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THE MINIATURE TRADITIONS OF AZERBAIJAN FINE ARTS IN THE 1990s–2000s

Abstract. In the 1990s–2000s, it is possible to observe the desire to give modernity to the ancient national artistic traditions in the visual art of Azerbaijan in the painting works of the old, middle and young generation artists of the time. One of the main factors determining this is the continuation of ancient miniature traditions in a new direction in our country since the years of independence. Therefore, 1990–2000 years can be characterized as a new stage of development of miniature style works in Azerbaijani painting. This was done by different generations of artists – Elchin Aslanov, Rafis Ismayilov, Altay Hajiyevev, Arif Huseynov, Nusrat Hajiyevev, Sirius Mirzazadeh, Gayyur Yunus, Rasim Nazirov, Faig Akbarov, Orkhan Huseynov, Sara Manafova, Ayten Shirzadova, Parinisa Asgarova, Leyla Salamova and we can see it in the works of others.

Key words: Azerbaijan, fine art, miniature, tradition, style, painting

Introduction. In the 1990s-2000s, it is possible to observe the desire to give modernity to the ancient national artistic traditions in the visual art of Azerbaijan in the painting works of the old, middle and young generation artists of the time. One of the main factors determining this is the continuation of ancient miniature traditions in a new direction in our country since the years of independence. Therefore, “in 1992, the union of artists named “Peykar” was created (Elchin Aslanov, Sanan Gurbanov, Mazahir Avshar) and the purpose of this union was to study their national artistic heritage, especially miniature art, and to adapt them to the worldview and forms of the modern era. Several exhibitions organized by artists of the Union gave a great

impetus to the development of book illustration and decorative-applied art” [1, p. 66]. Based on this, 1990-2000 years can be characterized as a new stage of development of miniature style works in Azerbaijani painting.

The interpretation of the main material. The miniature style, which originated in the Middle Ages, created a memory-association with the “Qajar style” in the 19th century and has preserved its artistic-aesthetic essence until today. Since the years of independence, prominent representatives of Azerbaijani fine art have expressed their unique attitude to the miniature style.

“Although the desire of the artists of the republic to give modernity in all senses to the ancient artistic traditions is quite visible in the works of creators working in all fields, it is possible to observe it more in the works of various graphic artists. Among the reasons for this, it is clear that the works started in the eighties of the last century in the direction of renewal of the ancient miniature traditions in the republic and for some reason left unfinished, the restoration in a more determined and sustainable form in the new century. Based on the audience’s appreciation of the spirit of tradition and modernity at the “East-East” exhibition held in Baku in 2008 and 2010, it can be said that the restoration of the ancient glory of Azerbaijani fine art and giving it a modern touch is also the European-style “isms” that have been buried in history. It is not about taking vows, but through a creative attitude to national moral values that have a centuries-old history” [3, p. 172]. In other words, in the 1990s and 2000s, the enrichment of the works of Azerbaijani artists with new artistic and technical possibilities created the basis for the creation of miniature style works.

The continuation of the traditions of the Tabriz miniature school, deeply rooted in the Azerbaijani fine art, in modern times is the work of different generations of our artists – Elchin Aslanov, Rafis Ismayilov, Altay Hajiyev, Arif Huseynov, Nusrat Hajiyev, Sirus Mirzazade, Gayyur Yunus, Rasim Nazirov, Faig Akbarov, Orkhan Huseynov, Sara Manafova, Aytan Shirzadova, Parinisa Asgarova, Leyla Salamova and others have found a wider scope.

Rafis Ismayilov’s creativity stands out for its uniqueness and richness among the Azerbaijani artists who turn to miniature style works. So, during his creative activity, the artist signed more than a hundred works in miniature style. In this sense, his “Alibaba and Forty Thieves”, “Thought”, “Ceremony of Kabinkasma”, “Khosrov watching Shirin while bathing”, “Shah Ismail

Khatai” (Triptych) and so on we can mention his works. Rafis Ismayilov was able to present a modern image of the Middle Ages Eastern miniature traditions in the works he created based on the artistic laws he acquired by deeply studying ancient miniature painting.

The name of Gayyur Yunus, one of the artists who reflected the characteristic features of miniature and “Qajar style” in his work, should be specially emphasized. The main reason that distinguishes him from his contemporaries is that he is more familiar with ancient miniature traditions, at the same time with the means of artistic expression of the “Qajar style”, in a broader sense, he masterfully uses all the artistic methods of the medieval Tabriz miniature school and prominent representatives of Azerbaijani painting of the Qajar period.



Fig. 1. GayyurYunus. “The beauties of Karabakh”. 2004.

We can see all these artistic merits in the artist's "Nargiz" (1993), "Nigar" (2002), "Heyran Khanum" (2003), "Family" (2003), "Beauties of Karabagh" (2004), "Dinner Table" (2004), "Horizontal Life" (2008) and others we can see in the centuries.

The miniature paintings of Gayyur Yunus, who created unique works by expressing his creative and analytical attitude to our ancient national resources, can be considered as different images of our modern painting. Referring to the "Qajar style" in the artistic interpretation of his works, the artist was able to create not only works reminiscent of ancient national traditions, but also various works with a wide meaning and content. "Azerbaijani" (1991), "Poor and Rich" (1992), "Family" (1993), "Sleep" (1994), "Caspian Beauty" (1996), etc. his paintings are distinguished by their nationality for all their artistic and aesthetic merits.

Faig Akbarov, who is distinguished by his unique creative manner, is one of the artists who keep the ancient miniature traditions alive in his work. His works, which are a successful expression of the analytical perception of our ancient classical traditions, can be considered as memorable pages of the formation of our modern painting. The artist's "Tree", "Owls" etc. his works are exactly like this.

"Since 1995, the workshop of Faiq Akbarov has become the laboratory for mastering the graphic language of miniature – art first of a student, then a talented artist and teacher of fine arts, who turned out to be the staunchest student of two teachers: Siyavush Dadashov and Tofiq Aslanoglu. From 1998 until the publication of the book, they continued to work together with Faiq Akbarov, an ascetic and a true follower of the author. Having created the illustrations of the exercises appearing in the lost language of the formal depiction of the Turkic miniature and use it to create high quality of modern paintings" [5, p. 311].

As a result, these ongoing analyzes enabled the artist to enrich them with new artistic-aesthetic values by obtaining a memory-association with the past artistic traditions.

Among our prominent artists who express miniature traditions and national themes in completely different ways in their works, there are not a few women artists. In this sense, we can mention Sara Manafova, Vafa Allahyarova, Ayten Shirzadova, Parinisa Askerova, Leyla Salamova and others.

In the works authored by Sara Manafova, the artistic interpretation of events, images and objects based on the decorativeness and harmony



Fig. 2. Sara Manafova. “A woman with a blue shanapipik”. 2004.

of colors prevails. His “Sleeping Girl” (1992), “Girl with White Flowers” (1992), “Lady in National Dress” (1993), “Leyli and Majnun” (1995), “Fuzuli World” (1996), “Nakam Love Story” (1996), “Woman with a blue shanapipik” (2004), “Woman with a red shanapipik” (2004), etc. in his works, it is possible to observe the power of colors to become a load of meaning and content.

Conclusion. As a result, let’s note that the laconic color solution, stylization, artistic generalization in the works of Azerbaijani artists in 1990-2000 is a clear indicator of finding the classic Azerbaijani miniature style, not European and Russian-Soviet painting. Reviving the miniature style, the use of national folklore elements, including national symbols, in the plot and artistic structure of miniature compositions directly confirms the great interest in ancient national traditions in modern times.

The miniature-style works of the 1990s–2000s, which we involved in the research, demonstrate the creative attitude of their authors to our national artistic heritage, especially to the Middle Ages miniatures, and their ability to interpret ancient national artistic traditions in a modern way. Therefore, if Azerbaijani artists had continued the miniature traditions in their works with a new creative attitude, perhaps today the landscape of Azerbaijani fine art would have a completely different look.

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Nərgiz Rzayeva (Azərbaycan)

1990-2000-ci İLLƏR AZƏRBAYCAN TƏSVİRİ SƏNƏTİNDƏ MINİATÜR ƏNƏNƏLƏRİ

1990-2000-ci illərdə Azərbaycan təsviri sənətində qədim milli bədii ənənələrə müasirlik bəxş etmək istəyini dövrün yaşlı, orta və gənc nəsillər rəssamlarının müxtəlif mövzulu rəngkarlıq əsərlərində müşahidə etmək mümkündür. Bunu şərtləndirən başlıca amillərdən biri məhz müstəqillik illərindən etibarən ölkəmizdə qədim miniatür ənənələrinin yeni istiqamətdə davam etdirilməsidir. Odur ki, Azərbaycan rəngkarlığında 1990-2000-ci illər miniature üslublu əsərlərin yeni inkişaf mərhələsi kimi də xarakterizə oluna bilər. Bunu rəssamların müxtəlif nəsillərinin – Rafis İsmayılov, Altay Hacıyev, Arif Hüseynov, Nüsrət Hacıyev, Sirius Mirzəzadə, Qəyyur Yunus, Rasim Nəzirov, Faiq Əkbərov, Orxan Hüseynov, Sara Manafova, Aytən Şirzadova, Pərinisə Əsgərova, Leyla Salamova və başqalarının əsərlərində görə bilərik.

Açar sözlər: Azərbaycan, təsviri sənət, miniatür, ənənə, rəngkarlıq.

Наргиз Рзаева (Азербайджан)

**ТРАДИЦИИ МИНИАТЮРЫ В АЗЕРБАЙДЖАНСКОМ
ИЗОБРАЗИТЕЛЬНОМ ИСКУССТВЕ В 1990–2000-е гг.**

В 1990–2000-х годах в изобразительном искусстве Азербайджана можно наблюдать стремление придать современность древним национальным художественным традициям в живописных произведениях художников старого, среднего и молодого поколения того времени. Одним из основных факторов, определяющих это, является продолжение старинных миниатюрных традиций в новом направлении в нашей стране со времен независимости. Поэтому 1990–2000-е годы можно охарактеризовать как новый этап развития произведений миниатюрного стиля в азербайджанской живописи. Это можно увидеть в работах художников разных поколений – Рафиса Исмаилова, Алтая Гаджиева, Арифа Гусейнова, Нусрата Гаджиева, Сируса Мирзазаде, Геюра Юнуса, Расима Назирова, Фаига Акбарова, Орхана Гусейнова, Сары Манафовой, Айтан Ширзадовой, Паринисы Аскеровой, Лейла Саламова и др.

Ключевые слова: Азербайджан, изобразительное искусство, миниатюра, традиция, живопись.