque, built in the 15th century in the city of Tabriz in South Azerbaijan.

The exquisite and wonderful marble decorations on the exterior of the magnificent mosque, which was called the "Turquoise of Islam" at the time, are continued in the large hall inside, so the building looks very emotional and attractive. The word "blue" in the name of the mosque is also related to the predominance of blue colors in this tile decoration.

The Pir Huseyin Khanaghah (13th-14th centuries) located on Pirsaaatchay is considered one of the best examples of the rich use of tiles as a decorative element. The aesthetic aura created by these decorations, which are a set of 25x25 cm square-patterned and inscribed tiles and a small octagonal star forming the panel of the interior wall, is memorable.

It is possible to find the use of tiles in other religious monuments of Azerbaijan. Goy Gunband tomb (1194), which carries the traditions of Ajami, as well as Sheikh Safi tomb (XIV-XVI centuries), Olcaytu tomb (XIV century), Sheikh Khorasan tomb (XV century), etc. buildings are like this.

When talking about the monumental-decorative painting of the Safavid period, first of all, the tile decorations of the buildings (XIV-XVII centuries) included in the complex of Seykh Safieddin Ishaq Ardabil

(Ardabil) come to mind. Thus, it is undeniable that their panel-decoration made of tiles plays a special role in the acceptance of each building of this complex as an aesthetic resource. The buildings here are also famous for their gold and silver items that decorate their halls, which are valuable decorative and applied art works in themselves. The famous "Sheikh Safi" carpet (1539) decorated the mosque of this sanctuary.

The decor made of purple and turquoise tiles in the interior of Sheikh Junayd's tomb built in Hazra village of Gusar region (the grandfather of Shah Ismail Safavi was buried in the building built in the 16th century) is one of the artistically significant designs.

The Olcaytu tomb (XIV century) erected in the village of Sultaniyya near Tabriz can be considered as one of the beautiful examples of craftsmanship in which tiled decorations were applied. The magnificent effect of the octagonal mausoleum built of baked bricks (Architect Alishah Tabrizi) was both its turquoise dome and the optimistic colorful pattern-tile covering that decorated its ceiling.

The tiled wall panel that remains today in the "Chehil-stun" palace in Isfahan is considered one of the interesting examples created in this direction during the Safavid period...

Although the first examples of monumental painting, which were realized directly with paints and related to architecture, have passed the harsh tests of time and have not come down to us, fragments of wall paintings discovered during archaeological excavations indicate that they exist in the art of Caucasian Albania (a religious building in the town of Migachevir called Sudagilan).

In the Kharragan tombs (XI century) in South Azerbaijan, memorable examples of medieval monumental wall painting remain. One of these buildings built during the most powerful period of the Seljuks - the paintings in the tomb of Abu Said bijar Saad oglu are distinguished by their interesting aesthetics...

It is undeniable that during the Safavid era, which is valued as the flowering period of medieval Azerbaijani art, our monumental-decorative wall painting was enriched with unique artistic and aesthetic merits. It is possible to see the description of domestic scenes and battles in the meaning-content capacity of those miniature style wall paintings, which became an integral part of the design of the palaces built in that period.

In the writings of European travelers, there is mention of the presence of wall paintings in the "Hasht Behisht" palace (XVII century), which was built in Isfahan during the Safavid era and is highly valued as a rare work of art in the Middle East. It is said that the ceiling and walls of the circular hall and other rooms of the palace have plot compositions depicting hunting and war scenes, palace parties, the reception of ambassadors and the strange adventures of fighting with various wild animals.

The establishment of economic-political-cultural relations with Europe has also affected visual and applied art as well as many fields. The artists who used the intersection of the miniature style with the realist traditions from Western painting managed to take unique steps in the field of monumental wall painting. This can be observed in the famous palaces of the 18th-19th centuries (Southern Azerbaijan), which are characterized as the flowering period of our mural painting, in the various functional buildings built in the cities of Yerevan, Sheki, Shusha, Ordubad and Guba.

It can be taken for granted that the palace wall paintings of the 19th century in South Azerbaijan were created in the "Qajar style". Thus, the new style, which combines local and European artistic traditions, became the leading means of expression in visual and applied art at that time. During the reign of Fatali shah Qajar (1797-1834), who preferred a luxurious lifestyle, the appeal to the wall paintings, which further enriched the interior appearance of the palaces, came from this. It is stated in the sources that there are portraits of the ruler and his sons in various sizes in the different halls of the royal palace of that period, scenes depicting Fatali Shah's military achievements, as well as portraits of musicians, dancers and maids who were regular participants in the entertaining parties held in the palace.

The fact that paintings on various subjects in the "Qajar style" were placed in luxurious palaces, as well as in the mansions, coffee houses and baths of the nobles of that period, first of all, indicates the gradual expansion of the scope of application of this style, almost formalization.

Let's add that most of the monumental art examples that honored the northern-southern pages of Azerbaijani art at the time have not reached our time. Even now, except for architectural buildings in Sheki, Ordubad and Guba, it is very difficult to give a hopeful opinion about the fate of other wall paintings in enemy-held territories. If at one time an architectural gem like the Sardar Palace (Iravan) was a victim of

Armenian brutality, today it is very difficult to say encouraging words about other monuments...

Built in 1762 (sometimes it is said that its construction took place in 1797) by Huseyin Khan, the ruler of Shaki - the grandson of Haji Chalabi Khan, the founder of this Khanate, who wrote poems under the pseudonym "Mushtaq", the palace of Shaki Khan has both wall paintings and it is famous for its non-metallic networks that provide their lighting. The presence of high appreciation is clear in the words of prominent Turkish poet Nazim Hikmet, who saw it for the first time, "If there were no other ancient buildings in Azerbaijan, it would be enough to show the world only Sheki Khan's palace."

From the researches, it is known that the decorative wall paintings of the Khan's palace cover three periods in terms of execution: the original - contemporary wall paintings of the building (end of the 18th century), the 19th century wall paintings (most of these wall paintings belonging to the end of the century were created by Usta Qanbar) and the new - Paintings made at the beginning of the 20th century.

Among the creators of the continuously renewed artistic design of the palace, to be more precise, the monumental-decorative painting, Usta Gambar from Karabakh, his brother Safar, his son Shukur, Mirza Jafar from Shamakhi, Aligulu, Gurbanali, etc. names are mentioned. It is said that the architect of the palace was Abbasgulu (Zeynalabdin from Shiraz in some sources).

As for the meaning of the pattern cover and various images of the Sheki Khan palace, it should be said that it is possible to see the participation of four groups of patterns in the creation of the decor. These are mainly geometric and vegetal patterns, with plots and expressed patterns related to birds. As a whole, the design of the palace includes a large number of flowers and trees (tulips, roses, lilacs, lilies, pomegranates, cypresses, plane trees, etc.) and animals and birds (nightingales, peacocks, deer, gazelles, partridges, pigeons, pheasants, etc.). images were used, which conditioned the decor of the interior.

It is noteworthy that the plot-human compositions in Sheki Khan's palace are processed in accordance with the main requirement of monumental art - to achieve a synthesis with architecture. War and hunting motifs are depicted in these plot compositions surrounded by a wide border on the wall surface of the palace. Researchers are of the opinion that one of these frieze-like compositions depicts scenes from the Iranian-Turkish wars.

Combining the conventional-decorative style observed in the general decor of the building with the artistic principles of realistic-realist art, the authors achieved the intersection of miniature style and Western painting, more precisely, the memorable unity with "Qajar style"...

Despite the monumentality achieved in the wall paintings of the Shekikhanovs' house (XVIII century), which is the same age as the Khan's palace in Sheki, it can be said that here too special attention was paid to the problem of solving the synthesis of arts. Plot paintings and ornamental decorations, which are the main decor of the Shekikhanovs' house, are located in the central hall of the second floor. The fact that the building, whose facade is made of metal grids, is full of decorations, determines the optimistic atmosphere of this place.

In these images, whose general aesthetic is the junction of the artistic principles of Eastern and Western painting, we see Khosrow, Shirin and Farhad, Leyli and Majnu (there are also researchers who consider this image to be Yusuf), as well as two characters from the poem "Seven Beauties". The image in one of the niches attracts attention primarily due to its genre. The still life of fruits and vegetables depicted here is the first for Azerbaijani art, so the image is of great importance.

In Shusha, which was known as the "Conservatory of the Caucasus" at the time, there are buildings of a civilian nature that are the carriers of the development of monumental-decorative painting of the 19th century. Among them, the residences of Karim Bey Mehmandarov, Haji Mammadov, Iskander Rustamov, Mir Mohsen Navvab and Safibeyov can be mentioned.

With the exception of the houses of M.M. Navvab and Safibeyov, the wall decorations of the rest of the buildings were made by Usta Gambar Karabagi. Unlike the portraits painted by himself in M.M. Navvab's house, motifs of fauna and flora were widely used in the artistic design of other properties.

The artistic solution of the existing wall paintings in Lahij (Residential House, 19th century), Guba ("Shirli Hamam", 19th century) and Ordubad (Juma Mosque, 17th-18th centuries) complements the aesthetics of Azerbaijani monumental-decorative art, including the wall paintings in Sheki. artistic moments are enough.

One of the beautiful examples of Azerbaijani monumental-decorative painting was in the Sardar

Palace (destroyed by the Dashnaks in 1914) built in the 18th century in Yerevan, the central city of Western Azerbaijan. The spacious hall of the palace was decorated with elegant and colorful patterns, wall paintings with historical and legendary plots, as well as portraits painted in the "Qajar style". Most of the portraits in Sardar's palace (Fatali shah Ghagag, Abbas Mirza, Iravan Sadar Hasan Khan Iravanli, Rustom-Zal) were painted by the famous artist MG Iravani. The mirror hall of the palace was also quite memorable due to its architectural style and artistic decoration.

The selection of monumental-decorative painting with the wealth of the second stage after the sovietization of the country was connected with the new economic and political situation. In other words, unlike the previous centuries, new conditions and requirements allowed the decoration of buildings with the most diverse functions. But in the two decades of the new century before the sovietization of Azerbaijan, certain works were done in the field of monumental art. The paintings that cover the "Eastern theme" ("Leyli and Majnun", "Asli and Karam", etc.) have remained in individual houses of the capital until now. confirms what we said.

Here, we must emphasize that monumental-decorative painting was created directly in connection with new buildings, and in this sense, serious construction works were not carried out in the republic in the first few decades, and we must say that monumental art also developed poorly. Only in the period after the victory in the Great Patriotic War, a great boost to construction and construction work made it possible to develop the development work. As an example of the decoration of new buildings with various functions built in those years, the names of the plot and ornamented designs on the walls and ceilings of the Palace of Culture in the Khatai district of Baku, the Museum of Technical Security, collective farm cultural houses in Masalli, Fuzuli, Agdam and other districts can be mentioned. In this sense, Baba Aliyev, Nadir Abdurrahmanov, Buyukaga Mirzazade, Sattar Bahlulzade, Igor Ryjenko, who were known as talented painters in the republic at that time, and others. it is possible to mention the creation of plot compositions and landscapes for the walls and ceilings of those buildings.

The decoration of Masalli's Sharaf village culture house in 1955 was carried out by Ogtay Sadygzade and Agha Mehdiyev, who have considerable influence in the field of national visual arts. The

eight murals they created on the theme of work and leisure gave the place a special optimism with their cheerful and attractive colors.

In the years after the war, Ogtay Shikhaliyev, Tofiq Agababayev, Arif Agamalov, Gorkhmaz Efendiyev, Hasanaga Alasgarov, Huseyn Huseynov, Hajiaga Rajabov, Rahim Mammadov and others. Mastering the artistic and technical habits of monumental art in the central cities of the USSR led to the creation of successful works in this field in the fifties. However, let's admit that the monumental mural created in the republic and which won the public's sympathy was Togrul Narimnbeyov's large-scale "World of Fairy Tales" (1975-1978), which decorated the interior of the new building of the Azerbaijan State Puppet Theater named after A. Shaig. By bringing together the proud examples of Azerbaijani oral folk creativity, the author, who managed to give a "fairy tale capacity" to numerous heroes who are the carriers of meaning and content in this mural (total area of 350 square meters), which has the power to spread the thoughts of the audience, ultimately highlighted the magnificence of the comprehensive mural, the most and the main thing is that he achieved a successful synthesis with the architecture of the place where he settled...

One of the interesting examples of art is the mural called "Ashigin Nagmesi" (1978) in the lobby of the former "Moskva" hotel (total area of 35 square meters). Here too, the artist, who uses the power of color to create emotions, was able to create an artistic space full of optimism with the help of various plots by holding an "artistic mirror" to what is happening around him - the modern state of our country - in the love's song that makes people emotional.

"Flower, my country!" created by the artist in the lobby of the Milli Majlis of the Republic of Azerbaijan in 1979-1980. The mural (total area 130 square meters) differs from the previous two works in its generalizations of meaning and content. The artist, who held a symbolic-philosophical "artistic mirror" to the distant and recent past of his native Azerbaijan, brought together his majestic personalities and historical monuments, ultimately caused the creation of a very attractive and emotional monumental plaque.

The work of the young monumentalist-painter Yagub Mehdiyev (1948-2013) called "Medicine

Science" (1978) (total area 90 square meters) is located in the interior of the Republican Sanitation Education House of the Ministry of Health of the Republic of Azerbaijan, and to those who come in contact with it, the path of development of this field from ancient times to the present day. , made it possible to get acquainted with the images of outstanding doctors who made a name for themselves in this field.

Chingiz Farzaliyev's (1943) mural painting "Azerbaijani Wedding" (1973) created by Chingiz Farzaliyev (1943) in Baku's "Arzu" wedding hall served to create an optimistic mood among visitors.

The eighties were remembered by the creation of new works in Azerbaijani monumental-decorative painting. The large-scale (200 square meters) "Folklore of Azerbaijan" (1980), which Ogtay Shikhaliyev worked with his colleague Fakhraddin Aliyev near the Republican stadium named after T. Bahramov - in the athletics ring, can be considered the most memorable example of monumental-decorative painting of those years. Authors connecting national folklore samples and folk art samples, which have been part of our people's life since ancient times, with Azerbaijani nature and wonderful ornaments, succeeded in creating a festive scene with an optimistic color.

The monumental works carried out by the outstanding brush master Gorkhmaz Efendiyev in the "Ateshgah" restaurant in the Surakhani district of Baku (1980s) and at the Slavic University (1980s) are also modern and memorable due to their artistic solution. The author, who made the relief "Fire motifs" in the recreation and entertainment center, and the murals on the theme of "The luminaries of world literature" in the educational institution with an original artistic solution, enriched our monumental art collection with interesting examples.

In the same years, the young artist Ashraf Heybatov (1951) created a mural (500x1000 cm) called "Feast of Hands" (1982) at the Khovlu yarn factory in Sumgait. In his work, the author prefers to interpret national artistic traditions in a modern way, and in this comprehensive wall painting, he created an eye-catching scene by applying colors that resonate with them.

In the wall paintings created by Rovshan Mammadov, who took his first steps in great art in the eighties, there was a strong desire to give objects an optimistic spirit. His mural paintings ("Cosmos" and "Azerbaijani Tales"), which he made at Vocational Technical School No. 84 in Bakukhanov settlement

("Eastern Market" and "Wedding", 1986) and Children's Stomatological Hospital (1984) located in the same residential area, attract attention in this sense. does.

Rovshan Mammadov's wall painting "Azerbaijani Tales" (1988) created together with his colleague Elmas Huseynov also shows the desire to give a pleasant atmosphere to the space. This relief wall painting (300x500 cm), which once decorated the interior of the "Jirdan" store in Baku, is one of such works.

At the end of the last century, during the construction of the Baikal-Amur railway, which was known as the "Construction of the Century", our artists also took an active part in the development of the newly built Ulkan settlement in Irkutsk region by the builders from Azerbaijan. The mural painted by Zohrab Mutallibov in the interior of the shopping center in Ulkan settlement (1984) is one of the interesting compositions created by the artist in the distant land of Siberia.

Although the murals created by famous brush masters Sirius Mirzazade and the late Ismail Mammadov in the Soviet period (1980s) were destroyed, they remain as examples that enrich Azerbaijani monumental-decorative painting. For the wall painting (total area of 500 square meters), the authors chose the plots of Nizami Ganjavi's "Khamisa", which is considered the star of the 12th century Azerbaijani and world literature, as the bearer of meaning and content.

The artistic design (1980s) they gave to the "Retro" photo studio located in the current Fountain Square - an underground space - was also unique in its aesthetic capacity. The authors who added the balcony elements on the walls to the overall composition (total area of 150 square meters) succeeded in creating scenes with unequivocal vitality and vitality.

He worked alone on Ismayil Mammadov's wall paintings in the lobby of the famous "Azerbaijan" cinema (1988). It is only a bitter regret that this work, which is considered unique in Azerbaijani monumental-decorative painting due to the originality of its artistic capacity, has reached our days. Thus, it would be possible to preserve this mural, which is made on an area of 200 square meters and preserves 160 figures related to our cinema history.

The mural painting (1998-2003) executed by Ucal Hagverdiev in the Church of the Holy Archangel Michael in Baku is one of the outstanding examples of art due to its theme and artistic solution...

Among the first successful mosaic panels created after the war, Gazanfar Khalikov, who will remain as the creator of the image of Nizami in our art, can mention the plot composition "Khamsa" (1965) created in the lobby of the "Buzovneft" cultural palace in Zugulba settlement of Baku (800x1000 cm). By choosing a plot from G. Khalikov's poems that make up "Khamsa" ("Shirinn dag chapan Farhad came to Farhad", "Sultan Sanjar and his wife", "Majnun among the animals in the desert", "Bahram-Gur and Fitna" and "Iskander and the Shepherd") and by achieving the rhythmic harmony of their arrangement along the wall, it can be said to achieve the integrity of the mosaic panel as a whole.

In the 1960s, Ogtay Shikhaliyev and Arif Agamalov highly valued the monumental work entitled "Peace, Labor, Freedom, Equality, Brotherhood and Happiness" (1961), which they worked together at the Ganja city boarding school. One of the reasons for this was the fact that the young authors executed this composition decorating the facade of the building with the combination of the sgraffito technique and the mosaic, which was new for that time.

After his young success, he performed the new order offered to Ogtay Shikhaliyev in 1962, together with his colleague Mirzaga Gafarov, in the Palace of Culture in the S. Orjonikidze district of Baku. Here, too, the artist, who applied the sgraffito-mosaic technique, managed to create a monumental work on the theme of sports and peace ("Footballer", "Running", "Artistic Gymnastics", "Clear Sky") in the interior of the cultural object. has known.

In 1963, Ogtay Shikhaliyev, together with his colleague Hajibala Rajabov, provided the artistic layout of the department store called "Children's World" in the capital (1963). This time, the authors applying the common artistic solution, that is, the sgraffito-mosaic technique, in the interior of the building - in its hall, which is rich with a continuous mass of buyers and spectators, "Let there be always sun!" with the artistic interpretation of the theme, they tried to create a pleasant aura of the place.

In the same year, O.Shikhaliyev alone realized the artistic layout of another store related to children. The monumental design he executed in the interior of the "Children's Food" store in Baku was solved in the sgraffito technique.

The artist's ability to give a unique aura to catering facilities caused him to be invited to design

other similar facilities after the "Children's World" store. One after the other, he designed the "Mother and Child", "Bahar" and "Ceyran" cafes (all in 1964). These monumental arrangements, which he made with his art friend Hajibala Rajabov, were executed in the traditional sgraffito-mosaic technique for them.

In 1966, O. Shikhaliyev and H. Rajabov created a plot composition in the mosaic-sgraffito technique in the foyer of the Baku Circus. At the same time, Rahim Mammadov and Tofiq Agababayev worked in that facility. The monumental composition "Azerbaijani circus" created by them using the same technique is also placed in the foyer of the circus. It is undeniable that the images of the girl on the running horse, the "zorkhana" wrestlers and the fighting rams, as well as the musicians who accompany the performance of these circus artists, give the place its uniqueness.

Together with Hajibala Rajabov, Ogtay Shikhaliyev worked on another monumental example of art - "Towards the Stars" composition (1968) on the facade of school No. 18. Panno's composition is made up of the space theme that was widespread in Soviet art at that time - the flight of a young girl and a boy in the sky towards the sun. This work was destroyed during the renovation of the school's facade. The fate of another of their works was also sad. So, despite the originality they demonstrated in the design of the swimming pool in front of the "Karabagh" hotel (1973), that composition was destroyed during the landscaping works in the area.

One of the works that clearly reflects the monumental feeling of these two artists was the mosaic compositions (1975) they performed at the Baku Household Air Conditioners Factory. The authors, who gave an artistic appearance to the union of science and labor in the magnificent mosaic panels located on the facade, were able to achieve the attractiveness of these mosaic images, which can be seen even from a perceptible distance, thanks to the decorativeness of their artistic solution.

Their design on the facade of the "Azerbaijan" publishing house stands out for its originality. The authors, who solved the general composition of the layout surrounding the entrance - portal of the building, in the form of an open book, thereby managed to find an artistic solution to the function of the space. In other words, the mosaic strip on the modern-style door is surrounded by embossed mosaic plates - book pages - seven meters high and ten meters long. On the left side, the newspaper, and on the right

side, the history of book printing has found a plot-symbolic solution. The artists who solved the problem of synthesis of arts by finding the correct ratio of forms to each other, successfully realized this in the example of the relation of the mosaic composition to the height of the building.

Ogtay Shikhaliyev carried out the artistic design of another important object. A mosaic panel (1987) covering this large-scale manufacturing process called "Rainbow" adorns the facade of the Baku Deep-Separate Factory named after Heydar Aliyev.

In 1988, Ogtay Shikhaliyev made a mosaic artistic arrangement (600x1500 cm) of the stage of the place intended for holding cultural events in the yard of the former "Azon" plant (now Public TV). The meaning-content capacity of this composition called "Yalli" is rich with the plot, figures, attributes and various details that the name of the work bears.

In the field of monumental art of the seventies and eighties, there were quite a lot of artists who continuously worked on the creation of mosaic panels. In this sense, Mirzaaga Gafarov, Arif Agamalov, Rahim Mammadov, Huseynaga Huseynov, Rashid Heydarzadeh, Rasim Khalafov, Yagub Mehdiyev, Shamil Buksayev, Hasanaga Alasgarov, Sirius Mirzazade, Ahmad Ahmadov, Fikret Ibrahimov, Asaf Mehdiyev, Eldar Ahmadov and others. names can be mentioned. Let us say here that many painters, graphic artists and sculptors participated in the creation of mosaic compositions in Baku and the regions, along with monumental artists. The activities of famous brush masters Mikayil Abdullayev, Altay Hajiyev, Jabbar Gasimov, Ismayil Mammadov, Huseyn Hagverdi and others in this field confirm what we have said...

Among the memorable mosaic works of the Soviet era, the People's Artist of the USSR, Academician Mikayil Abdullayev's works decorating the "Nizami" station of the Baku metro (1973-1979) have a special place. Due to the fact that this design, which is considered as the artistic embodiment of Nizami Ganjavi's "Khamasa" and consists of 18 panels, is located in the station, the name of the Baku metro is mentioned among the world's marvelously designed subways, which confirms that the work done here has high aesthetics. The mosaic works on the walls of the hall include "Sultan Sanjar and the Snow", "The Conversation of the Owls" and "The Bricklayer's Tale", "Farhad Bisutunda" from "Khosrov and Shirin", "Khosrov and Shirin", "Farhad and Shirin", "Majnun and his father", "Leyli and Majnun", "On Leyli's grave",

"Simnar's tragedy", "Bahram and the dragon", "Bahram's skill" and "Fitna", "Iskandarnama" from "Leyli and Majnun" and the compositions of five scenes from both parts - "Sharafname" and "Iqbalname": "Iskander and the shepherd", "Seven scientists", "Nushaba and Iskander", "Death of Darius", "Painter Mani" are reflected. .

"Neftchilar" station of the Baku metro, opened in 1972, is one of the notable objects of the capital due to its artistic design. Today, Mirzaaga Gafarov and Arif Agamalov have made a great contribution to the artistic appearance of the metro hall. The themes of oil, science and art have found their solution in the form of unity in the six-year compositions here.

In the mosaic arrangement of other metro stations, Khalil Aliyev ("Sahil", 1993; "Narimanov, 1994; "28 May", 1990s), Rasim Khalafov ("Youth", 1967), Shukur Abbasov ("January 20, 1990 years) etc. participated.

Among the successful mosaic panels of the sixties and eighties are Abdulla Guliyev's ("Victory", 1967), Arif Aziz's ("Friendship", 1967), Tofiq Agababayev's "Spring", 1970), Sirius Mirzazade, Rashid Heydarzade, Arif Alasgarov and Elkhan Tahirov. Saadat",1977), Sirius Mirzazadeh, Rashid Heydarzade and Arif Alasgarov's "Workers' Hands", 1980), Rashid Heydarzade's ("Energy", 1986), Nusrat Hajiyev's ("Oil History", 1979) Mirzaga Gafarov, Rasim Khalafov and Jabbar Gasimov ("Industry", 1985) works of Elmas Huseynov ("Khamsa", 1980s) created in the Soviet period can be named.

It should be added that, in addition to Baku, in the artistic-architectural solution of our regions, monumental-decorative painting, including mosaic arrangements, which has a noticeable role in enriching the aesthetics of buildings with new shades, has been widely used. In this sense, monumentalist - artists H. Alasgarov, F. Ibrahimov, Z. Mutallibov, Y. Mehdiyev, H. Hagverdi, A. Ahmadov, A. Mammadov, F. Abdullayev, V. Ahmadov, Sh. Sharifov, M. Imamverdiyev, S. .Gurbanov, E. Efendiyev and others can name the works of various contents created by Sumgait, Guba, Nakhchivan, Ganja, Jalilabad, Yevlakh, Gazakh, Mingachevir, Lankaran, Shamakhi, Astara.

By the way, let's say that our artists were able to create interesting works by using the artistic and technical possibilities of decorative-applied art in monumental art during the Soviet era and the years of

independence. In this sense, Altay Hajiyev, Huseynali Huseynov, Arif Agamalov, Aghasaleh Nuriyev, Mirzaga Gafarov, Sirius Mirzazade, Rashid Bagirov, Zahid Huseynov, Rahib Hasanov, Aydin Rahimov, Rafiq Ibrahimov, Salhab Mammadov, Eldar Ahmadov, Asaf Mehdiyev, Ali Ibadullayev, Anvar Garayev, Rafiq Karimov, Nijat Gocamanli, Tamella Mammadova, Mazahir Avshar, Adil Shikhaliyev, Adham Yusifov, Eldar Mammadov, Aydin Rzaguliyev, Tahir and Nasrulla Sadikhov and several other artists made ceramics, glass, stained glass, grids, etc. We would like to point out that the aesthetics of art fields can be directed towards the monumental...

CONCLUSION

The analysis of the 20th-century landscape of painting, which is considered one of the leading types of Azerbaijani fine art, shows that logical formation of the field, which had strong artistic resources at the time, should be considered one of the important aesthetic issues. Thus, in exchange for the connection of these artistic sources to the distant millennia and the fact that they have reached our days, in a situation where the dialogues around them do not subside, it is necessary for the creators of the new era to use this rich source as a source of inspiration. In other words, it was expected that the creation of rock paintings of our ancestors related to the distant past, as well as the miniature style, which has become the leading means of expression in the art of the Turkic world since the beginning of the Middle Ages, will become a reference point for modern artists as a source. Thus, rock paintings located in several regions of the country, as well as miniatures covering all fields of fine and decorative-applied art, acted as carriers of unique artistic features that could become a source of inspiration. Over time, if the artistic characteristics of rock paintings have naturally been stable, the miniature aesthetics, which includes pictorial and decorative-applied art, has undergone quite a change. However, both resources have been able to maintain their original aesthetic capacity for a long time. But how did our painters, who were destined to live and create in the 20th century, use those resources and their timeless artistic features?

The development of this artistic process that coincided with the 20th century, instead of continuing the national artistic traditions from its very first years, served the implementation of European-Russian realism, and after the twenties, the artistic principle of "socialist realism". In the art school opened in Baku after the sovietization of the country, the traditions of realism recommended by the central government ideologues were directly taught. Despite the indirect prohibitions, among the first graduates of the school there were those who preferred to restore the aesthetics of the classical miniature style in their works. But the display of these works created by them in the exhibition hall was met with serious dissatisfaction of the Kremlin ideologues, and they were forced to retreat from the path they took after the rebuffs they faced. A. Rzaguliyev, who did not back down from his art practice, was forced to spend a long time in exile and prison. In other words, those who wish to preserve national artistic traditions have rarely been able to

express this in their works. If we take into account that this often happens in the field of graphics, then we must say that painting is mainly developed on the basis of the artistic principles of "socialist realism". However, artists working in the field of painting have managed to enrich the archive of 20th century Azerbaijani painting with memorable works by showing a creative attitude to the old national artistic resources even in this framework, which seems limited to many. In this sense, M. Abdullayev, S. Bahlulzadeh, T. Salahov, N. Abdurrahmanov, T. Narimanbeyov, R. Babayev, M. Mirjavadov, T. Javadov, M. Abbasov, S. Mirzazadeh, A. Hajiyev, F. Akbarov, R. Ismayilov and others. it is possible to name. By the way, let's note that at the end of the last century, under the "umbrella" of promoting Nizami Ganjavi's heritage, the government created certain conditions for the wide spread of miniatures, but the first exhibitions organized in this direction are far from achieving a successful unity of tradition and modernity. Noticeable progress in this field would take place later - only in the 2000s.

Therefore, it is necessary to emphasize the development of different genres in this field rather than the survival of the national style in the picture of painting in the 20th century. However, it is possible to find artists' efforts to expand the "aesthetic map" of known genres even within the framework of this traditional development. Therefore, it can be said that at the end of that century, our national painting gained a unique artistic face. This has conditioned the recognition of Azerbaijani painting both within the framework of the former USSR and far beyond its borders. Despite the fact that it is not easy, the achieved artistic achievements should be considered a memorable step in the field of promotion of Azerbaijani fine art.

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Artistic Characteristics of 20th Century Azerbaijan Painting

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(MONOGRAPHY)

ISBN: 978-1-955094-45-0

by Liberty Academic Publishers
New York, USA- 2023