

**REPUBLIC OF AZERBAIJAN**

*On the right of the manuscript*

**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**ARTISTIC AND TECHNOLOGICAL FEATURES OF  
AZERBAIJANI CERAMICS**

Specialty: 6218.01 – Decorative-applied art

Field of science: Art criticism

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## GENERAL CHARACTERISTICS OF THE RESEARCH WORK

**Relevance of the research and the degree of development:** Art ceramics, one of the oldest fields of Azerbaijani art, has been preserved its stage of development, its importance from ancient times to the present day. In the early days, when the origin of pottery was claimed to date back to the Neolithic period, it was accepted as an independent field of art due to the many successes and developments used in pottery by women. There has been no denying the development of numerous ceramic patterns in various shapes and decorative designs as an art at the level of sculpture. The artistic and technical features and remains of unexplored ceramics discovered during archeological excavations in different regions of Azerbaijan, both in the past and in modern times, as well as in each of their surviving samples reflect the aesthetic ideal of the time. also contains meaning-content carriers derived from the purpose of various uses. It is clear that this gives the objects a constructive-plastic and decorative-ornamental capacity, as well as beauty and contemplation. In our opinion, the innumerable ornaments that form the basis of this decor - geometric, floral elements, images of people, animals and birds, have enough meaning and content, preserved in the artistic capacity. This determines the urgency of the development of decor, which takes an important place in the art of ceramics in Azerbaijan, the on going artistic evolution, from the point of view of art criticism.

As an integral part of Azerbaijan's decorative-applied art, artistic ceramics has also been scientifically studied. Most of this research was conducted during the Soviet era, and some during independence. It should be added that most of the artifacts of art ceramics in the Middle Ages were discovered during archeological excavations, so they were studied directly in the works of historians-archaeologists and historians-ethnographers, mostly in the context of their specialties.

The Institute of Archeology and Ethnography of the Azerbaijan National Academy of Sciences, as a result of archeological excavations carried out in many regions of the country in recent years, published extensive information about the art of medieval ceramics in published books, albums and catalogs. Numerous factual, material archeological and ethnographic classifications have been classified and studied in these publications. However, here, too, the rich material reflecting the

medieval Azerbaijani ceramics has not been studied from the point of view of art criticism, the artistic and aesthetic originality of the ceramic samples and the features of the decor have not been studied.

The first interesting and important information about Azerbaijani ceramics was provided by I.M.Jafarzade<sup>1</sup>, E.A.Pakhomov<sup>2</sup>, F.A.Ibrahimov<sup>3</sup>, O.S.Ismizade<sup>4</sup>, T.A.Bunyadov and M.M.Huseynov<sup>5</sup>, O.H.Habibullayev<sup>6</sup>, A.N.Mustafayev<sup>7</sup>, A.S.Orujov<sup>8</sup>, Q.I.Ione<sup>9</sup> and others. found in the works of well-known scientists. The researchers-archaeologists S.M.Agamaliyeva<sup>10</sup>, I.A.Babayev<sup>11</sup>, R.S.Ahmadov<sup>12</sup>, A.I.Novruzlu<sup>13</sup>, G.C.Jabiyev<sup>14</sup>, H.A.Jiddi<sup>15</sup>, R.B.Goyushov<sup>16</sup>,

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<sup>1</sup> Джафарзаде, И.М. Историко-археологический очерк Старой Гянджи. / И.М.Джафарзаде – Баку – 1949; Археологические работы в Нахичеванской АССР // “Известия АН Азерб. ССР” – 1949, № 5. 104 с.

<sup>2</sup> Пахомов Е.А. Археологические экспедиции по районам Азербайджанской ССР - Изв.Аз. ФАН СССР, 1938, N3, с. 31-37.

<sup>3</sup> İbrahimov, F.Ə. Örgənqaladan tapılmış fayans fiqurlar // “Azərbay. SSR EA xəbərləri” – 1964, № 1. s. 119-123

<sup>4</sup> Исмизаде, О.Ш. О раскопках в Кабале на территории южной части городища в 1960 г. // МКА, т. V. Баку – 1964; Исмизаде, О.Ш. Художественная штампованная керамика средневекового Баку / О.Ш.Исмизаде, Ф.А.Ибрагимов – Баку – 1983. с. 68-110

<sup>5</sup> Бунятов, Т.А., Гусейнов, М.М. Результаты археологических поездок // Труды музея истории Азербайджана, т.П, Баку, 1957. с. 183-198

<sup>6</sup> Həbibullayev, O.H. Gültəpədə arxeoloji qazıntılar / O.A.Əbibullaev – Bakı – 1959. 180 s.

<sup>7</sup> Mustafayev, A.N. Azərbaycan dulusçuluğu // Ədəbiyyat və incəsənət. – 1975, 22 fevral. – s. 14-15

<sup>8</sup> Orucov, A.Ş. Azərbaycanca erkən orta əsrlərdə dulusçuluq / A.Ş. Orucov – Bakı: Elm – 1988 – 71 s.

<sup>9</sup> Ионе Г.И. Археологические раскопки в Мингечауре // ДАН Аз ССР, том IV, 1948, № 10, с. 451-457.

<sup>10</sup> Ağamaliyeva, S.M. Dulusçuluq. Azərbaycan etnoqrafiyası kitabında – Bakı: Elm – 1988, I c. – s. 337-348.

<sup>11</sup> Babayev, İ.A. Qəbələnin ilk şirli qabları // AMM. – Bakı – 1964, V c. s. 131-138

<sup>12</sup> Əhmədov, R.C. Azərbaycanın şirsiz keramikası (IX-XIII əsr Örgənqala qazıntıları əsasında) / R.C. Əhmədov – Bakı – 1959. 143 s.

<sup>13</sup> Novruzlu, Ə.İ. Azərbaycanın orta əsr sənətkarlığı (XIV-XVII əsrlər) / Ə.İ.Novruzlu – Bakı – 1997.

<sup>14</sup> Cəbiyev, Q.C. Azərbaycan keramikası (XIV-XVII əsrlər) / Q.C.Cəbiyev – Bakı – 2003.

<sup>15</sup> Ciddi, H.Ə. Orta əsr Şamaxı şəhərinin basma naxışlı saxsı qabları haqqında // “Az. SSR EA xəbərləri”. Tarix, fəlsəfi, hüquq – 1974, № 3 – s. 61-70.

G.M.Ahmadov<sup>17</sup>, T.M.Dostiyev<sup>18</sup> and others. Scientific works devoted to the study of ceramics discovered as a result of excavations are also worthy researches.

However, it should be noted that in these studies, as noted above, the attitude of archaeologists and ethnographers to the art of ceramics in Azerbaijan is felt more than the approach of art criticism. In each author's study, the patterns that make up the decor of the objects under study are highlighted as fact, but in most cases such an approach is not far from the interpretation of the description, and their semantics and philosophical capacity are not investigated. In other words, the nature of the decor and the ever-changing development of artistic capacity, which led to the international recognition of the art of ceramics in Azerbaijan, has not become the object of comprehensive research.

The medieval period in the history of the art of ceramics in Azerbaijan has been studied in more detail in the works of several authors. N.N.Najafova's "Художественная керамика Азербайджана XII-XV вв."<sup>19</sup>, Ə.I.Novruzlu's monographs "Средневековая керамика Азербайджана (IX-XVII вв.)"<sup>20</sup>, A.S.Orucov's, "Pottery in Azerbaijan in the early Middle Ages"<sup>21</sup> and Q.M.Ahmadov's, "Azerbaijan's unglazed pottery"<sup>22</sup>, are similar.

Although the work of the prominent art critic N.I.Rzayev's "“Художественная керамика Кавказской Албании (IV в. до н.э.– I

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<sup>16</sup> Göyüşov, R.B. Qəbələ şəhəri qazıntılarından tapılmış gil qazanlar haqqında // "Azərbay. SSR EA məruzələri" – 1961, XVII – c. № 7; Qəbələ şəhəri gil qabların hazırlanması üsulları // "Azərbay. SSR EA xəbərləri" (ictimai elmlər seriyası) – 1965, № 1. s. 645-649

<sup>17</sup> Əhmədov, Q.M. Örənqaladan tapılmış qüllə formalı gil qab // Azərbaycan SSR EA. – 1960, XVI c., № 12. s. 1253-1257

<sup>18</sup> Dostiyev, T.M. Şirvanın basma nağıslı saxsı məmulatları haqqında // BUX – 1996, № 1; Sərkərtəpənin şirli polixrom saxsı məmulatı // AA – 2002, № 3-4. s. 41-47

<sup>19</sup> Наджафова, Н.Н. Художественная керамика Азербайджана XII-XV вв. / Н.Н. Наджафова – Баку – 1964. 140 с.

<sup>20</sup> Новрузлу, А.И. Средневековая керамика Азербайджана (IX-XVII вв.) / А.И. Новрузлу – Баку – 1993. 198 с.

<sup>21</sup> Orucov, A.Ş. Azərbaycanca erkən orta əsrlərdə dulusçuluq / A.Ş. Orucov – Bakı: Elm – 1988 – 71 s.

<sup>22</sup> Əhmədov, Q.M. Azərbaycanın şirsiz saxsı məmulatı / Q.M.Əhmədov – Bakı – 1959. 143 s.

в.н.э.)”<sup>23</sup> is not directly related to our research, as its name suggests, this study can play the role of "predecessor" in the issue we are talking about rich enough.

In addition, various authors who have studied Azerbaijani ceramics as an integral part of our national art history and presented them in the form of a book, summarized the artistic and aesthetic features of the samples displayed in prestigious museums around the world and in our country. In other words, these books also do not emphasize the artistic features that cover the Middle Ages of Azerbaijani ceramics, the evolution of style and their characteristics that took place in the decors of different content at the stage of development.

M.Tarlanov, R.Efendiyev's "Azərbaycan xalq yaradıcılığı nümunələri"<sup>24</sup>, R.Efendi's "Azərbaycan dekorativ-tətbiqi sənətləri (orta əsrlər)"<sup>25</sup>, "Azərbaycan incəsənəti"<sup>26</sup> books are of this kind.

Researcher-scientist F.M.Efendi, published in 2002, "Художественные символы культуры турецких народов и древнего Азербайджана. Алтай – Шумер – Гобустан"<sup>27</sup> provides detailed information about the symbolic images and images found in our national decorative-applied art, and almost made a serious effort to fill the gap that has existed for many years in this area.

Since the short dissertation on the history of national ceramics was given by A.N.Aslanova<sup>28</sup> in her dissertation on modern Azerbaijani ceramics, in the attitude to medieval ceramics studied by G.Seyidova<sup>29</sup>,

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<sup>23</sup> Рзаев, Н.И. Художественная керамика Кавказской Албании (IV в. до н.э.– I в. н.э.). / Н.И. Рзаев – Баку: изд-во Академии Наук Азерб. ССР – 1964 – 140 с. с илл.

<sup>24</sup> Tərlanov, M. Azərbaycan xalq yaradıcılığı nümunələri [Mətn]: incəsənət / M. Tərlanov, R. Əfəndiyev; red. K. Kazımzadə; Azərbaycan SSR Siyasi və Elmi Bilikləri Yayan Cəmiyyət. - Bakı: Qızıl şərq, 1959 (Az) . - 52 s.

<sup>25</sup> Əfəndi, R. Azərbaycan dekorativ-tətbiqi sənətləri (orta əsrlər) / R.Əfəndi – Bakı – 1976. 190 s.

<sup>26</sup> Əfəndi, R. Azərbaycan incəsənəti. / R.Əfəndi – Bakı: Şərq-Qərb – 2007 – s. 282.

<sup>27</sup> Эфенди, Ф. Художественные символы культуры турецких народов и древнего Азербайджана. Алтай – Шумер – Гобустан. / Ф.Эфенди – Баку: Нурлар, 2002. — 160 стр.+102 илл.

<sup>28</sup> Асланова, А.Н. Современная азербайджанская керамика. Автореферат дисс. на соиск. уч. ст.канд. искусствоведения – Баку – 2004. 30 с.

<sup>29</sup> Seyidova G. Orta əsr Azərbaycan keramika sənətində dekorun inkişaf prinsipləri [Mətn] : /sənətsünaslıq üzrə fəlsəfə doktoru dis./ – Bakı, 2017. – 150 s.

our ceramic art of independence and technological aspects of ceramics, development features of decor were not been specially commented.

**Object and subject of research:** To determine object of research of the dissertation is the artistic and technical features of Azerbaijani ceramics from ancient times to the present day. The main object of the dissertation is the samples of Azerbaijani ceramics preserved in the museums of Azerbaijan and the world, discovered during archeological excavations, as well as kept in private collections. In the dissertation, a large part of the research object consists of those masterpieces involved in scientific analysis.

To determine subject of the research is the role and place of ceramics in the development of modern Azerbaijani decorative art from ancient times to the present day.

The artistic and technological features of Azerbaijani ceramics have been studied in the framework of time and space. The time frames cover the period of great development from ancient times - III-II millennia BC to the present day, and the geographical frames cover Azerbaijan.

In the dissertation, examples of the art of ceramics had been studied and established on the basis of specific theoretical provisions. The analysis of artistic and technological features, new and original means of expression characterizing the features of Azerbaijani ceramics is the subject of research.

**Research methodology:** In the research process, a complex method has been used as a methodological basis, and a historical-cultural as well as historical-artistic approach was applied. The material collected during the work on the dissertation was extensively analyzed, a complex method has used. Also, theoretical and scientific literature related to art criticism has been studied.

**The main provisions of the defense:**

- Starting from ancient times, a traditional style is formed in the ceramic art, which has started its own line of development in Azerbaijan.
- To determine, various ornaments with semantic content the religious views of the time.
- The art of ceramics, which represents the craftsmanship of ancient Azerbaijan in detail, is realized with high technical and artistic methods.
- It determines the artistic and technological features of Azerbaijani ceramic samples, their shape and artistic design, and the artistic solution of their ornamental features;

- The successful combination of decors applied in the highly artistic polychrome glazed samples is an indicator of the artistic taste and professionalism of the masters who prepared them.
- During the period of independence, the general panorama of the decorative and applied arts of Azerbaijan, especially ceramic art, was wide, multifaceted and changeable.
- In our modern times, the creation of symbolic and symbolic figures represents the more interesting aspects of this field.

**Objectives and tasks of the research:** The purpose of the prepare has to reveal the meaning of the decor ie ornamental-descriptive motifs, which form the basis of the artistic design of ceramics in Azerbaijan from ancient times to the present day to determine the origin,development and technological aspects of artistic evolution.

The purpose requires the solving of the following issues.

- To determine the artistic features of ancient Azerbaijani ceramics;
- To determination of technological features of Azerbaijani ceramics;
- To investigate the semantic meaning of ornaments and plots in medieval ceramics;
- To prepare the artistic features of medieval architectural ceramics;
- To reveal the artistic features of Soviet-era Azerbaijani ceramics;
- To application of national ornaments in Azerbaijani ceramics of the independence period and giving their artistic solution;
- To be based on the prepare of the decoration of Azerbaijani ceramics, art criticism, the evolution of artistic style and traditions.

**Scientific novelty of the research:** To determined the scientific novelty of the research identified by the problem statement has been by the following provisions:

1. For the first time, the art of ceramics in Azerbaijan, the development of artistic and technological features of its products, for the first time were involved in complex research and became the object of comprehensive research;
2. Ceramic products discovered as a result of recent archeological excavations in the country (in the 2000s) were analyzed for the first time from the point of view of art criticism;
3. The study involved a wide range of material, revealing the main factors influencing the development of the art of ceramics in Azerbaijan and its capacity for ideas;

4. As a result of generalization of the existing factual material, from ancient times to modern times, the study of artistic and technical features of Azerbaijani ceramics allowed to reveal the evolution of artistic ideas in connection with the worldviews of different peoples and to determine the succession of traditions.

5. Functional and artistic-aesthetic analysis of ceramic products allowed to determine the specific features of pottery as a field of craftsmanship, thus determining their place in the decorative-applied art of Azerbaijan.

6. The complex analysis of art criticism allows to reveal all the diversity of the formation of artistic and technological features of ceramic art, to carry out the classification of its different types. To reveal it helps their role, form, integrity of meaning, content, people's thoughts and feelings, their ideas about life and the universe, kindness and beauty, to identify local artistic features in the art of various art and cultural centers of Azerbaijan.

**Theoretical and practical significance of the research:** The research work allows to enrich the theoretical capacity of the history of decorative-applied art in Azerbaijan through ceramic art, to more comprehensively follow the features of medieval technological and artistic development of ceramic art samples in many spheres of social and cultural life. The fact that many of the ceramics involved in the study, as well as new facts in the history of decorative and applied arts in Azerbaijan, can be considered its practical significance. In the dissertation, the general capacity of the facts and conclusions reached, it is necessary to use it as a source for future theoretical and aesthetic research in this field.

In addition, the results of the study can help modern masters of decorative and applied arts, a deeper understanding and mastery of the heritage of the republic in the development and restoration of folk arts. The research materials allow it to be used as a textbook for art-oriented high school and university students.

In addition, the research materials contain scientific information that can serve as a carrier of information for museum workers, art experts and collectors, as well as popular in the literature.

The research work, as an auxiliary textbook during the teaching of **"History of Azerbaijan Art"**, **"History of Decorative and Applied Arts"**, **"History of Ornament"** to students majoring in art, secondary and higher education, majoring in art history, decorative-applied arts and

sculpture can be used. The dissertation is also a valuable tool for ethnographers, historians and art critics.

**Approbation and application of the dissertation:** The main content, scientific provisions and results of the dissertation are reflected in 14 articles, reports reflecting the research on the topic were heard at various scientific conferences. The dissertation work can be applied in the process of teaching students majoring in art history and studying in the field of sculpture, in the conduct of research work.

**Name of the organization where the dissertation work is carried out:** The dissertation was completed at the "**History of Art**" department of the Azerbaijan State Academy of Arts.

**The total volume of the dissertation with a sign, indicating the volume of the structural units of the dissertation separately:** The dissertation consists of an introduction, three chapters, six paragraphs, a conclusion and a list of references. Including: Introduction - 12,750, 1.1. - 39,533, 1.2. - 48,579, 2.1. - 20,614, 2.2. - 25,574, 3.1. - 17,264, 3.2. - 30,369, Result - 11,525. The total volume of the dissertation is characters and consists of 208,142 characters. Illustrations reflecting the content of the research were presented as an album in addition to the dissertation.

## **MAIN CONTENT OF THE RESEARCH**

In the **introductory** part of the dissertation, the topicality of the topic is substantiated, its purpose and objectives are defined, information about scientific novelty, its practical significance, structure and scope are reflected.

**I Chapter** of the dissertation, "**Development of ancient Azerbaijani ceramics in the context of artistic and technological research**", "**Artistic features of ancient Azerbaijani ceramics**", It is called the **1 paragraph**, scientific research and studies on ancient pottery showed that the method of making such clay products, material, baking technology, decorations, shapes and sizes differ significantly from each other. Ancient pottery found in different regions of Azerbaijan is divided into two main parts by specialists. One of these parts is "Red Clay Ceramics", the other is "Polished Black Ceramics". In Azerbaijan, the area of distribution of polished black pots was wider (Mingachevir, Goygol, Gazakh, Dashkasan). Black pottery found in ancient monuments dates back to the early and Middle Ages. During this period, the patterns

found on black polished ceramics were performed in two ways: scratching and inlaying.

One of the most important figures in the art of pottery of ancient times is figured ceramics. Figured ceramics of the time were polished gray and black according to the application of known manufacturing technology.

In addition to the images of animals on many polished vessels found in the Khanlar region, it is interesting that the vessel itself was made in the form of an animal figure. These were mostly in the form of products with different functions and small sculptures. For example, A gray figurine pottery found in Mingachevir in the 9th century can be cited as a vivid example of this. An interesting animal figure with a large, wide-mouthed, lid-covered jar is intriguing.

Since ancient times, the traditional style of ceramics has been emerged in Azerbaijan. This is evident in both the form and the decorative elements. However, the most important in the ceramics of ancient times were the ornaments applied on them. Each of these ornaments, reflecting the religious beliefs of the people, various geometric figures loaded with semantic content, swastikas, images of animals and plants glorifying life, thematic images, various other images reflecting the traditions are widely used in ceramics with engages theoretically.

In ancient times, we see that the creation and use of symbols is more associated with agriculture, productivity, growth and the protective image. Thus, rhombus, quadrangular symbols mean growth, productivity, land, triangle, and hook symbols mean protective, border. This is undoubtedly due to the form of self-expression and beliefs of the inhabitants of ancient times.

There are a number of symbols found in the art of ancient times, which have different origins and different semantic meanings. One of the symbols of this type is the lines and stripes that do not lose their position in art today. The symbolic images used in the art of this period, such as "water", "mouse", "meander", "tether", were widely used as a symbolic motif in the decoration of pottery, bronze, iron, wood and other products.

In many Turkic peoples, especially in Turkic and Turkmen culture, this symbolic motive, called "wheel", preserving its artistic significance, and in Azerbaijan, "wheel", changed to "cross" in primitive times, and later to "swastika". In ancient art, the moon and stars are also semantic,

celestial figures. There are many symbolic depictions of the star, which has become a source of faith. Among them are rhombuses, pentagons, octagons, etc. types can be listed. The shape of the moon, as in ancient monuments, is one of the most common elements in Islamic monuments. In particular, the form of the "Crescent Moon" is a symbolic element that has been still used in most religious buildings and mosques.

Thus, the during research, we once again observe that different symbols have a special place in the art of ancient times. In the art of this period, the symbols depicted as both a symbol and a decorative element, at the same time, retained their semantic features. This once again confirms that in the art of ancient times, each symbolic motif and their semantic features are almost unchanged.

**I Chapter "Technological features of Azerbaijani ceramics"**, in entitled, **2 Paragraph** states that the art of ceramics, which has a detailed representation of the ancient Azerbaijani art, was carried out with high technical and artistic methods. It is clear that in this period, along with the traditional style, the creativity of the individual artist has also shown itself in a fundamental way.

The art of ceramics began to emerge from the earliest period of human history - the primitive period and developed in the Eneolithic period. Stone Age pottery was first baked in a kiln and later in pottery. Numerous fingerprint analyzes have shown that women were mainly involved in the production of early ceramics.

The raw materials, which are the main components of ceramic materials, are very different chemically and mineralogically. The main raw material for the production of ceramic products is clay. At the same time, opaque, colored and white glazed, called processed, are applied to the surface of the finished ceramic product. The glazed that form the basis are quartz, feldspar, kaolin, shiny and non-shiny, transparent and opaque. The glazed dries and hardens after baking on the product. The during cooking process, as the color changes as a result of temperature and gas atmosphere, this process is carried out under special control and requirements. The glazed is applied to pre-baked or well-dried products. Then cover with a layer of clear glazed and is bake. The color of the dye depends on the thickness of the glazed, its composition and cooking conditions. The glazed is more stable and durable than the surface paint, thanks to the layer of glazed on the paint.

The glazed is plastic enough to work with six paints, brush. To work with the brush, the paint is gently rubbed on the glass with a trowel or a special handle. Paints are applied to the product with a pen or brush. The paint after has applied to the product, it is baked again at a high level. As a result of baking, the dyes are absorbed into the softened glazed, partially or completely dissolved, creating a soft color under the glazed.

The glazed under the paint is more stable, because the glazed layer protects the picture. Thus, the drawing lines become softer and do not create bubbles on the surface. The main feature of the glazed under the glazed is that the paint is applied to the product before the glazed layer.

Another method used to decorate ceramics is to work on uncooked glazed with glazed -based paints. When working with uncooked dyes on uncooked glazed, it is necessary to apply a lot of dye to get a bright color. To do this, you need to overlap the color several times with a brush. When working with this method, sometimes fuller metal salts are used.

The glazed and processing are similar but different are characteristic. Both of these materials, which are not very different, are glass. However, unlike processed glass, it is opaque, sticky and dissolves very little paint. It gives a hygienic look to both ceramics, giving them an aesthetic appearance. They are waterproof and protect the longevity of the decoration under the glazed.

In the technique of making painted dishes, they chose high-quality, fire-resistant clays compared to ordinary dishes. This clay mass is finely mixed with sand and made into well-kneaded, symmetrical and thin-walled pots. The during baking, as a result of proper temperature regulation, the dishes turned red because they were baked well.

**II Chapter**, of the research entitled "**Medieval ceramics as a carrier of meaning and content of ornamental and plot compositions**", "**Semantic meaning of ornaments and plots in medieval ceramics**", it is noted that, and the **1 paragraph** of the dissertation states that medieval polychrome glazed products are of interest for their high design. The combination of matte or transparent glazed applied to the surface of the dishes, the combination of cold and warm, light, dark colors, stylized intricate flora, geometric, epigraphic decors testify to the high professionalism of the creative imagination of the artists of that time. The successful use of various harmonic, subtle,

and sometimes sharper color effects by local artists in the production of glazed pottery in the Middle Ages is confirmed by the examples found. In some cases, not only the drawings, but also the inscriptions in Arabic letters on the dishes with a special calligraphy system show the importance of the products. In particular, it represents the professionalism of masters who create intricate, stylized floral patterns, geometric, epigraphic decors and their delicate taste, created from the harmony of matte, transparent juices, light, dark or warm, cool shades applied in polychrome glazed patterns, distinguished by high artistry.

The main themes applied in medieval fine arts were taken from famous classical works of the period and consisted of plot compositions. An example of this is the ceramic samples located in the Beylagan area, known as Orangala ceramics, decorated with plot drawings. At the same time, during the recent excavations, ornamental ornaments and plot compositions on ceramic samples found in Gabala, along with demonstrating the artistic and aesthetic values of the period, show a high level of craftsmanship. At that time, in accordance with the requirements of religion, living beings were depicted in human and animal figures, birds and bowls, jars, other narrow-necked pots of flat vessels, stylized, decorated, often wrapped in geometric, floral and written ornaments.

The both shape and the descriptive motifs of the ceramic pottery obtained from Nakhchivan as a result of archeological excavations attract people. The motif, pictographic, is depicted on a ceramic vessel dating back to the 2nd century BC. It has the same meaning as the images on the rock in primitive times. The scene of enchanting the animal to be hunted is reflected in advance. The motifs were the same as the ones on the rock. By this time, both Gobustan and Gamigaya paintings had already won first place with their descriptive motifs. These descriptive motifs are also reflected in ceramics from time to time. The semantic meanings of such descriptive elements are available.

The most interesting example of a black-polished pottery was found in the Garajamirli mound in the Shamkir region. The distinguished by its originality, the composition of the image consists of two main borders, the triangular-shaped "tree of life", the "wheel of fortune" element, the wheel-shaped sun images, the incrustation of deer and goat images with white angoba and the black background create a contrasting image. The images of trees applied to the studied material and cultural samples and the rituals associated with them are an indicator of the worldview,

artistic and aesthetic values of the people of that period, as well as a manifestation of historical and cultural traditions.

The content of the images on two pieces of porcelain dating back to the XIII-XIV centuries, found during the Orangala excavations, gives grounds to claim that they were dedicated to Nizami's "Khamisa" plots. In one of the tiles with this plot, we can say that the reflected arrow figure is Bahram Gur. Next to the image of Bahram depicted in a circle with a diameter of 16.6 cm, there is a tense figure of a roe deer. The figure's head turned sharply to has been feet. Here, the artist tried to depict, albeit conditionally, the episode in which Bahram Gur sewed a roe deer's foot and head. Bahram's reflection, movement, dress, dominance of green color, dynamism of the hunting scene and floral ornaments in the background are almost identical to the elements reflected in medieval miniatures.

Another example of porcelain is the base of an 18x16 pot. This interesting example depicts a man standing on his feet with a sword in his hand, and a stumbling lion next to him. The picture shows a sword lowered on the sweet head. The fact that the human figure is dressed in green, yellow, the composition of the image, the royal costume and other external features testify to the fact that the plot of the figure with a sword in was hand belongs to Khosrov's poem "Khosrov and Shirin".

Thus, the image on this piece of porcelain reveals that the episode "Khosrow killed a lion" is glorify. Since we have a small part of the composition in China, the full scene of Nizami's plot can be seen here, and some of the lines in the image allow us to say that the plot is reflected in the same form.

**Chapter, "Artistic features of medieval architectural ceramics"**, named, **2 Paragraph** of the shows that the development characteristics of ceramic art on the basis of decorative features, techniques of development of artistic ceramics found during excavations in Baku, Mingachevir, Gabala and now kept in the Azerbaijan History Museum you can feel the view. The analysis of the ceramic samples found here, the fact that each element used in Azerbaijani ceramics expresses a unique meaning and idea of the image, gives grounds to evaluate them as an example of high craftsmanship.

It was called glazed ceramic tile, which is of special importance in the artistic solution of medieval Azerbaijani architecture. The use of tiles as a facing material in medieval Azerbaijani cities has been known since

the 12th century. It is not accidental that the tiles are glazed with turquoise glaze. The richness due to of cobalt ore, which is considered a natural resource in Azerbaijan, special attention was paid to the production of turquoise glazed tiles. The glazed tiles, which were transparent and postpaid, were widely produced, although they were very expensive to make. The ceramic patterns used in architectural decor have a different essence compared to the ceramic products used in the home. This from point of view, it was important to be extremely skilled and talented to collect large-scale compositions from the masters of architectural ceramics. Professional architects, painters, calligraphers and masters of glazed tile were usually involved in the use of tile decorations used in architecture.

This during period, it was undeniable that the elements on ceramic products were also present on the ceramic samples used in architecture. For example, we see on the remaining parts of the pottery samples found in Gabala of the XVI-XVII centuries, such patterned elements are given as if they were rotating dynamically and moving around. This dynamism symbolizes the moving, revolving sun.

In architecture, ceramics were used in the artistic design of mosques, tombs, baths and palaces built in most Islamic cities. However, there were big differences between household ceramics and architectural ceramics in terms of shape, form and technology.

From the middle of the 12th century to the 13th century, the range of colors in ceramics used in Azerbaijani national architectural monuments expanded with the addition of dark blue, white, dark purple and black glazed in ceramic ornaments. The from 15th century onwards, two more colors - yellow and green - were added to the tiles, which did not lose their significance until the 17th century.

The richness of the decorative elements of ceramic tiles on it is undeniable, as well as the unique architectural structure of the Karabakh tomb of the XIV century. The geometric shape of the tomb's decorative head, reminiscent of a zigzag pattern, is in fact a recurring word "Allah". Here, the elements inside the rhombus-shaped parts, expressed in white on a blue background, express their grandeur.

In the 18th and 19th centuries, glazed tile decoration was mainly used in architectural ceramics. However, it began to replace expensive, intricate, multi-colored tile decorations, which were cheaper, due to the

economic crisis, social and historical conditions, and the decline of construction and architectural ceramics.

**III Chapter**, of the dissertation entitled "**Aesthetic capacity of modern Azerbaijani ceramics in the context of connection with artistic and technological features**" "**Artistic features of Azerbaijani ceramics in the Soviet period**" and the **1 paragraph** it is noted that ceramic production in Azerbaijan in the soviet era underwent a great development. The brick, porcelain, ceramic tableware, fire-resistant ceramics, etc. manufacturing plants were built and put into operation. Enterprises working with local raw materials to some extent met the country's demand for ceramics. There is a need to accelerate the country's integration into the world economic system, improve the quality of local products, increase competitiveness, and more recently use more modern equipment and technology.

The during Soviet era, many ceramic factories and plants were built in Azerbaijan, which, along with many household products, also produced highly artistic works of art. Ogtay Shikhaliyev, Rasim Khalafov, Mazahir Avshar, Saleh Rza, Adalat Bayramov, Zahid Huseynov, Eldar Mammadov, Aydin Rzaguluyev, Mahammad Aliyev, Naila Sultan and some of their creations can be considered successful modern ceramic works.

Mazahir Avshar is one of the artists who made great contributions to the development of modern Azerbaijani ceramics with his creative work. The ceramic artist, who based his work on tradition and modernity, has chosen a unique creative path by presenting the ancient and rich historical traditions of the art of ceramics in a modern way. Thus, his respect and attention to the homeland, the land, the roots, the ancient cultural heritage of his people are clearly felt, and every look that flows from his creative imagination, his expression with modern technological achievements in the art of ceramics is remarkable. In his work from the 80s of the last century to the present day, his unconditional interest in the philosophy, ancient history, artistic heritage, cultural and material history of the Eastern and Turkic peoples is reflected in every work of art he creates. In particular, it is clearly seen in his work on the Baku and Konya stages.

Aziza Aliyeva is one of the artists who attracted attention with her creative activity during the Soviet period. The human figures created by him, as a rule, arouse interest with the glorifying of national symbols and

clothes. For example, the composition "Conversation" can be mentioned among such works. In the image of a man and a woman standing side by side, in addition to reflecting the basics of the 13th-19th century Azerbaijani clothing patterns of both figures, the expression of very deep national features attracts attention.

In the pre-independence period, Samadagha Jafarov was one of the prominent artists among Azerbaijani ceramic artists, whose national values were always clearly expressed in his works. For example, a ceramic statue called "Camel" is of great interest. Here, the artist has skillfully conveyed to the audience not only the image of a camel, but also a indebted national character, forced to live the memory of centuries as a heavy burden on him. The image on the camel, made in a decorative form, reminiscent of the foundations of Eastern architectural monuments, found its artistic expression, as if carrying it on a camel, as if on a journey in time. In addition, the handing over of the sack in the form of an ancient ceramic product was carried out in the composition of a composition full of great skill, glorifying the life of women, as can be seen from the open door on the legs.

In general, after Azerbaijan gained its independence for the second time, the field of ceramics of decorative and applied arts has passed a special stage of development. The modern general panorama of Azerbaijan's decorative-applied art is wide, multifaceted and a bit changeable.

The today's situation is characterized by a variety of artistic interpretations, with different temperaments, unique visions of generations of artists belonging to different age groups. The main feature of these works on various topics is that they seem free from any ideological influence.

In modern times, the use of ceramics, touching on more topical issues, the creation of figures of symbolic and symbolic nature, arising from the requirements of the economic and political conditions of the time, shows the more interesting aspects of this field. Azerbaijani ceramics has a rich heritage in ancient, medieval and modern centuries and has reflected the aesthetic norms and technological achievements of the people in all historical periods. The art of ceramics along with pottery, continues in Azerbaijan today. The development of this art is a great sign of the future development of the ceramic industry.

**III Chapter "National ornament in the ceramics of Azerbaijan in the period of independence"** named **2 paragraph** it is noted that the works created by the young generation of artists, mastering all the secrets of the specialty of ceramics, form art in terms of meaning and content. Among these young ceramic artists are Mardiyev Shahriyar, Seyidova Gulnar, Aliyeva Khatun, Karimova Shahla, Gasimli Mohsun, Nabiye Azizaga, Asadli Shams, Gadimov Bahlul, Ramazanova Asmar, Allahverdiyeva Khayala, Rahim Chopurov, Gurbanova Chanel and others, it is worth mentioning that the genre of landscape has been developed as a leading field in their works.

The works of young ceramic artists Gasimli Mohsin "Mountains, castles, ancestors" and "Song of the Earth", Nabiye Azizaga's "Sufis", Mardiyev Shahriyar's "Movement" are valuable works of art that demonstrate the ability to give "cold" ceramics artistic and philosophical content.

After gaining independence for the second time, Azerbaijan has passed a unique stage of development of decorative-applied art in the field of ceramics. Today's situation is characterized by a variety of artistic interpretations of artists of different generations, with different temperaments and expressions. The main feature of these works on various topics is that they seem free from any ideological influence.

It is undeniable that one of the young ceramic artists, Narimanzadeh Orkhan, who paid special attention to special means of expression and forms in his work, aroused interest in the ceramic pattern "Libertatem" created in 2016 by its different form. The creative sample with a total height of 80 cm is made of matte-white fireclay. In the composition, the artist tried to express the boundless freedom of the soul that stretches to the sky. By creating a philosophical, poetic meaning here, she solved the form in such a way as to indicate that the female figure is free of our soul and will lead us to our dreams.

One of the main features of modern ceramics is that in the paintings, along with realistic features, there is a wide range of decorative elements.

In modern times, numerous ceramic patterns found in the interiors of buildings, gardens and parks serve to delay the effect of space with its aesthetic effect. The purpose of the ceramic work was not only to change the area aesthetically, but also to create it by uniting it with the modern architectural spatial environment and the natural environment that

surrounds us. In the period under review, ceramics are relatively widely used in urban environments.

Thus, the works publicized by young ceramic artists were not just about presenting the forms that stem from their thoughts with the technological features of the material. The fireclay, which we often come across as a material in ceramics, has a surprising content in terms of color and shape in the artist's imagination, and is undoubtedly the result of young artists, further research and experiments. In other words, they have achieved the humanity and aesthetics of their works by giving them expressive plastic content, the solution of the original form, and a form that makes people think.

**As a result**, the main provisions of the dissertation are summarized:

1. From time immemorial, a traditional style has emerged in the art of ceramics, which began its development in Azerbaijan. This is evident in both the form and the decorative elements. In addition, the swastika, which reflects the religious beliefs of the people, the depiction of animals and plants glorifying life, the depiction of the plot, and various other depictions of tradition are widely used in ceramics, and are of great importance for that period.

2. The art of ceramics, which is a detailed representation of the ancient Azerbaijani art, was carried out with high technical and artistic methods. The during this period, along with the traditional style, the creativity of the individual artist also showed itself unequivocally.

3. Polychrome glazed products has been especially distinguished by their high artistry. In their artistic design, a successful combination of transparent and matte lions, cold and warm, light and dark colors, intricately structured, stylized geometric, floral and epigraphic decors present the aesthetic values and high professionalism of potters.

4. The features of work and decoration techniques in medieval art ceramics found in Baku, Gabala and Mingachevir, kept in the Museum of History of Azerbaijan, are now beautifully interpreted with ceramic samples. The ceramic samples found here, the analysis carried out on them, each element used in Azerbaijani ceramics, the expression of a unique meaning and idea of the image, give grounds to evaluate them as an example of high craftsmanship.

5. After Azerbaijan gained its independence for the second time, the field of ceramics of decorative and applied arts also passed a special

stage of development. The modern general panorama of Azerbaijan's decorative-applied art is wide, multifaceted and a bit changeable.

Today's situation is characterized by a variety of artistic interpretations of the generations of artists belonging to different age groups, with different temperaments and expressions. The main feature of these works on various topics is that they seem free from any ideological influence.

6. In modern times, the use of ceramics, touching on more pressing issues, the creation of figures of symbolic and symbolic nature, arising from the requirements of the economic and political conditions of the time, shows the more interesting aspects of this field.

7. Azerbaijani ceramics has a rich heritage in ancient, medieval and modern centuries and has reflected the aesthetic norms and technological achievements of the people in all historical periods. In Azerbaijan, the art of pottery, along with pottery, continues today. The ceramic industry will develop over time.

**The main content of the research work is reflected in the following articles published by the applicant on the subject:**

1. Keramika üzrə gənc rəssamların əsərlərinin bədii xüsusiyyətləri // “Sivilizasiya” Bakı Avrasiya Universiteti – 2017, Cild 6, №3 (35) – s. 193-196.

2. XX əsr Azərbaycan keramika sənətinin bədii xüsusiyyətləri // “Sivilizasiya” Bakı Avrasiya Universiteti – 2018, Cild 7, №1 (37) – s. 351-355.

3. Qədim dövr Azərbaycan keramikasının bədii xüsusiyyətləri // “Mədəniyyət dünyası” – Bakı: ADMİU-nun nəşriyyatı – 2018, XXXVI buraxılış – s.109-113.

4. Qədim dövr Azərbaycan keramikasında həndəsi, zoomorf simvollar və onların semantikasi // “Sivilizasiya” Bakı Avrasiya Universiteti – 2018, Cild 7, №3 (39) – s.161-169.

5. Orta əsr Qəbələ şirli keramikasında ornamental və süjetli təsvirlərin bədii xüsusiyyətləri // “Təsviri və Dekorativ-tətbiqi sənət məsələləri”. Azərbaycan Xalça Muzeyi – 2018, №21 – s.66-70.

6. Orta əsr Azərbaycan memarlıq keramikasının bədii xüsusiyyətləri // “Elmi Əsərlər” – Bakı: ADMİU-nun mətbəəsi – 2018, №26 – s.106-111.

7. Технологические особенности изготовления керамических изделий в период независимости // “Paradigmata poznani” Praha,

Ceska republika, Vedecko vydavatelске centrum “Sociosfera-CZ” – 2018, №1 – s.85-89.

8. Художественные особенности геометрических и цветочных орнаментов в средневековой азербайджанской керамике // “Paradigmata poznani” Praha, Ceska republika, Vedecko vydavatelске centrum “Sociosfera-CZ” – 2019, №1 – s.72-74.

9. Keramikada istifadə olunan şirə emalı və şirələr // “Mədəniyyət dünyası” – Bakı: ADMİU-nun nəşriyyatı – 2020, XXXVIII buraxılış – s. 110-114.

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11. Технологические и художественные особенности азербайджанской керамики современного периода // «Научные исследования в сфере гуманитарных наук: открытия XXI века». Материалы VI Международной научно-практической конференции. Пятигорск: ОПиИД УНР ФГБОУ ВО «ПГУ» – 23-24 noyabr 2017 – s. 104-108.

12. Sərdarlar məscidinin kaşı nümunəsinin bədii xüsusiyyətləri // “Elm, mədəniyyət və incəsənətin qarşılıqlı əlaqəsi və müasir cəmiyyətin inkişafında rolu” mövzusunda III Respublika elmi-nəzəri konfransın materialları – Bakı: ADMİU-nun nəşriyyatı – 2019 – s.228-232.

13. Azərbaycan keramikasının texnoloji və bədii xüsusiyyətləri // “Azərbaycan Elminin və təhsilinin müasir problemləri” mövzusunda beynəlxalq elmi konfransın materialları, Qazax şəhəri – 25 may 2019 – s. 413-415.

14. Orta əsr Azərbaycan memarlıq keramikasında həndəsi və nəbati naxışların bədii xüsusiyyətləri // The XXII International Scientific Symposium “Turkic World Between East and West” – 29 yanvar 2022 – s. 187-188.

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