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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**EMBODIMENT OF AZERBAIJANI ARTISTIC TRADITIONS
AND IDEAS OF PATRIOTISM IN ELMIRA
SHAHTAKHTINSKAYA'S ACTIVITY**

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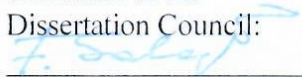
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GENERAL CHARACTERISTICS OF THE DISSERTATION

Topicality and degree of using of the theme. Our outstanding artists had invaluable services in the formation and development of the fine art of Azerbaijan. Along with the demand for spiritual creative potential in this area, it is necessary to mention the name of Elmira Shahtakhtinskaya, one of the outstanding painters of Fine Art, whose life was devoted to the national values of Azerbaijan.

Elmira Shahtakhtinskaya was an artist with great talent, active creative desire in the development of Azerbaijani art and found the meaning of life in the activity. The feeling of national pride was always in her works. Her works are kept in museums, galleries and private collections of foreign countries along with her native country.

Elmira Shahtakhtinskaya's activity is the best example of the study of national originality and creativity of our fine art. She was in love with nature, human and life. Elmira Shahtakhtinskaya was in constant contact with living nature and was inspired by the charming beauty of nature and revived her feelings in her works with colored paints. Beauty lover – the reason of the artist's works have a vivid impact on the audience.

The rich color scheme of the artist's posters and bench paintings confirms that these works are solved in the form of psychological portraits. In the 70s of the 20th century she created a series of posters "Azerbaijan is an ancient country of culture", the gallery of portraits of figures of science, literature and art of Azerbaijan, paintings and panels such as "In Czechoslovakia", "Socialist Baku", "In Bulgaria", "Pies" and "Novruz holiday".

Elmira Shahtakhtinskaya's works were demonstrated in every part of the world – Paris (Pompidou Center), Moscow, Kaunas, Stockholm, Berlin, Amsterdam and in different cities. Her personal exhibitions were held in 1967 in Kaunas, during 1978 and 1989 in Baku, in 1979 in Nakhchivan, in 1988 in Moscow.

Peace and friendship of peoples, the theme of labor occupy an important place in the activity of the artist. In the series "Azerbaijan is an ancient country of culture" created by E. Shahtakhtinskaya during the 70s, which was the result of long years of search and at

the same time the main theme of her work, she created portraits of scientists and cultural figures of Azerbaijan who lived and created in the Middle Ages (such as Nasraddin Tusi, Mahsati Ganjavi, Imadaddin Nasimi, Mahammad Fuzuli, Ajami Nakhchivani, Soltan Mahammad and others) and portraits of modern artists (such as Uzeyir Hajibeyli, Huseyn Javid, Samad Vurgun, Sattar Bahlulzade, Gara Garayev, Fikrat Amirov and others) in the 70-80s. In this series the poster turns from a relevant, proclamation type into a means of education, training and cognition. It became historical and was enriched with information. These series were descriptive encyclopedia of the best representatives of history, culture of the Azerbaijani people, who contributed to the world culture.

Elmira Shahtakhtinskaya's activity was also highly appreciated in the post-Soviet space. K.Karimov,¹ M.Najafov, N.Habibov, M.Tarlanov, P.Hajiyev, S.Badalova, G.Gajar and others spoke about the shades of meaning expressed in the portrait and graphic works of the artist, which were displayed at exhibitions in different years, periodically in the press. Mrs. Elmira's work attracts the attention of modern art critics. Telman Ibrakhimov in his book "Poster Art in Azerbaijan" and Kh. Askerova in her dissertation "Women Artists in Azerbaijan" looked at the work of the prominent artist. Elmira Shahtakhtinskaya's activity is differed by the theme and genre, individual styles and methods. She was constantly looking for new means of artistic description, trying to innovate, attracting attention with the style of expression. Her works created in the genre of posters, landscapes and portraits are remembered with their richness. Elmira Shahtakhtinskaya's unique view of the life, outlook and way of thinking of her personalities increases the value of her works, leaving deep traces in the hearts of the audience observing these works. Her personal ability and talent, purposeful search, her own emotional and original means of description led to the creation of numerous works by of Elmira Shahtakhtinskaya, which occupy a special place in the history of Azerbaijani art.

¹ Kərimov K. Şahtaxtinskaya Elmira/ K.Kərimov. kataloq. Bakı: 1989.

As Elmira Shahtakhtinskaya's activity is closely related with the development of Azerbaijani fine arts, her research is in great need. Thus, the determination of her contribution to the modern Azerbaijani fine art is of great importance in the formation and development of the generation of young artists. The consideration of the issue in this context shows that the research is of great urgency.

So, the research of the artistic heritage of the People's Artist Elmira Shahtakhtinskaya, in general, in a comprehensive and altogether manner and the presentation of this problem in the scientific-theoretical context in the form of fundamental work is defined as an actual issue.

Elmira Shahtakhtinskaya's efficiency activity has always been valued by the government. She was awarded with the "Honor order", in 1963 she was also Honored Art Worker of the Azerbaijan SSR and People's Artist of the Azerbaijan SSR in 1977.

Most of the researchers talking about the Azerbaijani fine art of the 20th century paid attention to Elmira Shahtakhtinskaya's activity and carried out many research works. Elmira Shahtakhtinskaya's activity has always attracted the attention of art lovers and specialists. One can meet much information about her activity in many media, internet sites and TV programs, as well as in many articles in the Russian and Azerbaijani languages. Numerous articles have been written in the periodical press about People's Artist Elmira Shahtakhtinskaya and her activity. In this case the articles and newspaper reports written by Z.Balashov,² Sh.Alasgarova,³ R.Mehdiyev,⁴ N.Habibov,⁵ M.Najafov,⁶ S.Badalova,⁷ etc. can be

² Balaşov Z. Mahir plakatçı rəssam. // – Bakı: "Azərbaycan qadını" jurnalı, – 1984. №11, – s. 5.

³ Ələsgərova Ş. Rəsmlərdə dil açan arzular // – Bakı: "Qobustan" jurnalı, – 1977. №2, s. 47-50.

⁴ Mehdiyev R. Həvəs və məhəbbət olanda // "Ədəbiyyat və incəsənət". – 1978, 8 aprel. – s. 5.

⁵ Həbibov N. Rəssamın yeni obrazları // "Ədəbiyyat və incəsənət". – 1976, 3 aprel. – s.2

⁶ Nəcəfov M. Rəsm əsərlərimiz Moskvada. // "Kommunist". – 1978, 18 avqust.

⁷ Bədəlova S. Qrafika sənətinin maraqlı forması. // – Bakı: "Mədəni-maarif işi" jurnalı, – 1974. №1, – s. 42-43.

noted. In these articles the works created by the artist during her foreign visits, posters on various topics, portraits devoted to historical and modern personalities are especially in the focus of attention.

In 1963 the art critic Mammadaga Tarlanov published a booklet⁸ consisting of the works by Elmira Shahtakhtinskaya. During that period Elmira Shahtakhtinskaya was a beginner in art, so posters dominated in her work. However, it is not the right approach to introduce her as a poster-artist for a later period.

In addition, during the Soviet period, both in Baku and in Moscow, the postcards on the theme “Women cooking pies” reflecting our national traditions were published.

After Elmira Shakhtakhtinskaya’s death the national leader Heydar Aliyev ordered the publication of a book to immortalize her memory. To carry out that work was entrusted to art critic Gulrana Mirza Gajar.

In 2001 as a result of instruction of the President of the Republic of Azerbaijan Heydar Aliyev, 176-page book was published in the publishing house “XXI Yeni neshrlər evi”. It was the first monographic book dedicated to painting in independent Azerbaijan.⁹ After her death in 2000, the ceremonial exhibition dedicated to the 70th anniversary of Elmira Shakhtakhtinskaya was held at the Azerbaijan National Museum of Art.

In the series “Servet” dedicated to the 90th anniversary of great leader Heydar Aliyev in 2013 the 104-page book of “Sherq-Qerb” Publishing House dedicated to Elmira Shakhtakhtinskaya was published by Gulrana Mirza Gajar.¹⁰

However, the comprehensive scientific work about the artist was not written in terms of art studies. As the above-mentioned studies do not cover fully the People’s Artist Elmira Shakhtakhtinskaya’s activity the investigation issue of her activity

⁸ Tər lanov M., Əfəndiyev R. Azərbaycan sovet qrafikası. Bakı: 1963. 24 s.

⁹ Qacar G. Elmira Şahtaxinskaya / G.Qacar. – Bakı: XXI Yeni Nəşrlər Evi, – 2001. – s. 173.

¹⁰ Qacar G. Elmira Şahtaxinskaya. / G.Qacar – Bakı: "Şərq-Qərb", – 2013. – 104 s.

attains the problematic character. On the other hand, the investigation of research and analysis of all aspects of the multifaceted and comprehensive work of talented artist Elmira Shakhtakhtinskaya in the process of development of modern Azerbaijani fine art shows its actuality clearly. Therefore, we identified the problem of the investigation in the context of Azerbaijani fine art as the study of Elmira Shakhtakhtinskaya's activity.

The object and subject of research. The object of the research consists of the works by People's Artist Elmira Shahtakhtinskaya, which are characteristic of various themes and means of expression. Along with her works published in the press, the works kept in private collections have expanded greatly the base of the research object. The object of the research is to investigate Elmira Shahtakhtinskaya's role and place in the development of Azerbaijani art from the 1950s to the 90s, to identify new trends in the artist's activity and to determine the concrete theoretical theses. Analysis of artistic features, new and original means of expression characterizing Elmira Shahtakhtinskaya's activity forms the aim of the research subject.

The aims and objectives of the research. The main aim of the research is analyzing the People's Artist Elmira Shakhtakhtinskaya's activity systematically to determine the originality, style, creative method and stages of the artist. In addition, determining the creative characteristics of the artist to analyze the context of Azerbaijani art acts as the object of the research.

The study of Elmira Shakhtakhtinskaya's activity in the context of contemporary Azerbaijani art involves the solution of the following tasks:

- To systematize and classify Elmira Shakhtakhtinskaya's activity;
- To analyze the artist's unexplored works;
- To analyze and estimate the paintings propagandizing the artistic traditions and patriotic ideas of Azerbaijan in artist's activity;
- To approach Elmira Shakhtakhtinskaya's activity from the opinion of modern times;

- To determine Elmira Shahtakhtinskaya's life and activity moments;
- To identify new artistic form searches in Elmira Shahtakhtinskaya's posters;
- To investigate the uniqueness of the portrait genre in the artist's activity;
- To explain the revival features of the principles of Tabriz miniature in the series "Azerbaijan is a country of ancient culture";
- To analyze the historical and modern images of the series "Azerbaijan is a country of ancient culture";
- To determine the place of Elmira Shahtakhtinskaya's activity in the science of modern Azerbaijani Art..

Research methods. Historical-cultural and historical-artistic approach methods are preferred as methodological bases. During the work on the dissertation the complex method is used, that is, the visual material is analyzed comprehensively. The main works are analyzed and all studied creative samples are given. In addition, archive documents are analyzed, summarized and explained in the press, the scientific and theoretical literature about modern art-study is investigated.

The basis of the research work is the analysis of many works, characterizing separate sections of the multifaceted study. Investigating the research work the scientific-theoretical literature about modern art is studied, the archive documents are searched and analyzed, the catalogues of exhibitions in which the artist's works were displayed, archives of Azerbaijan National Museum of Art, National Museum of Azerbaijan Literature named after Nizami Ganjavi and Azerbaijan Art Gallery are used, materials from the existing works about Elmira Shahtakhtinskaya's activity are summarized and explained.

The methodological basis of the research is the analysis of art-study. During this process the image-stylistic, artistic-stylistic and comparative aspects of different works are revealed. The analysis carried out in this direction makes it possible to reveal more clearly the various creative elements formed on the basis of typology and evolution in Elmira Shahtakhtinskaya's creative practice. The

method of comparative analysis is considered important in terms of revealing the new framework and features of Elmira Shahtakhtinskaya's activity. To guard the chronological principle is important from the aspect of changes that occur in the creative specification of the artist.

The main provisions for defense:

- E. Shahtakhtinskaya refused the artistic principles of the Soviet poster genre;

- The artist tried to inspire the sensitivity of the national spirit in her works;

- Elmira Shahtakhtinskaya revitalized the traditions of Tabriz miniature school in the series "Azerbaijan is a country of ancient culture";

- Elmira Shahtakhtinskaya reflected the best traditions of graphic art on her posters;

- In Elmira Shahtakhtinskaya's works each element, every detail is important in the archetypical images of nature in the opening of the overall image of the environment.

The scientific innovation of the research is that during the scientific researches Elmira Shahtakhtinskaya's graphic and poster works, which have not been studied till nowadays, are described and analyzed. Covering the great period of Azerbaijani art in the scientific work E. Shahtakhtinskaya's activity is investigated thoroughly. A list of protected works in various museums and private funds has been prepared. Scientific innovation of the research work is reflected in the following theses:

- in the research work it is tried to create generalizing, comprehensive theoretical work devoted to the life and activity of People's Artist Elmira Shahtakhtinskaya in the context of Azerbaijani fine art;

- for the first time Elmira Shahtakhtinskaya's life and activity is investigated substantially and in detail as a monographic research object in Azerbaijani art-study;

- Elmira Shahtakhtinskaya's activity is studied and systematized consistently, stages of activity are identified, generalizations and conclusions are given;

- the artist's works are classified according to style, genre and technique of execution;
- artistic description and analysis of the artist's works in the field of poster are given;
- the artist's works in portrait genre are studied extensively and comprehensively, her works are analyzed in details;
- for the first time, Elmira Shahtakhtinskaya's works of landscapes, which have a unique style, are classified and analyzed;

The theoretical and practical significance of the research.

The research work expanding the history of Azerbaijani art determines the role, place and creative method of the Azerbaijani People's Artist Elmira Shahtakhtinskaya's activity in the general development of fine art. The results and provisions of the research expand the richness of Azerbaijani fine arts, the range of types and genres and creative styles.

The research work can be taught to students of artists and art schools in higher and secondary specialized institutions with a tendency to painting within the framework of special courses on "History of fine art of Azerbaijan". Provisions about the artist's creative experience can play a role of practical recommendations for young artists. As a research work about Elmira Shahtakhtinskaya's activity the dissertation is a valuable resource for a wide range of readers who work in this field and are interested in the problem touched upon.

Approbation and application of the research. The main content, scientific provisions and results of the research work are contained in seven articles.

Name of the organization in which the research work is performed. The dissertation was carried out at the Department of "History of art" of the Azerbaijan State Academy of Arts and discussed at the meeting of the department.

Structure and total volume of the dissertation: The dissertation work consists of the introduction, three parts, seven chapters, conclusion and a list of used literature. Including the research work (226.616 pages), introduction -15.548, three parts (part I- 1.1. – 18.346, 1.2. – 34.200, 1.3. – 25.860 pages, part II-

2.1. – 40.031, 2.2. – 19.961 Pages, Part III- 3.1. – 30.983, 3.2. – 29.941.), conclusion (11.745 pages). Illustrations reflecting the content of the research work are presented in a separate volume in the form of an album (as an addition to the dissertation work).

THE MAIN CONTENT OF THE DISSERTATION

In the part **“Introduction”** of the dissertation the information about subject’s actuality, the level of its research, the object and scientific resources of the work, as well as the main aim of the research and the proposed tasks, theoretical-methodological bases of the research, scientific innovation, practical significance of the work, as well as the structure of the study is given.

In the first part of the research work called **“New means of artistic expression in Elmira Shahtakhtinskaya’s activity”** Elmira Shahtakhtinskaya’s life and creative moments are determined and clarified that during her 40-year activity period the artist showed loyalty to Azerbaijani artistic traditions in her works. At the same time, this activity reflecting the ideas of patriotism and made the foundation for the formation of works of art with high artistic values. The author of graphic drawings, a series of works in watercolor and gouache techniques traveled almost all regions of Azerbaijan. In her paintings dedicated to the charming nature of Nakhchivan, Ganja, Guba, Gadabay, Zagatala, Shusha and other regions, the artist tried to describe the sudden changes in nature, unique natural beauty and full life boards with the finest detail. As the example the artistic works such as “Night landscape”, “Baku port”, “Goy-gol”, “Landscape near Guba region”, “Winter landscape”, “Snowy mountains”, “Shusha mountains”, “Castle in Askeran”, “Mountain landscape”, “Landscape near Shaki region”, etc. can be shown.

Elmira Shahtakhtinskaya’s works reflect the rich spiritual world of our people, its capacious aesthetics, life, traditions, philosophy and history of life, images of workers, poets and historical figures, as well as the fascinating beauty of Azerbaijani nature. Using realistic means of artistic expression the artist created

her works with great skill. Her works differ in originality and individuality of the language of expression, monumentality and stylistic reality. The activity of the artist is the best example of the study of the national originality of our fine art and understanding it from a creative point of view.

Her works can preserve its original artistic value in the contrasting stream of time. Thus, the artist, who felt her great responsibility in front of the society, as a rule, was in search of more important, actual topics. That is why, though those works were created in a completely different socio-political environment, many of them are very interesting and topical for today. Elmira Shahtakhtinskaya was a talented artist who took a worthy place in the development of the history of Azerbaijani art and left deep signs. Her creative heritage doesn't assume only artistic, but also historical importance in the development of fine art of Azerbaijan.

The national elements, which are very close and native to her, show themselves quite strongly in Elmira Shahtakhtinskaya's activity. Since her childhood she felt the bright and motley colors of Azerbaijani decorative-applied art, mastered its rich and multifaceted ornamental style and studied the peculiarities of Azerbaijani art. One can confidently show that her bright decorative painting is nourished by the rhythmic and colors of the national art of Azerbaijan.

In the second chapter called “The new artistic form searches in Elmira Shahtakhtinskaya's posters” of the first part it is said that during the search for a new artistic form in the posters of the artist, the most characteristic features of her work in this field and the main distinguishing feature of it from the others, transcending the boundaries of the graphic solution she carried out those works more in the painting form. Based on the demands of the time and environment, one can note that those political-themed works, which were of great importance in the time of the Soviet Union, mainly related to the friendship, peace and tranquility of the peoples in the Soviet Union, do not lose their actuality yet. The reason for it is that the artist does not take a one-sided position and gains the sympathy of the audience with her works aimed at promoting common peace and love of the native land.

However, it should be noted that those posters, which belong to the artist's activity, covered not only one topic and were not political in nature. During the investigation the existence of works promoting our nationality is evidence that Elmira Shahtakhtinskaya's activity is based on Azerbaijani artistic traditions and patriotic spirit.

The artist, who highly appreciated the work and activity of Azerbaijan in the Great Patriotic War, had always preferred the love of Azerbaijan in spite of her activity in the all-Soviet Union and elucidated its role during the war with her valuable works. In one of her works called "Azerbaijan was the main fuel base of the Great Patriotic War! Everything is for the front. Everything is for a victory!" she emphasized the invaluable importance of Azerbaijani oil, which was based on the victory during the war.

N.Habibov mentions that *"Elmira Shahtakhtinskaya's posters are full and meaningful works of art, having the same tone with the order of time, the most noble wishes and deeds of our contemporaries. The main idea of these works is the motives of sharp protest against aggression and war horrors for the sake of peace and tranquility in the world. Vivid, visual, sharp poster images brushed in the spirit of adoring the creative forces of human are optimistic, life-affirming"*.¹¹

In the propaganda of socialist Baku, in general, Soviet Azerbaijan E. Shahtakhtinskaya created posters praising the work of the working class. The composition of those works differed sharply from the artistic principles existing on the Soviet poster. The dynamic structure of the poster, which estimates the work of employees in the construction of such works, attracts attention. In her works titled "Lankaran is the all-union garden" or "Let's develop pig-breeding" the artist emphasized the development of agriculture.

Emphasizing the importance of knowledge and sport, which are the foundation of modern life, the artist was able to create emotional impact of the work with great skill with its composition structure, contrasting and full color solution on her many posters. The works by the artist such as "Knowledge is the wing of life!", "Go in for

¹¹ Həbibov N. Qrafika sənətimizin tədqiqi. // "Kommunist". – 1971, 27 aprel. – s.7.

water sports!”, “Chemistry in agriculture!” can be shown as examples.

She described the tension appeared in the country in 1990 as a shameful policy in the world. This power policy – the disgrace of the 20th century the artist devoted to the horrors of bloody January events. She worked the image of weapons and guns in the empty sky in white and black colors. In general, she often preferred to solve the war, unforgettable tragedies in different shades of black and gray and this work can also be considered from that works.

Defining the new artistic form searches in the poster activity of the talented artist it can be noted that unlike the artistic principles of the poster genre, which existed in the Soviet space, Elmira Shahtakhtinskaya considered it more expedient to solve them in the painting form with a more complete composition and contrasting color solution. At the same time, working on every subject that propagated Soviet Azerbaijan, she created the basis for the formation of works of art in which the national spirit was heard.

In the third chapter titled “The peculiarity of the portrait genre in E.Shahtakhtinskaya’s activity” of the first part taking psychology mainly in the portrait activity of the artist, the perfect presentation of the concept of personality and image, the determination of every vital position of the person in her work with correct, accurate and deep expressions explain the main features of her activity in this direction.

While studying the peculiarities of the portrait genre in E.Shahtakhtinskaya’s activity one can see that in the portraits of the artist, the character of different characters, human relations, feelings, desires, thoughts, their facial features are given in details. Creating that character to estimate the image, along with E. Shahtakhtinskaya’s artistic style and creative method, was also derived from her outlook. In this sense, the value given to them in portraits of people with different positions, the assessment of her vital ambition is conditioned by the fact that psychology given to the deep layers.

In the portrait dedicated to the image of Sattar Bahlulzade her talent and outlook, vision of life, mastery of building plot and

composition, ability to know the character of the hero, the importance of poetic style have once again found its confirmation. The presence in the creative environment, which forms the artist, is especially evident in the portrait dedicated to the world of the artist.

In Elmira Shahtakhtinskaya's portrait works dark colors and hard lines are the main means of expression in the activity of this direction. The presentation in the form of a special image complements each other with hard colors that present the external seriousness of the object of the image, the subtle soul hidden inside and the artist realizes the goal in the work. The work dedicated to Turan Javid can also be considered from this kind. In the work sincerity, patience and humility in the face of Turan khanum, the great playwright Huseyn Javid's daughter, was realized with high sensitivity of the artist.

From time to time in the portraits drawn by the artist such as people close to her, friends, relatives, or simply people whose image attracted the artist, led her to work on new images. The spiritual world of unrecognized people, their mental state, finally, their external appearances begin to be praised in different forms. The influence power of the artist's portraits was further increased by the presentation of national values and features she belonged. The woman's portrait, which is included in the series of Bukhara paintings, attracts attention with its deep expression. Of course, in contrast to emotionality in the portrait, a calm and patient, modest inner world is glorified. But the special strength of the expression of feelings and opinions glorifies the individuality of the character, along with the characteristic of her nationality, the peculiarity of the type of character.

In the portrait the artist, who gave a clear expression of feelings with the image of a simple woman, during her visit to the foreign country, attracted not only the nature, city or rural landscape, culture, but also the people's way of life and the characteristic features that generalize them as a people. This is an indicator of her careful approach to the subtle aspects of her craftsmanship, which are based on deep layers.

The second part of the dissertation work is called “The revival of the principles of Tabriz miniature in the series “Azerbaijan is a country of ancient culture” by Elmira Shahtakhtinskaya”, but the first chapter is called “The historical images of the series “Azerbaijan is a country of ancient culture”. The study allows claiming the execution of those works in a new form as opposed to the existing poster as a distinctive feature. The application of Tabriz miniature traditions is estimated as a great innovation carried out by the artist in this field. E.Shahtakhtinskaya creating her works in this direction with water-color or gouache solved their psychological portrait style skillfully.

The revival of the principles of Tabriz miniature in the series “Azerbaijan is a country of ancient culture” by Elmira Shahtakhtinskaya more than 30 posters included in the series as a result of the chapter devoted to the analysis of historical images the lyrical-romantic, emotional forms arising from the character and creative position of historical personalities form the basis of these works. In this sense, the special illumination of the figures of science, literature and art of Azerbaijan in the middle Ages determines Shahtakhtinskaya’s high artistic peculiarities. In the creation of these works the artist demonstrated high intellect, literacy, artistic expression of the most delicate moments in the history of art.

For example, a poster of Alishir Navai dedicated to the 550-year anniversary can be shown here, in the center a large image of a philosopher of Uzbek origin is described. To give a clearer picture of the wisdom in the philosopher’s character, the artist especially emphasized the seriousness in his appearance. In this sense, the artist introduces the philosopher with frowned eyebrows, meaningful lines, thoughtful looks, with a book in his hand and determines his characteristic features on the base of his works and activity. In order to appreciate the role of Navai, who lived with great ideas and provided special services in the political life of the people, to show his value the artist benefited from various miniature drawings, as well as from Oriental ornaments with high craftsmanship.

The portrait of Imadaddin Nasimi dedicated to the 600th anniversary draws attention to her personal attitude to the thinker, his love for the art with a high artistic solution. The artist was able to explain the purpose of creating a stone sculpture of Nasimi that lived forever in history in high definition forms. The praise of poet's stone sculpture gives a message to the audience with very lyrical and romantic expressions through the clouds of milk color flowing over the blue background. Even in the selection of a shrift on the poster, the appropriate design -an indication that the stone texture in the same tone as the statue is perfectly suited to the composition of the entire table. Here the artist has expressed symbolically the opinions of such a philosopher at the junction of history and centuries.

To emphasize the light image of historical figures more clearly the artist used the black color as a background. It can be seen in her poster works devoted to the outstanding personalities such as Nasiraddin Tusi, Ajami Nakhchivani, Soltan Mahammad, Bahmanyar ibn Marzban.

One of the important works among the posters was dedicated to Soltan Mahammad. The interesting aspect of the work is that the poster was drawn by the artist as "imitative" to the famous work "The young boy reading a book" by Soltan Mahammad. Here, she expressed Soltan Mahammad not only in the image of the artist, but also in the form of a description of her creative world by giving him an image in his own work and in a similar stage form. Despite the fact that Soltan Mahammad is young, his wise face attracts attention in the work of Tabriz miniature style on a dark green background.

Using the artistic traditions of the famous miniature "The young boy reading a book" by Soltan Muhammad, the artist considered it appropriate to highlight his special style on the poster. However, contrary to the reading a book, in addition to create the image of Soltan Muhammad in the plot of the hero who was engaged in painting in front of him, having achieved a purposeful glorification of his way of life, the artist managed to create a deep exposition with a sharp transition of colors.

The second chapter of the second part dedicated to the theme "The modern images of the series "Azerbaijan is a

country of ancient culture” the artist’s deep psychologism in the opening the characters transcends the graphic boundaries of the artist’s work and finds its confirmation in the execution of painting. For example, in the poster dedicated to the memory of the outstanding artist Sattar Bahlulzade, along with seriousness, the artistic manifestation of the inner lyricism was resolved. The appearance of the image from the profile in the described image is more convincing. The portrait created by the hot spot in the work attracts the audience with higher artistic qualities in the cold background.

In 1975 on the poster dedicated to the 90th anniversary of great Azerbaijani musician-scientist Uzeyir Hajibeyov the artist managed to implement an example of his successful composition. The artist created the harmonious notes of the magnificent musical work on a black background with flowing shades of red, yellow and orange tones. In accordance with the general definition of the concept of the period the words given in the subtitle “Uzeyir Hajibeyov. Classical Soviet music” in addition to the optical understanding of the work, it also provided reading of the content. The shrift selection of these writings was also made in the form of a mixture reminiscent of notes and in accordance with the color solution of the upper part.

In the poster dedicated to the 70th anniversary of the outstanding poet Samad Vurgun, the artist expressed his face, which looked a little from the front in a very thoughtful manner. The portrait, created with black tones of blue, green and yellow colors of nature, absorbs the atmosphere born from the lyrical world of the poet with all its existence. The great meaning presented by a simple, laconic composition structure expresses the high skill of craftsmanship. Samad Vurgun’s thick wavy hair waving and mixing into the clouds Elmira Shahtakhtinskaya realized successfully the pure intentions and feelings of the poet’s world about nature.

N.Habibov notes that *“Elmira Shahtakhtinskaya always described the labor heroism of our contemporaries with love, devoted a number of valuable posters to our cotton growers, gardeners, shepherds, grain growers, as well as our people working in industrial centers. The artist being loyal to this inexhaustible*

theme of Soviet Azerbaijani poster art, in her new works the artist makes the heroes of Labor also famous, who created material resources".¹²

The third part of the dissertation work is called "The genre of landscape in the activity of People's Artist Elmira Shahtakhtinskaya", the first chapter of the third part is called "The realistic landscapes in the artist's activity". During the investigation of the artist's activity on the genre of realistic landscape, it was determined that her sketches, which she made during her creative trips in the regions of the Republic, as well as during her foreign visits, clarify the integrity, completeness and determined creative direction of the art. Though during those visits, she gave a realistic picture of the landscape in her paintings dedicated to the capital of Azerbaijan, Baku, she realized it with the most lyrical forms, with the most tender moments of the activity.

Working with gouache and watercolor in the realistic landscapes belonging to her activity, she tried to explain concretely with the opening of the general character of the landscape. That is why, she often described the work from the ground up to allow a clearer perception of the work with the glorification of romantic, lyrical feelings by reviving the realistic landscape away from the complex elements. Sensitivity presented in the boards dedicated to Baku, as if it was a presentation of the moment of realization of the dream of staying with himself alone or head-to-head with the nearest confidant.

The artist's paintings devoted to the Baku landscapes are particularly striking. Among the works the main style is explained by their reflection with the realistic forms. However, a different means of description presented by each painting has been dedicated to the praise of the lyrical-romantic feelings of the artist's space sense.

The lyrical color solution far from the simple space description, the presentation of more sensitive moments confirms the importance of the works before the audience. For example, in the paintings such as "Baku. Dreamers", "Night landscape. Baku", "Port of Baku",

¹² Həbibov N. Mənalı, əlvan plakatlar. // "Kommunist". – 1976, 8 aprel – s. 8.

“View with minaret. Baku”, “The view of snowy Baku”, “Port. Baku”, etc. the artist paying attention to more sensitive, romantic moments about space, not only shows the city’s revitalization in her paintings, but also the attitude and romanticism. Unchanged within space, considering that the definition of a stable environment is limited to the ability to conform to the usual definition from different angles the same spatial impression, which varies according to the manifestations of the watch, was made by the artist with a different composition, color solution, sometimes dynamic, sometimes calm shades.

The images created by E.Shahtakhtinskaya on creative trips in the regions of Azerbaijan reflect not only the real painting descriptiveness, but also the high artistic imagination of the artist. The artist gives a real picture of the landscapes to the audience in very interesting forms in the paintings such as “Goygol”, “Winter landscape. Gedebey”, “Castle in Askeran”, “Mountain view. Gakh”, “Landscape near Sheki”.

During foreign visits E.Shahtakhtinskaya made real landscapes dedicated to the nature, landscape and architecture of those cities, each of them with its vitality and real forms of expression, made a pleasant impression on the audience. The interesting works of art such as “Bukhara”, “Samargand”, “Nesebr”, “Sazopol”, “Stockholm”, etc. belonging to the complete composition, which will create a general impression of foreign cities also attract attention.

The art-critic Z.Balashov notes that “*Besides the poster works, Elmira Shahtakhtinskaya has also interesting works drawn with watercolor, graphics, tempera, etc. Elmira Shahtakhtinskaya loves nature very much. She always admires the unique beauty of Azerbaijan nature. She has created works in lyrical style on this subject*”.¹³

As a result, it can be noted that the talented artist, who sometimes resolves the silence of space and sometimes the dynamism of the work with the appropriate transition of contrasting colors and sometimes with close color tones and expresses the real

¹³ Balashov Z. Mahir plakatçı rəssam. // – Bakı: “Azərbaycan qadını” jurnalı, – 1984. №11, – s. 5.

appearance of nature not only in the form of an ordinary image, but also its sensitive moments and emotions.

In the second chapter of the third part “The archetypal images of nature in E.Shahtakhtinskaya’s activity” it is noted that the artist realized the characteristic features of each landscape skillfully, as well as with high aesthetic taste, through the lyrical-romantic means of expression. In many cases in its initial form of nature, without the use of human and its handprints, archetypal images with lyrical, fairy-tale-like mythical forms are very interesting. A series of graphic paintings such as “Trees” and “Forest” attract the audience with their lyrical and romantic style. In her work in this direction, the image of nature, along with the magnificence of the landscape, managed to express purity and innocence in a real way. The main feature of E.Shahtakhtinskaya’s works of this kind is not only to emphasize the main thing, but also to place it in the whole plan of the painting.

While giving archetypal images of nature in E.Shahtakhtinskaya’s activity, in addition to paintings dominated by intense drama, it is confirmed that there are wide-ranging explanatory works revealing the artist’s deep philosophical thoughts, as well as colorful landscapes that glorify aesthetics and beauty. In each of such works the artist does not transfer the perception of her eyes to the material, in each of her works she considered the connection of nature and elements, their characterization as the basis. Despite relying on the creative principle demanded by the regime in the Soviet Union E.Shahtakhtinskaya’s attachment to national roots finds its confirmation in the characteristics of her mastership which requires a deep meaning explanation. The name of the graphic board “Sacred place Alchali near Shamakhi” created in 1988 by the artist can be especially mentioned. The large thick tree trunk is glorified in the work. The artist who doesn’t give the means of description that reflect the praise of the sacred place in the selection of the topic and the essence of the form of the description expresses the belief from the ancient roots and folk thought. The artist brought to the attention of the audience with a figurative language that the body was wrapped in large parts and wrapped around each other and spread out from the

same root to the edges. Of course, this is not an ordinary form of description, but a style of artistic expression, characteristic of a wide explanation.

In the graphic board “The 14th century bath-house in Nardaran” at the opening of the space and environment character E.Shahtakhtinskaya’s appeal to the tree element as a rule, the connection of space and time with any landscape is based on the principle of creating an image and not on the real image of the elements of absolute architecture. Connecting this image with the mythological way of thinking that the tree is based on all living beings, the artist’s activity attracts the audience with its deep meaning explanation. Thus, drawing the big tree in front of the old form of the bath door with its trunk confirms the artist’s purpose.

The art-critic Gulrana Mirza Gajar notes that “*The heroes of the landscape called “Fig tree”, “The old mulberry tree”, “Sacred place Alchali” and others drawn by Elmira Shahtakhtinskaya are hundreds years old. The landscapes such as “Zugulba rocks”, “Ilandag”, “Sinig-gala”, “Askeran”, “Azikh cave” also give information from the old times. It is necessary to talk about the beautiful coloring of these landscapes. Because they enchant a person with their colorful aura. The artist’s favorite color gamma becomes improved, thinner and the classical Azerbaijani miniature is an inexhaustible spring nourishing Shahtakhtinskaya’s activity*”.¹⁴

Thus, Elmira Shahtakhtinskaya has confirmed the importance of each element and every detail in the opening of the general image of the environment.

In the part of “**Conclusion**” of the research work the main provisions of the dissertation are summarized:

1. E.Shahtakhtinskaya gave up the artistic principles of the Soviet poster genre and preferred to solve them in the painting form with a full composition and contrasting color solution on the search for a new form. Working on issues arising from the requirements of the Soviet regime she tried to inspire sensitivity to the level of national spirit.

¹⁴ Qacar G. Elmira Şahtaxtinskaya / G.Qacar. – Bakı: XXI Yeni Nəşrlər Evi, – 2001. – s. 105.

2. People's Artist E. Shahtakhtinskaya's portraits attract attention with the impressive range of colors firstly. An artist who has always been able to demonstrate the plastic capabilities of color in portrait works shows deep guidance and observation about the current environment, which has the power of psychological influence on the opening of their inner world and has achieved a high level of effective praise of those paintings.

3. In the paintings dedicated to the historical images of the series "Azerbaijan is a country of ancient culture" E. Shahtakhtiskaya mainly used watercolor and gouache, refused the principles of depth of the poster genre, rejection of perspective image, plastic making, skeptical approach to body forms, generalized composition, some wide colorful surfaces, contour lines and she revived the traditions of Tabriz miniature school in her activity in this field with her new style features.

4. E. Shahtakhtiskaya enhanced further the aesthetic effect of the works by giving accurate lines, purposeful composition, expressive colors and shifts on all posters. In all the posters drawn on the topical issue from the point of view of culture and education, the artist acted in the direction of art with the necessary artistic culture. She skillfully tried to use the best traditions of graphic art in her posters, which were distinguished by their relevance and perfect artistic forms.

5. In many cases the artist, who sometimes resolves the silence of space and sometimes the dynamism of the work with the appropriate transition of contrasting colors and sometimes with close color tones and expresses the real appearance of nature not only in the form of an ordinary image, but also its sensitive moments and emotions.

6. While creating archetypical images of nature, E. Shahtakhtinskaya confirmed the importance of each element, each detail in opening the overall image of the environment.

The main theses of the dissertation are reflected in the following scientific articles, materials of national and international conferences:

1. Жанр плаката в творчестве народного художника Эльмира Шахтагинской // «Университет, открывающий и преобразующий мир. Научные исследования в сфере гуманитарных наук: открытия XXI века». Мат. VII Межд. научно-практической конференции 3-4 октября 2018, Пятигорск с. 88-92.
2. Elmira Sahtaxtinskayanın yaradıcılığında təbiətin arxetipik obrazları // «Elmi əsərlər» Azərbaycan Dövlət Mədəniyyət və incəsənət Universiteti. №25. Bakı 2018, s.253-258.
3. Xalq Rəssamı Elmira Şahtaxtinskayanın yaradıcılığında portret janrının özünəməxsusluğu // “Sivilizasiya”. elmi-nəzəri jurnal. Bakı Avrasiya Universiteti №3 Bakı 2018, s.200-206.
4. Elmira Şahtaxtinskayanın yaradıcılığında Bakı mənzərələrinin bədii cəhətləri // “Axtarışlar” AMEA-nın Naxçıvan bölməsi İncəsənət, Dil və Ədəbiyyat İnstitutu. №4 (30) Naxçıvan 2018, s.199-123.
5. “Azərbaycan qədim mədəniyyət ölkəsidir” silsiləsinin müasir obrazları // “Mədəniyyət dünyası” Azərbaycan Dövlət Mədəniyyət və İncəsənət Universiteti. XXXV. Bakı 2018, s.183-188.
6. Произведения с историческими образами из цикла “Азербайджан страна древней культуры” Эльмира Шахтагинской // *Paradigmata poznani – Paradigms of knowledge. Academia Rerum Civiliium – University of Political and Social Sciences.* № 4, 2019, с.100-105.
7. Xalq rəssamı Elmira Şahtaxtinskayanın yaradıcılığında realistik mənzərələr // Azərbaycan Dövlət Mədəniyyət və İncəsənət Universiteti. Elm, mədəniyyət və incəsənətin qarşılıqlı əlaqəsi və müasir cəmiyyətin inkişafında rolu III Respublika elmi-nəzəri konfransı. Bakı 2019, s.153-159.
8. Xalq rəssamı Elmira Şahtaxtinskayanın yaradıcılıq nəaliyyətləri // Azərbaycan elminin və təhsilinin müasir problemləri mövzusunda Beynəlxalq Elmi Konfrans materialı 25 may 2019-cu il, Qazax şəhəri, s. 398-402.

9. Azərbaycanın Xalq rəssamı Elmira Şahtaxtinskayanın yaradıcılığında müharibə mövzusu // AMEA-nın Naxçıvan bölməsi İncəsənət, Dil və Ədəbiyyat İnstitutu. Axtarışlar №4 (38) Naxçıvan, "Tusi" – 2020, cild 13, s.129-133.

10. Воплощение патриотических идей в творчестве народного художника Азербайджана Эльмиры Шахтагинской // "Colloquim-journal" Wydawca "Interdruk" Poland, Warszawa. № 13 (100). 2021. с. 7 -11.

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