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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**SCULPTURE ELMIRA HUSEYNOVA'S CREATIVITY
ARTISTIC-PLASTIC FEATURES**

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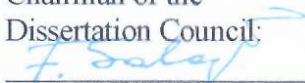
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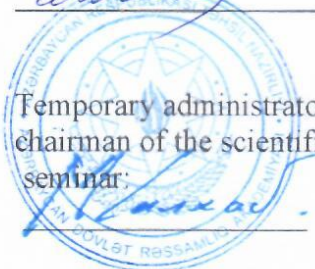


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GENERAL CHARACTERISTICS OF THE RESEARCH WORK

Relevance of the research and the degree of development: At the beginning early twentieth century, the Azerbaijani school of sculpture began to develop. The Russian school of sculpture played an important role in the establishment and formation of a professional school of sculpture in our republic. In the 1950s and 1960s, talented Azerbaijani young artists began to grow up in the former Soviet Union, graduating from art schools and mastering the traditions of world and Soviet sculpture and high craftsmanship. They carried out their works in accordance with the important ideas and artistic requirements of the time.

The diversity of themes and genres, the attempts to achieve the subtleties of the plastic form, fundamentally distinguished the new generation of sculptors from their predecessors. Along with the national foundations, the glorification of modernity began to distinguish this creative direction from classical art. Among such artists are H. Abdullayeva, O. Eldarov, İ. Zeynalov, F. Najafov, M. Mirgasimov, T. Mammadov, E. Huseynova and others can be mentioned.

Honored artist Elmira Huseynova has made great contributions to the field of sculpture of Azerbaijani fine arts with high mastery was one of the prominent sculptors. Her work covers all areas of sculpture - monumental, decorative-monumental and bench sculpture. Elmira Huseynova, graduated from the Azerbaijan State Art School named after Azim Azimzade in 1954, and then from the İ.Y. Repin Institute of Sculpture and Architecture in St. Petersburg in 1960. The creativity of the Elmira Huseynova's already determined the direction of its development since the 1960. Nevertheless, the sculptor's 30-year career has been richly searches. Her perseverance in the school of expressionism from her student years, her inclination towards modern art, her great love and sympathy for the work of Antoine Burdel, a student of the famous sculptor Rodin, will pass through the works of the sculptor in the future. One of the most important features of Elmira Huseynova's creativity is that she enriches national traditions in the

synthesis of innovative ideas and expresses them with great skill in the language of modern art.

The sculptor, whose works are distinguished by his unique style, is the author of monumental, portrait and memorial monuments dedicated to the memory of prominent personalities. The artistic solution of family values, which he explains in the creation of bench sculptures for the expression of philosophical thought, deserves high attention. Elmira Huseynova attracted attention with her works in this line and a number of valuable expert opinions were expressed about them in the post-Soviet space. Art critics - Jamila Novruzova, Mursal Najafov, Ziyadkhan Aliyev and others praised the portraits, compositions and monumental works created by the sculptor in different years.

Elmira Huseynova's creative period was formed and developed at a time when great social and political issues were posed to art. Working on new ideas and new content required the creative person to be able to use her artistic activity, new artistic forms and means of description. During this period, art became the art of the masses, winning the right to reflect their desires and aspirations, life and livelihood. In this meaning, E. Huseynova's works are distinguished by an interesting artistic solution to the theme, the sculptures she creates attract attention with their unique shape and memorable shape findings. As an example in such works as, "Family", "Motherhood", "Happiness", "Artist's Family" and others, we encounter an expressive, memorable solution to this content. Thus, in the artistic solution of sculptural works in the architectural spatial environment, the artist's inner energy, accuracy, precision, high observation ability had been always been in the center of attention.

In the absence of extensive and comprehensive research on the creativity of E. Huseynova, who is still highly skilled and has a great personality in Azerbaijani art history, there is a great need for comprehensive scientific research on the art of sculptor. So that, to determining the artistic and aesthetic value of his contributions to the development of modern Azerbaijani fine arts, which is important for the formation and development of the young generation of sculptors, could contribute to the enrichment of our national art history.

The sculptor's bench sculpture in a different composition, thus monumental, memorial monuments erected in the cities, had been always attracted the attention of art lovers and journalists, and many articles about her have been published in periodicals - newspapers and magazines. In this meaning, K.Abdullayev's "Friendly visit of the sculptor: (On the work of honored artist E. Huseynova)"¹, M. Akhundova "On the way of search: about the sculptor E. Huseynova"², E. Gasimova "Stone. Hammer and women's hands: (about the sculptor E.Huseynova)"³ and "Sun temperature on the stone: (about the work of the sculptor E.Huseynova)"⁴, Z.Aliyev "In the light of the main theme: (works of the sculptor E.Huseynova)"⁵, T.Aliyeva "A light is on at night: (On the workshop of the sculptor E.Huseynova)"⁶, C.Alioglu "On the sculptor E.Huseynova"⁷, Maharramoglu "The voice of a baby, the thoughts of an artist: about the sculptor E.Huseynova"⁸, J.Novruzova "Human. (About the sculptor E.Huseynova)"⁹, M.Hasanzadeh "Heart traces in the stones: (about the sculptor E.Huseynova)"¹⁰ and others articles can be noted.

¹ Abdullayev K. Heykəltərəşin dostluq səfəri: (Əməkdar rəssam E.Hüseynovanın yaradıcılığı haqqında) – Bakı. – 1977, 13 oktyabr.

² Axundova M. Axtarış yollarında: Heykəltərəş E.Hüseynova haqqında // Ədəbiyyat və incəsənət. – 1975, 27 dekabr. – s. 11.

³ Qasımova E. Daş. Çəkiç və qadın əlləri: (Heykəltərəş E.Hüseynova haqqında) // – Bakı: Azərbaycan qadını, – 1979. №8, – s. 2.

⁴ Qasımova E. Daşda günəş hərərəti: (Heykəltərəş E.Hüseynovanın yaradıcılığı haqqında) // Ədəbiyyat və incəsənət. – 1978, 11 mart. – s. 8.

⁵ Əliyev Z. Ana mövzusunun işığında: (heykəltərəş E.Hüseynovanın əsərləri) // Bakı. – 1984, 6 aprel. – s. 3.

⁶ Əliyeva T. Gecə bir işıq yanır: (Heykəltərəş E.Hüseynovanın emalatxanası haqqında) // Bakı. –1977, 16 iyun.

⁷ Əlioğlu Ç. Heykəltərəş E.Hüseynova haqqında // – Bakı: Qobustan, – 1970. №2, – s. 67-68.

⁸ Məhərrəmoğlu. Bir körpənin səsi, bir sənətkarın düşüncəsi: Heykəltərəş E. Hüseynova haqqında // Ədəbiyyat və incəsənət. – 1969, 2 May. – s. 9.

⁹ Novruzova C. İnsan sorağında. (Heykəltərəş E.Hüseynova haqqında) // – Bakı: Qobustan, – 1970. №2, – s. 59-61.

¹⁰ Həsənzadə M. Daşlarda ürək izləri: (Heykəltərəş E.Hüseynova haqqında) // Kommunist. – 1970, 7 yanvar. – s. 4.

Known as a continuous researcher of Azerbaijani sculpture, J. Novruzova tried to follow some of the works of the sculptor Elmira Huseynova in her monograph¹¹ "Sculpture of Soviet Azerbaijan", written in 1979, all the processes taking place in this field in the twentieth century. However, each of these articles had a general character. The sculptor's work, which spans a period of about 30 years, has not yet been described in detail and in full. Only in the book series "Sarvat"¹² dedicated to Azerbaijani artists, the monograph of Asmar Abdullayeva about this great artist can be partially included in this list. However, of course, the format of all monographs in this series can not be considered a coherent presentation, which today can fully cover the work of the artist, which is highly artistic and historically valuable.

The analysis of the tombstones created by the artist was carried out in G.Seyidahmedli's monograph "Artistic features of Azerbaijan memorial sculpture (based on the monuments of the Alley of Honors)" named¹³.

Newspaper and magazine articles about Elmira Huseynova's work contain more laconic information.

All this conditions the need for research and analysis of all areas of comprehensive work of a talented sculptor and requires a comprehensive study in stages.

Object and subject of research: The subject of the research is the life and work of the sculptor Elmira Huseynova, the form-figure, meaning-content, style, handwriting indicators in her works, comparative analysis of some of her works.

The object of research is articles and scientific researches published in periodicals - newspapers, magazines, books about the works created by Elmira Huseynova in different periods.

¹¹ Novruzova C. Sovet Azərbaycanının heykəltəraşlığı / C. Novruzova. – Bakı: Işıq, – 1973. – 29 s.

¹² Abdullayeva Ə. Zivər Məmmədova (1902-1980). Həyat Abdullayeva (1912-2007). Elmira Hüseynova (1933-1995) / Ə.Abdullayeva – Bakı: Sərvət, Şərq-Qərb, 2013. – 104 s.

¹³ Seyidəhmədli G. Azərbaycan memorial heykəltəraşlığının bədii xüsusiyyətləri: Fəxri Xiyabanın abidələri əsasında: monoqrafiya / G.Seyidəhmədli – Bakı: Avropa, 2020. – 261 s.

Objectives and tasks of the research: The main purpose of the research is to assess and give a scientific interpretation of the artistic and aesthetic features of the extensive work of Elmira Huseynova, an outstanding representative of the twentieth century Azerbaijani fine arts, Honored Artist, sculptor.

The purpose requires the solving of the following issues.

- To determine the interpret life of the sculptor and the creative directions;
- To investigate the imagery in the portrait work of Elmira Huseynova;
- To explain the importance of works of art in the realization of artistic cognition in the work of the sculptor;
- To specify the importance of monumental sculptures created by Elmira Huseynova in the urban environment;
- To determine the importance of memorial-memorial works in the creativity of Elmira Huseynova in the architectural-spatial environment;
- To determine the position of Elmira Huseynova in modern Azerbaijani sculpture;
- To show the role of Elmira Huseynova in the formation of our national sculpture school.

Research methods: The methodological basis of the research is the characterization of different areas of the sculptor's extensive work and the analysis of his main works. In the analysis of the problems considered in the research work, national and universal values, scientific-theoretical provisions and conclusions of art criticism were used. In the study of the problem, the principle of historicity and chronological sequence were followed, mainly the historical-comparative method was used. The comparative analysis of the works of artists contemporaries of the sculptor also allowed the influence of "spiritual" teachers in the artist's perceptible in her work, to conduct effective research.

The main provisions leading to the defense:

- The monumental and bench, memorial sculpture are reflected in Elmira Huseynova's work;

- The similarity of the image in the portraits of Elmira Huseynova attracts attention, in this work the spiritual-psychological fullness and deep emotional exhaustion of the image is observed;
- The themes of family and child relations, motherhood and femininity occupy a central place in Elmira Huseynova's work;
- It can be seen that Azerbaijan has great sympathy for prominent figures of science, education, culture and art in the artist's work;
- The monumental statues of Elmira Huseynova's erected in an urban environment are very natural in terms of form and figure in terms of ideas and meanings;
- The main feature of the sculptor's memorial-type monument is the presentation of the form that gives strength and integrity to the figures.

Scientific novelty of the research: The scientific novelty of the research work is determined by the problem statement and is mainly reflected in the following provisions:

- Elmira Huseynova's creativity has been systematically studied and systematized, separate stages have been identified, and after their analysis, artistic and aesthetic conclusions and provisions have been drawn;
- The sculptor's small plastic, monumental, and memorial works were extensively researched and analyzed for the first time;
- The portraits of the sculptor at different times were extensively studied and analyzed for the first time.

Theoretical and practical significance of the research: This is research expands the history of the national school of sculpture and determines the role, place and manifestations of the work of Honored Artist Elmira Huseynova's in the overall development of Azerbaijani art.

The research can be taught in art-oriented higher and secondary educational institutions, to sculptors and art historians within the courses "History of Sculpture" and "History of Art of Azerbaijan". The dissertation, like the research work written on the work of Elmira Huseynova's, is a valuable resource for anyone working in this field.

Approbation and application of the dissertation: The main content, scientific provisions and results of the dissertation are reflected in 10 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, two chapters, four paragraphs, a conclusion and a list of references. Including: Introduction – 13 443, 1.1. – 54 597, 1.2. – 49 171, 2.1 – 41 225, 2.2. – 32 711, Result – 12 710, Literature - The total volume of the dissertation is 11 119 characters and consists of 203 857 characters. Illustrations reflecting the content of the research were presented as an album in addition to the dissertation.

CONTENT OF THE CASE AND MAIN PROVISIONS

The introduction provides information on the relevance and level of development of the topic, goals and objectives, object and subject, the main provisions of the defense, as well as scientific novelty, theoretical and practical significance, approbation, structure and scope of the work.

I Chapter: of the dissertation It is called the **I paragraph**, "**Artistic features of Elmira Huseynova's machine work**", "**Imagery in the portrait work of Elmira Huseynova**". That the portrait genre, which is considered one of the most important genres for sculpture, has been a special place in the work of the author, who has been worked in various genres it is noted. The powerful means of depiction that serve to reveal the image of the object of depiction once again confirm the perfection of portraits in Elmira Huseynova's work..

The female images created by sculptor Elmira Huseynova's are distinguished by their originality and subtlety. She was since her student years, she has been particularly sensitive to female images. She was one of the sculptors who was able to accurately show her delicacy, elegance and courage.

During Elmira Huseynova's professional education, her first successful work was the wood-carved "Azerbaijani Woman" (former name "Kolkhozchu") (1957). The sculptor portrayed a simple, hard-working man in the image he created. This work attracts attention mainly with its freshness and precise design. The sculptor shows the character of the hero she created not in a bright moment of spiritual madness, but in an ordinary sincere image, in a state of balance. Her calm, open face also reflects the harmony, gentleness, moral purity and generalized power of the image.

It should be noted that this work, in which Elmira Huseynova's works on wooden material, coincides with the period when her work has not yet moved away from academic artistic solutions. Because in her future works, as a result of the sculptor's search for a rich artistic direction, Azerbaijan will differ sharply from other sculptural examples of its time with its unusual shape and form, which is not typical for the art of plastic.

The artist presents the description of typological and characteristic features in the images in several works dedicated to the portraits of male with special artistic forms. Different characteristic discoveries in the three works of the same name explain the deep meaning. Depicted images belong to a similar age group but they have different characteristic descriptions, that is the one of the interesting aspects. The addition of a multidimensional feeling to the content of the work by giving the meaning of the character to the face of a figure shows the sculptor's commitment to the classical traditions.

In the portrait of a male created by Elmira Huseynova in 1960, the hardness of bronze is especially evident. In doing so, the artist tried to express seriousness, rigidity, sharpness. The wide nose, slightly thin lips and puffy cheekbones confirm the seriousness of the image. Somewhat back combed hair, open forehead, and even a fragment of

the neck, which indicates a serious style of clothing, indicate that the image has been a fairly serious lifestyle.

Referring to the image of male again in 1965, the artist this time preferred the soft material of clay. Although the work expresses the softness of the clay, the character still has a serious look. There is no question of the special rigidity and sharpness in the previous portrait. The work mainly draws on the theory of national affiliation. With the shadow effects given between the combed hair on the back, the artist was able to create the impression of gray hair with great skill.

Unlike other types of fine art, it is very difficult to achieve accuracy in plastic art. The main task in the art of sculpture, in which the nuances of color, light and shadow can not participate, is to achieve the level of accuracy in the drawings, that all the drawings in these sculptures, down to the smallest detail, were carefully executed by the sculptor.

Elmira Huseynova, liked to work on non-traditional themes in portraiture. In her work portraiture, nationality, revealing the character of the social class, were among the aspects that attracted the artist. Her bronze work "Polish Student Girl", created in 1962, is of this kind.

Elmira Huseynova had been achieved great success both in solving the problem of portraits and in multi-figure compositions. Thus, the ability to move to the object described by the sculptor in the composition "Oil Workers", which brought great success to the sculptor in 1961 and won her a medal after a demonstration in Moscow, is clearly felt. She was, now trying to solve more complex problems of plasticity, boldly describing the internal tension and dynamics. This is at not all accidental, as it is known, E.Huseynova's husband was the famous people's artist of the time T.Narimanbekov. Both artists developed in the same direction in their work, and their artistic tastes complemented each other. Although it is difficult to understand which of these two great artists had been the greatest influence on whom, it should be noted that in the early 1960s Togrul Narimanbekov's work "For a Successful Future", E.Huseynova's composition "Oil Workers"(1961) - in the works of artists gives impetus to the beginning of the cubist era. Starting from this period, E. Huseynova separates from the methods of academic expression and

opens the way to constructive thinking in her work. Thus, the sculptor gives a new breath to her work, identifies major steps in the future path of art.

After becoming a mother, the sculptor dedicated a series of portraits to family members, especially her daughter. In the 1963 portrait of Asmar, created from clay, the joy of the baby, along with the song of a happy baby surrounded by family worries, also reflects the mother's own love and affection, the magic effect of skillful hands. Making the most of the possibilities of plastic art, the artist smoothed the soft surface of the plaster and adapted it to the characteristic meaning of the subject.

The two different works of the sculptor, dedicated to T.Narimanbekov in 1979-80, tell how much she was connected to family values, divine love and affection.

The portrait of "Sattar Bahlulzade" created by Elmira Huseynova in 1965, the interesting image of the artist, first of all, managed to attract the attention of the artist due to the performance of portrait art and convincing drawing of the artistic image. Elmira Huseynova, who managed to convey the inner expression and excitement in a simple, convex tone by deliberately exaggerating the lines, is an embodiment of her great sympathy for the great artist, her warm attitude and mutual respect for how close she is to the image she created.

In "Portrait of Tahira", the sculptor created a personalized image of her close friend, who was aware of his personal characteristics and inner world. Which has a somewhat decorative effect, the sculptor used a unique means of expression to chanted of feelings and emotions in the red clay sculpture. The main character of her work, the "Human" sculptor Elmira Huseynova, is more attracted to the inner world of a person. The sculptor always strives to express "eternal truths" in her works. The same idea can be applied to the "Portrait of Sevinc's" implemented in 1970. Both works are based on the generalized typological possession of a person belonging to a similar style of description, who is not recognized by the audience.

One of the prominent personalities of Azerbaijan, Doctor of Biological Sciences, well-known and unknown to many great personalities, the master of the pick, who presented her inner world to

the audience in her own way, managed to create a very interesting and artistic portrait of Ralphrid Hasanov. In the glorified of scientists, the artist used generalized forms, in order to find a suitable form, to get acquainted with the personality of the scientist, she studied the centers of her work, realized it in the form of a sculpture of artistic thinking. The sculptor, using the modeling of the material in the portrait of the scientist, was able to show the smooth transitions of the face, the impressive openness of the forehead and the meaning of the look

In the work "Ballerina", Elmira Huseynova created a portrait of Raya Ismayilova. Due to the softness of the plasticity of the portrait, the sharp transitions are almost imperceptible. The ballerina's forehead, lips and chin are clearly shaped, and her meaningful eyes express a deep intellectuality. The ballerina's beautiful, elongated face is calm and serious. It beautifully expresses her feminine subtlety and charm, her inspiring moment. The plastic solution of the portrait is entirely serious and general.

I Chapter, " Realization of artistic perception in the work of the sculptor " in entitled, **II Paragraph** emphasizes that Elmira Huseynova had a special interest in the themes of family, love and happiness. One of the topics addressed by the sculptor was "motherhood". Her works, which reflect her mother's love, mother's joy, mother's care and sublime mother's feeling, are works of art that instill sincere feelings. According to the pick master, most of these works were created after she became a mother and experienced those feelings. We see an expressive, memorable solution to this content in the works "Family", "Motherhood", "Artist's family", "Happiness" and others, developed in various materials.

Carved in stone in 1963, the understanding of the content of the work "Family" is based on a very deep meaning. Although this work is known as "Self-Portrait" from many sources, it is interesting that it was not the only self-portrait of the sculptor. As we rotate around the statue, we come across a very unusual composition: On the opposite side of the self-portrait is the image of the sculptor's wife T.Narimanveyov, and on the other side is the face of her daughter, young Asmar. This interesting compositional solution was remembered, first of all, by its unusual shape. The sculptor, in her

sculpture, tried to preserve the natural shape of the rock as much as possible. What matters here is not the resemblance of the portrait to the sculptor, but how bold he feels in a free subject, and how well he masters the new stylistic technique.

Another work dedicated to family values is the multi-figured "Family" composition made of clear stone material (1966). The work on the composition is especially interesting. Here, for the first time, a sculptor working on the heads of a man and a woman carrying a child has applied an innovative solution to a multi-figure sculpture. This example of sculpture was very unusual against the background of serious and official monuments of the time - a sense of unity and sincerity, was different with an effective perception of family relationships.

Father and mother figures are separate: they both look at each other in different directions and had been different temperaments. The correct construction of the statue is intended and, depending on the shape of the human figures, is determined in a successful way during the plastic solution of the composition. Taking into account the four-sided view of the statue, the sculptor, in the compositional structure, solved in principle the interdependence of plastic movements and the interdependence of forms. In the work, the viewer's attention is entirely focused on both the statue and the center, which is the culmination line or culmination point for the discovery of the idea. The observation by the spectator starts from this center and gradually moves along the whole statue, returning to the center where the sculptor's idea was expressed.

"Motherhood", carved from a piece of wood in 1976, can be considered as another successful experiment of a mature artist. This emotional and lyrical composition is based on a vertical rhythm. Here, the sculptor managed to create an interesting compositional solution, maintaining the elongated shape of the tree. The dynamic effect of the forms, the harmony of the delicate psychology of the image with the inner monumentality, the active play of plastic elements - all this instantly created an energy that attracted the attention of the audience, focused and made them stand next to the statue.

The figure of a mother embracing her child was made in the "alla-prima" technique, which is very much loved by the sculptor E. Huseynova, ie without sketching, in a single material. The embossed lines on the tree help to feel the mood of the mother depicted. The sculptor no longer smooths the surfaces here, does not change the texture of the material, and thus manages to harmonize the wood, which is alive in nature, with its composition, giving it a second life. In the work, the law of contrast manifests itself, first of all, in the nature of the plastic solution of the main volume, when making the details that follow it.

Speaking about the examples of multi-figure sculpture characterizing family values, it is necessary to mention the multi-figure composition "Artist's family" dedicated to the family of E. Huseynova's family friend, prominent people's artist Elbay Rzaguliyev. In this plaster work, the sculptor portrays the characters of people of different ages, the tense moments of their feelings, through rhythmic lines, depicting the unity of the family with which she is intimately acquainted, the interdependence and respect for the elders in the family.

Elmira Huseynova, a well-known sculptor in the Soviet Union, in our Republic and in the Soviet space, was invited to participate in the Second International Sculpture Symposium of Socialist Countries, held in 1977 in Haizverd, Germany. It should be noted that the only representative of the Soviet Union at the symposium was Elmira Huseynova. The baby, depicted from the back in the composition "Happiness" made on the Absheron stone, opened her arms wide and hugged her parents. This statue was erected in a recreation park in the center of Hayesverd and has survived to our time. The work is a bit far from reality, in the form of embossing. Images executed on a large stone create a more silhouette imagery. Based on this feature, the sculptor was able to create a thought-provoking meaning and integrity of the composition in the work.

Another successful and interesting compositional work of Elmira Huseynova is "Spring" carved from wood in 1978.

At first glance, this composition embodies the fiery passion, wild love and mutual love of two young people. G Klimt's "Kiss" (1908-

1909), which became one of the most famous paintings of the twentieth century, is reminiscent of the world-famous work of Romanian-born French sculptor Constantine Brancusi's "Kiss". Elmira Huseynova's great passion for world fine arts, especially for the students of the European School of Sculpture of the twentieth century, and her invaluable observation skills in this work are always reflected in her work in a unique way. The preservation of the red tones of the tree in "Spring" adds a special tone to the glorified of the existing beauty of human existence. The work clearly reflects the individual characteristics of style or freedom of style.

II Chapter of the dissertation entitled "**The place of Elmira Huseynova's sculptures in the urban environment**" and the **first paragraph** of the dissertation "**Importance of sculptures in the architectural space**" it is noted that, acquaintance with the monuments clarifies some general aspects of her work and certain methods of Elmira Huseynova's memorial work. One of these aspects is the diligent and precise design of the form, which gives the figures strength and monolithicity. One of the main features of the monuments created by her is the connection of their psychology and modernity with our history.

Mrs. Elmira, who was well acquainted with the profession of the characters she was going to create, began to create the work after revealing their inner world, thoughts and feelings, and character. One of his works in the Alley of Honors is the 1966 memorial to the People's Writer of Azerbaijan, playwright, critic and public figure Mehdi Hussein. This memorial monument is distinguished by its simple but comprehensive artistic capacity and professional solution. The natural state of the whole block of rock, its indented-protruding texture gives a special effect to the monument. Putting the block in such a "case" shows the professionalism of the author, and as a result, the work is considered very grand and attractive. On the granite, in the upper part, there is a bas-relief portrait of the writer.

By raising the image's hair upwards, the author gradually created a transition to stone, and thus managed to achieve a complete review of the case.

The author was able to skillfully give harmony and deep poeticity to the whole form through the amazing transitions and sharp lines in the portrait. The "harsh" lyricism and thoughtfulness of the portrait further exaggerated the writer's spirit of the image, which is very close to the sculptor (the writer was E. Huseynova's uncle). In the foreground, the portrait carved on the natural texture of the stone attracts attention with its more sublime and memorable lyrical effect.

The interesting thing about the work is that here the boundlessness, which has no boundaries with the violation of symmetry, becomes a symbolism. The fact that the portrait is on a large piece of stone with uneven edges, as if unshaven, and symmetry is broken, indicates the writer's endless, boundless dreams. In the lower part of the monument, the People's Writer Mehdi-Hussein, the date of his birth and death, is engraved in stone without damaging the principled form of the overall compositional structure. The fact that the monument is not presented on black marble, in a bright form or in a more luxurious way of expression, is considered a characteristic fit by the sculptor, but can also be explained by the search for a new form and individual style, evading standards.

The bas-relief composition on the tomb of the prominent Azerbaijani playwright Jafar Jabbarli in the Alley of Honor I (1968), the experiments of E. Huseynova in bench sculpture can be called a successful reflection of monumental sculpture.

In this tombstone, the sculptor perceived Jafar Jabbarli's personality as a multifaceted, inexhaustible, fiery creative image of talent and described him in a slightly different way, as a bas-relief far from the accepted traditions. In the memorial, the image of Jafar Jabbarli on black granite is given from a profile in bronze material. It is the result of the playwright's crazy but so vivid portrayal that it is impossible to remain indifferent to this memorial. Here, the sculptor managed to show the inner world of Jafar Jabbarli with the accuracy of her feelings. The total size of the tombstone of Jabbarli is 8 meters. A 1.75 cm bronze bas-relief portrait of the playwright is placed on a 2-meter granite given as a background. Here, the author's name is engraved in granite, and the date of birth and death is written in gold letters. Stern transitions and convex textures can be considered a

shining example of expressive style creativity. Due to the originality of the monument, the monument differs sharply from the tombstones in the Alley of Honors, in general, in terms of form and content, from the memorial monuments of the period. Here, the author was able to skillfully implement her innovative ideas in the image, which stems from her imagination.

The hero of the bronze monument on a black marble plaque, the spectator of the restless world, especially emphasized the romantic-lyrical feeling in the work. The unusual compositional solution gives the impression that the playwright is holding the pen tightly on the invisible manuscript with one hand and protecting the "invisible" candle that illuminates the manuscript from the wind with the other hand. The sculptor was able to convey to the audience the most intense moments of the playwright, far from the usual style of painting. The memorial presented in this way, of course, could not be unequivocally welcomed in her time.

Another work of the artist in the Alley of Honors is a memorial monument to the People's Poet of Azerbaijan, playwright, public figure, honored art worker Rasul Rza. Although the work, created in 1983, has common features with other memorial examples of the sculptor, there is a different feature of artistic expression. The tombstone was solved in the form of a granite block relief. The background is completely designed and textured, a 70 cm high-relief portrait is placed on the left side and surrounded by embroidered elements consisting of leaves. E.Huseynova, who is well aware of the unique qualities of each material and prefers the rigidity of forms in her works, has shown that she can be relevant and unexpected to the subject when it comes to the harmony of plasticity.

In this work, for the first time in Azerbaijani sculpture, the author included logical attributes in the compositions of portraits that enrich the images and reveal their inner world. In the thought-provoking portrait of the national poet, on the left, in the hollow of a decorative form, there is a small branch of a flowering tree. The portrait is particularly striking for its impact. In the work, the feature of different artistic expression is noticeable. The memorial monument of "Rasul Rza" created by Elmira Huseynova's, with its deep impression,

dominates the memories. Although this impression is reinforced by the words "Ask people, they know me" engraved on the chest stone with an effective expression of literary language, the main essence is realized by the artistic solution of the lines, the general compositional structure. Unlike the tombstone of Jafar Jabbarli, the monument of Rasul Rza focuses on the poet, his readers and those who love him.

The memorial plaque (1987) of our female sculptor Elmira Huseynova's, dedicated to the famous Baku scientist, Nobel Laureate Lev Landau (1908-1968), located on Nizami Ganjavi Street in Baku, also attracts attention due to its interesting plastic solution. In the work, the deep expression of the scientist's tense life, the tension of the image's inner energy on the face, draws attention with deep wrinkles and the open forehead of the sparse head. The artist, who sang her hero from the profile to give an effective expression of tension, achieved the integrity of the composition by subordinating the same expression to each other in all her lines. The large shape of the hands and long fingers are a key element in explaining almost the whole image. The artist, managed to create an individual world of her own, holding her forehead open with the other hand, giving an artistic expression of her thoughtful moment about a new scientific search, reaching the depths of her research, as if commanding silence with one hand. Deep wrinkles in thin lines, serious and sharp glances, a little nervousness, deep tension in the work give the audience a moment of inner tension, power, extraordinary human knowledge and education. In the structure of the lips and nose, in addition to such external similarities, the opening of the character is given very vividly, making maximum use of the possibilities of plastic art. The tense-looking image looks very impressive because of the tension in the internal dynamics. The power of clear creative energy and will, internal dynamics and expression were able to direct the unity of the plasticity of the artistic form and the harmonious view of the monument.

Chapter, "The place of Elmira Huseynova's monumental sculptures in the urban environment" named, **II Paragraph** of the shows that Elmira Huseynova managed to show herself perfectly in the field of monumental sculpture. The monument to D. Mendeleev

(1961) erected on the balcony of the National Library in Baku, the statue of J. Jabbarli erected in Sumgayit in 1968, the statue of H. Zardabi in Baku (İsheri Sheher) in 1983 proves.

The after completion of the building of the National Library named after M.F. Akhundov, one of the magnificent buildings of our city, designed by M. Useynov, many sculptors were involved in 1960 to decorate the facade. Among these sculptors was E. Huseynova, who had just graduated and had just arrived in Azerbaijan. The statue entrusted to her is a statue of D.Mendeleev, a Russian scientist and public figure, chemist, physicist, creator of the periodic table of chemical elements. Young artist Elmira Huseynova, who had just arrived in Baku, did not have her own studio at that time. To start work, sculptor Hayat Abdullayeva opens the doors of her studio. By completing the task assigned to her from clay in two weeks manages to amaze Omar Eldarov and Tokay Mammadov, who often come to Ms Hayat 's studio. When the work is completed, the statue of D.Mendeleev receives a very positive opinion of the commission chaired by F. Abdurrahmanov, and the statue is immediately transferred to concrete to decorate the facade of the building. The height of the statue is about 3 meters. The first monumental statue of the young artist Elmira Huseynova, erected in Baku, can be considered one of the first successful steps in her work. It is after the presentation of this successful work that the sculptor is provided, a private studio by the state.

The sculptor approached the lines and interpretations of the image with attention to the architectural-spatial environment, D.Mendeleev statue in the spatial solution of space, focusing on small details in the compositional structure In the eyes of the audience, the great thinker and philosopher put forward a deep humanism pulled out. The monument stands out for its integrity of composition, and the expressiveness of the image was achieved due to the rhythmic work of the sculptor. E. Huseynova, manages to move from bench sculpture to monumental forms with great courage, without violating the essence of plastic and adhering to the laws of form creation.

The marble monument to Jafar Jabbarli, created in 1968 by sculptor E.Huseynova, in one of the central parks of Sumgayit, now attracts the attention of residents and visitors.

The main task of the sculptor who created the monumental monument is to "place" the figure correctly, to make the silhouette expressive and beautiful from all sides, from different distances. The content of the monument must be understood from many points of view, both at first glance, and when passing by or around the monument. These important issues were fully implemented at the monument to Jafar Jabbarli, and the sculptor E.Huseynov skillfully coped with the work and achieved the set purpose.

The 1-meter monument, which stands on a black granite pedestal with a total height of 2,5 meters and a height of 1.5 meters, has proportionate, harmonious dimensions, vivid plastic forms and an expressive silhouette. As you walk around the monument, different points of view open up; such a look allows you to understand the fullness and plasticity of the monument. The sculptor depicted the famous writer in a state of silence, with her head slightly bent. The artist achieved the true monumentality of the monument by showing the scattering of the playwright's hair, her gaze under the glasses, and her facial features with a strong wrinkle. The monument's durable beautiful composition is distinguished by a well-thought-out and plastic expression. Then everything is interconnected, every detail complements the other as parts of a whole chain. The figure of the writer, full of vividness and restraint, full of deep vitality, forms a single, unbreakable unity with the pedestal. This unity is achieved by a thoughtful ratio of proportions, contours, sculptural and architectural dimensions.

One of the monumental works created by E.Huseynova, who contributed to the development of Azerbaijani monumental sculpture, was the monument to "Hasan bey Zardabi". Hasan Aziz oglu Hasanov, the first secretary of the Central Committee of the Communist Party of Azerbaijan, was the founder and editor-in-chief of the Akinchi newspaper, the founder of the democratic press in Azerbaijan and the first newspaper published in our country. The statue of H.Zardabi was commissioned by the state. This four-meter-tall monument was the

first impression the commission members had when it was ready - "How did such an elegant and noble lady create such a huge statue?" was the question.

The monument, which preserves its history and modernity, also fully corresponds to the Icheri Sheher architectural ensemble. The sculptor worked on the composition based on the principle of semi-relief, semi-circular composition. The monument is reminiscent of a giant trunk, rooted tree. Before creating the image of a person, E. Huseynova got acquainted with her life and work, and became fully acquainted with her inner world. The depiction of Zardabi sitting under a tree, on a trunk, once again emphasizes that he was the first natural scientist in the Islamic world. In the four-meter bronze monument, the pose, gesture and movement of the figure are solved in terms of composition in such a way that the content of the work is understandable. The expressiveness of not only the face, but of the statue as a whole, the complete appearance of the external plastic appearance in the hero, the inner world, is a prerequisite for this monumental monument. Some of those who look at the statue see it from afar and fully understand it; others perceive the main content by looking at the expression on the statue's face as they approach the monument. The monument not only has an expressive silhouette, but is also considered to be a work of art inseparable from the architectural space and the general environment, as well as proportionate; In addition to ideological content, it also has architectural and artistic functions.

The sculptor's decision to have the figure seated in the composition of the monument means that the monument should be considered more purposefully in the "interior" of the yard or in the background of the architectural building. Because this type of monumental sculpture does not always look good the background of an open square. It is better to place such a statue in an environment where there is no noisy traffic, where spectators are invited to stand, sit and watch at close range.

As a result; The main provisions of the dissertation are summarized:

1. In the creativity of E. Huseynova's many areas of our sculpture, including monumental and bench, memorial-memorial sculpture are reflected;

2. In the examples of E.Huseynova's bench sculpture, the manifestation of devotion to the national tradition and moral-philosophical qualities is manifested;

3. E.Huseynova's portraits attract attention with their originality and psychological depth. She paid attention to the similarity and persuasiveness of the image in her portraits, achieved spiritual and psychological fullness in the artistic presentation of the work and the deep and emotional exhaustion of the image;

4. E.Huseynova's artistic-aesthetic and enlightening approach is noticeable in the monumental sculptures erected in the urban environment.

5. The sculptor's monumental sculptures are quite natural in terms of their idea and meaning-content, thus in their capacity for form and shape;

6. E.Huseynova's artistic pursuits are an expression of her artistic pursuits, reflected in plastic samples of different sizes, but also confirmed that she is an artist with a unique style in our national sculpture;

7. The works of the sculptor, memorial-memorial type attract attention with their thought-provoking and philosophical qualities. The main feature of the sculptor's creativity is the diligent and precise development of the form, which gives strength and monolithicity to the figures;

8. In the memorial monuments of the artist's work, one of the main features is the connection of their psychology and modernity with our history;

9. The study of the creativity of Elmira Huseynova, who has a rich artistic heritage, is a new contribution to modern art criticism.

List of Research works published in relation to the topic:

1. Elmira Hüseynovanın yaradıcılığında monumental heykəllər // “Elmi əsərlər”, Azərbaycan Dövlət Mədəniyyət və İncəsənət Universiteti. №26, Bakı, 2018, s.116-120.
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