

**REPUBLIC OF AZERBAIJAN**

*On the right of manuscript*

**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**TRADITION AND MODERNITY IN THE PERIOD OF  
INDEPENDENCE AZERBAIJAN CERAMICS**

Speciality: 6218.01 – “Decorative applied art”  
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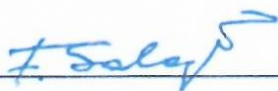
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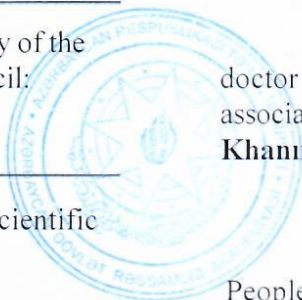


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## GENERAL CHARACTERISTICS OF THE DISSERTATION

**Topicality and degree of using of the theme.** It is undeniable that the Azerbaijani ceramic art, which has a centuries-old history and rich artistic traditions, continues to develop to this day, has a wide place in our daily life, industry and society due to its artistic-aesthetic capacity. For a long time, ceramics, which has become an integral part of Azerbaijani art, has been expressed our national identity and accepted as an example of the craft that introduces it to others. By introducing Azerbaijan as a native dwelling of ancient civilizations, these ancient and modern ceramic samples are exhibited in famous museums and personal collections of foreign countries.

The changes that took place in the art of ceramics in the twentieth century can be attributed primarily to the activities of personnel trained in this field. Noting that the radical changes in its content are connected with the independence of the country, it should be noted that it was during the period of our art, including ceramics developed independently of ideology.

In modern times the ceramic art has a rich variety of genres and plays a special role in the formation of artistic taste in society. In addition to displaying ceramic samples at various exhibition expositions, the monumental wall panes decorating buildings, monumental, plastic forms decorating parks and exteriors, the decorative sculpture decorating interiors and other examples have become an integral part of our life with aesthetic capacity. These examples, along with the emergence of various genres, have also caused the formation of new styles and features that originate from miniature in fine art and as an example we can mention one of the ceramic artists of the period of independence, Adalat Bayramov, who has a unique miniature style. It is possible to see the signs of ideological intolerance in the activities of some masters such as Zahid Huseynov, Mazahir Avshar, Saleh Mammadov, Shamo Abbasov and others who show unique styles and artistic characteristics in their works.

In this sense, masters such as Zahid Huseynov and Mazahir Avshar had a great role in the creation of monumental forms and compositions, as well as in the in the formation of artistry of our national identity and the historical roots of the Turkic world.

One of the features of the Azerbaijani ceramic art, which reflects the rich historical traditions in itself, confirming the new stage of development in the period of independence, is the establishment of the Azerbaijan State Academy of Arts in 2001, which is of particular importance not only in the field of ceramics, but also in the development of other fine arts. Today, talented young people who study at this educational institution from prominent artists occupy a worthy place in the art of Azerbaijan. In general, one of the most special features of the independence period is the lack of ideological dependence, which led to the free expression of the ideas and thoughts of artists. It has a serious influence on the renewal of Azerbaijani ceramics in all senses. However, the lack of scientific art criticism of these artistic processes and the ceramic works created at that time conditioned the urgency of the research.

In addition, no research has been carried out about the role and importance of monumental forms and sculptures in ceramics in parks and squares. No explanations have been written about the samples of souvenir ceramics in Azerbaijan ceramics and the importance of expression of national features has not been determined in these samples.

At the same time, it should be said that the activity of any representatives of the ceramic art of the independence period has not been fully studied and published as a book.

Abstract and figurative forms of expression expressing the richness of the artist's imagination in the ceramics of Azerbaijan during the independence period have not been involved in the research. In addition, till nowadays the artistic-technical analysis of symbolic-philosophical themes, which occupy a special place in the activities of the artists of the independence period, has not been given in Azerbaijan ceramics. At the same time, the level of influence of independent ideas and expressions of artists' has not been studied in the post-independence period of ceramic artists. The role of the Azerbaijan State Academy of Arts established in the period of independence along with other fine arts in the development of ceramics has not been determined.

The degree of expression of the idea in the form and theme of the Azerbaijani ceramics in the period of independence has not been

investigated, the role of technical means in the artistic solution of the works has not been analyzed. The influence of modern style and genre features on the art of the independence period has not been studied. The integrity of the form, the features of monumentality in ceramic works have not been studied. As for the working level of the subject, it should be noted that, unlike fine arts, the period of independence of ceramic art, which is an integral part of Azerbaijani art, has not become a separate and extensive study object yet. In the period of independence the masters engaged in creative activity have not been studied and comprehensive scientific works have not been devoted to them. Till nowadays no research work has been carried out on most of the topics covered in the dissertation work. However, the reflection of historical themes has not been studied in ceramic art until now and their role in the history of art and the preservation of our national spiritual values have not been determined.

Only Afət Aslanova gave general information about the development periods of ceramics in the dissertation entitled “Modern Azerbaijan ceramics” (2004) and as the dissertation was written in 2004, the ceramics of the independence period have not been covered fully.<sup>1</sup> It is necessary to note the articles published about the theme of ceramics such as “Master of ceramics”<sup>2</sup> about Zahid Hüseynov’s activity published in 2006 by art-critic Ziyadxan Aliyev, one of the masters of ceramics of the independence period and the article “The philosophical-thoughtful layer of ceramics”<sup>3</sup> devoted to Mazahir Avşar’s activity in 2015.

In addition, in 1996, Reyhana Hüseynova’s theme work, a student of Azerbaijan State University of Culture and Art, was devoted to Zahid Hüseynov’s activity.<sup>4</sup> A few small articles about Zahid Hüseynov were published in various newspapers and magazines. In the articles such as “Life connected with art” by Piriye

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<sup>1</sup>Aslanova Afət. Müasir Azərbaycan keramikası: / sənətsünaslıq üzrə fəlsəfə doktoru dis. / Bakı, 2004.160 səh.

<sup>2</sup>Əliyev Ziyadxan. Keramika ustası//Bakı:"Qobustan" incəsənət toplusu,2006.№3, s.24

<sup>3</sup> Əliyev Ziyadxan. Keramikanın fəlsəfi-düşündürücü qatı // "Kaspi" qəzeti. 2015, 31yanvar.

<sup>4</sup>Hüseynova Reyhanə. Keramikaçı rəssam Zahid Hüseynov yaradıcılığı:/Mədəniyyət və İncəsənət Universiteti. Diplom işi / Bakı,1996. 30 s.

Iftikhar<sup>5</sup> in 1981, "At the top of activity" by Reyhana Zahid gizi in 2000 the brief information about his thoughts and activity was given. Another article written by Knyaz Aslan in 1993 is called "Between death and being" dedicated to the work of the artist "Martyr"<sup>6</sup>. In addition, in 1998 at the 1st International Ceramic Symposium of Zahid Huseynov brief information was given about the great success of the artist in the article "Apple divided into half"<sup>7</sup> by Kalayev Elman.

**The object and subject of research.** The object of the study is the activity of ceramic masters in the years of independence and the works created by them. created. The works reflecting all the processes from rich the historical traditions to the modern innovations are covered widely in the research work. The works covered in different genres are analyzed according to their expression characteristics and the specific features of the artists are investigated. The idea features of the leading topics in the ceramics of the independence period are determined. The interests of young artists to modern trends are monitored. In the analysis of works the synthesis of various materials with ceramics, technical processes and the role of expression of the idea are analyzed.

The imagination richness of the artists has become the main object of the research and the roles of the works created in our public life, the mission of the idea have been analyzed.

In the research work the influence to the artists' activities of liberation from ideological dependence, one of the main features of the independence period is reflected. Looking at this point, the works devoted to the history of Azerbaijan and the Turkic world as a whole have been identified in the art of Azerbaijan in terms of the transfer of history to future generations and the assessment given to our national values.

At the same time, the dissertation consists of enriching ideas, abstract forms, individual features of the artist's imagination and their analysis. In the research work the ceramic samples covering the

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<sup>5</sup> Piriyeve İftixar. Sənətə bağlı ömür/"Sovet Gürcüstanı" qəzeti.1981, 22 avqust, səh.3.

<sup>6</sup> Knyaz Aslan. Olumla ölüm arasında // "Mübarizə" qəzeti. 1993, 5 fevral, səh. 4.

<sup>7</sup> Kələyev Elman. Yarıya bölünmüş alma // "Gürcüstan" qəzeti. 1998, 30 oktyabr Sayı 66 (11.297).

independence period are analyzed in the categories of unity of form and content, power of form to express ideas, importance of composition, the role in our modern life, artistic and technical solution. The analysis of the works in these categories allows to see the technical and artistic innovations given by ceramic masters to the art and to create opportunity to determine their place in the history of art.

The subject of the study consists of the activities of artists working in the fields of ceramic art, the form and content of the works, style and individual indicators. In addition to tracking the works of ceramic artists in all genres in which they work, different research solutions, philosophical ideas and unique expressive features of the work are taken as the subject of the research.

**The aim and objectives of the research.** The main aim of the research is to study the development of ceramic art in the independence period, to follow through the research of various genres and styles, at the same time, to determine the richness, colorfulness of updated theme and style expressions in ceramic art in the independence period and to estimate the innovation giving to ceramic art. The main objectives of the research can be identified as followings:

- monitoring of development characteristics of Azerbaijan ceramics;
- determination of theme and variety of expression in the development of modern ceramics;
- the scientific explanation of the reflection of history and social life of Azerbaijan in ceramic art;
- to analyze the artistic technological features of Azerbaijan ceramics in the independence period and to confirm the positive influence of innovations in this field to the future development;
- determination of artistic technical expression searches in new period Azerbaijan ceramics;
- determination of the place of ceramics of the independence period in the Azerbaijan art history;

**Research methods.** The methodological basis of the dissertation is a comparative analysis of the artistic aesthetic and artistic technical means of works created by artists of ceramic art of the independence period in different styles and themes. In the analysis

of the issues meant in the research work the scientific-theoretical considerations widely used in art studies are used. The works are analyzed mainly by the power of expressing the idea of form and subject, style, artistic image and technological processes.

At the same time, the unity of the form with the subject in the works and the plastic appearance of the idea in artistic and figurative capacity, its role in our public life is part of the methodological basis of the research. In the dissertation the successes and innovations of each ceramic masters of the independence period are studied in the context of different styles and theme searches. Paying attention to the artistic form and content of ceramic works in the research work, more than chronological sequence, the works with rich artistic features created by masters of art in different styles and themes are studied as contributions to the development of ceramics of the independence period. In ceramic art of independence period the ideological freedom and freedom of the subject are considered as the main element of service to the art period.

**The main provisions for defense.** In the research work ceramic art of the independence period (1991-2017) is studied, themes are divided, the peculiarities, styles, genres and technical innovations forming the activities of ceramic artists are carried out according to the explanation of themes and the following theoretical points are put forward:

- The historical level of ceramic art to nowadays has been reflected in the research work and the role of ceramics in our lives has been determined;
- As the independence period ceramics took place against the background of the general development of ceramic art with ancient history the investigation of this period is carried out both in the direction of studying the national ceramic tradition, modernity and enriching it with innovations.
- The research work covering the activities of ceramic masters living in the independence period of Azerbaijan and the descriptions that led to the formation of new styles and genres investigated are studied and their role in the formation of aesthetic taste is determined. In the research work the industrial ceramic was investigated in the works of artists.



- Abstract forms and images are investigated in the activities of artists and their expression power is analyzed.
- The level of reflection of national characteristics of souvenir-type ceramic samples in Azerbaijan ceramics is investigated and their role in the promotion of our culture is determined.
- In addition, the works of the artists of the independence period about the historical subject and the symbolic-philosophical themes expressing the richness of the artists' imagination are resolved widely in the artistic-technical form.
- The influences of modern styles on Azerbaijani ceramics are observed, the role of the Azerbaijan State Academy of Arts, established during independence period, in the development of ceramic art is determined.
- In this research work, which reflects the artistic-technical innovations in art, the works are analyzed scientifically. This research work, which covers the art of ceramics during the independence period, gives opportunity to reflect the activities of ceramics masters of 1991-2017 years.

**The scientific innovation of the research.** As the main scientific innovations in the research work covering the independence period ceramic art can be introduced as followings:

- For the first time in Azerbaijani art-study ceramic art of the independence period has become the subject of scientific research in the wide form;
- For the first time the development of ceramic art in the independence period is analyzed according to the genre, theme, idea, variety of artistic solutions and styles, the artistic-aesthetic results and considerations are carried out;
- For the first time the form and theme in ceramic art reflecting the idea is involved in the research work;
- For the first time the influence of getting rid from the ideological dependence to the activities of artists in ceramics is investigated;
- For the first time the expression of the same topic in different forms and styles is studied in the activities of artists;
- The general meaning-content load of ceramic art is studied with the scientific grounds as a carrier and transmitter of our blood memory;
- For the first time the investigation of artistic features of symbolic-

philosophical means of expression in ceramics is involved in the study;

- The new artistic technical expression searches in Azerbaijan ceramics have become a research object for the first time;

- For the first time monumentality searches in Zahid Huseynov's activity has found its scientific analysis;

- Mazahir Avshar's activity is analyzed in the context of the expression of our Turkic historical-spiritual values in ceramics;

### **The theoretical and practical significance of the research.**

The research work determines the role and place of independence period ceramics in the general development of Azerbaijani art, which enriches the history of national ceramic art.

In the research work the art works reflecting the history of Azerbaijan and the Turkic world, which are important in strengthening our blood memory and transferring the events to future generations, have found the artistic-technical analysis. In addition, abstract, symbol-philosophical works, which are considered important in ceramic art and express the artist's imagination, are reflected widely. One of the most important features of the dissertation work is the investigation of the influence of freedom thought and idea during the post-ideological period in the works of artists in the independence period of Azerbaijan ceramic art.

The research work can be taught to ceramic and art students in higher and secondary specialized institutions within the framework of the courses "History of ceramic" and "History of Azerbaijani art". The dissertation is a valuable resource for those working in this field and art lovers as a scientific research work about the art of ceramics of the independence period.

In the dissertation it is possible to get detailed information about the artistic and technical analysis of the samples of Azerbaijani ceramics of the independence period and the works covering many topics.

One can get detailed information about the leading features, styles and technical methods of ceramic masters covering the known period in the dissertation.

**Approbation and application of the research.** The main content of the research work are reflected in 11 articles.

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

**Structure and total volume of the dissertation:** The dissertation consists of an introduction, 3 chapters, 6 subchapters, a conclusion part, a bibliography, and a list of illustrations. The introduction includes 14434 characters, the first subchapter (1 paragraph) 37494 characters, the second subchapter (2 paragraph) 38110 characters, the first subchapter (1 paragraph) 40527 characters, the second subchapter (2 paragraph) 39824 characters, the first subchapter (1 paragraph) 39381 characters, the second subchapter (2 paragraph) 38715. The conclusion consists of 16359 characters, consists of a list of literature and illustrations. The content of the study is reflected in 264844 characters, and the illustrations are presented as an album in addition to the dissertation.

## **THE MAIN CONTENT OF THE DISSERTATION**

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

The research work on the theme “**Tradition and modernity in Azerbaijan ceramics of the independence period**” consists of three parts and six paragraph in general. The first part called “**Development features of Azerbaijan ceramics**” consists of two paragraph. **The first chapter of the first part is called “Azerbaijani ceramic art as a carrier of national artistic-aesthetic values”.** In this paragraph the development stages of Azerbaijani ceramics, which has ancient traditions, are reflected in the example of rich ceramic samples reflecting this period.

Ceramic samples found in different regions of Azerbaijan such as from ancient settlements in Karabakh, Ganjabasar, Gazakh, Mingachevir, the plain of Mil and Shirvan during the archaeological

excavations confirm that this art has more than 4,000 years of history. The first examples of ceramic art, represented mainly by pottery, have gradually increased due to its forms at the end of the Neolithic period and in the Eneolithic (copper) period.

*“During the archaeological excavations and field researches carried out in connection with the construction of the Baku-Tbilisi-Jeyhan oil pipeline, one of the projects that played an important role in the economy of Azerbaijan during the independence period during 2004-2005, the first settlements in the Western region of Azerbaijan such as I Buyuk Kesik, I Poylu, II Poylu, Agilli dere for the first time in the South Caucasus archeology Soyugbulag mounds belonging to the Eneolithic period were discovered and carried out extensive excavations”.*<sup>8</sup> During the excavations the new samples of culture were found in the areas such as Nakhchivan, Ovchulartepesi, Erebyengije, Khalaj, Oghlangala, Gizgala, Shortepe, Yaychi, Dize and in other monuments in Arpachay Valley. These archaeological excavations have proved that the monuments found unlike previous archaeological excavations combined not only the Eneolithic and Bronze Age, but also the Middle Bronze Age.

Thus, according to the materials obtained during the archaeological excavations it can be concluded that human and animal statues appeared in Azerbaijan for the first time in the period of Eneolithic and Bronze Age.

*“The statues of Eneolithic and Bronze Age animals in the territory of Azerbaijan are many times more than human statues”.*<sup>9</sup>

During Albania period human, animal statues and pottery samples found in Mingachevir, Ismayilli, Shamakhi, Gabala and other areas reflect the craftsmanship of this period.

Summarizing the artistic technical solution of pottery and fine clay plasticity of Azerbaijan the pre-Islamic period, it is necessary to admit that these samples reflect the aesthetic principles and artistic laws of the time.

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<sup>8</sup> Azərbaycan Arxeologiyası / Redaktor: Qüdrət İsmayılzadə. Bakı, Xəzər Universiteti. Cild: 14. Say: 1. 2011, səh. 24.

<sup>9</sup> İbrahimov Telman. Azərbaycanın qədim heykəltəraşlığı / T.İbrahimov. Bakı, Şərq-Qərb. 2013. səh. 58.

During the VIII-X centuries un-enamel ceramic ware was covered with white glazed sand which made the surface of the container smooth. Enamel began to be used in household ceramics at the end of the 8<sup>th</sup> - beginning of the 9<sup>th</sup> century.

*“The method of painting anqob on a plate, painting with anqob and colored paints, painting with colored paints on an angled place and drawing with dekor is very developed.”*<sup>10</sup>

While rare examples of this type of ceramics are known in the Transcaucasia, it has reached a high stage of development in Beylagan.

After the territory of Azerbaijan became part of the Great Seljuk state in the second half of the 11<sup>th</sup> century the art of ceramics, as well as in various fields of culture, began its renaissance.

At the end of the 17<sup>th</sup> century and at the beginning of the 18<sup>th</sup> century in Western Europe and Russia the opening of porcelain and pottery factories began to force out the local ceramic production. The cheap china and pottery sets produced by foreign factories were also spread in Azerbaijan through trade and there was no need for cookware produced by rude method.

At the beginning of the 19<sup>th</sup> century due to the strengthening of the colonialism policy as a result of the occupation of Northern Azerbaijan by Russia a new stage in the development of our national culture and art begins. One of the main features of this period the connection of our culture with Western European and Russian artistic activity traditions has never been mastered blindly, they have been perceived in accordance with our ancient and rich culture based on the local traditions.

**The second paragraph of the first part is called “The general picture of the ceramics of the independence period in the context of the theme and expression diversity”.** In this paragraph the emergence of new areas in ceramic art, the development stage and the individual artistic-aesthetic features of works on various topics, which benefit from the modern traditions of world culture based on the rich roots of national artistic heritage in the 20<sup>th</sup> century are analyzed. The next stage of development of decorative applied art in Azerbaijan

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<sup>10</sup> Rasim Əfəndi. Azərbaycan İncəsənəti/Rasim Əfəndi.Bakı,“Şərq-Qərb” 2007, səh.21

began in 1950 with the independence activities of national cadres who received higher education in the cities such as Moscow, Saint-Petersburg, Kiev and Lviv. Using the experience of foreign countries Jamal Rahimov continued the national ceramic traditions in industrial ceramics and made many innovations in this field. The first triangular plates, patched and engraved trays, works with a synthesis of different materials (1962: “Old Baku types”, “Dancing girls”, composition “Cactus” and images such as “Egyptian motifs”, “Musician”, “Telli and Vali”) belong to his activity.

The ceramic artist Aziza Aliyeva, who acted as the author of more small figure compositions in the independence period remained faithful to the description of national features in her works and reflected the national spirit fully in the images she created.

Adalat Bayramov having a unique style in Azerbaijani ceramic art, was famous for originality, which he showed mainly in the design of various shaped dishes. Having a special miniature style in Azerbaijani ceramics during the independence period Adalat Bayramov has given beautiful examples of art to our culture in terms of different composition, color and design.

Ceramic artist Mahammad Aliyev, who preferred the unusual, modern and more abstract forms (“Intizar” (2009), “Self-portrait with my son” (1988), “Kiss” (1993), “Leyli and Majnun” (2009), “Lovers” (2009)), demonstrated that he does not fit into any framework in the forms as he was free in his own subjects.

Afag Huseynova, a well-known artist of the camera genre in the Azerbaijani ceramics of the independence period, created original works (“Gobustan” (1977), “Battle of bull” (1979), “Ballet” (1993), “Motherhood” (1995), etc.) from her philosophical point of view with her unique style and approach to images.

Mastering in the field of industrial ceramics Saleh Mammadov not only remained faithful to the folklore traditions, but also made vases, tea and coffee sets and various sets in a modern style. Some of them such as a tray with a rich ornament, a plate with the image of eight-corners, a tray with the image of the Life Tree, a tray framed with human figures, a geometric image of a rooster in the center and others are art samples due to their ornaments and rich color election.

In Rashid Bagirov’s activity, one of the ceramic artists of the

independence period, one can observe various design works and hanging panels mainly. Among these works such as “Reef fish” (2006), “Confrontation” (2010), “Life ship” (2015), the artist has expressed his thought and ideas in details.

The author of interesting compositions Mehdi Naghiyev is distinguished with his unique ideas and artistic features in the compositions such as “In an old city” (1991), “Kite” (2005), “Leyli and Majnun” (2005), “East” (2012), “Paradise is under the feet of mothers” (2016), “Flying birds” (2017). The artist’s ability to follow the idea of composition in different forms with high professionalism is one of the main features of his work, which is the basis of the success in the works by Mehdi Nagiyev.

Working with the porcelain material Fidan Muradaliyeva is the author of small artistic compositions which reflect the historical and national traditions. The compositions devoted to the plot of the works such as the epos “Dede Gorgud”, musical comedy “Arshin mal alan” by U.Hajibeyov and the work “Leyli and majnun” by famous poet Fuzuli are more characteristic of the color shades, the expression of artistic and national features of the images.

The young artist Jafar Alguliyev, a graduate of the Academy of Arts, has already taken a special place among ceramic artists with his works on various topics.

Looking at the modern period of Azerbaijan art, it can be concluded that in the 20<sup>th</sup> century the ceramic art, which preserved its ancient and rich traditions in a complex political and social conditions, entered a new stage of development in the independence period of Azerbaijan.

**The second part called “The development of independence period of Azerbaijan ceramics in the context of the expression of freedom from the ideological dependence” begins with the paragraph “Independence period ceramics as a carrier and transmitter of our national blood memory”. In this paragraph works, reflecting the history of our people who have been subjected to aggression for centuries, despite the prohibitions imposed by the Soviet ideology system, which contradicts the propaganda of Turkic moral values, are analyzed, after Azerbaijan gained its independence the opportunities created in the free expression of the artists’ ideas and**

thoughts lead to the creation of new works on this subject in the future are estimated. At the same time the interesting works of artists glorifying the historical personalities, places and traditions of Azerbaijan in their works are analyzed in details.

In this chapter the activities of some artists such as Jamal Rahimov, Samadaga Jafarov, Adalat Bayramov, Farhad Hamzaliyev, Mahammad Aliyev, Mirteymur Mammadov, Salim Alizade, Gamar Muslumova, Jalale Shikhaliyeva, Rahim Chopurov, Naila Ahmadova, Jahan Namazova, Nigar Mammadova, Fidan Hamidzade and their works are investigated.

**In the second paragraph called “The role of symbolic-philosophical tools in the meaning-content of ceramics of the independence period”** of the second part it is mentioned about the symbolic-philosophical approach style of artists to the various themes in the Azerbaijani ceramics of the independence period. In this sense, it should be said that our artists, who approach to many subjects with the same skill, filter the subjects by their imagination and create colorful images according to their approach style. Among these images, the combination of abstract images with symbolic meaning is observed as the most common form of the artist’s approach to the subject. In the symbolic-philosophical expression of Azerbaijani ceramics, it reveals that the artistic solution is rich and multifaceted, which is regarded as the result of the high artistic imagination of our masters, the philosophical view of life.

One of the talented artists - Farhad Hamzaliyev is selected according to his mythical way of thinking, the symbolic-philosophical compositions such as “Absheron”(1991), “Free spirits” (1994), “Faces” (1994), “Mill” (2000), “Spectacle” (2006), “End” (2008) as well as “Dead ceramics” (2008) formed from the synthesis of various materials with ceramics.

In Shamo Abbasov’s activity, one of the artists interested in his symbolic-philosophical images, the compositions in modern style are characterized by deep thought-provoking, abstract compositions with concreteness of ideas and primitive compositions with a comfortable perception style. Expressing his ideas and thoughts in his works, Shamo Abbasov is interested in his artistic and philosophical compositions particularly in the independent Azerbaijan ceramics.



Space, universe, self-understanding themes, which combine the main aim of Afag Huseynova's activity, who occupies a special place in Azerbaijan ceramics with her symbolic and philosophical images, are examples that force people to think. In the compositions in which the main object is human, the artist estimates them for their works and gives them artistic appearance.

Among the compositions by Mir Teymur Mammadov reflecting the themes of the universe and life such as "Angels" (2000), "Man, time, space" (2011), "Brands in times" (2016), "Chat" (2016), "Good and Evil" (2016) occupy a special place. His deep philosophical compositions are of great interest for his ideas and artistic solution.

*"In Garadagh district of Baku city, on the territory of the methanol-processing plant, in the park-museum called "The territory of the wind" created in 2012, the interesting ceramic compositions by Eldar Mammadov, one of the well-known artists in modern art of Azerbaijan, on the topic of wind, reminiscent of the cosmic world are displayed".<sup>11</sup>* The images of the artist such as "Controlling stormy winds" (2012), "Controlling the directions of hidden winds" (2012), "Flight car" (2012), "Chief engineer" (2012), which can fight with the wind, a strong and irresistible event of nature, demonstrates the highest level of the artist's imagination. Each of these marvelous symbolic-philosophical abstract images created by Eldar Mammadov is an art work indeed.

The composition named "Rhythm" (1991) by Imran Karimov, one of our artists who is engaged in creative and pedagogical activity, is one of the images that symbolizes a deep philosophical meaning and at the same time life, constant movement and the universe attracting attention for its artistic solution.

In the philosophical aesthetics of the works by the representatives of the new creative generation such as Fuad Aliyev, Novruz Allahverdiyev, Khayala Allahverdiyeva, Firuza Almazova and Javid Bayramli one can see that thoughtfulness, symbolic expression of the idea play a leading role.

Looking at the ceramic art of Azerbaijan in the independence period it should be noted that in addition to the works reflecting the

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<sup>11</sup> Sadıxzadə Altay-layihə. "Külöklər məkanı"/A.Sadıxzadə. Bakı, CBS, 2013, səh.8.

symbolic and philosophical themes of ceramic artists, their working styles are different from previous periods. During the independence period freedom of ideas and thinking given to the artists in the independence period has allowed artists to express their ideas and thoughts freely, it has also led to the emergence of new philosophical works that define different types of views on life and themes.

**The third part called “Search for new artistic-technical expression in the ceramics of the independence period”** consists of two paragraphs. **The first paragraph of the third part “Searches of monumentality in Zahid Huseynov’s activity”** is dedicated to the monumental ceramic samples of outstanding ceramic master Zahid Huseynov and his role in Azerbaijani ceramics.

Zahid Huseynov, who made a wonderful artistic works in the Azerbaijani culture and took an important place in the modern monumental decorative art, collected the most brilliant examples of monumental ceramics in his activity. The artist’s works reflect the people’s national and spiritual qualities, history and events that are important. The works of the artist such as “Divided integrity” (1977), “New era” (1988), “Martyr” (1991), “Khojali” (1993), “Araz” (2012) reflect the pain, painful fate of the people and the spirit of bellicosity. The theme of Gobustan, which occupies one of the main places in the activity of the artist, is reflected in the series of monumental compositions (“Morning” (1977), “Echo of Gobustan” (1970), “Memory of history” (1998), “Gobustan rocks” (2000), “Arrow thrower” (2000) etc.). Along with the predominance of national motifs in the artist’s Music, national spirit, lyrics, melancholy musical shades have enriched them by increasing the poetics of the works. Along with the superiority of national motifs in the artist’s activity, the national spirit, lyricism, melancholy music shades increased the poeticism of the works and enriched them artistically. The artist’s works such as “Autumn” (1972), “Melody” (1976), “Family” (1976), “Songstress” (1978), “Wind” (1978), “Cloud” (1978), “Shepherd” (1978), “Khurjun” (1976-2000) are examples for it. The monumental composition named “Bride comes to our house” by the artist is one of the valuable works of art according to its form and artistry. The monumental compositions reflecting the freedom such as “Happy children” (1975), “Freedom” (1988), “Azerbaijan” (1988), “Mother’s

love” (1989) are the most obvious examples of the styles and techniques in the artist’s activity.

His various themes include “Aliens”, “Terminal”, “Half-Divided Apple” or “Contract of the Century” and small-scale “Carrier”, “Wound”, developed from 2010 to 2012, reflecting modern technological processes. “Pigeon”, “Priests”, “Madonna”, “Journey in a Phaeton”, “Horseman”, “Red Tree”, “Universe” compositions are interesting for their complex technical solutions.

His creation of voluminous ceramics from the interior to the exterior - the formation of sculptural ceramics, can be considered a novelty for our national space as a whole.

**In the second paragraph called “Mazahir Avshar’s activity as a carrier of Turkic historical-spiritual values” of the third part** the artist’s activity, who tried to reflect Turkic history with all his soul, is reflected. One of the main features of these works, which is rich in various styles and forms, is the successful solution of their deep philosophical meaning due to the artistic side. The artist’s works devoted to the painful or lucky history of the people play the role of a bridge between the future and the past and force everyone to think in this way.

The beginning of the two-stage activity of Mazahir Avshar—until the end of the 80s—surrounds the pain-suffering historical past of our people. In the first stage there was a leap among the themes, the transition to different styles, the dynamics among the compositions and different rhythms. The compositions such as “Khurramiler” (1983), “Akhalteke” (1985), “Chernobil” (1987), “Night guest” (1988) and others look like a gallery of works that reflect the painful fate and history of a nation and contain various techniques and themes. The artist, hiding his ideas and thoughts behind the modern forms and forcing the audience to think about them, combined his philosophy with the language of the material and created interesting works from one another. The names of such compositions are 1989- “Karabagh”, “Refugee from Goyche”, “Family” and “Askeran”.

A number of changes have taken place in the second stage of the artist’s activity. As at the previous stage the artist’s works are clear, sincere, closer to the audience and easier to understand, at the second stage the works have already become more inaccessible due to their

secular, philosophical attitude, form abstract and technical perfection, covering the history of not one nation but the entire Turkic world. Forming the beginning of the second stage of the artist's activity the compositions such as "Turan" (1989), "Bengu stone" (1989), "Khagan" (1989), "The 21<sup>st</sup> century" (1990) are much newer and deeper thinking style works.

Mazahir Avshar's activity in Turkey since 2000 was a continuation of the second stage of his activity. The compositions reflecting the stone, rock and wheel shapes such as "Wheel" (2001), "Warning" (2001), "Tree of generation" (2001), "To the Martyrs of Sarikamish" (2002) were erected by the artist in Konya and though they differed sharply from one another according to the artistic solution, the form and the idea fully expressed the theme in all the compositions.

Mazahir Avshar's activity work, which is a unique style of expression in the art of ceramics, is more concrete, monumental and more symbolic in form, mixed with Turkic history, blood memory, spirituality and fighting spirit. Among the different series of characters in the compositions such as "Sacred scriptures" (2000), "Hunters" (2000), "Dede Gorgud" (2000), "Seljuk" (2001-2), "Dervishes" (2001), "Coming from Heaven" (2002), "Mythology" (2005), "Khojaly" (2008) the images are the manifestation of the richness of the artist's imagination with the form and artistry.

**In the part of "Conclusion" of the research work** it is mentioned that the main features of the development of Azerbaijani ceramics in the independence period are the trends in the world, technical innovations, free choice of topics, the application of different styles. These characteristics are strengthened further by the creative and technical merits of the works, as indicated by the creators' own style. These attributes, as in all other fields, set the circumstances for ceramics to advance to a new level of development.

In addition to the foregoing, the following is a summary of the development pattern of Azerbaijani ceramics during the independence period:

- At all phases of its evolution, Azerbaijani ceramic art has served as a carrier of national artistic and aesthetic qualities.
- Due to the manifestation of national traits and the deep meaning of

particular specimens, the industrial ceramics of Azerbaijan gained more aesthetic and historical significance during the independence period, leaving their practicality behind.

- The period of independence is marked by intense reflection on the forms and motifs represented in various ceramic techniques, as well as their philosophical importance.

- In addition to national and artistic aesthetic elements, spiritual values, old religious and mythological references in ceramic items are taken into consideration.

- History's aesthetic expression, which is crucial in the transfer of our blood memory, has revealed itself in modern technical processes as well as a variety of styles and features.

- Azerbaijani ceramics successfully portrayed both heritage and modernism during the independence period.

- Azerbaijani ceramics provide artistic-aesthetic and artistic-technical solutions to symbolic-philosophical topics, which have a specific position in the works of artists from the independence period to the post-ideological period.

- Zahid Huseynov's work served as a driver of monumental elements in Azerbaijani ceramics.

- The events that occurred in the social and political life of the people throughout the period of emancipation from ideological reliance, and even before that, were mirrored in the artistic attitude in the works of the notable artist;

- By detaching ceramics from the realm of ordinary life, Zahid Huseynov illustrated the infinite of monumental possibilities.

- Zahid Huseynov was the first to introduce contemporary ceramics to the outside world.

- During the independence period, Mazahir Avshar's work in Azerbaijani ceramics was a driver of Turkish historical and spiritual elements;

- Mazahir Avshar's work praised the majesty and might of the Turkish people and fostered the spirit of the call for freedom in the period before and after their release from ideological reliance.

- Mazahir Avshar's work, which in the ceramics of Azerbaijan during the independence period symbolizes the history of the people and the Turkic world as a whole, has an honorable place in art history.

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

1. "Hər əsər bir xatirə" // "Qobustan" sənət toplusu. Bakı, 2015/1, s.57-58.
2. "Bu dünya bir dulus çarxı" // "Qobustan " sənət toplusu. Bakı, 2016/3, s. 29-33.
3. "Bir sənətkar ömrü" // Təsviri və dekorativ-tətbiqi sənət məsələləri. Bakı, 2016, №1. s. 39-44.
4. "Rəssam təxəyyülünün hüdudsuzluğu" // Axtarışlar. Naxçıvan, 2017. Cild 7, №1, s. 163-167.
5. "Afaqın keramik düşüncələri" // "Qobustan" sənət toplusu. Bakı, 2017/3, s. 39-40.
6. "Образ, стиль, философия" // "Мədəniyyət. Az". Azərbaycan Bakı, 2019, İyul-Avqust nəşri (326). səh. 101-103.
7. Поиски монументальности в творчестве Захида Гусейнова // Материалы IV Международной научно-практической конференции года, Пятигорск.ст:22-23 сентября, 2016, s. 254-259
8. "Daş və təxəyyül" // Qazax müəllimlər seminariyasının 100 illiyinə həsr olunan Azərbaycan elminin və təhsilinin müasir problemləri mövzusunda Beynəlxalq Elmi Konfrans, Qazax, 25 may 2019, s. 419-421.
9. "Keramikada tərtibat əsərlərinin əhəmiyyəti" // Elm, mədəniyyət və incəsənətin qarşılıqlı əlaqəsi və müasir cəmiyyətin inkişafında rolu. III Respublika elmi-nəzəri konfransı, ADMİU, Bakı, 2019, s. 233-238.
10. "Tarixi yaşadan sənət" // 3 rd International Black Sea Journal Social Sciences Symposium (Ibsess). Azerbaijan Academy of National Sciences. Baku, "Elm və təhsil" 19 November 2019, s. 104-109.
11. Взгляд на исторические события в творчестве Мазахира Авшара // Miedzynarodowe czasopismo naukowe. Colloquium-journal № 21 (108), 2021. Wydawca "Interdruk" Poland, Warszawa. s. 66-70.

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