

REPUBLIC OF AZERBAIJAN

On the rights of the manuscript

ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**MULTİKULTURALİSM IN THE FINE ARTS OF
AZERBAIJAN**

Speciality: 6215.01 – Descriptive art

Field of science: Art criticism

Applicant: **Sevinj Ismayil Sultanova**

Baku – 2024

The dissertation was performed in the department of “Fine, decorative-applied arts and heraldry” at the Institute of Architecture and Art of ANAS

Scientific supervisor: corresponding member of ANAS, doctor of art study, professor
Artegin Abdulvahab Salamzade

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

doctor of philosophy in art-criticism
Turkan Feyruz Abbasova

doctor of philosophy in art-criticism
Farman Yagub Gasimov

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
Salkhab Isa Mammadov

GENERAL CHARACTERISTICS OF THE RESEARCH WORK

Relevance of the research and the degree of the development:

The relevance of the topic and the degree of its development are key considerations. In the contemporary era, the concept of multiculturalism has become a pervasive and integral facet of social existence. Multiculturalism can be defined as the co-existence of people belonging to diverse national and religious backgrounds within a given society, where each group is accorded respect for its own cultural practices and traditions. In a speech delivered during the Iftar ceremony on the occasion of the holy month of Ramadan on the 12th of August 2011, Mr İlham Aliyev, President of the Republic of Azerbaijan, made the following statement: *"Multiculturalism is a relatively novel concept. In essence, multiculturalism can be defined as a social phenomenon that denotes the presence and coexistence of people belonging to different cultures and religions in a shared environment. It is not merely an empty slogan. It is our way of life. This worldview represents our collective understanding of the world around us. This mode of existence serves to demonstrate the existence of multiculturalism to ourselves, our region and the wider world"*.¹

Over a period exceeding three decades, the nation of Azerbaijan has experienced the restoration of its state independence. Azerbaijan has undergone significant changes during this period. The country has become stronger, with a notable increase in its economic and military power. It is also important to note that multiculturalism also originates from the ideology of Azerbaijanism. It is additionally noteworthy that the ideology of Azerbaijanism also gave rise to the concept of multiculturalism.

A presidential decree designated 2016 as the Year of Multiculturalism in Azerbaijan. In 2017, the year of Islamic solidarity was declared. This is regarded as the next stage in the development of multiculturalism policy.

Along with other cultural trends, the visual arts encompass a wide range of manifestations of multiculturalism. The Azerbaijani art community has produced a considerable number of artistic creations

¹Azərbaycan Respublikasının Prezidenti İlham Əliyev multikulturalizmin Azərbaycan modeli haqqında. - Bakı: RS Poliqraf, – 2017 – 527 s.

that embody the concepts of multiculturalism. The present study has focused on collecting and analysing the most significant examples of this phenomenon in the field of art. It is noteworthy that not all of these works were created during the period of independence. Conversely, the majority of the works considered in the study date from the latter half of the 20th century. Although the term "multiculturalism" was not yet in use at the time, it was clearly evident in the worldview of the artists and sculptors and in their work. President Ilham Aliyev stated: *"Multiculturalism has existed in Azerbaijan for centuries. It was simply not previously within our purview to be acquainted with this particular designation"*.² This is why examples of historical artistic works reflecting multicultural values are of greater importance to us today than they were in the past.

During the second half of the 20th century, numerous Azerbaijani artists incorporated multicultural values in their artistic works. It is evident that the works of these artists were subjected to sufficient academic scrutiny at that time. However, the assessment given to them reflected the requirements and worldview of that time. In this context, the values of multiculturalism did not exist as an indicator or criteria. It is only with the advent of the present era, when our country has once again achieved its independence, that we have observed a fundamental shift in attitude towards the classical heritage, with the valuable artistic gems created during this period undergoing a reevaluation in terms of modernity. It is evident that examples of classical fine arts also occupy a leading position. The works of M.Abdullayev, B.Mirzazade, T.Taghiyev, V.Samadova, E.Shahtakhtinskaya, O.Sadigzade and numerous others continue to exert a significant influence in the present day. One of the principal reasons for this is that the works of these classical artists also appear contemporary. To conclude, it can be stated that the artistic masterpieces created at that time have retained their relevance in the present era and continue to be a source of constant interest. This highlights the necessity for a new conceptualisation and approach to the classical heritage.

In view of the current salience of the topic of multiculturalism, a great deal of research is being conducted in various fields within the

² Yenə orada, s. 268.

humanities. Additionally, studies conducted in the fields of literature, history, philosophy, sociology and other related disciplines address the issues of fine art to a certain extent. As a case in point, the study of Nizami's legacy sheds light on the Tabriz school of miniature painting, which is already a topic of interest within the field of art history. A department of multiculturalism has been established at the Institute of Philosophy of ANAS. The establishment of this department allows for an investigation into the complexities of multiculturalism from a range of perspectives, including within the sphere of artistic culture. In general, studies on this topic are conducted on a regular basis in various structures of ANAS. Consequently, in October 2017, a scientific session, entitled 'Multiculturalism and Tolerance in Literature and Art's, was held in conjunction with the designation of 2017 as the 'Year of the Family' within the CIS space, under the joint auspices of ANAS' Humanities and Social Sciences departments.³ In addition, the Institute of Literature of ANAS and the Stavropol branch of the Moscow State Pedagogical University (MGPU) have published the book "Multiculturalism: The publication, entitled "Trends and Realities," addresses a number of issues related to the subject matter.⁴

Academicians I. Habibbeyli "On the way to multiculturalism: Literature, historical traditions and modernity"⁵, corresponding member A. Salamzade "Multiculturalism in Azerbaijani Art"⁶ has addressed this issue in different ways. And also N. Aleskerova "Problems of interpretation of foreign-language theme in the works of Azerbaijani artists"⁷, "Formation of creative individuality in the work of T.Salakhov" by N.Habibova⁸, "Foreign motifs in the works of

³ [Elektron resurs] / URL: <http://www.science.gov.az/news/open/6689>

⁴ [Elektron resurs] / URL: http://multiculturalism.preslib.az/az_events-IMWVRQLvY4.html

⁵ Həbibbəyli, İ. Multikulturalizm yollarında: ədəbi-tarixi ənənələr və müasir dövr // Azərbaycan. – 2017, 10 yanvar. – s. 4.

⁶ Azərbaycan multikulturalizmi. Dərslik. - Bakı: Mütərcim NPM, – 2017. – 416 s.

⁷ Алескерова, Н.Р. Проблемы интерпретации зарубежной тематики в творчестве азербайджанских художников: автореферат дис. доктора философии по искусствоведению. / – Баку, 2012. – 26 с.

⁸ Габибова, Н.Н. Становление творческой индивидуальности в работах Таира Салахова // Международная академия архитектуры стран востока. № 2 (10) – Баку: Авропа, – 2015. – с. 159-164.

national artist of Azerbaijan N.Abdurrahmanov"⁹, F.Mirbagirzade "Nizami Ganjavi and reflection of symbols in works of art"¹⁰, "Azerbaijani model of multiculturalism: history, culture and art" by A.Mammadova¹¹, İ.Rasouli "Intercultural Dialogue and National Criteria"¹², N.Muradova "Relationship of tradition and modernity in the fine arts of Azerbaijan in the period of independence"¹³ and etc.

The object and subject of research. The research is concerned with the object and subject of the study. This study focuses on the artistic representations of multiculturalism by a selection of Azerbaijani and foreign painters and sculptors. In pursuit of this objective, an analysis has been conducted on Azerbaijani paintings, sculptures and graphics dating from the mid-20th century to the present. This analysis has demonstrated that a significant proportion of these artworks contain multicultural content.

The subject of this study is the manifestations of multiculturalism in the visual arts. The study involved a comprehensive examination of a substantial corpus of works, with the aim of establishing their reflection of cultural values.

Objectives and tasks of the research: The objective of this study is to identify the manifestations of multiculturalism in Azerbaijani fine arts. To this end, the following tasks have been defined:

- To shed light on the traditions of multiculturalism in Azerbaijani fine arts at the art-historical level;

⁹ Габимова, Н.Н. Зарубежные мотивы в творчестве народного художника Азербайджана Н.Абдурахманова // Международная академия архитектуры стран востока. № 2 (14) – Баку: Европа, – 2017. – с. 152-154.

¹⁰ Мир-Багирзаде, Ф. Низами Гянджеви и отражение символического в произведениях искусства // – Баку: Bakı Xoreoqrafiya Akademiyası, Sənət akademiyası – 2017. № 1 (3), – s. 29-35.

¹¹ Məmmədova, A. Multikulturalizmin Azərbaycan modeli: tarix, mədəniyyət və incəsənət // Bakı: Bakı Xoreoqrafiya Akademiyası, Sənət akademiyası – 2017. № 1 (3), – s. 80-84.

¹² Rəsuli, İ. Mədəniyyətlərarası dialoq və millilik meyarları // Bakı: Bakı Xoreoqrafiya Akademiyası, Sənət akademiyası – 2017. № 1 (3), – s. 85-90.

¹³ Muradova, N. Müstəqillik dövrü Azərbaycan təsviri sənətində ənənə və müasirliyin qarşılıqlı əlaqələri // - Bakı: Bakı Xoreoqrafiya Akademiyası, Sənət akademiyası – 2017. № 1 (3), – s. 40-47.

- To discover and analyze the works of multicultural content created in the field of painting, sculpture and graphics;
- Identify multicultural content in the work of individual artists;
- Analyze and reevaluate works of classical art created in the middle and second half of the last century at the contemporary level;
- To study the peculiarities of artistic creativity of artists representing other nationalities living in Azerbaijan;
- To comprehensively reflect the multicultural content manifested in Azerbaijani fine arts;
- To study the national content and character of works of foreign painters and sculptors related to Azerbaijan.

Research methods: The methodological basis of the study is historical-comparative analysis and the principle of division of the structure by types of fine art. Consequently, the study encompasses an examination of artistic processes spanning the mid-twentieth century to the modern period, with a particular focus on the work of a designated artist. With regard to the structure, as previously stated, the division into chapters here refers to three types of fine arts. The three types of fine art considered are painting, graphics and sculpture.

It should be emphasised that the historical-comparative method of enquiry does not necessarily encompass the entirety of a given historical period for each individual chapter. It is accurate to note that the thesis's overall scope encompasses the period from the second half of the 20th century to the present. However, within the visual arts, the ratio of coverage varies slightly. For instance, in the case of painting and drawing, the past century is treated in a comprehensive manner, whereas the modern phase is considered to be relatively limited. The principal reason for this is the greater prevalence of multicultural examples in painting in the last century. Although the term "multiculturalism" was not yet in use in the language of the time, one can discern a considerable number of works in the visual arts that essentially refer to multicultural values. In contrast, the contemporary situation is the inverse: although the expression of multiculturalism is pervasive, foreign themes have lost their salience in the work of artists.

The main provisions of the defense:

- Exploring the historical and artistic roots of multiculturalism in the visual arts of Azerbaijan;

- To draw attention to the difference between Decommunication and multiculturalism;
- Rethinking classical art examples at the level of multiculturalism;
- Exploring national values in the works of artists representing other people living in Azerbaijan;;
- Justification of the fact that multicultural thinking in contemporary art is connected with historical consciousness and thought;
- Investigation of Azerbaijani themes in the works of foreign artists and sculptors;
- Combining the ideas of Azerbaijanism and nationalism with the tendency of multiculturalism;

Scientific novelty of the research: This thesis constitutes the inaugural comprehensive investigation of the subject of multiculturalism within the domain of Azerbaijani fine arts. This is the first comprehensive analysis of the tendencies of multiculturalism in the work of painters and sculptors. In order to achieve this objective, a series of investigations were conducted in the following key areas:

- Works created by Azerbaijani artists and sculptors that address themes outside the nation's borders are examined in this context, with particular attention paid to the nation's long-standing tradition of tolerance and artistic expression, both in the East and West;
- The works of artists representing other nationalities living in Azerbaijan demonstrate the existence of aspects reflecting national tolerance and multicultural values within the country;
- A study was conducted on works created by foreign artists on the subject of Azerbaijan, during which an attempt was made to justify the notion that the national character of Azerbaijan is embodied in such artistic works;
- Azerbaijani sculptors working abroad were included in the study, as their works embodied universal values, tolerance, and friendship between nations, as evidenced by the following examples.

An additional scientific innovation evident in the thesis is the evaluation of works of art that are already well-documented and have previously been subjected to analytical scrutiny within the field of art history. In this instance, such works are situated in a novel context – namely, that of multiculturalism. The thesis examines the works of artists representing the classical generation, including M. Abdullaev, T.

Salakhov, T. Taghiyev, K. Kyazimzadeh, S. Salamzadeh, A. Rzaguliev, and others. These artists' works are studied in the context of multiculturalism, with their content being discovered and analysed.

The aforementioned elements can be elucidated through the following statements:

- For the first time, this thesis examines multiculturalism in Azerbaijani visual arts in a systematic and comprehensive manner;
- Additionally, the thesis applied the characteristics of multiculturalism to works created during an era when this expression was not yet established – specifically, in the mid-to-late 20th century;
- The subject of cultural diversity is a concept that is applicable to all three visual arts;
- Furthermore, the analysed works are evaluated in the context of modernity and national identity.

Theoretical and practical significance of the research: The thesis is devoted to Azerbaijani art of the second half of XX-XXI centuries. In this context, it can be used as a handbook reflecting the history of modern art. It should also be noted that multiculturalism is now being studied in the majority of universities. The thesis will also be a contribution to this endeavour. Thus, it should be used as a textbook on the subject of "Multiculturalism" in the Azerbaijan State Academy of Arts, the Baku Academy of Choreography, the Baku Academy of Music, as well as on the subject of "Multiculturalism" in other universities, regardless of specialisation, as a textbook on the subject of "History of Fine Arts" in higher education institutions of culture and art.

The thesis is also devoted to fine arts, cultural studies, aesthetics, etc.. It can serve as a scientific resource for researchers working in this field.

Approbation and application: The thesis was considered and presented for defence at the Department of "Fine, Decorative and Applied Arts and Heraldry" of the Institute of Architecture and Art of ANAS. Some positions and scientific results of the thesis are reflected in the articles published by the author. Furthermore, the Claimant presented a report on this topic at two international and several national scientific conferences.

The name of the organization where the dissertation work is carried out: Institute of Architecture and Art of ANAS.

The total length of the dissertation with a character size, along with indicating the amount of the dissertation's structural components separately. The thesis is structured into six chapters, including an introduction, a conclusion, and an appendix. It also contains a list of references, a list of illustrations, and a list of figures. Introduction: 12.965, 1.1. – 40.862, 1.2. – 51.091, 2.1. – 19.296, 2.2. – 25.882, 3.1. – 31.779, 3.2. – 40.086, Conclusion - 6.496, total of 228.477 designations. The photographs are provided in a separate attachment.

CONTENT OF THE CASE AND MAIN PROVISIONS

The introduction provides a rationale for the topic, outlines the research objectives, specifies the degree of study, highlights the scientific novelty, outlines the methodological foundations, delineates the boundaries, and discusses the theoretical and practical significance. It also provides information on the approval, structure, and total scope of application.

The I chapter of the thesis is entitled "**Azerbaijani Tolerance in Painting in the Context of Moral Values of West and East**". This chapter examines the multicultural content of art, with a focus on painting, one of the three major types of fine arts. The initial chapter is divided into two paragraphs. **The 1 paragraph**, titled "**Foreign Subjects as Carriers of Multicultural Thinking**", comprises an analysis of a number of art pieces created during this period, with the intention of demonstrating how these pieces reflect the multicultural thinking that was present at the time.

One of the most prolific artists of Azerbaijan, Mikayil Abdullayev is regarded as a pioneer of modern Azerbaijani art. He has created a rich and diverse body of work that reflects the multicultural nature of Azerbaijani society, exploring themes from across the globe through an Azerbaijani artistic lens.¹⁴ M.Abdullayev is one of the artists who

¹⁴ Габибов, Н.Д. Изобразительное искусство Азербайджанской ССР / Н.Д.Габибов – Баку: Азернешр, – 1959 – 20 с.

contributed to the development of Azerbaijani fine arts in the 20th century, with his distinctive and visually appealing works. The artist's works are distinguished by a rich sense of colour and a delicate, melancholy lyricism. The artist produced works that were notable for their aesthetic qualities in genres including landscape, portraiture, everyday life and others.¹⁵ During his career, the artist undertook numerous foreign journeys, including to India, during which he observed striking similarities between the histories, material cultures and daily lives of the Indian and Azerbaijani people.

An important aspect of the artistic oeuvre of M. Abdullayev is the series of Indian paintings. The artist's rich palette and distinctive brushwork are particularly evident in his Indian-inspired works, which exemplify the true nobility of the eastern culture. It is not coincidental that the artist received numerous accolades for his Indian series, including the internationally renowned "Jawahirlala Nehru" award¹⁶. The accolade was bestowed upon the artist in person by Indira Gandhi, who held the office of Prime Minister of India at the time.

The foreign theme, which incorporates multicultural content, has left a significant impact on the works of Tahir Salahov, one of the most prominent figures in the field of Azerbaijani art. He holds the position of vice-president of the Russian Academy of Arts and is recognized as a National Artist. One of the artists known and loved all across the globe is Tahir Salahov¹⁷.

The foreign theme of T. Salakhov differs from that of M. Abdullayev. The objective of the comparative analysis of the foreign theme of these two artists is to examine the works of two renowned artists and identify their distinctive artistic and stylistic characteristics, which exhibit notable differences in nature. M. Abdullaev's Indian series provides a case study in foreign themes infused with a vibrant palette of national content and a spirit of multiculturalism. The external

¹⁵ Попова, Э. Михаил Абдуллаев / Э.Попова – Москва: Советский художник, – 1973.

¹⁶ Алиева, С. История искусства в произведениях одного художника (в Баку открылась выставка, посвященная 90-летию Михаила Абдуллаева) [Elektron resurs] / URL: <http://www.anl.az/down/meqale/zerkalo/2011/dekabr/219203.htm>

¹⁷ Осмоловский, Ю.Э. Таир Салахов / Ю.Э. Осмоловский – Москва: Советский художник, – 1972.

themes in T. Salakhov's work appear to exhibit a classical character, influenced by the so-called "hard style" evident in his early works¹⁸. In contrast to M. Abdullayev's inclination towards depictions of everyday themes, T. Salakhov exhibits a preference for more abstract and stylised representations. Along with portraying ordinary people and everyday settings, artists such as Abdullaev and Salakhov frequently depict urban landscapes and famous historical and architectural monuments. While M. Abdullayev did not address this theme in a country as rich in ancient historical and architectural monuments as India, T. Salakhov painted both historical monuments and buildings constructed in the modern era ("The Temple of St. Francis of Assisi"). The same enthusiasm and artistic style is evident in the paintings entitled Piazza Bergamo¹⁹.

In the 60s and 70s, Tagi Tagiyev was among a number of artists who sought to capture the essence of life in Muslim countries through their art²⁰. The vast majority of the artist's oeuvre comprises series about foreign countries. A certain proportion of this series is devoted to Muslim countries. It is noteworthy that in the oeuvre of Taghi Taghiyev, the theme of the Islamic world is predominantly reflected in the image of African countries. One of the few artists to have undertaken creative missions to Arab countries in North Africa and to those in equatorial Africa is Taghi Taghiyev. "*In 1961, Taghi Taghiyev undertook a creative mission to the countries of West Africa. He visited Morocco, Guinea, Senegal and Côte d'Ivoire*".²¹ The artist's subsequent visits, which were informed by his experiences, resulted in the creation of a number of paintings in oil colours, which are currently regarded as exemplars of Azerbaijani fine art of the twentieth century.

The series "Arab Countries" is more extensively represented within the oeuvre of the accomplished painter Salam Salamzadeh. It is noteworthy that in 1974 he received the esteemed title of laureate of the

¹⁸ [Elektron resurs] / URL:

<https://www.tretyakovgallery.ru/ru/calendar/exhibitions/exhibitions6105/>

¹⁹ Tahir Salahov. [İzomaterial] / - Bakı: İndiqo, – 2008.

²⁰ Əfəndiyev, T.İ. Mədəniyyətdə tarixilik və müasirlik / T.İ. Əfəndiyev. – Bakı: Təhsil, – 2011, – 391 s.

²¹ Quliyeva, G. Tağı Tağıyev. Sərvət. - Bakı: Şərq-Qərb, – 2013, – 104 s.

International Nasir Prize.²² In the 60s and 70s, S.Salamzade played a significant role in the conceptualisation and visualisation of the most innovative and aesthetically pleasing artistic representations of the Arab cultural heritage in Azerbaijan²³. His travels to Egypt, Iraq, and other Arab countries inspired the creation of the Arab series, which is evident in numerous paintings. The works of art executed in oil paint predominantly belong to one of three genres: landscape, theme, or portrait.

The 2 paragraph of the first chapter is titled "**Reflection of National Identity in the Visual Arts of the Independence Period**". In accordance with the title's indication, this subsection primarily delineates the principal stage of investigation as the 1980s, which marks a pivotal era in the nation's history: the period of independence. The period is notable for its rich and diverse cultural heritage.

The National artist and painter Tair Salakhov, a prominent member of the Russian Academy of Arts, incorporates multicultural elements in a significant number of his portraits. This can be observed in the portrait of the accomplished cellist, Russian artist M. Rostropovich, who was born in Baku. These concepts can be expressed through the following formulas:

- Azerbaijani artist painted a picture of Azerbaijani artist;
- Azerbaijani artist painted a picture of a world artist;
- World artist painted a picture of Azerbaijani artist;
- Azerbaijani artist painted a picture of Azerbaijani artist;
- A world artist drew a picture of a world artist.

These formulas reflect the inclusion of multicultural content in various contexts, and thus create a model of the portrait genre which is both multidimensional and multilevel.

The work of O.Sadikzadeh, a talented master of the brush, exemplifies the multicultural content embodied in his paintings and graphics. The visual component of Sadikzadeh's oeuvre encompasses a multitude of illustrations of the artist, as well as examples of foreign

²² [Elektron resurs] / URL: <http://shamakhi-encyclopedia.az/salamzad%C9%99-salam-%C9%99bdulqasim-oglu/>

²³[Elektron resurs] / URL: <https://ochagsamara.wordpress.com/tag/salam-salamzad%C9%99/>

fiction. The painterly element comprises a range of both easel and monumental oil-painted works. In numerous instances, the multicultural character of O.Sadikzadeh's oeuvre is reflected in his portraiture.

In the 1990s, the artist created a series of works reflecting both Azerbaijani and global cultural traditions. The series is entitled "Nizami and World Culture".

The series includes compositions comprising multiple figures. The choice of oil paint rather than watercolour is notable, given the intricacy of the compositions and the effort involved in their execution. These compositions were conceived as part of an artistic display at the Nizami Museum. *"The artist undertook a substantial amount of preparatory work, amassing a wealth of material on Nizami's era, architectural and artistic styles, and the garments worn at that time. In this ambitious work, Nizami is depicted surrounded by a multitude of figures representing various philosophers, musicians, poets, and artists spanning the ages from antiquity to the 20th century"*²⁴.

Azerbaijan is one of the countries that adheres to multicultural values and tolerance. This is not limited to the contemporary era. The Azerbaijani people have historically demonstrated respect for the cultural traditions of other nations and have been known to extend a warm welcome to foreigners who have visited their country. In their travel notes, foreign travelers who visited Azerbaijan during the nineteenth and early twentieth centuries consistently referenced it. Among them was the celebrated French writer Alexandre Dumas (père). It is documented that in 1858 Dumas visited the Caucasus, including Baku and Shemakha, as well as other locations in Azerbaijan. During his visit to Baku, Dumas met the poetess Khurshudbana Natavan and presented her with some of her works.

It is a matter of historical record that Duma engaged in a game of chess with Natavan during his tenure in Baku. The twenty-six-year-old Natavan emerged triumphant against the celebrated French novelist. This event also attracted the attention of artists. In general, the theme and image of Natavan are prevalent in Azerbaijani fine arts. Oktay

²⁴[Elektron resurs] / URL: <https://ochagsamara.wordpress.com/tag/salam-salamzad%C9%99/>

Sadigzade, Altay Hajiyeu, and numerous other artists have depicted Natavan. This tendency was also evident in the painting of the independence period.

The victory of Natewa over Duma in a chess game has been reflected in contemporary painting. This scene represents an intriguing embodiment of multicultural values and is reflected in the 2014 painting "The Chess Game of Natavan and Alexander Duman", created by the renowned artist Chingiz Mehbaliyev. The painting depicts a moment of high drama, namely Natewa's victory over the French guest.

As previously stated, the theme of multiculturalism is a pervasive one in contemporary Azerbaijani visual art. This theme is evident in a multitude of forms within the realm of fine arts. An intriguing aspect of the topic under discussion is the reflection of the theme of multiculturalism in the works of non-Azerbaijani artists residing in our country. During the Soviet era, artists such as Alexander Tikhomirov, Oleg Ibragimov, Gennady Brijiatiuk and Tatyana Agababayeva depicted the national scene in a fully realistic manner, albeit in a somewhat lyrical and romantic style. In our contemporary era, this artistic tradition is reflected in the work of Irina Eldarova, and Inna Kostina, among others.

A significant portion of the works of non-Azerbaijani artists residing within our country can be evaluated in accordance with levels of tolerance and multiculturalism. Furthermore, Azerbaijani verities and beauties are reflected by non-Azerbaijani artists, which represents another aspect of multiculturalism. It should be noted that non-Azerbaijani artists frequently depict Azerbaijan's beauty in an exuberant and vibrant manner.

The II chapter of the thesis is called "**National and Transnational Values in Graphic Art**". 2 paragraphs are combined in the second chapter. The **1 section** is entitled "**Multicultural Content and Character Embodiment Characteristics**". It focuses on the embodiment of multicultural content in graphic art works. It is emphasised that many interesting artistic patterns reflecting multicultural traditions were created in the field of graphic art in the II half of the last century, especially in the 60s and 80s. Works of K.Kazimzade, E.Rzaguliyev, N.Abdurrahmanov, A.Rzaguliyev,

J. Mufidzade and other graphic works, together with paintings, contributed to the enrichment of Azerbaijani fine arts.

In the work of the outstanding brush master Kazim Kazimzadeh, foreign themes play an important role as an artist. This thematic field is also used to reveal the multicultural values. In Kazimzadeh's works on foreign themes, the multicultural content is manifested in 2 forms:

- Monuments in foreign countries related to Azerbaijan;
- Foreign and Azerbaijani cultures have common values.

The images of the Arab countries take up an important place in the work of this artist. With their interesting multi-figure compositions, the paintings of the "Iraqi Plates" series are, in our opinion, more eye-catching. Moreover, Iraq is an Arab country historically culturally close to Azerbaijan.

One of Kazim Kazimzadeh's paintings from this series is called "The Tomb of Fizuli" (1973). The work reflects the buildings of Kerbela city in schematic view, at first sight not resembling Arab architecture, streets, people moving on the street, etc. The watercolour has a rich colour effect. Against the background of the sky, which is painted bright yellow from head to toe by the southern sun, the dark blue silhouettes of the shadowy facades of the buildings that do not catch the sun are more clearly visible. The vividness of the tomb of the great Azerbaijani poet reflects its multicultural content. The Iraqis treated Fizuli with great respect. They considered his literary heritage as their own. That the poet's grave is kept clean and tidy reflects multicultural values. This aspect is vividly reflected in the work.

The author of many graphic series is the honoured artist Alekper Rzaguliev. The creativity of the painter can be considered as a form of artistic expression of the national culture. 2 main directions are united in this function:

- Reflection of historical and architectural monuments, streets and squares;
- Incarnation of folk life, trades and national culture.

In the series "Old Baku", which the artist worked on in the 60s, the national character is vividly manifested. Characteristic scenes and plots reflect the old city, its traditions and unique environment. From the point of view of the preservation of local culture, A. Rzaruliyev's Icherishekhar paintings are in a way reminiscent of J. Mufidzadeh's

Khinalig paintings. Both series depict local cultures with their distinctive features.

One of the artists whose works dealt with mutual trust and universal values was the National Artist E. Shakhtakhtinskaya. The series of graphic works that he dealt with was aimed at the strengthening of peace, tranquillity, mutual trust and friendship between peoples: *"Peoples, forget enmity", "Millions, embrace" are appeals to unite people and direct their energy towards construction, peace, ethics and spirituality*"²⁵.

The artist's graphic series entitled "To All Mankind" features images of famous cultural figures not only from Azerbaijan, but also from a number of nations of the world: *"Elmira Shahtakhtinskaya has dedicated the series "To All Mankind" to such artists. They are Nizami, Navai, Rumi, Shakespeare, Pushkin, Beethoven"*²⁶.

During Soviet era, many foreign artists came to Baku to paint different artworks about Baku. These works vividly express the national character and content. These works reflect the ideas of multiculturalism, the national character of the Azerbaijani people, their hospitality, colourful way of life and sincerity, although the concept of multiculturalism was not widespread at that time.

In 1964, the outstanding Danish graphic artist Herluf Bidstrup visited Baku. In 1972, the world-famous Mexican muralist, one of the "three genius Mexican artists" - David Siqueiros, and in 1977, the outstanding Hungarian sculptor, full member of the USSR Academy of Arts Istvan Kish visited Baku. Their creativity was given a new impetus by the theme of Baku.

Herluf Bidstrup's graphic series on Baku is characterised by realism, creativity and vitality. The character and appearance of the Azerbaijani people are very accurately and realistically reflected in these graphic works. Most of these black and white graphic paintings were made by Herluf Bidstrup directly from nature - on the street, in the market, on the boulevard. That is why these paintings have such a vivid and vital effect.

²⁵ Mirzə, G. Elmira Şahtaxtinskaya. Sərvət. - Bakı: Şərq-Qərb, – 2013, – s. 40.

²⁶ Yənə orada, s. 40.

The study includes works of international content created in the field of caricature in **the 2 paragraph** of the second chapter entitled "**Glorification of the Idea of Friendship among Peoples in the Art of Caricature**". As is known, since the middle of the last century, many valuable cartoon works have been created in the field of caricature, which are in support of the dreams of peace, tranquillity and freedom of the peoples and expose the forces of international reaction. This process is still in progress today. All this is included in the study as the main scientific problem.

In the II half of the XX century, multicultural tendencies in Azerbaijani cartoons are reflected in the following topics:

- Combating international warmongers;
- The promotion of peace, tranquillity and disarmament;
- Solidarity with the peoples of Asia, Africa and Latin America;
- Bringing the Karabakh situation to the world's attention;
- Strengthening the independence of Azerbaijan in the international arena.

In the course of time, these topics have been different from each other. The first three are mainly characteristic of the Soviet period. The fourth is related to the collapse of the USSR and early independence, and the last is mainly for the modern period. Clearly, each period has its own foreign theme relevant to that period. Of course, any foreign theme in the field of caricature cannot be considered a manifestation of multiculturalism. In our opinion, the theme of global threats and solidarity with the peoples of the world is more characteristic of the multicultural essence. In addition to the idea of friendship and fraternal solidarity with individual nations, there is also a concern for the fate of humanity as a whole. Multiculturalism also stems from humanism. For this reason, it is difficult to imagine multiculturalism in isolation from the ideas of humanism. Otherwise it would lose its main value - its human quality. From this point of view, it is obvious that the issues mentioned have a multicultural character.

It is interesting to note that along with qualified caricaturists such as V.Ternavsky, A.Elchin, P.Shandin, R.Guliyev, Z.Kerimbeyli, A.Zeynalov, artists such as O.Sadigzade, S.Sharifzade, D.Kazimov also took up the theme of caricature. This shows that caricature was accepted by the contemporary society and occupied an influential place in its

cultural life. At that time, cartoons, mainly published in "Kirpi", were considered to reflect the international, national and republican life.

Bayram Hajizadeh is one of Azerbaijan's most talented artists. He presents interesting, funny and thought-provoking cartoons on international issues. His cartoons mock the most painful problems of the contemporary international world, mainly under the title "Sozsuz". Many of the artist's works have been exhibited in China (2007), Serbia (2007), Turkey (2015), France (2016), Ukraine (2016), etc. He has been a prize-winner in international caricature competitions.

Chapter III of the dissertation is entitled "**Multiculturalism in Sculpture and the Development of Artistic Tradition**". Chapter III of the dissertation is entitled "**Multiculturalism in Sculpture and the Development of Artistic Tradition**". This chapter is concerned with embodying multicultural values in sculptural art. The chapter consists of two sections. The 1 deals with the classical phase (the II half of the 20th century) and the 2 with the sculpture of the independence period.

The 1 paragraph of the third chapter is entitled "**Historical Evolution of the Multicultural Worldview in the Artistic Tradition**". The paragraph is a description of the stages of formation and development of multicultural content in Azerbaijani plastic art.

In the 50s -70s, F.Abdurrahmanov, J.Garyagdy, M.Mirgasymov, T.Mamedov, O.Eldarov, E.Huseynova, I.Zeynalov and other famous sculptors put more emphasis on foreign themes. Works with a multicultural content were created both in the monumental sculpture and in the table sculpture.

Multicultural ideas in Azerbaijani sculpture are widely represented in the work of the talented master, People's National Artist Fuad Abdurrahmanov. Although the word "multiculturalism" was not used at the time when the artist lived and worked, his work clearly shows multicultural style and content. The Azerbaijani artist worked with great enthusiasm to portray the great poet. The sculptor recalled his work on Nizami's image and used it creatively. He succeeded in making the image of the Persian-Tajik poet Rudaki richer in psychologism and more expressive. In fact, in comparison to Nizami, Rudaki makes a much more emotional and expressive impression. The personal qualities of both figures have been correctly reflected by the sculptor in their plastic images. The monumental image of the immortal

Persian-Tajik poet Rudaki (858-941) (1963) is one of the first known works of F. Abdurrakhmanov. Undoubtedly, the image of Nizami had a certain influence on the creation of this statue. It is interesting to note that Rudaki's image has a more dynamic character compared to Nizami's calm, static image²⁷.

Let's look at the works of the talented Mirali Mirgasimov, which deal with foreign subjects. This emotional and moving bronze composition, entitled Freedom, depicts a young African man with a strong face. He breaks his chains and frees himself from the shackles of colonialism. Dedicated to the world political event of the time - the liberation of the African continent from colonial oppression - this composition far surpasses the author's other two works in terms of both scale and ideological and artistic quality. The theme was very popular in Soviet society at that time. Having befriended the newly independent African states, the USSR tried to spread the ideas of communism there, to create an ideological base for itself on the black continent, and to some extent it succeeded in doing so. Thousands of young people from various African countries went to study in various cities of the former USSR, learning the skills needed to develop the national economy.

The 2 paragraph of the third chapter of the thesis is entitled **"Symbols of tolerance and friendship in contemporary plastic art"**. The multicultural theme in the plastic art of Azerbaijan from the period of independence is presented in a distinctive manner in this section.

As previously stated, our country achieved independence more than 30 years ago. During this period, there have been notable shifts in the socio-political and cultural landscape of the republic. These changes are particularly evident in the field of sculpture. Consequently, during the period of independence, numerous monuments were erected in our country to commemorate numerous renowned cultural, scientific, and state figures from around the globe. Concurrently, sculptures created by Azerbaijani sculptors were erected in various cities around the globe. These characteristics include the incorporation of modern multicultural values in the field of sculpture.

²⁷[Elektron resurs] / URL: <http://senet.az/heyk%C9%99lt%C9%99rasligimizin-banisi-fuad-%C9%99bdurr%C9%99hmanov/>

The renowned sculptor and national artist Akif Asgarov is the creator of an intriguing plastic composition portraying the encounter between the poetess Khurshudbanu Natavan and the celebrated French writer of the 19th century Alexander Dumas. In the initial chapter of the present work, we discussed the painting by artist Chingiz Mehbaliyev on the same theme. This work depicts the game of chess between the 2 figures. Both figures are depicted in a seated position on a plastic easel by Akif Asgarov. However, it can be argued that they are not playing chess. Their eyes are fixed on each other. Duma's gaze is imbued with admiration for the dignity and intelligence of the Azerbaijani woman, while Natavan's gaze exudes a sense of self-assurance and composure. The 2 figures are depicted in a static pose, with their hands resting on their knees. This is a common gesture in Azerbaijani culture.

One of the most significant manifestations of multiculturalism is the development of friendships between different peoples. In this context, it is important to highlight the amicable relations between Azerbaijan and the Russian Federation and its constituent entities. Concurrently, the amicable relations between Azerbaijan and the Astrakhan region serve as a model for other such relationships.

The work by the Azerbaijani artist and professor Natig Aliyev, which is dedicated to the friendship between Baku and Astrakhan, is notable for its innovative compositional approach. The work is comprised of two three-dimensional components. One of the two components depicts Baku, while the other portrays Astrakhan. In terms of both form and composition, this work can be likened to the monument dedicated to Polish-Azerbaijani friendship created by Salkhab Mammadov and situated in the Polish city of Gniezno.

One of the most significant responsibilities of the Azerbaijani diplomatic apparatus, in conjunction with cultural representatives, is to disseminate accurate information regarding the status of the Nagorno-Karabakh dispute to the international community. Substantial efforts have been made to achieve this goal. Azerbaijani sculptors have created a number of statues which depict the Khojaly Genocide and have been erected in numerous countries around the globe.

In the German capital of Berlin, a monument has been erected to commemorate the Khojaly genocide, which took place in 2011. The work of Salkhab Mamedov, Akif Asgarov, Ali Ibadullaev and Ibrahim

Ahrari has been incorporated within the monument, which stands as a testament to the atrocities perpetrated against the people of Khojaly. The monument is composed of three schematic figures. The figures conditionally represent a family: a father, a mother, and a child. In terms of its general composition, the sculpture evinces a pronounced emotional intensity and an element of dramatic expression.

The monument, designed by Salkhab Mammadov and Ali Ibadullayev, represents the enduring friendship between Azerbaijan and Poland. The monument was inaugurated in 2012 in the central square of Gniezno, which has been an important settlement in the Polish historical landscape since ancient times. The city was formerly the capital of the Polish state. Gniezno is currently regarded as one of Poland's most significant political, economic and cultural hubs.

The monument is notable for its distinctive compositional approach. The two leaves are depicted as if standing face to face. The composition, crafted from bronze, is situated upon a diminutive, square pedestal, which is clad in black marble. One of the leaves symbolises Azerbaijan, whilst the other represents Poland. The words of the prominent leader Heydar Aliyev and the Pope Paul John II, a Pole by nationality, are inscribed on the leaves.

It is evident that the representation of two-part compositions that espouse the values of friendship and multiculturalism is a pervasive motif in contemporary plastic art. Two apples were depicted in honour of the Baku-Ceyhan oil pipeline by the late artist and pottery artist Zahid Huseynov. One of the pieces symbolised Azerbaijan, whilst the other represented Georgia. The aforementioned work by the Azerbaijani national artist Natig Aliyev, which commemorates the friendship between the Russian city of Astrakhan and the Azerbaijani city of Baku, consists of two parts. The double plastic one-piece composition represents a successful form of artistic expression of the friendship between nations and multicultural values. It was developed by Salkhab Mammadov and his colleague, and represents a new artistic achievement.

Another work by Salkhab Mammadov is entitled "Our Thoughts and Desires". The bronze composition was installed in one of the central squares of Geneva, Switzerland, in 2017. The work was created to commemorate the 25th anniversary of Azerbaijan's membership of the

United Nations. The choice of location for the installation was not coincidental. It is well known that the League of Nations, which was the predecessor of the United Nations Organisation, once operated in Geneva. Geneva is also a city where important international meetings are held and agreements are signed. It is logical and fitting that a work by an Azerbaijani sculptor has been erected here.

The composition of the bronze work is compact and relatively straightforward in terms of design. The sculpture depicts the earth resting on the hands. The composition of the bronze work is compact and relatively straightforward in terms of design. The sculpture depicts the earth resting on the hands of a figure. The image of the earth resting on the hands possesses a number of intriguing symbolic connotations. Firstly, it is an indication that the earth is the shared domicile of all humanity. Secondly, the hands represent different peoples and nations, thereby symbolising the essence of the UN. Finally, the third image illustrates the necessity for global care. Should there be a conflict between the hands, they will be separated from each other, which will result in wars and the destruction of our world. The work symbolizes the desire of various populations to unite, to demonstrate confidence in one another, and to endeavor to safeguard the splendors of the planet, which is our shared domicile.

Conclusion. The characteristics of multiculturalism in Azerbaijani visual arts have been the subject of consistent examination, evaluation and analysis in this thesis. The following main conclusions have been reached:

- The traditions of multiculturalism in Azerbaijani fine arts have ancient roots. However, upon more precise examination, it can be posited that multicultural values have disseminated with greater prevalence and regularity within the visual arts in the latter half of the 20th century.
- Undoubtedly, there is a correlation between multiculturalism and foreign themes. Nevertheless, it is not always the case that every painting on a foreign theme can be regarded as an expression of multicultural values. In order for a painting on a foreign theme to be considered a manifestation of multicultural values, it is essential to provide a comprehensive description of the national character reflected in the image, including an analysis of national symbols

and attributes. Furthermore, it is crucial to assess the author's sincerity, love, and trust in these artistic elements, as these qualities should be evident in the work. Only then can the work be evaluated as a work of multicultural content in the fullest sense of the term.

- There are no constraints on the form, style or content of a visual art work in regard to the inclusion of multicultural elements. It is possible to create works that reflect multicultural values in any type, genre, or theme. This principle is evident in the works of Azerbaijani artists.
- Artists of other nationalities who have chosen to reside and create within the borders of Azerbaijan have played a pivotal role in the evolution of the national art movement. The creativity of these artists serves to advance the ideas of Azerbaijanism within the domain of artistic culture. Their work is regarded as an exemplification of tolerance and amity among peoples.
- The genesis of artistic works predicated on multicultural values in Azerbaijani fine arts, particularly within the domains of painting and graphics, is largely attributed to the mid- to late-20th century. In the years following independence, multiculturalism became widely prevalent within the public sphere of our nation. This is evidenced by the numerous works of contemporary fine arts. This can be attributed to the considerable impact that socio-political occurrences have exerted on the cultural milieu in our contemporary era.
- The artistic creations of foreign artists who have visited Azerbaijan in connection with our country have attracted attention due to the thematic focus of their works. In some instances, national content and character are explicitly articulated in the works in question.
- Nevertheless, the decline in the significance of foreign influences and the absence of delegation do not constitute a loss of multicultural trends evident in the fine arts. The creativity of numerous Azerbaijani artists and sculptors (O.Sadigzade, S.Mammadov, A.Sadigzade, N.Aliyev, G.Babayev, E.Zeynalov, etc.) gained considerable international recognition during the period of independence.

- In the contemporary era, multiculturalism in the visual arts has evolved considerably from the preceding century, acquiring modern characteristics.
- The incorporation of multiculturalism within the visual arts is employed by the Azerbaijani state as a means of reflecting its policies.

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

1. Mədəniyyətimizin böyük dühası. “Heydər Əliyevin mədəniyyət konsepsiyası”. Elmi-nəzəri konfrans. ADMIU. Bakı, may 2015. s.135-137.
2. Azərbaycan təsviri sənətində xarici tematika. (X.Səfərova, E.Şahmurova və B.Mirzəzadənin yaradıcılığında). Təsviri və dekorativ-tətbiqi sənət məsələləri. Azərbaycan Xalça Muzeyi. № 20. Bakı, 2017. s. 87-92.
3. Ötən əsrin 50-70-ci illərində Azərbaycan rəssamlarının yaradıcılığında xarici tematika (M.Abdullayev və T.Salahovun yaradıcılıq nümunəsində). İncəsənət və Mədəniyyət problemləri. AMEA Memarlıq və İncəsənət İnstitutu. №1 (59). Bakı, 2017. s. 106-114.
4. Azərbaycan rəssamlarının yaradıcılığında islam ölkələri. İncəsənət və Mədəniyyət problemləri. AMEA Memarlıq və İncəsənət İnstitutu. № 3 (61). Bakı, 2017. s. 96-104.
5. Multikultural təfəkkürün karikatura janrında təcəssümü. Mədəniyyət dünyası. ADMIU. XXXIV. Bakı, 2017. s. 212-217.
6. Ötən əsrin 50-70-ci illərində Azərbaycan heykəltəraşlığında multikulturalizim ideyalarının təzahürü. Sənət Akademiyası. BXA. № 1(4). Bakı, 2018. s. 78-82.
7. Heykəltəraş Fuad Əbdürrəhmanovun xarici tematikası multikulturalizm kontekstində // İncəsənət və Mədəniyyət problemləri. AMEA Memarlıq və İncəsənət İnstitutu. № 2, (64). Bakı, 2018. s. 77-85.
8. Heydər Əliyevin dövlətçilik təlimində müasir Azərbaycan incəsənətinin milli-mənəvi sərvətləri. “Milli mədəni dəyərlərin qorunmasında və təbliğində Heydər Əliyev fenomeni”. V respublika

elmi-praktiki konfrans. BXA. Bakı, 08 may 2018. s. 35-37.

9. Зарубежная тематика в творчестве Таира Салахова (постсоветский период) // Traditional and modern culture: history, actual situation, prospects. VIII international scientific conference. Prague, September 20-21 2018. с. 6-11.
10. Мультикультурализм в изобразительном искусстве Азербайджана (в 50-70-х годах прошлого века). Znanstvena misel. №25. Ljubljana, 2018. с.14-19.
11. Тема Востока в творчестве художников Азербайджана (в 50-80-х годах XX века). Манускрипт. Том 14. № 5. 2021. с.1013-1019.
12. Зарубежная тематика в творчестве азербайджанских художников Беюкага Мирзаде и Ваджихи Самедовой в контексте мультикультурализма. «Искусство глазами молодых». XVI Международная научная конференция. СГИИ им. Дмитрия Хворостовского. ХГИК. Красноярск. 11-12 апреля 2024. с. 69-72.

The defense of the dissertation will be held on 12 September 2024 at 11:00 at the meeting of the FD 2.34 Dissertation Council operating under the 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 are available on the official website of Azerbaijan State Academy of Arts

Abstract was sent to the required addresses on 08 August 2024

Signed for print: 11 July 2024

Paper format: A5

Volume: 43.391

Number of hard copies: 20