

REPUBLIC OF AZERBAIJAN

On the rights of the manuscript

ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**ARTISTIC CHARACTERISTICS OF THE GRAPHICS OF THE
PEOPLE'S ARTIST KAZIM KAZIMZADE**

Specialty:	6215.01 - Descriptive art
Field of science:	Art criticism
Applicant:	Flora Abdulkhalik Iskanderli

Baku – 2024

The dissertation was performed at the department of the “History of Art” at Azerbaijan State Academy of Arts

Scientific supervisor: doctor of art-criticism sciences, professor
Sevil Yusif Sadikhova

Official opponents: People’s artist, professor
Arif Shakhbaz Huseynov

doctor of philosophy in art-criticism
Jeyhun Yashar Samadov

doctor of philosophy in art-criticism
Ramil Afig Guliyev

Dissertation Council – Ph.D 2.34 of the Supreme Attestation Commission under the President of the Republic of Azerbaijan, operating at the Azerbaijan State Academy of Arts

Chairman of the
Dissertation Council:

  People’s artist, professor
Fuad Mammad Emin Salayev

Scientific Secretary of the
Dissertation Council

  doctor of philosophy in art-criticism,
associate professor
Khanım Zalimkhan Asgerova

Chairman of the scientific
seminar:

 People's Artist, professor
Natig Kamal Aliyev

GENERAL CHARACTERISTICS OF THE RESEARCH WORK

Relevance of the research and the degree of development:

The creativity of Kazim Kazimzadeh, a folk artist with a wide range, occupies a special place in the national graphic art. The artist, who began his successful career, made great contributions to Azerbaijani painting in the first half of the 20th century with his poetic works.

In the art of Azerbaijan, Kazim Kazimzade's creations, considered as the main pillars of centuries-old culture, as well as miniatures, as well as folklore, reflect national and human values.

The artist first received his specialized education at the Azerbaijan Technical College of Painting, and in 1960 at the Leningrad Institute of Painting, Sculpture and Architecture named after İ.Y.Repin, and spent a large part of his life under the leadership of the Azerbaijan State Art Museum. This activity continued until the end of his life. The prominent artist, at the same time, who also worked as a key member of the Soviet Committee of the International Council of Museums, provided the first artistic design of the Samad Vurgun and Uzeyir Hajibeyov house-museums in Baku, the Samad Vurgun Poetry House in Kazakhstan, and the Lankaran Museum of History and Local History.

Kazim Kazimzade's series of paintings, posters and watercolors have been successfully displayed in many exhibition halls, art galleries and museums of the world as valuable examples of modern Azerbaijani fine art and have duly represented our national culture.

Kazim Kazimzade's creativity is determined by the relevance and level of development. Thus, the relevance of the research comes from the problem of determining Kazim Kazimzade's creativity, influence on Azerbaijani national art, and the artist's position in the 20th century Azerbaijani fine art.

The people's artist Kazim Kazimzade's creativity had been always attracted the attention of experts. Information given about the artist, book illustrations, graphic paintings has been published in many press organizations, albums, exhibition materials, websites and television programs. The artist's reaction to his creativity was reflected in the book "Artist's Life" written by Ziyadkhan Aliyev¹ in 1993. In the

¹ Əliyev, Z. Sənətkar ömrü / Z. Əliyev.– Bakı:- 1993.- 32 s.

monograph written by Sevil Karimova², the work of the People's Artist was studied in detail.

The people's artist Kazim Kazimzade in different years, many articles were written about the work of, in the press, newspaper and magazine pages. The works of the artist, displayed in various exhibitions, attracted the attention of art lovers and journalists, and along with them, the writings of his art friends, writers, poets and researchers were published. In this sense, M.Abdullayev's³ "Heavy loss...", A.Bayramov's⁴ "Unforgettable Kazim teacher", S.Farajov's⁵ "Museum work was his life", T.Mehdikhani's⁶ "He was proud to serve the country", Z.Aliyev's⁷ "A life lived in drawings", E.Gasimova's⁸ "Life is a way". ..", M.Teymurov's⁹ "Frontline Paintings" articles and others can be mentioned.

In 1966, in the book "Azerbaijani Soviet Painting"¹⁰ published in Baku by N. Habibov's authorship, information was again given about the artist's graphic illustrations.

In 1970, in the extensive book "Art of Soviet Azerbaijan: painting, graphics, sculpture"¹¹ published in Moscow, Kazim Kazimzade's work was covered more widely than in previous publications.

In 1962, in the monograph "Azerbaijanskaya sovetskaya grafika"¹² published by Pasha Hajiyeve, Bayram Hajizade's

² Kərimova, S. Kazım Kazımzadə: monoqrafiya. / S.Kərimova. - Bakı: Time print, - 2014. - 304 s.

³ Abdullayev, M. Ağır itki ... // İncəsənət. - 1992. 17 oktyabr. - s.7.

⁴ Bayramov, A. Unudulmaz Kazım müəllim // Mədəniyyət. – 2010, 25 avqust. - s. 12.

⁵ Fərəcov, S. Muzey işi onun həyatı idi // Mədəniyyət -2017, 8 dekabr. - s.10.

⁶ Mehdixanlı, T. Vətənə xidmət etməkdən fəxr duyardı // Azərbaycan. – 2005. 9 avqust. - s. 8.

⁷ Əliyev, Z. Cizgilərdə yaşayan ömür // Respublika – 2013, 7 avqust. - s. 7.

⁸ Qasımova, E. Ömür bir yoldur... // - Bakı: Qobustan -1990, №1. - s. 45-49.

⁹ Tərlov, M. Sovet Azərbaycanının təsviri incəsənəti / M.Tərlov, R.Əfəndiyev. – Bakı: – 1958. – 52 s.

¹⁰ Həbibov, N. Azərbaycan sovet rəssamlığı. / N.Həbibov – Bakı, – 1966.- 186 s.

¹¹ Искусство Советского Азербайджана. живопись, графика, скульптура. / Под общ. ред. Н.А. Езерской, К.Дж. Керимова, М.Н. Наджафова. – Москва: Советский художник. -1970. - 206 с.

¹² Гаджиев, П. Азербайджанская советская графика. / П.Гаджиев. – Баку: изд-во АН Азербайджанской ССР, - 1962. - 139 с., -36 л. ил.

"Azerbaijani cartoonists" (2005)¹³, "Our 100-year cartoon history" (2006)¹⁴, "Azerbaijani cartoons yesterday and today" (2007)¹⁵, "The history of the formation of caricature art" (2011)¹⁶, "Development of caricature in Azerbaijan" (2008)¹⁷ monographs, and the three-part educational material "Artists of the Hedgehog"¹⁸ provided information about K. Kazimzade's creativity.

Rashad Mehdiyev's candidate thesis "Emergence of easel graphics in Azerbaijan and ways of its development" (Baku, 2008)¹⁹ can be cited as a retrospective view of the development of Azerbaijani easel graphics. The above-mentioned monographs, various scientific articles of Azerbaijani researchers, art critics, personal observations, exhibitions, catalogs dedicated to Kazimzade's work, sketches for performances and movies were used in the dissertation work, and the issues of defining his definition were highlighted, an attempt was made to give a comparative analysis of the artistic and plastic features of the artist's creativity in the above-mentioned fields.

The mentioned publications did not fully cover the creative searches of Kazim Kazimzadeh, who has a unique handwriting in the 20th century Azerbaijani graphics, and made it necessary to study his effective activity covering half a century. This study was conducted in the context of the development of Azerbaijani graphic art traditions and was born from the desire to reveal the artistic essence of the artist's artistic contributions to this process.

¹³ Hacızadə, B. Azərbaycanın karikaturaçı rəssamları. / B. Hacızadə. - Bakı: Çarşıoğlu. -2005.- 120 s.

¹⁴ Hacızadə, B. 100-illik karikatura tariximiz. / B.Hacızadə. – Bakı: Səda. - 2006. - 128 s.

¹⁵ Hacızadə, B. Azərbaycan karikaturası dünən və bu gün. / B.Hacızadə. - Bakı. 2007. - 64 s.

¹⁶ Hacızadə, B. Karikatura sənətinin formalaşma tarixi. / B.Hacızadə.– Bakı: Azəri-dizayn. 2011, 216 s.

¹⁷ Hacızadə, B. Azərbaycanda karikaturanın inkişafı. / B.Hacızadə. -Bakı: Səda. – 2008. - 231 s.

¹⁸ Hacızadə, B. "Kirpi"-nin rəssamları 1952-1969. / B.Hacızadə.– Bakı: Bestpack.- 2017; Hacızadə B. "Kirpi"-nin rəssamları 1970-1979. – Bakı: Bestpack. 2017; Hacızadə B. "Kirpi"-nin rəssamları 1980-1991. – Bakı: Bestpack. 2017

¹⁹ Mehdiyev, R. Azərbaycanda dəzgah qrafikasının yaranması və onun inkişaf yolları:/ sənətsünaslıq üzrə fəlsəfə doktoru dis. / – Bakı, 2008. - 140 s.

From this point of view, the need to conduct such a study on the graphic creativity of the people's artist Kazim Kazimzade is undeniable.

Object and subject of research: The main research object of the dissertation is Kazim Kazimzade's illustrations for classical literature, as well as contemporary literature, various graphic paintings, costume sketches for some performances and films.

In addition to the special works of the artist published in the press, the works kept in private collections and family archives greatly expanded the base of the research object.

The subject of the research is to reveal the artistic features of the graphic works created by the people's artist of Azerbaijan Kazim Kazimzade, to reveal the uniqueness of the artist's creativity in this field.

The new trends in the artist's creativity have been investigated, determined by specific theoretical provisions, and the determination of new and original means of expression of his creativity is the goal of the research.

Objectives and tasks of the research: It is to systematically analyze the work of the People's Artist of Azerbaijan Kazim Kazimzade, to determine the uniqueness of the artist, his handwriting, creative method, characteristic and characteristic features, as well as his importance for art. When determining the creative features of the artist, the purpose and objectives of the study are the analysis of the contemporary context of Azerbaijani art.

The purpose of the research is to analyze the reference to our classical literature and the literature of the 20th century among the works of the artist's national content, the illustrative materials created on the basis of the influence of the Tabriz school of miniatures, as well as the works that are the result of the successful use of expressive forms of realistic style, to present Kazim Kazimzade's work with a modern is to approach from the perspective of the era.

The studying Kazim Kazimzade's principles in his work involves solving the following tasks:

- The collection and systematization of works related to Kazim Kazimzade's creativity;
- To thoroughly analyze the graphic works of the artist;

- To determining the emotional power of artistic expression in the works of Kazim Kazimzadeh;
- To explore the stylistic features of book design in the work of the people's artist Kazim Kazimzade;
- To analyzing the works on the subject of the Great Patriotic War in Kazim Kazimzade's work, approaching from the perspective of the modern era;
- To determine the principle of imagery in the artist's works;
- To determine the features of artistic expression of spatial glorifying in Kazim Kazimzade's works;
- Kazim Kazimzade's goal in the development of modern Azerbaijani art is to explore the role and place of creativity.

Research methods: Preference was given to historical-artistic and national-historical approaches as methodological bases. The graphic works of the artist were studied based on the method of historical-comparative analysis, keeping the chronological sequence. By applying this method, it is possible to reveal the level of figurative and stylistic resolution of the works of the prominent Azerbaijani artist Kazim Kazimzade, who was involved in the research within the framework of artistic-stylistic and art history analysis.

Also, periodical articles published from time to time in the press, illuminating the artist's creativity from various aspects, texts written in catalogs, books where his artistic heritage is studied are taken as theoretical material.

The main provisions of the defense:

- In Kazim Kazimzadeh's pencil drawing illustrations, the artist preferred accurate modeling and volume;
- The artist executes the landscapes and interiors created in a realistic style in a conventional superficial manner;
- The artist's illustrations are influenced by the Eastern miniature school;
- The artist revives the iconography of classical Azerbaijani fine art by referring to the Nizami heritage;
- The artist used the composition structure of the Tabriz miniature school in the solution of literary works and gave preference to Eastern fine art;

- The artist, who worked on the illustration of classical Eastern literature, aspired to neoclassical tendencies;
- The artist was inclined to perform his works related to the subject of foreign countries in series and within the framework of the traditional genre;
- The artist, who is familiar with the history of clothes, based the history and social status of his character on the basis of the sketches of clothes he prepared for cinema and theater performances, and tried to make the clothes eye-catching and attractive.

Scientific novelty of the research: First of all, it is that during the scientific research Kazim Kazimzade's graphic paintings, clothing sketches, which have not been studied until now, were described and analyzed.

The scientific innovation of the research work is determined by the problem statement and is reflected in the following provisions:

- The research attempted to create a generalized, comprehensive scientific-theoretical work dedicated to the life and work of People's Artist Kazim Kazimzade;
- The life and creativity of the artist is presented for the first time as a monographic research object in Azerbaijani art studies in a complete and complete way;
- Kazim Kazimzade's creativity has been systematized through successive studies, the stages of his creativity have been determined, generalizations and conclusions have been drawn;
- The place and role of the artist in Azerbaijani graphic art is defined;
- His works were classified according to style, genre and performance technique;
- Kazim Kazimzade's book graphics were studied based on specific sections.
- The existing gap related to the artist's works, mainly history and to some extent techniques, has been eliminated.
- The role, place and contribution of the artist in the 20th century Azerbaijani art was determined for the first time, which

allowed to reevaluate both the artist's own creativity and some processes occurring in the creative life of the republic.

The artist's long-term creativity is divided into artistic expression searches and individual shades of creative features, and their development directions and creative achievements are determined.

Theoretical and practical significance of the research: The presented dissertation, expanding the history of Azerbaijani art, defines the role, place and creative method of the work of the People's Artist of Azerbaijan Kazim Kazimzadeh in the general development of art.

The study can be taught to artist and art critic students in higher and secondary education institutions within the framework of special courses on "History of Azerbaijani fine art" and "Artistic features of book layout". The provisions related to the artist's creative experience can serve as practical recommendations for young artists.

Approbation and application of the dissertation: The main content, scientific provisions and results of the research are reflected in 8 articles. The reports on the topic were heard at various local and foreign scientific conferences. Dissertation work can be applied in the teaching process of students who have acquired the specialty of art critic and are studying fine arts, during the conduct of scientific-research works.

Name of the organization where the dissertation work is carried out: The dissertation was completed at the "History of Art" department of the Azerbaijan State Academy of Arts.

The total volume of the dissertation with a sign, indicating the volume of the structural units of the dissertation separately: The dissertation consists of an introduction, three chapters, six paragraphs, a conclusion and a list of references. Including: Introduction – 11.180, 1.1. – 40.397, 1.2. – 40.038, 1.3. – 37.050, 2.1 – 28.958, 2.2. – 23.010, 2.3. – 28.257, Result – 8.492. The total volume of the dissertation consists of 218.970 characters. The illustrations reflecting the content of the research were presented as an appendix to the dissertation in the form of an album.

CONTENT OF THE CASE AND MAIN PROVISIONS

The introduction, provides information on the topic's relevance and level of development, goals and objectives, object and subject, the main provisions put forward for defense, including scientific innovation, theoretical and practical importance, approval, structure and processing scope of work.

I Chapter, of the dissertation **"Searches for artistic expression in the works of the folk artist Kazim Kazimzade"** in entitled **"Emotional power of artistic expression in the works of Kazim Kazimzade"**, In the 1 paragraph, the artist's work deals with the emotional power and dynamism of the scene in which he chooses an artistic solution with exciting forms. The artist, while working on any artistic work, tried to choose and reflect such scenes for the book, so that the scenes in this work would occupy the viewer's mind as well as the reader's throughout the entire development line, so as to create a deeper impression of the characters and events. In 1942, the artist's illustrations to the poem "Layla and Majnun" by the great classical poet of the East, Nizami Ganjavi, created an image that combined internal and external dynamism in the more exciting scenes that opened the climax of the work or presented its emotions and excitement, and succeeded in creating deep expressive excitement in the painting.

The lack of intense relations of color games in the works of the artist, created with pencil on paper, does not prevent him from feeling deep emotionality in these paintings. Kazim Kazimzade achieved this with the successful coordination of light-shadow relationships, purposeful fulfillment of the concept of distance, harmonious expression of space and image relationship. Nizami Ganjavi's illustrations for the famous poem "Iskandername" in 1942 (for example, "Hunting scene of Bahram Gur and Fitna") can be noted among the paintings distinguished by their deep dynamism, expression of movement, and emotional impact. Kazim Kazimzade's painting dedicated to "The Tale of the Slavic Beauty", the expression created as a result of the artistic coordination of internal and external feelings attracts the attention of the audience. In the illustration dedicated to the scene of "Farhad climbing the rock" drawn with watercolor on paper, the artist vividly depicted the power of great strength , the greatness

and magnificence of the steep rocks that spewed fire and the greatness of Farhad's strong limbs.

The miniature, dedicated to the same scene depicting the fight between two lions, Bahram, dated 1479, drawn from the Khamsa of genius Nizami Ganjavi's poem "Seven Beauties", is valued as the most valuable example of the Behzad school. In this graphic painting, dynamism has presented its artistic solution in a clear composition structure that will convey the event to the viewer. Here, the artist has been resolved the celebration of the struggle born from the moment when inner and physical strength come together in the expression of bright warm shades that cause a deep emotional impact.

It may be a big artistic mistake to find the opposite effect of the impression created by centuries-old folklore during the "Killing of Basatin Tepegozu" of "Book Grandfather Gorgud" in people's minds. The artist, first of all, was able to justify the characteristic features of the common folklore of the Turkic world, after collecting extensive information, he gave an artistic presentation of the main scene. The artist has specially increased the scope of his interest by reviving the struggle between the mythical image and the real hero, the spatial environment and giving the real landscape in a somewhat allegorical plan.

Kazim Kazimzade's works were able to convey to the audience the dynamics, expression, liveliness, richness of composition of events created by the emotional power of artistic effects on paper. In the compositional structure of the artist's works of this kind, the symmetry and balance created by the interaction of objects throughout the image have found their perfect solution based on the artist's successful relationship between elements and details.

In order to glorify the event that this type of works, which is characterized by dynamic expression, a sensitive view of moving events, the artist has created such a form of composition that creates the impression of the event in front of and behind the scene. "Azerbaijani Tales" in this sense, light and shadow games that create high sensitivity, despite the density or single depiction of elements in a large space, always served to give the effects that are the basis of the event, to open the content.

Chapter, "**Style features of book design in the works of Kazim Kazimzade**" in entitled, 2 paragraph shows that Kazim Kazimzade is one of the authors who exhibited unique artistic expressions in the stage of Azerbaijani book graphics in the 1930s and 40s. The artist, who is deeply familiar with the history of the East and Azerbaijan, expressed this knowledge in the illustrations he drew for the works of various writers and poets. This is confirmed by his book compilations addressed to M.F. Akhundzade and N. Ganjavi.

Kazim Kazimzadeh's illustrations to his first book, "Iskandername" (1941) and "Treasury of Secrets" (1947), as well as his poems "Fitna", "The Magic Ring", "Iskander and the Shepherd" (1941) with a guide to his Nizami heritage and his artistic interpretation of the text resonance exists.

Ziyadkhan Aliyev, Honored Worker of Art, notes that:

*"An artist who worked effectively in the creation of the 20th century landscape of Azerbaijani visual arts, created memorable works in the field of book and easel graphics. His arrangement of several examples of classical literature, his illustrations are worthy examples of art that enrich our art of book graphics"*²⁰

In the artist's illustrations to Nizami's "Khamisa", it is possible to see the artistic interpretation echoing the plot line of the poem. In these artistic commentary, the author's achievement of the unity of tradition and modernity allowed to express the emotions of the characters who are the bearers of alternating events in "Leyli and Majnun" in a convincing manner.

Sevil Karimova, doctor of philosophy in art studies, notes that:

*"Kazimzade creates an elegant and elegant lyrical image of a young man within the framework of classical seriousness and restraint, in this field he is closer to Nizami's opinion than other artists."*²¹

Kazim Kazimzadeh gave illustrations to "Kitabi-Dade Gorgud", poems of Khataini, Shirazi, works of A.Bakikhanov, Ə.Hagverdiyev, M.S.Ordubadi, Mir Jalal, M.Seyidzadeh in different years. In according, to the value criterion, one of his works full of different searches is the illustrations given by the artist to the work "Kitabi-

²⁰ Əliyev Z. Sənətkar ömrü. – Bakı, 1993. s.7.

²¹ Kərimova, S. Kazım Kazımzadə: monoqrafiya. / S.Kərimova. - Bakı: Time print, - 2014. – s.23

Dade Gorgud". How many interesting plots from this work have been performed in this work, with various events and historical episodes. In this work, the artist only has been the history, origin and bright past of the people. All topics always confirm a cheerful, creative, active attitude to reality. All topics always confirm a cheerful, creative, active attitude to reality. However, this valuable, tense ancient Turkish environment was somewhat embellished by the brutal era and harsh conditions. Kazan Khan in the fight with the bull was performed too thinly and emotionally relatively passively. The perceptible peculiarity of these illustrations is the realization of the corresponding aesthetic capacity to the burden of meaning and content carried by the heroes, whom the artist gave an artistic appearance.

One of the next illustrations of the talented artist, who repeatedly referred to Nizami's world, his invaluable literary heritage, is an example of the poem "Iskandernama". In the elegant design of the book, the illustration, which confirms its great role, shows the influence of the Eastern school of miniatures. The artist, who is able to evaluate the scene images of the entire poem and the impression of the happening events, revives various scene images surrounding the content of the work as the background of the main front image with black linear strokes on the background yellow shade. Here, the artist has given the winding snake, the dervish looking into the distance with his club in his hand, the appropriate architectural-spatial environment of one of the ancient regions of Azerbaijan in such a way that at the same time the colorful shades of the main scene show both the power of real imagery and, without avoiding and presenting the work between them, make it more has been created an opportunity to stand out.

In the illustration of Mehsati Ganjavi's book "Rubailar", the artist reveals himself in impressive forms in the sensitive glorifying of two lovers who are given lyrical emotions. The artist used the pure view of mountains, valleys and nature as a background in blue shades to revive this lyricism. The artist was able to solve the pleasant aura of the environment adapted to the human spirit according to the lyricism of the internal parts, which successfully creates a connection between man and nature in his work.

The background with white and blue shades reflects subtle tones of cold color. The glorification of beauty on the front stage, the tender

feelings of the human heart falling in love with it attract attention. In general, it is interesting that Kazim Kazimzadeh's work on book design refers to the main classical heritage and was been influenced by the principles of Tabriz miniature school along with realistic, momentary images. Since the artist is familiar with the depths of the classical heritage, it can be concluded that he was been able to skillfully capture the general spirit of the works. He has been always used the principle of connecting nature and the general atmosphere of the human spirit in highlighting lyrical-romantic emotions. For example, in the illustration of the book "Ghazal", the used of three colors - white, gray and black shades can be considered sufficient for the perfect expression of a successful composition structure. It means that here, the main thing is the correct reflection of forms and lines.

Kazim Kazimzade's time during, he always appeared in the press with his interesting illustrations. The subtle humor and sometimes serious educational illustrations of the artist in his works published in " Hedgehog" journal do not lose their relevance even today. For example, in the wise face of the genius Nizami, who looked at his reader and audience as if he had been warned, the example explaining that it is important to have a passion for reading books in children, which is the foundation of the future, attracts the attention of the whole society. The wise views of the genius philosopher-poet are brought to life in highly effective forms, pointing to the books that express the impression of colorful, different layouts piled up on one side.

Chapter **"The theme of the Great Patriotic War in the works of Kazim Kazimzade"** named, 3 paragraph of the provides an artistic analysis of the work of the artist who participated in the Second World War as a living witness the difficult and disastrous war years, which formed a new branch of his creativity in this direction. In this regard, his creativity spans two periods, the first period being the works he created in 1943 during the most difficult years of the war. The second period, 34 years after the victory, i.e. in 1979, includes works devoted to the glorification of unforgettable memories that he worked on and which have already remained in the memory. In those works resolved in a graphic format, the heavy battle, its consequences, belief in victory and the main themes attract attention with the successful, full compositional structures of the realistic genre.

In one of these examples, the scene of two soldiers with iron helmets on their heads and guns in their hands, watching the corpses of the people who died with great regret and heartburn who were in the middle of the struggle in the harsh cold winter days, was created in 1972. There is great heartburn and disappointment in the spirit of the work. The chilly tones of the atmosphere, made with black spots on a white background, present a deeper experience of these feelings. The skillful artistic effects in the use of black ink reflect the emotional impact of the depicted objects and elements.

The work, created in 1943, dedicated to the wartime of the Great Belozerk region of Ukraine, reflects a sadder scene than the dynamic scenes of war. The artist, glorifying this tragedy not with an environment of disorder and chaos, but with a deep empty sadness, managed to transfer all the weight of feelings on paper material.

Kazim Kazimzade's works dedicated to the theme of the Second World War, we witness that he refers several times, in different forms, to the description of any city or village he has seen. Among such works with the same name, two works dedicated to the "Bataysk" region located in the Rostov region of Russia differed from the others in terms of their content.

Among the works created by Kazim Kazimzade on the subject of war in 1943, the impressive expressions presented by the work "Cool" are of great interest.

His artistic expressions in the series of graphic paintings dedicated to the Second World War in 1979, mainly influenced by the written works engraved in the artist's memory and reflecting the forms of imagination, also attract the viewer. The main theme of these examples arouses interest in the scenes reflecting the active participation of the Azerbaijani people in the war. Among them, the graphic work "Nurses" effectively reflected the anxiety of two nurses trying to help a wounded soldier in a frosty and snowy winter.

The dynamic heroic scene in "The crew of pilot Mazahir Abbasov" attracts attention with its special forms. For this, the artist managed to create the impression of a dramatic landscape using sharp transitions of black and white contrast.

In 1943, the painting of the artist Samad Vurgun reflecting the conversation between the fighters was realized in 1979. Although

more than 30 years have been passed, the impression of what happened, the inspiration of Samad Vurgun's poetry to the fighters, and the bright moments of Kazimzade's memories are perfectly reflected in the work. In the cold winter season, warriors depicted in thick military uniforms listen to a lyric poet recite a poem.

In the series of works dedicated to the Second World War, one of the works that instills lyrical-romantic feelings and revives the impression of a very sensitive scene is called "Mother's Letter". Since the weather has started to snow, the sincere smiling faces in the painting, expressed in very dark shades, seem to bathe the painting in light.

In his work "In the hospital", he shows the bravery of a soldier wounded in both eyes on the battlefield. The caress of the girl sitting in front of him and reading a book attracts attention as a reflection of the attitude towards the hero, not just the wounded.

Among the outstanding works of the artist, the painting "The fascist tank was shot down" arouses interest with its optimistic spirit. The proud and proud faces of our compatriots standing proudly in front of the destroyed tank and watching it led to the creation of a perfect composition structure as a glorify of the artist's inner feelings and excitement. The national characteristics, which are the invincible face of the Azerbaijani people, have been reflected in all their shades throughout the century.

Kazim Kazimzade's portrait, which is included in the series "By the Ways of War", and the example dedicated to the memory of Husein Najafov among the works, arouses interest with its figurative glorify. In the depictions of the faces of his indomitability in the war and his bravery, returning to the homeland and making him proud, although the artist uses military uniforms and shows the effects of the hardships of the war, he paid special attention to the lines that reveal was different characteristics and psychological worlds .

II Chapter of the dissertation entitled " **Individual shades in the work of the people's artist Kazim Kazimzade**" and 1 paragraph named "**Imagery in the works of Kazim Kazimzade**" show that the precise lines in the characteristic images given in the artist's works are sensitively implemented, especially depending on the plot line of various works and demonstrates the invaluable creativity of this artist.

These paintings are not only descriptive, but also find their artistic expression by glorifying the personal and sincere feelings of the artist.

The figurative glorify of the writer's portrait on the cover of Mirza Fatali Akhundov's book "Selected works" is interesting. The very pensive features on the face of the author, who is deep in thought while holding the book in his hand half-closed, gives the impression that he is having an internal discussion on the plot of his new work.

The portrait dedicated to the memory of the great composer Uzeyir Hajibeyov, who had invaluable services in the development of Azerbaijani musical culture, is among Kazim Kazimzade's successful works. Here, the artist depicted the true image of the composer looking at his audience, and tried to recreate his precise lines and facial expressions that reveal his characteristic world. During the portrait of Uzeyir Hajibeyov, the founder of our national opera, publicist and dramatist, public figure, experienced pedagogue, using a pencil on a white background, attracts attention with a detailed, perfect, well-developed description of the human personality. So, in the work that reminds of the composer's somewhat ancient times, his rather serious looks from behind the glasses attract attention. And in this seriousness there is great wisdom, high intelligence and wide experience.

The portrait of Samad Vurgunu created by the artist in 1940 shows his sincere, smiling and lyrical romantic world. The lines confirming the traces of love for life and man are reflected in very natural forms in the views looking slightly to the left. The portrait of Abbasgulu Agha Bakikhanov, who is considered the "Father of Azerbaijani historical science", is among the valuable works dedicated to the glorify of Kazimzade's personality and vital activity. A long-sleeve shirt with epaulettes protruding from the slit sleeves of a long back, a slightly steep hat on his head in a peculiar way, convey to the viewer that the eminent thinker has a serious lifestyle.

Kazim Kazimzade considered the creation of large and bright images that correctly and prominently revive national characteristics in a person as the basis of his art. One of such works is a graphic painting created in 1947 dedicated to Saib Tabrizi, an Azerbaijani Turk who lived and created in the 17th century, one of the outstanding representatives of our classical literature. Unlike other works, the artist considered it more purposeful to depict the action of the hero in nature.

A lonely little bush on an empty road, white low hills in the background, pain in the inner world of the poet express the feelings that violate his spirituality and increase the impact of the work.

Kazim Kazimzade also has been portrait works with a political content, which play a major role in examining the events of other ethnic groups and peoples and the personalities who lead those events from the historical aspect of time among the artist's creative examples. For example, in the portrait named Mehabad created in 1945, the artist created the portrait of Gazi Muhammad, one of the pioneers of the Kurdish movement at that time, with deep psychological and national values.

In the work "Tehran, 1945" realized by the artist in the same year, he glorified the portrait of a militant woman and tried to reveal the deep layers of the spirit of warlike character worked in the blood of the people. The harsh expression on the face of the woman with a rifle in her hand and a white turban on her head is a confirmation of what has been mentioned. Here, he paid special attention to the revival of Iran's courageous female face and her clothing style.

Chapter, "**Kazim Kazimzade's creativity in the field of theater and cinema**" named, 2 Paragraph of the shows that the costumes created by the talented artist are of special interest in Kazim Kazimzade's multifaceted creativity. Kazim Kazimzade, in order to portray each character correctly, obtained extensive information about that historical period and tried to choose clothes not only suitable for the role played by the character, but also suitable for the time when the events took place in the work.

During the creation of any image, the artist paid special attention to the clothes that make up its appearance. From this point of view, Kazim Kazimzade's contribution to Azerbaijani script studies as a costume artist and costume sketches prepared for theater and film characters is undeniable. The artist's play "Nizami" in 1948, for the opera "Koroglu" in 1964, as well as "The Secret of a Castle" (1959), "Where is Ahmed" (1963), In the name of the law" "Mehman" 1969), "Saddle the horses" and "Uzeyir Hajibeyov" It was taken in the early 1980s. He used various artistic plastic tools such as silhouette, plastic solution, type of material, color solution, based on the character's historical and social status, in the clothing sketches he prepared for the

film "Longevity Chords". For this reason, Kazim Kazimzade's clothing samples can be considered as independent works of art.

Kazim Kazimzade, tried to revive the natural environment using natural materials in the opera "Koroglu". The artist breathed new life into the clothes according to the lifestyle of Koroglu and his colleagues. The artist applied to the traditional national clothing set for men's clothing and used clothing elements such as shirts, backclothes, chukkas, pants, and belts. The set of clothes chosen for the character of Hasan Khan deserves special attention. Here, the artist has chosen a style of clothing suitable for the Qajars period. The use of more luxurious, opulent details in the Khan's clothing expresses his ungrateful, vile and worldly love for his people in angry forms. The red long abaya attracts attention with its imagery, which determines the style of clothing of the time, with decorative elements traditionally placed on the shoulders and arms.

In the creativity of Kazim Kazimzade, the national costume, which is the guardian of its traditions, occupies a special place. It is known that in all eras, the folk costume, of course, influenced and was also influenced by the clothing of the upper classes. The leading artist was able to apply this knowledge in national films.

In the film "The Secret of a Castle" (1959, directed by A. Atakishiyev), Kazim Kazimzade defined the attachment to medieval luxury, ornamentation, and the solution of costumes that tend to external beauty. The task of the artist was to convey to the audience the expression of the opposite world of good and evil with his clothes, using the cinema effect of his time to the maximum. The contrast of Persian, Turkish, and Arabic clothing elements in the clothing of the characters in Simnar Khan's circle creates conditional dissonance. In general, the incongruity of the elements, the use of heavy cloth textures and the rich ornamentation, echoed by the dim lighting of the Bloody Castle, created a terrifying atmosphere.

"Uzeyir Hajibeyov" dedicated to the life and creative path of genius artist - composer, conductor, musicologist, publicist, militant intellectual, beautiful personality Uzeyir Hajibeyli. The clothing sketches created by Kazim Kazimzade for the film "Long Life Chords" allowed us to follow the life path of the genius artist during his childhood and until the end of his life.

The artist presents little Uzeyir in a suit corresponding to the European clothing of the 20th century, with a bow tie around his neck, and at the same time keeping his nationality, he presents the little Uzeyir in the national costume of Azerbaijan, and in his adult years, he shows him in a bugara hat typical of Karabakh youth.

People's artist of Azerbaijan Kazim Kazimzadeh, who is a skilled connoisseur of clothing iconography, tried to preserve the historical-ethnographic accuracy of the clothing set of each period. The main attention is focused on the artistic features of the national costume, the application of the decorative solution of the costume.

Kazim Kazimzade tried to work in a realistic style, essentially correct and in accordance with the times in the clothing samples he created for the films.

Chapter **"Means of artistic expression of spatial description in the works of Kazim Kazimzade"** named, 3 Paragraph, it is noted that the folk artist worked on different topics and managed to characterize each time different spatial characteristics with artistic transmission according to the content of the century. In the works of Kazim Kazimzade, which is the basis of the characteristic environment of the landscapes and cities, which is the basis of the spatial psychology, which revives the atmosphere, a sincerity, a personal attitude far from the usual manner of description, and the reflection of his feelings on the material are the aspects that justify the powerful means of artistic expression of those works. In the works of the artist from the "Iraq" series created in 1972, he considered the image of the villages and cities he visited, a scene that impressed him with its simple landscape, the glorifying of thought-provoking, exciting, sad and happy moments. One of such works is a tableau dedicated to glorifying the scene of the daily life of the people in front of the "Mausoleum of Fuzuli".

The mausoleum of Azerbaijan's genius poet-philosopher Muhammad Fuzuli in Karbala and the life around it indicate the great observational ability of the artist. The grave of the great poet of the world of love, in the center of the city, attracts attention with its dark shades, different from other elements. The mausoleum in the center of the square is depicted with its real appearance, and at the same time, it glorify the people who come to visit it with interest and love. This love has been confirmed by the artist's gestures reflecting the image of the

audience facing the mausoleum, their admiration by stopping and looking at the upper layers of the building.

The artist conveys to the viewer not the description of the landscape, but the glorification of his impression. In this impression, both pride and admiration for the great philosopher's, world are shown. The talented artist achieved all this with the harmonious artistic expression of colors as well as forms and elements. It justifies the brownish tones of the sky, the temperature of the air according to the climate. The use of pastel tones was preferred in accordance with the general spirit of the work. There is another architectural ensemble that surrounds the mausoleum in the expression of a neutral color like gray. Even the brown tone of the asphalt melts into a light shade and is a successful tool chosen to distinguish the central image.

Another painting of the artist, included in the "Iraq" series, is based on the reflection of the different characteristics of the city and the characteristic environment of the people living there. In the work performed with water colors on paper, tones such as blue and sky green were used widely. In the architectural environment of the city, we see a tall stone building reminiscent of ancient castle walls and a large stone masonry arch stretching from one end of the city to the other. These buildings, built as a barrier to the back of the landscape, and the environment left behind by humans, have caused great interest. In the interior of the wide wall of the arch, the shadow of some monument or building was reflected in the sunlight. This style of expression gives a new, stronger effect to the interest mentioned. The castle walls, which the viewer's eye cannot see behind, the landscape on the other side, just the shadow cast on the wide wall, show that the city belongs to the interesting parts. The shadow indicates the antiquity of the city by reminding of a large building or other form belonging to the ancient Eastern architecture.

Kazim Kazimzade, in order to constantly expand his creative activity, traveled to more different landscapes and visited the cities and environments of the cities of Iran with great observational experience, which arouse interest as examples characterizing not just an ordinary landscape, but an entire country. In one of these works, in the celebration of a very different, very ancient landscape, ancient tombs placed in single intervals reminiscent of high columns and open arch-

type partitions are juxtaposed, and arouse interest with a different image form.

In all the works of the artist belonging to the "Iraq" series, the different means of describing the landscapes and the compositional structures once again confirm Kazim Kazimzade's careful approach to giving the characteristic features of the environment and avoiding repetition. The close color resolution in the works is valued as their characteristic feature.

In one of the works of the "Cuba" series created by the artist in 1964, a harmonious connection was created between the gray-blue sky and the calm waters of the lake, which shone like a mirror. From a distance, the image of small houses with thatched roofs in the center of this image is considered as an expression of the artist's good impression of the landscape. The houses with orange roofs were mainly realized in the artistic expression of blue color. These coastal settlements glorify the lifestyle of one of Cuba's ancient cities. At the same time, the influence of national characteristics can be seen in those small buildings.

In another work from the "Cuba" series, we encounter a completely different impression of the landscape. In the painting, Kazim Kazimzade, who recreates a more modern and dynamic image of the city, has successfully linked the synthesis of nature motifs and other elements. However, keeping the same style of the ridge and glorifying the earth combined with the gray-blue calm sky allowed the central image to draw more attention. The small domed parking lot was surrounded by dark green palms and other trees of the same tone. The harsh transitions of gold and green confirm the artistry of dynamic expression in a pattern where there is no movement. The harsh transitions of gold and green confirm the artistry of dynamic expression in a pattern without any movement. This dynamism is also shown by the solution of cars parked outside in dark red and white tones.

As a result; The main provisions of the dissertation are summarized:

1. In Kazim Kazimzade's works of a declarative nature, the successful connection between space, image and elements was realized mainly by the contrast of black and white, and sometimes by the successful connection of close tones;
2. People's artist K. Kazimzade's book illustrations are based on the dominance of line, he works on accurate modeling of volumes, realistic presentation of environment and interior;
3. The artist successfully used the artistic expression of black and white paint contrast and successfully achieved the declarative character;
4. In many of Kazim Kazimzade's illustrations, the influence of the Eastern school of miniatures - compositional structure, the superiority of Eastern pictorial plasticity is felt in the individual creative style of the artist;
5. The artist succeeded in reviving the classic Azerbaijani fine art iconography by addressing literary works, including Nizami's legacy;
6. In Kazim Kazimzade's works dedicated to the theme of the Second World War, despite the requirements of the Soviet regime for fine art, nationality was highlighted and he preferred the use of perfect artistic means in the description of his personal feelings;
7. In the clear characterization of the image of the artist, he was determined the value of those works by combining the prisms of time, space and society, starting from the generality, using the artistic features that will express the uniqueness of each individual;
8. In the artist's works depicting various landscapes, the presentation of the main elements related to the general landscape of the earth not only creates a general idea of the psychological environment of that landscape, but also attracts theory;
9. The artist, who is a connoisseur of ethnographic knowledge, while creating film and theater costume sketches, gave the staged works and the images of various characters a look that resonates with the time he was lived in, revealing the meaning and content they carry.

The following articles have been published by the author on the subject:

1. Kazım Kazımzadənin əsərlərində məkan tərənnümünün lirik-romantik ifadəsi // “Axtarışlar”. Naxçıvan: “Tusi” - 2019, Cild 10, № 2 (32) - s. 217-221.
2. Xalq rəssamı Kazım Kazımzadənin yaradıcılığında xarici ölkələr // “Axtarışlar”. Naxçıvan: “Tusi” - 2019, Cild 11, №3 (33) - s.119-123.
3. Xalq rəssamı Kazım Kazımzadənin yaradıcılığında Nizami Gəncəvinin əsərlərinə münasibət // “Sənət Akademiyası”. Xoreoqrafiya Akademiyası. Bakı - 2019, №3 (8), - s. 27-30.
4. Эмоциональная сила художественного изложения в творчестве КАЗЫМА КАЗЫМЗАДЕ // “Paradigmata Poznani”, Vedecko vydavatelske centrum “Sociosfera – CZ”. Praga - 2019, № 4 - s. 73-77.
5. Художественные особенности иллюстраций Народного художника КАЗЫМА КАЗЫМЗАДЕ к книге «Азербайджанские сказки» // Art Culturology Economic sciences Philological sciences Pedagogical sciences Colloquium-jurnal Warszawa, Polska – 2021, №22 (109) - s. 30-33
6. Kazım Kazımzadə yaradıcılığında ikinci dünya müharibəsi mövzusu // “Mədəniyyət dünyası” – Bakı. - 2021. - s. 104-110.
7. Xalq rəssamı Kazım Kazımzadənin yaradıcılığında insan təsvirlərinin bədii ifadəsi // “Azərbaycan elminin və təhsilinin müasir problemləri”. Beynəlxalq Elmi Konfransın materialları, Qazax şəhəri - 25 may, 2019. - s. 410-412.
8. Художественные особенности книжной графики в творчестве Народного художника КАЗЫМА КАЗЫМЗАДЕ // Society, culture, personalaity in modern world / Materials of the scientific conference. February 16-17, 2019. Prague. - s. 31-33.
9. Xalq rəssamı Kazım Kazımzadənin qrafika əsərlərinin bədii cəhətləri // “Elm, mədəniyyət və incəsənətin qarşılıqlı əlaqəsi və müasir cəmiyyətin inkişafında rolu” mövzusunda III Respublika elmi-nəzəri konfransın materialları – ADMİU-nun nəşriyyatı – Bakı. 19-20 dekabr, 2019. - s. 141-146.

10. Творчество Народного художника Кязима Кязимзаде в области театра и кино // Научный форум: Филология, искусствоведение и культурология. LXXX международная научно-практическая конференция - № 4(80). Москва, 18-19 апреля 2024. с. 5-11

The defense will be held on 29 May in 2024 at 11:00 at the meeting of the Dissertation Council PhD 2.34 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at Azerbaijan State Academy of Arts.

Address: Azerbaijan State Academy of Arts
AZ 1029 Baku city, H.Aliyev aven, 26

Dissertation is accessible at the library of Azerbaijan State Academy of Arts

Electronic versions of abstract is available on the official website of Azerbaijan State Academy of Arts www.azra.edu.az

Abstract was sent to the required addresses on 29 April 2024

Signed for print: 22 April 2024
Paper format: A5
Volume: 40.389
Number of hard copies: 20