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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**ARTISTIC CHARACTERISTICS OF AKIF ASGAROV'S
CREATIVITY IN AZERBAIJAN SCULPTURE**

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GENERAL CHARACTERISTICS OF THE RESEARCH WORK

Relevance of the research and the degree of the development. Akif Izzatulla Asgarov is one of the artists who played an important role in the development of modern Azerbaijani sculpture.

Akif Asgarov always attracted attention with his works, and a number of appreciative expert opinions were expressed about them in various publications even in the Soviet era. Art historians Jamila Novruzova, Ziyadkhan Aliyev, Vusal Bagirov and Samir Sadigov, as well as sculptors Omar Eldarov, Fuad Salayev and others highly valued his easel works and compositions with various content, as well as monumental works erected under the open sky.

Akif Asgarov's efficient creativity distinguished by artistic pursuits was highly appreciated by the state. In 2006, he was awarded the honorary title of "Honored Artist of the Republic of Azerbaijan" and "People's Artist of the Republic of Azerbaijan" in 2018 for his valuable works. In 2016, the sculptor was elected an honorary member of the Russian Academy of Arts. In 2020, People's Artist, Professor Akif Asgarov was awarded with the Order of "Labor" II degree.

During his pedagogical activity, Akif Asgarov was the supervisor of several diploma theses. Values such as harmony and beauty are the main criteria of Akif Asgarov's creativity.

Due to the lack of extensive research on the multifaceted creativity of this sculptor, whose artistry and personality are so far, in Azerbaijani art studies, there is a great need to conduct a comprehensive scientific research dedicated to Akif Asgarov's art path rich in searches. Thus, the determination of the artistic and aesthetic value of his contributions to the formation of the sculpture art of modern Azerbaijan is of great importance in the formation of the young generation of sculptors and the development of our national plastic art as a whole, and according to the scientific conclusions, it would have contributed to the enrichment of our art studies with new scientific and theoretical values.

Akif Askerov'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. His works displayed in various exhibitions, as well as monumental monuments erected in different cities, attracted the attention of art critics and journalists, and the artistic path and creativity of the outstanding artist became the main topic of those articles. In this sense, "The season of dreams and realities has come"¹ by E. Ibrahimov, "The desire for change and a gift of art"² by Edibe Dolu, "The romance of sculptures"³ by Nigar Yunus, "The glorification of beauty and poetics in the creativity of Akif Asgarov"⁴ by Tural Agayev etc. can be noted.

However, as shown above, these articles were of a general nature and could not fully cover the creativity of the sculptor.

Despite the above, it should be said that the work of sculptor Akif Asgarov, which covers a period of more than forty years, has not been studied in detail and fully until now. A catalog was released about the great artist only in connection with his 75th anniversary, and in addition, it was reported in the Vusal Bagirov's, Ph. D in arts "Development of small-scale sculpture in Azerbaijan. XXth century"⁵ book. At the same time, it should be said that reproductions of many works of the sculptor were reflected in the three-part book "Azerbaijani Art"⁶ published in Baku in 2011 by Ziyadkhan Aliyev and Aslan Khalilov. Ziyadkhan Aliyev's book "Sabir in fine art"⁷ published in 2012 contains information about the statue by the people's artist Akif Asgarov erected in Sabirabad district, which named after Mirza Alakbar Sabir.

¹ Ibrahimov, E. Xəyallar və gerçəkliklər mövsümü gəldi / *Xalq – 1997, 7 oktyabr.*

² Edibe Dolu. Dəyişiklik istəmi və bir sənət hədiyyəsi / *İncəsənət – 1993, 22 iyun.*
– s.1

³ Yunus N. Heykəllərin romantikası / N. Yunus – Bakı: Mədəniyyət – 2008, 31
iyul. – s.14

The artistic description and analysis of a number of easel works of People's Artist Akif Asgarov was reflected in the dissertation "

Azerbaijani easel sculpture during the period of independence"⁸ written by Hokuma Aghasoy-Safarova in 2014.

If we have to evaluate what has been written about Akif Asgarov so far, then those newspaper and magazine articles can be considered rather laconic and informative, far from deep analysis.

This, the information provided to the public covers only one area - easel sculpture of Akif Asgarov's creativity. In other words, they do not include portraits, monumental and memorial works, bas-reliefs and co-reliefs, compositions with different content created by the artist. All this stipulates the need for a comprehensive study and analysis of all areas of the rich creativity of the talented sculptor and requires its gradual and comprehensive study.

Object and subject of research.

The main research object of the dissertation work is Akif Asgarov's art works in different genres of sculpture. Along with the artist's art pieces published in special and in the press, the art works kept in private collections have greatly expanded the research object base.

The subject of the research is to investigate the role and place of Akif Asgarov in the development of Azerbaijani sculpture from the 70s to the present day. Investigating the new trends in the sculptor's creativity and establish with specific theoretical provisions, the analysis of the artistic features characterizing his creativity, new and original means of expression is the goal of the research subject.

⁴Ağayev, T. Akif Əsgərov yaradıcılığında gözəllik və poetikanın tərənnümü [Elektron resurs] / T. Ağayev – Palitra – 2016, 24 avqust – s.13. <http://www.anl.az/down/meqale/palitra/2016/avqust/503557.htm>

⁵Bağırov V. Azərbaycanca kiçik formalı heykəltəraşlığın inkişafı XX əsr / V. Bağırov – Bakı – 2004.

Objectives and tasks of the research. By systematically analyzing the creativity of the People's Artist of Azerbaijan, Professor Akif Asgarov, the main goal of the research is to determine the artist's

uniqueness, style, creative method and stages. At the same time, while determining the creative features of the artist, the aim of the research is to analyze the contemporary context of Azerbaijani art to him.

The study of Akif Asgarov's creativity in the context of contemporary and modern to him Azerbaijani art involves solving the following tasks:

- To systematize and classify Akif Asgarov's creativity;
- To analyze Akif Asgarov's art works that have not been studied so far;
- Identifying themes in the works of the people's artist Akif Asgarov;
- Determining the artistic manifestation of philosophical thought in Akif Asgarov's sculptural works;
- To explore the means of artistic expression of two and multi-figure compositions belonging to Akif Asgarov's creativity;
- Determining the artistic features of the works dedicated to outstanding personalities in the creation of the people's artist Akif Asgarov;
- To investigate the opening of the author's idea in the presentation of imagery belonging to Akif Asgarov's creativity;
- To evaluate the sculptor by determining his creative credo;
- Determining the place of A. Asgarov's creativity in modern Azerbaijani art studies.

⁶ Əliyev Z. Azərbaycan incəsənəti / II-III hissələr. / Z. Əliyev, A. Xəlilov – Bakı – 2011 – s.142;

⁷ Əliyev Z. Sabir təsviri sənətdə / Z. Əliyev – Bakı – 2012 – s.166

⁸ Ağasoy-Səfərova, H. Müstəqillik dövründə Azərbaycan dəzgah heykəltəraşlığı: / sənətsünaslıq üzrə fəlsəfə doktoru, dis. avtoreferatı. / – Bakı: – 2015

Research methods. The theoretical-methodological basis of the research work is the description, which is the main analysis method of formal, plastic arts that studies the artistic form, the important aspects of which are the analysis of composition, iconography, plastic

features, individual manner, material, technique, individual formal elements. In addition, during the research, the iconological method was widely used in order to reveal the historically determined figurative and symbolic content of the art piece. At the same time, the method of historical-cultural and historical-artistic approach was applied. During the research, archival documents were examined and analyzed, articles dedicated to the artist's creativity in the press were summarized and interpreted, and scientific and theoretical literature related to modern art studies was studied.

The main provisions defended:

- Akif Asgarov's sculptures on various subjects are dominated by the principle of national tradition;
- the sculptor's search for plastic expression is based on the knowledge of the laws of realistic form;
- the historical images created by the sculptor are reflected in accordance with the characteristic features of the era;
- Akif Asgarov's sculpture portraits, distinguished by their high plastic culture, stand out for their expressiveness and individuality;
- Akif Askerov prefers harmonic structure during the plastic solution of multi-figure compositions;
- the image of Haydar Aliyev is of great importance in the creativity of the sculptor;
- the artist was able to create portrayal of the images of writers who have an important place in his creativity, which are compatible with their creativity, and have deep folk and national characteristics.
- Akif Asgarov's monumental sculptures are based on the exact proportion of contours, sculpture and architectural volumes.

Scientific novelty of the research. The scientific novelty of the research work is determined by the problem itself and is mainly reflected in the following clauses:

- for the first time, Akif Asgarov's life and creativity were comprehensively investigated in Azerbaijani art studies and presented as a complete monographic research object;

- the creativity of the people's artist Akif Asgarov was systematically studied and systematized, separate stages were determined, and after their analysis, artistic-aesthetic results and propositions were drawn;
- for the first time, the monumental sculptures and memorial works of the sculptor were analyzed with a wide coverage;
- the research reflected the analysis of the sculptor's monumental and small plastic works erected in the Soviet era and exhibited in many exhibitions;
- the portrait works performed by the sculptor at different times were extensively studied and analyzed for the first time;
- the monumental monuments of the great leader Haydar Aliyev, which occupy an important place in the creativity of Akif Asgarov and were erected in many foreign countries, were involved in research for the first time and received their artistic and aesthetic value;
- the figurativeness of the works created by the sculptor in different periods was mentioned for the first time;
- a list of the sculptor's works preserved in various museums and private funds was prepared;
- the sculptor's long-term creativity was divided into separate directions, and their development directions and creative achievements were determined.

Theoretical and practical significance of the research. The current research expands the history of Azerbaijani art and determines the role, place and creative method of the creativity of People's Artist of Azerbaijan Akif Asgarov in the general development of fine art. The results and clauses of the research expand the richness of Azerbaijani fine art, the range of species and genre diversity, and creative styles.

The research work can be used in the teaching of "Sculpture History" and "Azerbaijani Art History" courses to students studying sculpture and art history in art-oriented higher and secondary institutions. On the other hand, the dissertation is a valuable resource

for every person working in this field, as a separate scientific-research work written about Akif Asgarov's creativity.

Approval and application. The main content, scientific clause and results of the research are reflected in eleven articles. Reports reflecting research on the topic were heard at various scientific conferences. Dissertation work can be applied in the process of education of students who acquire the specialty of art history and sculptor, during the conduct of scientific research work.

The name of the institution where the dissertation work was performed. Department of "History of Art" of Azerbaijan Art Academy.

The total volume of the dissertation is indicated by noting the volume of the structural sections of the dissertation separately. The dissertation consists of an introduction, two chapters, four paragraphs, a conclusion and a list of references. Including: Entry - 10.767, 1.1. – 45.679, 1.2. – 40.018, 2.1 – 57.562, 2.2. – 41.314, result – 7.778 marks, the total volume of the dissertation consists of 203.102 marks. The illustrations reflecting the content of the research were presented as an appendix to the dissertation in the form of an album.

CONTENT AND MAIN PROVISIONS OF THE WORK

The introduction provides information on the relevance and level of development of the topic, goals and tasks, object and subject, the main clauses defended, as well as scientific innovation, theoretical and practical importance, approval, structure and scope of the work.

The **first chapter** of the dissertation entitled "**Searches for themes in the creativity of the People's artist Akif Asgarov**" the **1 paragraph** is dedicated to the study of "**The artistic manifestation of lyrical-philosophical thought in the sculptural works of Akif Asgarov**". There is reported, that the motifs in works with various themes by known more as an "expressor of impressions" in the sculpture space artist, may cause to the first feeling that can be expressed in a very thin plastic capacity in others. In his "Thought" (1994), "Sitting Girl" (1992) and other works, we encounter a successful artistic interpretation of the individual and different lives of characters caught in their own world. Throughout his creativity, the author, who prefers to present the plastic capacity of images with more texture-surface playfulness, thereby helps to make the figures look alive and more expressive. The most important reason for the freshness of this plasticity is that these works are usually presented in the spirit of an etude. So, since they were put in the form of an etude, they were able to preserve the core of the initial freshness of the movement of each image with their undefined lines in the manner of making. The first impression in the works is so vivid and charming that the viewer believes that they are "frozen" for a moment, that they will move if he takes his eyes off of it. Such vitality of the most ordinary life motifs achieved by the dynamics of plastic, let's admit it, is new for our national sculpture.⁹.

Although Akif Asgarov's "Discussion with Mahsati Ganjavi's rubai at a poetry meeting", "Mugam" composition, "Villager" and

⁹Ağasoy-Səfərova, H. Müstəqillik dövründə Azərbaycan dəzgah heykəltəraşlığı : / sənətsünəşliq üzrə fəlsəfə doktoru, dis. avtoreferatı. / – Bakı: – 2015 – s.9

other compositions are chosen both in terms of subject and technique, the common aspect for each of them is the domination of the concept of aesthetics. Philosophical approach of the artist to the events taking place in other sculptural works with a full compositional structure like this one pushes to understand the content value of the scenes reaching deep layers, leaving the frame of the usual description. In his work called "Prophet Noah", which is one of such works, the sculptor tried

to express the love and mercy based on the philosophy of the world and the creation of the chosen one. Here the extraordinary wisdom, the perfection characteristic of the highest level of humanity has found its brilliant solution in the expression of the perfection presented by the face of a prophet.

The political events of the 20th century created great opportunities for the development of monumental and easel sculpture, which is a new form in the history of Azerbaijani art. Thanks to the interaction of different plastic genres, the subject range of sculpture expands, the level of artistic performance rises, the idea-emotional possibilities increase, and the connection with the people's life is strengthened. Sculptors closely participated in solving the problems of ensemble and artistic synthesis in architecture and began to search for more perfect compositions.

One of Akif Asgarov's most memorable works in this sense is the work "Kharibulbul" which was staged in Bolu, Turkey in 2016. The artist has managed to revive the injured Kharibulbul of our injured Shusha, which is the jugular vein of Karabakh, with the same painful form of impact. The artist, who succeeded in reviving the shape of the Kharibulbul, which is a symbol of love, affection and loyalty, is real, despite the hardness of the stone texture, with a very delicate and soft sensitivity.

The artist's value to our classical music, art, and literature has been realized in special forms in his works such as "Mahsati majlisi", "Mugham", "Music" and succeeded in creating interest in his audience. For this, he demonstrated great mastery in reviving the philosophy of music, the explanation of the deep understanding of the psychological experiences it gives in a suitable compositional structure.

One of the works aimed at understanding the philosophy of beauty in the world of music is called "Folk Song" created by Akif Asgarov in 2016. Here, it is undeniable that a simple description of an image will not suffice for content disclosure. Because to give the impression that the performance is a folk song, a successful result could be achieved by showing individual finesse on each of the exact

description details. The main goal of the talented sculptor is to highlight the humanity and nationality in the artistic expression of the image in his composition. In reflecting the beautiful performance scene by the artists, which reflects the people's creativity and is preserved and passed on to future generations, the artist has unconditionally revived the concept of beauty in the face of a woman.

There are examples of small sculptures by Akif Asgarov, the fullness of the relief images, the deep descriptive expressions that reveal the essence of the content are the main reasons for their interest. For example, in the 35x24 cm work "Theatre" from 2000, the plastic made by the talented sculptor arouses interest with the emotional impact created by the combination of numerous figures and details.

In his mentioned artwork, sculptor does not present any theater scene, but a generalized compositional structure. In the singing of the images and portrayals emerging from the undulating folds of the curtain, the artist brought opposite sides such as anger and restraint, love and hatred, sincerity and fraud, simplicity and self-satisfaction together in the same scene of life, and realized with artistic philosophical appreciation that everyone expresses their role. In the work where dynamism, tension, and mobility reign, even the connected chanting of old, young, child, male, and female characters takes place with great sensitivity and tries to reveal all the features of the life scene.

The **second paragraph** of the chapter I entitled "**Means of artistic expression of multi-figure compositions belonging to Akif Asgarov's creativity**", it is noted that the main aspect that attracts attention in the creative examples authored by People's Artist Akif Asgarov is the ability to identify a successful plastic solution, that depends on the correct construction of figures, depending on the composition's shape or the amount or quantity of other auxiliary elements. In his "Backgammon game" multi-figure composition, the figures are in harmony with each other in form and plasticity, and at the same time, the idea in the composition is ensured by the connection of idea. In the mentioned example, the arrangement and placement of

the figures expresses a certain rhythm, which in itself indicates that the silhouette solution of the statue is correctly defined.

In the work "Elders", the artist attracted the attention of the audience by skillfully realizing the journeys of a long life with his simple composition. Here, their thoughts, opinions, values between the dream of the past and the reality of today are presented as expressions of the general characteristic.

In general, the emergence of new methods in sculpture in the direction of space and plastic art is not just about kneading and molding clay, or carving a mass of stone to reveal any object or subject, but rather by creating a composition of various plastic objects within a space in a space. As an example, Akif Asgarov's sculpture named "Ferry" can be shown. In the multi-figure composition, five men stand side by side watching the same scene, but in this watching, we observe that unique reactions arising from different characteristic inner worlds are expressed. Due to the movement of the thick clothes of the figures in the same direction as the blowing wind, the creation includes the empty space in the plastic and creates a full compositional structure.

In many artworks of Akif Asgarov's creativity, mainly in easel sculpture, the man, the effective expression of his lyricism, the use of auxiliary details for the realization of characteristic features, turning all image elements into an equal means of representation are the main artistic features of this creative direction. Among such works, the names of "Evening", "Old man and goat", "Boy with ox" and other similar examples of sculpture can be mentioned.

When a talented artist presents human and other details in his multi-figure compositions, it is impossible to separate them from each other as the main and auxiliary elements and take their positions in the work apart from one another. For example, it is possible to clearly see the nuances mentioned in the description of female figures depicted with lambs. In the artwork, reminiscent of the traditions of classical European sculptural art, the long dresses of the ladies leading the lambs to graze are narrowed from the waist and continue downwards with wrinkled forms. The chest of the dress is open to the shoulders,

which brings out a particularly wonderful image of the female body. In the artwork, it gives vitality to the statue together with the means of description that express elegance, politeness, and some excitement.

Among the interesting artworks of Akif Asgarov, the series of bas-reliefs he dedicated to the "Khamsa" of the great writer of the East, Nizami Ganjavi, is the solution to the plastic form, the perfect compositional structure, which has caused them to be watched with interest. The bas-reliefs are mostly solved in a domed oval shape and arouse interest due to the expression of plot portrays in a realistic way. The bas-reliefs depicting the hunting scene of Khosrow, the meeting of Alexander and Nushaba, the court meeting and the scene of Fitna climbing the stairs with the bull on her shoulders were made using the flattened relief method, which allows not only frontal but also perspective perception.

In 2015, the sculpture composition "Nizami Ganjavi and Khamsa" was performed in the hall of the Alexandria library in Egypt. Motifs such as "Sultan Sanjar and old woman", "Leyli and Majnun", "Khosrov and Shirin" from N. Ganjavi's poem "Treasure of Secrets", "Nushaba and Alexander's meeting" from the poem "Iskandernama" were engraved on separate plates in the form of bas-relief compositions. In the center is the portrayal of poet and thinker Nizami. In the composition, the bas-reliefs are a laconic solution of motifs and images taken from the poet's works, and with the word "Khamsa" written on the book in three languages below the portrait of Nizami, the author of "Khamsa", Akif Asgarov invites the viewer to read the petrified version of the work that plays the role of an open book and dive into thoughts. The figures in the reliefs were executed following a general rule. Along with the use of traditional principles of classical art in modern times, its application in a new style demonstrates his high artistry in Akif Asgarov's work.

The sculptor has always been able to achieve the emotionality of expressions with the same impact in the artistic expression of dynamic shades of two- and multi-figure compositions, in the depiction of animal and human figures. For example, in the 2014 artwork "Horses" with dimensions of 43x80x20 cm, it is possible to

see a bright expression of the nuance noted in the artistic solution of the juxtaposed figures.

The **first paragraph of chapter II "Imagery in the artworks of People's artist Akif Asgarov"** titled **"Images of prominent people in the creativity of People's artist Akif Asgarov"** of the dissertation, is being investigated one of the characteristic features of Akif Asgarov's creativity is a great interest in his contemporaries, an attempt to enrich the composition with various artistic methods to make the best aspects of their characters more alive. In this sense, it is necessary to emphasize that national themes occupy a special place in his creativity and that the portrayals of well-known people of the republic prevail in his artworks. Akif Asgarov describes our contemporaries from the positions of realistic generalization, tries to understand the aesthetics of reality in ordinary everyday events, the beauty of the spiritual world of the creator, his inherent dignity, inner confidence, creative activity and love of life. The spiritual richness of the modern man, public and statesman, intellectuals, cultural figures is an inexhaustible topic for him. Akif Asgarov's works are as perceptibly modern as they are in appearance, but they are essentially national in terms of their artistic and aesthetic merits. His creativity is united by ancient sources and the innate principles of penetrating artistic attitude to reality. In this closeness, there is both a sense of beauty and an idealization of it through analysis.

In 1996, the "Monument to General Martyrs" was erected in the city of Urmia in Iran, about 3 m high, in order to perpetuate the memory of the Azerbaijani generals who died in the Iran-Iraq war. In the statues dedicated to the generals Hamid Bakiri and Mehdi Bakiri, Amini, their bravery played a key role and was reflected in their poses and portraits, giving fullness to the monument. Sculptor Akif Asgarov together with Salhab Mammadov created "Aliagha Vahid" statue in Masazir settlement, "Mehdi Huseynzade" statue in Novkhani village, and "Frides Podmaninski's memorial plaque" in Budapest, the capital of Hungary in 2010.

In 2004-2005, monuments of national leader Haydar Aliyev were erected in such regions of Azerbaijan like in Shamakhi,

Khachmaz, Balakan and Zagatala. A. Asgarov brought to the fore the merits of the savior of the Azerbaijani people as a representative of our determined and proud national ideology. The psychological-inner world of the portrayal, qualities such as foresight characteristic of a leader combine Akif Asgarov's search for artistic form and plastic solutions.

In 2009, the bust of H. Aliyev, which was placed in the Milli Majlis in Baku, glorified the feelings of the national leader's restraint, thoughtfulness and determination. Through materials such as bronze and granite, the portrayal's strong will, perseverance, and temperament are noticeable and seem to give vitality to the mass of the statue. Outside the borders of our country, Akif Asgarov immortalized the memory of H. Aliyev, too. The monuments erected in Egypt, Turkey and Georgia can be a clear example of this.

In general, the respect for the portrayal of Heydar Aliyev is particularly noticeable in Akif Asgarov's creativity. In each of the sculptor's sculptural works dedicated to the bright memory of the genius in the Khachmaz, Zagatala, Gakh, Gusar, Balaken, Shamakhi regions of our country, as well as in the Rustavi city of Georgia, the common aspect that unites them is the artistic expression of the character's wisdom and great and unshakable spirituality.

Ali Mardan Bey Topchubashov, a prominent political figure of the Azerbaijan Democratic Republic, a lawyer and speaker of the parliament, was erected in 2002 at the Saint-Cloud cemetery near Paris, reflecting his generosity, high authority, and humility as well as being a member of a noble society. Akif Asgarov engraved the personal insignia and seal of Parliament Speaker Topchubashov, the slogan «We have a path to Independence» on separate plates, serving to reveal the identity of the figure.

Akif Asgarov has always taken particular responsibility for the subtleties of all monumental portrait compositions. By approaching the features and interpretation of the image from different angles, he achieved this thanks to the expressiveness of the image, which is noticeable by the integrity of the portrait composition, and the rhythm of the face is made delicately. Here, the artist kept the plastic essence

of the work intact and remained faithful to the laws of form creation. Despite the fact that the person whose portrait is created is a historical, literary or political figure, the artist who carefully approaches the portrait similarity of the portrayal in each of them has played a great role in passing on the memorable face of the hero to the generations.

In all of Akif Asgarov's monumental works, we always witness that, in addition to the precise animation and characteristic psychological opening, he is very principled in connecting the monument with the environment, attracting attention without losing sight of it in the architectural environment. For example, let's show the monument dedicated to the outstanding scientist of Azerbaijan, Yusif Mammadaliyev. The statue was placed in the courtyard of the University of Economics near the Icherisheher metro station. The statue, facing the open street, is placed in the center and its size is perfectly adapted to the space, confirming the achievement of success.

The correct determination of the dimensions of the pedestal in the composition completes it by showing its positive effect on the work as a whole. The artist determined the dimensions of the pedestal and the size of the statue taking into account the requirements of the environment and architecture. With this, the artist managed to achieve the integrity, proportionality and correct determination of the balance of the composition. The connection created by the classic image of the castle walls in the background with the artwork does not deny that it looks more magnificent. The higher elevation of the red marble pedestal allows for a clear view of the artwork from all sides.

It can also be attributed to the statue erected in memory of the great ghazalkhan Aliaga Vahid in Masazir settlement, Absheron region. Here, the poetic inner world of the poet is expressed with both lyrical-romantic and deep characteristic lines. For this, the artist successfully managed to solve the modesty and seriousness of the ghazalkhan in a bronze sculpture on a black marble pedestal.

The monument to the People's Artist of the USSR Bulbul, a prominent figure of Azerbaijani music, erected in 2012, is considered one of the statues that stands out for its unique beauty in our capital. In this sculpture, the impression after a successful stage performance,

melodic and rhythmic elements are noticeable in the portrayal of the singer. The wrinkles of the performer's frock, the opening of the stage curtain and the climax of the performance gave the sculpture a lyrical mood. The unity of artistic form, texture, and plastic creates a synthesis with the portrayal's melody and attracts the viewer. All these mentioned ideas can be mentioned about the sculptor's monument to the People's Artist of Azerbaijan, outstanding musician Agakhan Abdullayev. The monument dedicated to the memory of the deceased mugham master is located in the Turkan settlement cemetery of Baku. In the artistic solution of the statue, Akif Asgarov tried to glorify lyrical feelings by bringing together the main aspects specific to the artist's world and art and succeeded in this. The work is given on a square plate, the details spread towards the outer parts, creating a work of art that can be watched with more interest. For example, the left half-circle of the given gaval protrudes from the plate, giving the work a dynamism, removing it from a simple frozen image. A portrait image dedicated to Agakhan Abdullayev was solved in the interior of a large gaval. The artist, who has successfully reproduced the metal rings inside the drum, has given value to both its meaningful and aesthetic image by framing the portrait through this detail. From the left part of the gaval, flower and flower images surround the side part and continue upwards, creating a complete compositional structure of the monument. The winging of the nightingale flying over the flowers gives a very romantic, emotional and artistic effect. The words "People's Artist, Professor Agakhan Abdullayev" are engraved on the plaque in golden letters.

The monument of Mehdi Huseynzade, one of the brave sons of Azerbaijan who fought against fascism, was erected in the village of Novkhani, Baku, where the hero was born, and another monument was erected in Slovenia, where he died. In both monuments, the dignified and noble image of an unforgettable personality is given with the same influence.

In 2010, Akif Asgarov's commemorative plaque of the philanthropist Frides Podmaninski, who has contributed to the culture of the Hungarian people in Budapest, the capital of Hungary, has a

special place among the outstanding art examples of the artist. It is an undeniable fact that the national values and features in the portrayal are prominent. It can be noted that the artist achieved this based on his extensive observations and experience.

The bust (bronze, granite) of Nizami Ganjavi, the genius of Azerbaijani literature, erected in 2000 in Chisinau, the capital of Moldova, is the result of Akif Asgarov's entrepreneurship and love of our classical literature. In the bust of the sculptor, thinker, poet Nizami, the views and facial features of the portrayal prominently brought his inner world to the fore and should be evaluated in terms of promoting Nizami's heritage in Europe and other countries.

Akif Asgarov carries out the images of prominent personalities in his creativity with great love and respect. Among such examples, we can mention the name of the plastic artwork dedicated to the founder of the Republic of Turkey, Mustafa Kamal Ataturk. The sculptor made his work dedicated to Ataturk in relief within a round frame-type element.

Akif Asgarov created a composition of 28 sculptures on the exterior of the museum building in Khachmaz. The sculptures of philosopher, astronomer, mathematician, historian, financier, theologian and lawyer, finally statesman Nasiraddin Tusi with a globe in his hand; a prominent poetess of 19th century of Azerbaijan Mahsati Ganjavi; medieval Azerbaijani poet, thinker and philosopher, the most famous and prominent representative in divan genre in the history of Azerbaijani literature Muhammad Fuzuli; poet, writer and dramatist Huseyn Javid; dramatist, prose-writer Suleyman Sani Akhundov; composers Gara Garayev and Uzeyir Hajibeyov; mugham trio - Khan Shushinsky, Gurban Pirimov and Habil Aliyev and others sculptures are made from polyester. The wisdom is reflected on the face of N. Tusi, poetic thinking is reflected in the images of M. Fuzuli, Mahsati and H. Javid. We are witnessing that the sculptor glorifies the personality of each work included in the series and realizes the well-known people of different eras with a precise and meaningful solution of the characteristic lines of their individual characteristics.

Thus, while working on each image, the sculptor not only revived it characteristically according to his time, but at the same time was able to bring out his individuality with great mastery through the artistic expression of the lines expressing the inner, spiritual world of that person.

The **second paragraph** of chapter **II** entitled "**Manifestation of imagery in Akif Asgarov's creativity**", it is noted that the sculptor was able to constantly confirm his high artistry with the imagery created in his works that revive the inner characteristic world of the human figures he created or the reflection of the current lives of a moment. The artist, who chooses the appropriate form to reveal the characteristic world of well-known personalities, has often managed to solve the concept of imagery with great mastery in the reflection of a person's immediate emotions and experiences.

In 2011, together with Akif Asgarov, Salhab Mammadov and Ali Ibadullayev, Akif Asgarov made the "Khojali Monument" with bas-relief compositions in the Steglitz-Sellendorf administrative district of Berlin. Here, multi-figured human compositions are desperately moving upwards to escape the horrors inflicted on our people. This conceptual monument reminds of 3 hills. These human figures, who seem to be groaning in the midst of their groans, are calling people not to be indifferent to the horror of the genocide. Here, the strong expressive presentation, the manner of making shows that the artists coped with this responsible work that fell on them.

In the works "Self-satisfied", "Amazement", "Reversal" which revives the inner characteristic world of the characters or the reflection of their current lives, he tries to reveal the inner world of the elegant woman's world by giving the lyrical-romantic features of the heroes.

Akif Asgarov's artworks with deep lines that serve to open up their characteristic world in figurative expression of well-known historical figures. It attracts attention especially in the example of the sculpture named "Poetess. XII century" and 37x14x12 cm size. In the sculpture created by Akif Asgarov, the poetess expresses her proud and noble world and fully reflects the external glorification of poetic lines born from her rich inner world. Here, first of all, the successful

solution of the style of clothing characteristic of high-class women of the time attracts attention. Thanks to the mentioned nuance, the result obtained in the successful image resolution is undeniable. The layers of the long skirt, the precise resolution of fine details up to the buttons of the knee-length backrest, as well as the turban belonging to intellectual women of the 12th century strengthened the impact of the work as a whole, and on the other hand, it proves that the sculptor has knowledge in the field of Azerbaijani history and ethnography.

The same idea can be attributed to the character in his "Warlord". When the sculptor creates the image of a person who carries a great path of life and its burden, the most important characteristic here is the ability to combine wisdom and determination, seriousness. In the artwork, the artist once again managed to confirm his irreplaceable sculptural competence with the correct and purposeful use of plastic laws in solving the military and combat clothing in the style of a commander.

The series of small plastic works dedicated to ballet dancers by Akif Asgarov were made with great skill as a celebration of elegance and delicacy. In this line, in such works as "Dance", "Sitting ballerina", "Seated ballerina", "Ballerina", we witness that Akif Asgarov considers it more appropriate to enliven the delicate and gentle spiritual world of the characters, and to solve their overall elegant external appearance in innocent expressions.

We do not come across a frozen, stable image in any of Akif Asgarov's artworks. The dynamism of each work serves to increase their interest. Among such examples, dynamic depiction of characters can be seen in works such as "Boy", "Model", "Girl with ribbon in hand", "Little girl". The sculptor here, through the auxiliary detail, realized it in a dynamic, moving state, in such a way as to create a clear impression of the actions to be taken before and after the image. In order to make the dynamism of the movement more expressive, the sculptor tried to evaluate its expressive power by using a wrinkled, wavy, multi-layered effect in the form of the dress worn by the characters.

The perfection of the plastic beauty of the human body has always been the focus of attention of sculptors as well as artists working in other fields of art. Because only the human image has dual qualities in the creation of works of art, both with its physical beauty and with its spiritual and emotional parameters.

In a series of naked figures created by the famous sculptor Akif Asgarov, we find a combination of both physical and spiritual beauty. The artist never depicted them in a standing position in the naked female figures, he considered it appropriate to use different forms to create an artistic expression of the same degree of the mentioned dual quality.

In one such example, it is particularly interesting that there is an image of a muscular woman. For this, the artist tries to reveal all the muscles of the body by raising her hands above her head. In this pose, the figure bent its body slightly to the side, put one leg slightly ahead of the other, and broke the monotony of the moving expression created by the viewer.

In another work of a naked woman, created in 2000, measuring 54x18x16 cm, the woman's slimmer, elegant form attracts the viewer. Its chosen posture also explains the difference between the other works, being more elegant and delicate. Here, too, the woman is shown with her hands raised. However, it was carried out in a moving form, holding the long hair with both hands as if preparing to collect it.

As a result, the main clauses of the dissertation have been concluded:

- Akif Asgarov's preference for the principle of creative approach to artistic tradition in the sculptures he created on various subjects, by demonstrating the power of solving the philosophical understanding of incidents and images in his numerous artworks, allowed him to achieve the originality of the plastic solution, and demonstrated that he achieved the solution of the problem posed by determining the originality of the author's handwriting;
- during the research on the means of artistic expression of the

two-figure and multi-figure compositions belonging to the sculptor's creativity, it was confirmed that the artist was able to skillfully achieve the artistic expression of harmony during the plastic solution of the composition depending on the number and shape of human figures and other auxiliary elements in the creative examples built on current topics in this direction;

- While working on each image, Akif Asgarov not only revived it characteristically according to his time, but at the same time was able to bring out his individuality with great mastery through the artistic expression of the lines expressing the inner, spiritual world of that personality;
- the talented sculptor was able to describe the world of real images in a unique way by using various compositional tools. In this direction of creativity, the main goal is to reflect the beauty in reality, which confirms itself once again in the different composition structures of each example;
- the artist's preference for the principle of a creative approach to the artistic tradition allowed him to achieve the originality of the plastic level by demonstrating the power of creating an artistic expression of the psychology of the event and the inner world of images in his numerous works.
- his sculptures attract attention with their clarity and balance. The completeness of the plastic rendering of the figure gives it monumental generalization. The severity and simplicity of the forms, as well as the dense sculptural modeling without fine details, emphasize the activity and inner strength of the image.
- the sculptor used specific facts of the hero's life and fate during the search for its real credibility to make the image sound the most honest.

The author has published the following articles on the topic:

1. Heykəltəraş Akif Əsgərovun dəzğah əsərlərinin bədii xüsusiyyətləri // “Təsviri və dekorativ-tətbiqi sənət məsələləri”. Azərbaycan Milli Xalça muzeyi/ Bakı, 2018. №21 – s.106-109.
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3. Əməkdar rəssam Akif Əsgərovun yaradıcılığında çoxfıqurlu heykəllər // “Axtarışlar”. AMEA-nın Naxçıvan bölməsi. İncəsənət, Dil və Ədəbiyyat İnstitutu. Naxçıvan, 2020. №2(36), cild 13 – s.150-154.
4. Əməkdar rəssam Akif Əsgərovun heykəltəraşlıq əsərlərində obrazlılıq // “Mədəniyyət dünyası”. Azərbaycan Dövlət Mədəniyyət və İncəsənət Universiteti. Bakı, 2020, XXXVIII – s. 99-103.
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9. Образ Гейдара Алиева в творчестве Народного художника Акифа Аскерова // “Art Architecture Technical science Agricultural sciences”. Miedzynarodone czasopismo naukowe. – 2021. №22 (109). Czesc 1 - с. 24-27.
10. Akif Əsgərovun yaradıcılığında ikifıqurlu kompozisiyaların bədii xüsusiyyətləri // Mədəniyyət: problemlər və perspektivlər.

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