

# **THE REPUBLIC OF AZERBAIJAN**

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## **ABSTRACT**

of the dissertation submitted for the degree of Doctor of Philosophy

### **ROLE OF ALTAI SADIGZADE IN THE DEVELOPMENT OF CONTEMPORARY TRENDS IN ART**

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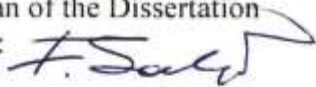
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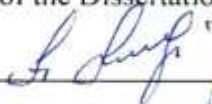
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## GENERAL CHARACTERISTICS OF THE RESEARCH

**Relevance of the topic and the literature review.** The artist Altai Ogtay Sadıgzade is one of the leading representatives of the avant-garde movement with an imprint in the development of Azerbaijani descriptive art. This prominent artist received art education in 1966-1970 at the art school named after Azim Azimzade, and then continued his education at the Art Institute named after I. Surikov in Moscow in 1971-1977. Beginning from that period, the creative examples of the artist with individual lines are displayed in prestigious exhibitions organized in our country and abroad in terms of their composition.

Altai Sadıgzade's creativity began to shape up as from the 80s of the last century. This pzeynaloveriod is marked by the rapid development of Azerbaijani art and the expansion of the artistic boundaries as a result of the emergence of new trends along with traditional approaches. In this regard, Altai Sadıgzade created works in various fields of fine art and had a major impact on the development of the modern Azerbaijani art. The artist is a member of Azerbaijan Artists' Union and Baku Art Center and has had individual and group exhibitions in Turkey, Germany, France, Great Britain, United States of America, Italy, Austria, and Russia.

He was elected a member of the Union of Artists of the USSR in 1979 and a member of the Baku Art Center in 1988.

The first individual exhibition of the artist was arranged in in Baku in 1988 and then at the "Palace de Pape" hotel in Avignon, France, in 1993, the "Spiller-Vincenty Gallery" in Jacksonville, USA in 2003, the "Bindalli Sanat Evi" in Istanbul in 2007. The artist's Individual exhibitions held at the Museum of Modern Art in Baku in 2011 and 2012 respectively, made a great success and called attention of the art lovers. Furthermore, he called attention with his activities directed towards the creation of the architectural design and artistic concept of the Museum of Modern Art in Baku. The artist held the position of the director of that museum for many years. Mehriban Aliyeva, the president of the Heydar Aliyev Foundation, goodwill ambassador of ISESCO, who took part in the opening of the center,

said in her speech: *"...This space was just a part of a newly built tall building some time ago. Today it is an art center - a museum. Very valuable and rare exhibits belonging to the painting and sculpture school of Azerbaijan have been collected in the museum. We may say that the successes and achievements of Azerbaijani artists in the last 70 years are clearly reflected here. All styles of painting are presented in the museum, but the main focus here is on modern art examples. Hopefully, every person who comes to the museum, regardless of their art and age, will experience a modern, nonstandard atmosphere, a new breath. I believe that every guest of the museum will feel the impact of the works presented here from the very first moments and will give a worthy assessment to this cultural project."*<sup>1</sup>

"Gallery of International Art" held in Beijing, China in 2002, "Grands et Jeunes d'aujourd'hui", "Espace Auteuil" in Paris, France in 2003, "Espace Auteuil", "Istanbul Art" in Istanbul, Turkey in 2004, the International Modern Art exhibition, "54th Venice Biennale, Palazzo Benzon" in Venice, Italy in 2011, "Contemporary works of Azerbaijan, the Land of Fire" held the same year in Paris, France, Group exhibitions such as "Fly to Baku" in London, United Kingdom, in 2012, where A. Sadigzade exhibited his pieces of work, have been met with great interest.

The works of the talented artist are kept in the institutional and private collections in Azerbaijan, Turkey, Belgium, Norway, Germany, France, Iran, Israel, Russia, Switzerland, United Kingdom, Spain, and America. An example of the artist's creation of a lamp named "Belonging to Baku" was included in the Azerbaijan National Pavilion at the Venice Biennale in 2011.

A presentation ceremony of the artist's monograph "Painting and Sketch" comprising his works was organized at the Flammarion Bookstore in the Pompidou Center of Paris.

His avant-garde images, which come out with his personal attitude to topics taken from everyday life, always call the interest of

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<sup>1</sup> "Heydər Əliyev Fondunun prezidenti, YUNESKO-nun və İSESCO-nun xoşməramlı səfiri Mehriban Əliyevanın çıxışı" // Azərbaycan – 2009, 21 mart, s.3 [Elektron resurs]. URL: [http://www.anl.az/down/meqale/azerbaycan/azerbaycan\\_mart2009/73180.htm](http://www.anl.az/down/meqale/azerbaycan/azerbaycan_mart2009/73180.htm)

his audience with their optimistic spirit. Magic calmness, grotesque, artistic generalizations, dynamics of colors, bright colors, emotional power of artistic expression in the works created by the artist in the field of painting and graphics justify the main features of those works. At the same time, abstract sculptures and conceptual works capture the imagination of the audience by their deep philosophical content. The art critic Farakh Alakbarli notes that, *“Altai Sadıgzade has applied an experimental approach to his pieces of art by working them out with paintings, broad-scale statues, and installations by bringing together the inconsistent visual materials and creating the universe of his imagery and thoughts. His palette relating to various periods of his creative activity has transformed from the exuberant and vibrant colors to dark and shaded colors. His installations and sculptural compositions are marked by monumentality playing out with the shape, line, and bright colored shapes”*.<sup>2</sup>

The key feature of the artist's works created in various fields of fine art is the artistic expression of infinite love and respect for the perfect beauty of the world and the mysteries of life. Altai Sadıgzade's art does not focus on a specific style, but arouses interest with artistic improvisations, portraying a scene of real images realized in an individual creative style with grotesque artistic expressions, and expressing his optimistic views on life in the new art world. The principle of the artist's creativity is based on his premise that art should bring happiness and pleasure to a person. In this regard, it is possible to note that the main feature of Altai Sadıgzade's creativity is the philosophical idea of his works, which justifies that the main purpose of those creative examples is the idea projected by the works to the audience.

Altai Sadıgzade's creativity begins to take shape in the world of art, which emerges in a new content as a result of the conditions for the emergence of new forms and themes arising from the requirements

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<sup>2</sup> Ələkbərli F. Rəngkarlıq muzeyi: Əmək, istirahət və xəyallar – 1960-1980-ci illər Azərbaycan ustadlarının gözləri ilə [Elektron resurs] / - Bakı. 26 may 2018 – 13 yanvar, 2019.

[URL: http://www.yarat.az/index.php?lang=az&page=12&yrtEventID=1989&yrtCalYear=2018&yrtCalMonth=7&yrtLocationID=3](http://www.yarat.az/index.php?lang=az&page=12&yrtEventID=1989&yrtCalYear=2018&yrtCalMonth=7&yrtLocationID=3)

of the modern artistic environment. The characteristic feature of this creativity is based on the commitment to the national artistic traditions, as well as the sensitive description of reality and the modernity of artistic pursuits.

The creative work of this talented artist, who had great contributions to the development of Azerbaijani art, has not been systematically and extensively studied until today. His works, kept in museums, private collections, and galleries, have not been described and analyzed in terms of artistic uniqueness and science.

The scientific study of the role of Altai Sadıgzade's creativity in the development of modern art trends will expand our art history and give impetus to the development of modern Azerbaijani fine art.

As mentioned earlier, the topic of the thesis was not subjected to and individual and comprehensive research in Azerbaijani science. Nevertheless, the artist's creativity has always attracted the attention of art lovers and experts. Information about his creativity has been published in many press organizations, websites and television programs. Besides, several catalogs of the artist's works have been published. The catalog called "Line, color, form" published in 2011, which includes the artist's sculptural constructions made mainly of metal, may be specifically noted.

On the occasion of the artist's 60th anniversary held in 2011, the catalog of painting and graphic works created in 1987-2000, mainly dedicated to the image of Baku, published by "Sharq-Garb" publishing house, is particularly noteworthy. Professor Nargiz Pashayeva, head and creator of the "Uns" creative scene, said: "... *These panorama contain the images of the time – past, present, and future, where the reality and fantasy are organically intertwined with the reality and artist's imagery, artistic feeling and fine taste, the moment of courage, boundless delicacy.*"<sup>3</sup>

The creative collection called "Painting sketch" (2011), published by the Heydar Aliyev Foundation, comprises the artist's

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<sup>3</sup> Paşayeva N., "ÜNS" Yaradıcılıq Səhnəsinin yaradıcısı və rəhbəri. İki yubiley // 525-ci qəzet.-2011, 27 aprel, s.7 [Elektron resurs]. URL: <http://www.anl.az/down/meqale/525/2011/aprel/171220.htm>

sketches, as well as compositions created in different years in the field of painting, graphics and sculpture. Here, the artist's brief thoughts about the works have specifically enhanced the scope of interest for the catalog.

As mentioned earlier, information about different stages and areas of Altai Sadıgzade's creativity may be found in newspaper articles, various magazines, as well as on websites and TV programs. In this information, the works created by the artist in Azerbaijan and during his trips abroad, examples of abstract sculpture, and his role in the development of modern Azerbaijani art are of particular interest.

**Object and subject of the research.** The main research object of the thesis consists of paintings, drawings and sculptures created by Altai Sadıgzade in various years. The major part of the object of the research is the artistic analysis of the artist's works.

In addition to Altai Sadıgzade's special and contemporary works published in the press, creative examples kept in various museums of our country and the world, including private collections, have greatly expanded the scope of the researched objects.

The subject of the research is to explore the role and place of Altai Sadıgzade in the development of modern art trends and Azerbaijani painting from the 80s until present.

The new trends in the artist's creativity were investigated and determined with specific theoretical propositions. The analysis of the artistic features, new and original means of expression that characterize A. Sadıgzade's creativity stand at the core of the research subject.

**Objectives and research aim.** The key goal of the research work is to investigate the creativity of Altai Sadıgzade, who plays a specific role in enriching it with aesthetic values. The study primarily focuses on the systematic analysis of the artist's creativity, determine the artist's uniqueness, style, work methods, and stages. Further, while determining the artist's creative features, analyzing the contemporary context of Azerbaijani art acts as the objective and task of the research.

The primary goal here is to analyze the paintings dedicated to the native Azerbaijan and foreign countries, his pieces of work

dedicated to different topics, approach Altai Sadıgzade's creativity from the perspective of the modern era.

The study of Altai Sadıgzade's creativity in the context of contemporary and modern Azerbaijani and world art involves solving the following tasks:

- analyze the works of Altai Sadıgzade that have not been studied until today;
- investigate the stylistic characteristics of the landscape image in the painting works of Altai Sadıgzade;
- determine the synthesis of environment and image in Altai Sadıgzade's creativity;
- determine the artistic expression characteristics of abstract sculptural works in Altai Sadıgzade's creativity;
- evaluate the creativity of Altai Sadıgzade by defining the creative credo of the artist;
- establish the place of Altai Sadıgzade's creativity in modern Azerbaijani descriptive art.

#### **Research methodology.**

- preference given to historical-cultural, historical-artistic, formal-stylistic, iconological methods of approach;
- we have used the complex art studies method in our research, we have comprehensively analyzed the visual material during the thesis work;
- the main works have been analyzed, and, to the extent possible, the thesis has provided room for all samples of creativity;
- further, the scientific-theoretical literature and archival documents related to modern art studies were investigated and studied. Articles published in the press and on internet portals were summarized and commented upon.

**The main theses for the dissertation defense are.** Selection of Altai Sadıgzadeh's creative activity as an object in developing the modern trends of art is based upon the following premises:

1. Altai Sadıgzade's creative activity begins to shape up as response to the requirements of the contemporary art settings in the world of art emerging in a new essence as a result of conditionality of emergence of new shapes and topics;



2. The key feature of A. Sadigzade's works created in various fields of fine art is the artistic expression of infinite love and respect for the perfect beauty of the world and the secrets of life;

3. The characteristic aspect of the artist's creativity is based on the sensitive description of reality and the modernity of artistic pursuits, along with loyalty to national artistic traditions;

4. The main feature of the artist's works is the concept of shape, the main reason underlying his ability to reflect and interpret the meaning is explained by the combination of simplicity and abstraction achieved with primitive shape, as well as his optimistic spirit and his quest for beauty expressed in his works;

5. Characteristics such as dynamics of colors, emotional power of artistic expression, bright colors, and rhythm, reflecting the exciting and strong world of cut-out images dominating the artist's scope of interest, determine his proximity to his favorite French artist, Henri Matisse;

6. The specificity of the artist's abstract sculptural compositions is characterized by a philosophical approach to reality over non-traditional forms.

**Novelty of the research.** Altai Sadigzade's pieces of art not studied until present have been treated from completely a new perspective during the researchers conducted.

- The artist's pieces of work created in various fields of descriptive art have been described and analyzed;

- Altai Sadigzade's creativity encompassing a major period of the modern Azerbaijani art have been studied in great length in the research;

- A list of the pieces of art preserved in various museums and private foundations were drawn up;

- The artist's track record of long creativity was put in various stages and their development trends and creative achievements were identified;

Here, definition of the modern art trends and scrutiny of Altai Sadigzade's role in its development is of major importance in Azerbaijan's science of art.

**Theoretical and practical significance of the research.** This study expands the history of Azerbaijani art, determining the role, place and method of creativity of the prominent artist of Azerbaijan, Altai Sadigzade in the general development of modern art trends. The results and provisions of the research enhances the richness of Azerbaijani fine art, the range of species and genre diversity, and creative styles.

The research can be taught within special courses on "Modern Azerbaijani painting art" and "20th century Azerbaijani art", as well as "Modern fine art trends" in higher and secondary specialized institutions specialized in art. Provisions related to the artist's creative experience may serve as practical recommendations for young artists.

**Approbation of the research.** The thesis was worked upon in the "History of art" department of the Azerbaijan State Academy of Art and was put to discussion at the department meeting. The main content, scientific concepts, and results of the research work was reflected in 11 articles and reports at a number of international and republican scientific-theoretical conferences.

**Name of the organization where the dissertation is carried out:** "History of Art" department of the Azerbaijan State Academy of Fine Arts.

**The total length of the dissertation with a character size, along with indicating the amount of the dissertation's structural components separately.** The dissertation consists of an introduction, two chapters, four paragraphs, a conclusion and a list of references, including: Introduction – 14795, 1.1. – 64136, 1.2. – 35786, 2.1 – 38474, 2.2. – 43070, Conclusion – 9874 points, the total volume of the thesis is 206263 points. Illustrations reflecting the content of the study were presented in the form of an album in a separate volume (an appendix to the dissertation).

## THE CONTENT OF THE WORK AND MAIN THESES

The **introductory part** of the thesis gives information about the relevance and degree of development of the topic, goals and objectives, object and subject, methodological foundations, main protected provisions, as well as scientific novelty, theoretical and practical significance, statement, structure, and the amount of work. The thesis consists of two chapters and four paragraphs.

**The first paragraph of the first chapter** of the study, entitled **“Modern trends in the work of the artist Altai Sadigzade”** is devoted to the study of the topic **“Expression of the inner world and modern trends in the work of the artist Altai Sadigzade.”** The art of the 20th century was formed on the basis of a new look at classical traditions, the creation of unusual, new artistic movements and trends, and the search for various means of expression. Among the talented and creative artists working in these directions, the name of Altai Sadigzade can be especially noted.

Unlike contemporary art, contemporary art is environmentally and socially conscious, primarily concerned with issues of globalization, the environment, and feminism, and has continued from the 1960s to the present day. The main reason it is difficult to analyze compared to other artistic movements is the lack of stylistic unity.

By the general development of contemporary art, we mean the foundations of new trends, movements and directions, such as neo-primitivism, neo-expressionism, neo-fauvism, art brut, conceptual, underground, postmodern and avant-garde art, as well as the influence of European and American artists working in these directions, the work of local artists is undeniable.

The term neo-expressionism was expanded in the early twentieth century to reflect a general trend rather than a unique style as in expressionism. As a result, the influence of expressionism, post-expressionism, surrealism, abstract expressionism (art informal) and pop art became very obvious. We see the global consequences of this trend on Azerbaijani artists, where we can say with full responsibility that A. Sadigzade is at the forefront, having a special influence in his work and demonstrating his individual style in this sense.

After the 1980s, many Azerbaijani fine art artists abandoned the traditional realistic style and signed numerous works that played an important role in the formation of new directions. Here the metaphorical and grotesque are becoming increasingly popular. The expression of creative ideas through metaphors and grotesque forms began to be considered the main feature of the new style. In this direction, the works created by Altai Sadigzade are of great interest. For example, the artist's work entitled "On the Stairs", which gives vivid expressions of images and sizes, really has a sharp idea. A narrowed space, an image of a person that does not fit into this space and has dimensions that exceed its limits. Here the artist pointed out the dreams of the image that do not fit into the world. A piece of paper resembling a map of the world, on it is the solid figure of a woman trying to conquer the world and reach heights by moving up stairs and ladders, the raised lines are presented as an explanation of trying to gain strength for her inner dreams.

A. Sadigzade has many compositions with abstract themes, although it is not entirely correct to attribute them to any style; the distinguished style of Orphic Cubism is manifested here in a clearer form. Orphism is a style that brings fragmented forms to the foreground through the element of color. We can say that this style, which appeared at the beginning of the 20th century, has recently received a wide place in the work of many artists. For example, the influence of this style is clearly manifested in many works by such artists as Mirnadir Zeynalov, Bahram Khalilov, Ali Ibadullayev, Eldar Mammadov. Among such works, compositions by A. Sadigzade entitled "Green Image" are of interest. Here we are not dealing with any real object. But there is a green figure moving in space, and it seems to be trying to declare its limitlessness, going beyond the thin lines.

Synthetic cubism, another branch of cubism that emerged and developed at the beginning of the 20th century, clearly shows its influence in the work of many artists of our modern era. The works of A. Sadigzade in this direction are of interest because they play an important role in the development of a creative style that is again gaining popularity in our time. This was mainly manifested in the

artist's works in the still life genre. In the still life "Golden Flowers" we encounter a different compositional structure, due to a unique realistic approach and the reproduction of synthetic cubism. In the work, the artist brought beauty to the fore, realistically bringing the flowers to life in contrast to the curved forms, while choosing a consistent image of the background and elements. The details seem to be divided into parts, creating geometric elements, the background is not empty, and the colors act as descriptive elements, creating a full-fledged compositional structure.

The interesting aspect of Altai Sadigzade's creativity is uncovering the deep-rooted essence in various shapes without heeding that much its perspectivity and proportional consistence. Here, the artist goes beyond the boundaries of artistic realm and projects his images created in his own world to viewers, which is recognized as a modern free art tendency. The key issue for the artist is to convey the piece of art in essence, where he calls attention by various ways of expression and familiarize it with a completely new art style. The tableau called "3010 year" ranks among such pieces of the artist. The building flying like paper kites, their flight over the time having lost the timing of the lines floating in the sky and combination of everything in one-point projects to the viewer such a complex explanation as the space succumbing into the labyrinth of time. Professor Nargiz Pashayeva said the following about this piece: *"Noted sights of the past year that live in the memory of the majority of the population: the lantern in the Azneft roundabout, the old foreign tourist building, the tram under the bridge, the former yacht club, Bailov Hill seem to come to life before our eyes. Several years will pass, the city will grow and change, maybe it will even resemble the painting "3010 years", which is a product of free imagination, but its valuable, unique history will be preserved forever in personal images – in landscapes of Baku city."*

A. Sadigzade's paintings of various subjects, which are an expression of his modern and unique attitude to the reality around us, are felt in the figurative representation of what he saw. In the triptych "Nakhchivan Mountains" and "Baku", landscapes embodying the unity of Western and Eastern artistic traditions, as well as in such

works as “Walk”, “Evening Portrait” and “Figure in Space” in the artistic “Mirror” are dedicated to native human experiences and human emotions. It is reflected in the structure of the figurative form, which makes the viewer feel and think at the same time. *“Altai Sadigzade managed to achieve a convincing and thought-provoking presentation of his ideas, albeit abstract, with deformations of shapes and color symbolism. This can be seen in the landscapes that he dedicated to Baku, Nakhchivan and foreign countries.”*

The art informal style (abstract expressionism), which arose and developed in Europe in the 1950s and is still popular among painting styles, appears in the work of A. Sadigzade with deep meaningful compositions that make the viewer think. Based on the tandem of anxiety, excitement, consciousness and unconscious thinking and using the unity of contradiction, the artist’s work entitled “Disintegrated Projects” aims to conquer deeper layers of content, although it moves in the same direction and has a slightly different focus. another explanation.

As already mentioned, eclecticism, that is, a synthesis of different styles, is also the main feature of A. Sadigzade’s work. For example, in many of his works, where the combined effects of cubism, futurism and abstractionism are felt, he tried to make this movement felt, and not to define movement in space. Based on his creative imagination, the artist sometimes provokes the viewer to think, arousing interest by describing forms that do not exist in nature or that we have never encountered. Such works, where the suprematist style of depiction is more pronounced, are closer to the realistic impression. As a good example of the above, we can name the titles of the following works entitled “Figure in Space”. In one such painting, rendered only in green on a white background and very thin gray linear expressions, shadows seem to float in the emptiness of the universe and remain suspended in the air. The artist recreated the figure's singing in such a way that the viewer gets the impression that he is a liquid in weightlessness. But this is not just an unreal image of a form created by fantasy, it is also important for its philosophical value. Thus, the figure remains under the influence of gravity from both the upper and lower sides, showing its meaning with the color green,

which is a symbol of stability and trust, against the wishes of both parties.

In many of the artist's works, the excitement of freedom, the expression of existentialist feelings such as making one's own choices and trusting oneself, are resolved in abstract forms. For example, the chosen theme “Kandirbaz” dictates his inner freedom and confidence, and not the scene that he shows with his free movements and involuntary games. The work was also realized with optical effects.

Artist “Exile. In his work “Adam and Eve” he gave a simple and meaningful descriptive explanation. Looking side by side at the two worlds above - the white circle representing heaven and the black circle representing hell, the two characters rekindle their feelings of renouncing heaven for momentary love and passion and not fearing hell.

In the visual arts of the 1980s and 1990s, nostalgic feelings and memories of the past are more clearly manifested in works made primarily in the landscape genre. Among the authors of such works one can name the names of such artists as Mirnadir Zeynalov, Jalil Huseynov, Fikrat Gashimov, Farhad Khalilov, Museyib Amirov, Zakir Huseynov. In this type of painting, foggy, quiet, spatial descriptions without images are expressed predominantly in light tones. Among the landscapes of A. Sadigzade, paintings made in the direction of impressionism are also of great importance. Of these, “Baku. You can show such paintings as “Autumn”, “Park”.

The second paragraph of the first chapter is devoted to the study of the topic “Abstract sculpture in the work of Altai Sadigzade and the problem of artistic solution of a modern interior.”

The tradition of neo-primitivism, formed in the modern period in Azerbaijani fine arts, is also used in sculpture to realize creative thinking, sometimes with avant-garde forms, with the concept of abstract composition provided by simple materials. Unlike other types of sculpture, abstract sculpture brings to the fore compositions that reflect the beauty of form, plasticity and silhouette, rather than internal psychological experiences. In this sense, the interpretation of the artist's position on the topic in such works as “Exotic Form”, “Life in

the Universe”, “Archaeological Excavations: Wings”, “Observer”, “Beautiful Machine of Life” by A. Sadikzadeh is unique.

If we explain what is special about the artist’s abstract sculptural compositions, we can briefly say that the philosophical approach to reality over non-traditional forms determines the basis of creativity in this direction. In any case, this trend raised the flag against the monumental form of the statue and started a new movement against every traditional form and existing principles. Here, the combination of sculpture and new technologies, the study of forms in a more abstract way to understand artistic thought is the main feature of A. Sadigzade’s assistance. For example, in the composition “Stargazer” the artist created a new image by synthesizing people and objects. Here, the main part of the image is not a person watching the stars, but an observatory and a large kaleidoscope watching the sky. In the expression of the body, the artist expresses it as a living environment, an image and continues to surprise the viewer with an abstract figure.

There are many jobs. Sadigzade in the style of art-brut, where the influence of the French artist Jean Dubuffet is clearly visible. As an example, let's pay attention to the comparative analysis of project A. Sadigzade “Roads” and monument Jean Dubuffet "Standing Being", created in 1984. We also feel that the existence given in the product is simply a living existence. You can observe the pride that he feels and tries to express to his audience. But this is an unreal existence. The artist tried to express his idea more deeply by means of color contrast, giving the outer parts of the white background dark black contours. Softness and elegance are clearly felt behind the strict appearance.

The creative example of A. Sadigzade under the name "Metallic construction" was realized in the ready-made style, which is one of the leading techniques of avant-garde art. The artist considered it expedient to perform the background and elements in identical shades of dark color. Trying to confirm the possibility of conveying beauty in every element and detail, the artist always creates differences by means of color and shape and does not forget about optimistic effects.

The optimistic spirit expressed in Altai Sadigzade's work, the search for beauty is the main characteristic of these works of art. As a



vivid example of the above, we can cite the examples of creativity demonstrated at the exhibition “Territory of Wind”, organized by the company “Azerbaijan Methanol Company” in the territory of the Garadag district in May 2013. It is worth noting that the presentation was held in the open air. A talented artist who brings together the beauty hidden in every element created by human labor in super heavy castings of a methanol processing plant, successfully conveys his creative idea to the viewer with the help of interesting compositions from pipes, bicycle wheels, manchanak and other metal samples. Doctor of philosophy in art-criticism Galib Gasimov told about the exhibition: *“The unusual forms assembled from metal structures, which we usually consider to be insignificant pieces of iron, exhibited in this museum under the open sky, their coloring with the logic of the artist, the inscriptions on every detail and the chaotic lines show that these objects are not just scrap metal. At the same time, it shows the attitude of a person to the surrounding world, how he looks at reality and how he looks for beauty everywhere. Optimism here is manifested not only in the form of constructions, but also in their general color and content”*.

A. Sadigzade is also the author of successful projects in the solution of modern interior design. Among them, the name of the art cafe “Mayak 13”, located in the Icherisheher and Baku Museum of Modern Art, can be noted. Installations in space, the effect of ancient stone and lighting show that it has created a second spatial character as a result of the synthesis of the styles of modernism, middle loft and classics. Metallic pipes and special effects attract attention in space.

Professor Nargiz Pashayeva spoke about the idea of the art cafe project: *“You can implement it based on the theme, or you don’t have to create an image. The artist’s talent lies in being able to present in a unique form an object that has been familiar to people for thousands of years. His lighthouse is a completely different, unique lighthouse. What he draws and makes becomes a work of art, the result of an artistic reflection of truth.”*

We see the same different approach in the creation of the architectural project and artistic concept of the Museum of Modern Art.

The **second chapter** of the study is called **“Characteristics of works of fine art of Altai Sadigzade”** and is studied in two paragraphs. The **first paragraph** is called **“Stylistic features of the landscape genre in the works of Altai Sadigzade.”** The artist’s works, included in a unique artistic style, contain brightly colored city, village, seascapes, as well as unusual paintings that highlight the architectural environment, the synthetic singing of the calm of the sea, which often gives a person’s spiritual comfort, and sometimes a closeness that draws one to oneself. urban chaos, which the author loves very much. Showing yourself with your palms makes these compositions memorable. In numerous works of the artist in the landscape genre, a unique artistic expression of the characteristic space-environment of Baku, glorification of the space-environment with a different atmosphere, which affected the sensitive creative nature of the artist during his visits to other regions of Azerbaijan, as well as to foreign countries, each time appears to the viewer with different compositional structures and make a deep impression. “Baku”, “Boulevard”, “Sahil”, “Nardaran”, “Bilgah”, “Azadlig Street”, “At Noon on the Cote d'Azur” and other works are vivid examples of what is mentioned in this sense.

A. Sadigzade's landscapes are realized in different styles, and sometimes with their synthesis. The artist also successfully creates spatial character and romance by using dark, contrasting shades in the color scheme of the composition, and sometimes pale, colorless, pastel tones. For example, we see that two works of the same name “Palace of the Shirvanshahs” refer to different colors and styles. Doctor of art-criticism sciences, Professor Ertegin Salamzade spoke about the work: *“...the compositions dedicated to Icherisheher are made in a different style. “Mausoleum of Baku”, “Palace of the Shirvanshahs” and other works are distinguished by the severity of their lines, the clarity of architectural volumes, and the academic significance of lighting. The third work of the same name, “Palace of the Shirvanshahs,” is clearly different, where we see a very interesting “mix,” a combination of academic style and the style created by the author over the past 30 years.”*

In the first work, white ancient architecture extends towards the seascape. Here, although cubism is the artistic principle of the movement, it can be noted that realism is also in the foreground. The dark green color of the trees in the rooms creates contrast, adding a new color to the romance of the space and evoking sensuality. In another work we can see the expression of cubist tendencies known as “metaphysical painting” in the painting of the Italian artist Georges de Chirico, influenced by the work of Pablo Picasso. As an example, we can cite such works by Chirico as “The Secret of the Day” and “The Priest”. In a painting that reflects the specific spatial feature of cutting angles, the use of shadow as an equal detail is also included in the image element and attracts attention. Professor Leyla Akhundzade notes that *“Altai Sadigzade’s works seem primitive at first glance, but this is not the case at all. His paintings are devoid of material complexity in the full sense, inspired and rich in bright colors. A closer look at the author’s work allows us to form the characteristic features of his pictorial language. This is a colorful inscription in picturesque forms, which seems to be carved into the composition by itself. The reflected objects are often generalized, grotesque, but at the same time full of calm and kindness.”*

Dull coloring, which is the main feature of A. Sadigzade’s landscapes in the direction of neo-primitivism, is often given with especially dark colored borders to make the elements more expressive. Here the tones are more clearly selected, justifying the principle of style. In his landscapes, he reflected not only the subjects of Baku and Absheron, but also images of nature that attracted him during his trips abroad. Of these, the theme of Istanbul attracts special attention. The artist, developing the creative trends of the modern era, prefers the more abstract direction of expressionism, opposite the classical style, to express the sense of space. For example, these influences are clearly visible in the work of artists such as Farhad Khalilov, Mirnadir Zeynalov and Amrulla Israfilov. For comparison, we will show the work of A. Israfilov “City Landscape”, created in 2003. On a light pink background that extends beyond the white square base, an image wrapped in a crimson blanket with flowers and crumpled, the artist reflected both the freshness of the morning and the icy cold of the air,

and at the same time lay out the “sweet” warm blanket in a very interesting way. In his works, A. Sadigzade tried to express man and life itself more than a real way of life. The main characteristic of the artist's works is the concept of form, the main reason underlying the ability to reflect and interpret its meaning, which is explained by the connection of primitive form with simplicity and abstraction.

The **second paragraph** of the **second chapter** of the dissertation is called **“Synthesis of environment and image in the works of Altai Sadigzade.”** Since the second half of the 20th century, when we pay attention to various areas of fine art, we see that artists inclined to search for new forms - symbols in painting - have become addicted to new symbolism, stylization and improvisation, associative and conventional forms, sometimes deliberately prefer external exaggeration and deformation of the image.

Paying attention to the portrait art of Altai Sadigzade, we see that the nuance of designing his images into independent forms created with paint creates various creative examples. In general, the artist's female images are characterized by a grotesque, magical calm. Here, features such as the dynamics of color, the emotional power of artistic expression, vibrant colors and rhythm reflect the interesting world of cut-out images that dominate the artist's sphere of interest. This approach brings Sadiqzade even closer to his favorite French artist Henri Matisse.

In all his works dedicated to female images, the artist created evocative works with a tendency to create a world of images that express happiness, optimism and free spirit. For example, in the work “The Woman in Red” we see a vivid expression of this sensitive worldview. In the work created by the synthesis of cubism and primitivism, a woman is presented in a crimson dress, and the effect of this color attracts attention, creating a sharp contrast between the green of the large leaves of the tree in this space for a deeper perception. an expression of the inner passion of the image they are trying to represent.

In the works of Altai Sadigzade, the artist skillfully evenly distributed all the elements of the composition in the picture, maintaining the same influence in the mutual coordination of space

and figurative relationships. The urban environment, the modern spatial landscape and the connection given in the same description with the inhabitant of this period, without overshadowing any other form, direct attention to the integrity of the composition as a whole. At the same time, the presence in these paintings of individual three-dimensional forms and their groups as elements of the spatial environment, as well as the square, street, alley and other spaces close to them indicates the fullness of these works. The depiction of natural motifs can be appreciated as an artistic feature designed to enliven the overall atmosphere, and not simply reflect the true triumph of the real form of the space. In the works of A. Sadigzade, the forms that attract the viewer are expressed in a deformed way; more precisely, when they are made with curved lines, the artist tried to give the main thing special expressiveness, “pressing harder” on the lines. In such examples of creativity, we become acquainted with the deepest layers of the artist’s creative attitude to psychological reasoning.

In the author’s two works of the same name, “A Walk, View of a Puppet Theater,” the synthesis of space and image is given in a special, related way, presenting spatial expressiveness in a more effective form. Under the dark blue sky, behind the palm trees in the foreground, the classic white stone architecture of the Puppet Theater can be seen. The cheerful appearance of people passing on the highway, their modern clothing matches the optimism of the place and other people going to work. *“Like some other representatives of the generation of artists who began working in the 1980s, Altai Sadigzade’s city landscapes dedicated to Baku are perceived as existential. A walk is an auxiliary means of representing the existential hero “inside” almost every scene of Baku. Observing the streets and squares of Baku through the eyes of a walking hero also allows us to convey a dynamic and touching image of the city. Buildings, trees, cars, human figures are presented as if in a light fog, unstable hot air”.*

In the works of Altai Sadigzade, resolved in the synthesis of environment and image, the real or unreal space inside the figures is reflected sometimes with the help of color effects turned into elements, and sometimes with formal images, and is considered the basis for revealing the character of space. The artist solved these effects using

primitive techniques, artistic exaggeration, metaphors and grotesquery, and he always managed to convey the main thing to the viewer more expressively.

**The key concepts of the thesis are summarized in the summary:**

- Conducting a historical and comparative analysis that determines the place and role of Altai Sadigzade in Azerbaijani fine arts, as well as the determining creative environment that influenced his development as an artist;
- Determination of the artistic environment influencing the formation of Altai Sadigzade's creativity;
- carrying out formal stylistics, which allows us to determine the features of the artistic solution of the artist's works, their ideological and philosophical meaning and the scope of the plot;
- In the analysis and systematization of real and unrealistic images and landscapes in the works of A. Sadigzade according to their typological characteristics, as well as the descriptive characteristics of those works that allow us to determine the main creative style of the artist, the context of the depicted object for understanding the cultural, social and historical significance of the background.
- Each of the artist's works involved in the study was analyzed, articles devoted to the work of A. Sadigzade were summarized and interpreted, scientific and theoretical literature related to modern art criticism was studied.

Study of the artist Altai Sadigzade's creativity in general enables us to note the artist's distinct creative treatment of the topic, use of the artistic principles available in the realm of the world descriptive art, and skillful synthesis of a number of description methods beginning from 80th of the past century until present.

**The author has published the following scientific articles on the subject:**

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2. Особенности пейзажного жанра в творчестве художника Алтая Садыгзаде // “Paradigmata Poznani”. № 1. Praha, 2018. s. 68-71.
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11. Altay Sadıqzadə yaradıcılığında qadın obrazının özünəməxsus bədii ifadəsi // Mədəniyyət: Problemlər və perspektivlər. “Yaşıl dünya naminə həmrəylik ili”. Doktorant və gənc tədqiqatçıların XVI Respublika elmi konfransı. ADMİU. Bakı, 19 aprel 2024 il. s. 65-67.







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