

The XXI International Scientific Symposium  
"Science and Culture in the Modern World"



The XXI International Scientific Symposium

# "Science and Culture in the Modern World"

dedicated to the Day of  
Solidarity of World Azerbaijanis

dedicated to the Day of Solidarity of World Azerbaijanis



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# **The XXI International Scientific Symposium "Science and Culture in the Modern World"**

**dedicated to the Day of Solidarity of World Azerbaijanis**



**25 December 2021  
Stockholm/ Sweden**

# **The XXI International Scientific Symposium "Science and Culture in the Modern World",**

**dedicated to the Day of Solidarity of World Azerbaijanis**

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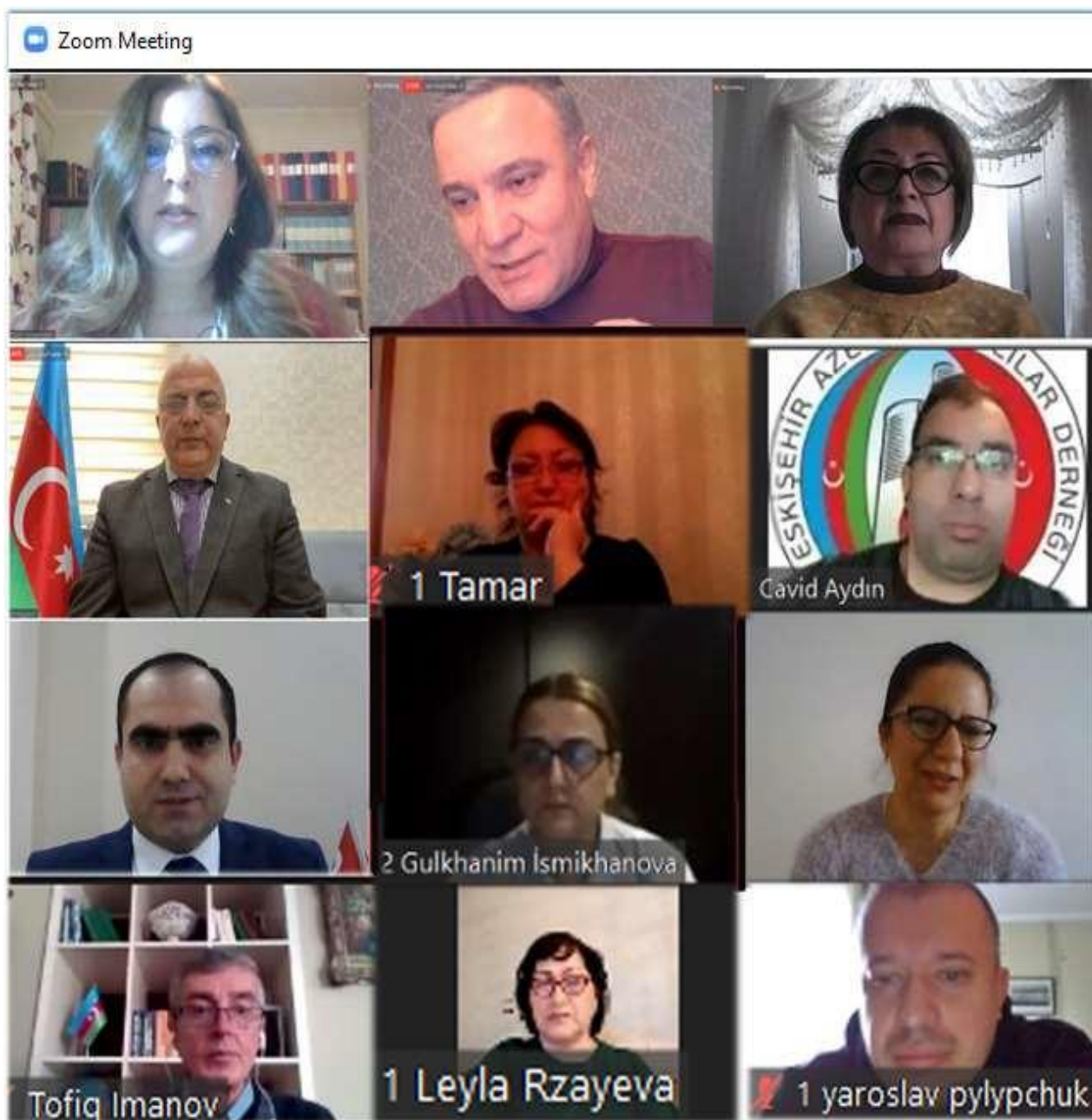
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The XXI International Scientific Symposium "Science and Culture in the Modern World", dedicated to the Day of Solidarity of World Azerbaijanis, was held in Stockholm, Sweden on the 26th of December 2021. More than 100 scientists from 6 countries (Azerbaijan, Turkey, Ukraine, Uzbekistan, Georgia, Kazakhstan, Sweden) submitted their articles and only 74 articles were accepted by the relevant referees.

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## **GREETINGS**



### **THE 31st OF DECEMBER IS THE DAY OF SOLIDARITY OF WORLD AZERBAIJANIS**

**Saadat KARİMİ**

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Honored ladies and gentlemen! Dear participants at this symposium dedicated to the 31st of December is the Day of Solidarity of World Azerbaijanis!

The 31st of December is the Day of Solidarity of World Azerbaijanis in the political calendar of Azerbaijan. On December 31, Azerbaijanis around the world celebrate two holidays: The New Year and Solidarity Day. Yes, there is a special day of solidarity of the Azerbaijani people on the calendar. December 31 - World Azerbaijanis Solidarity Day is celebrated by Azerbaijanis in more than 70 countries. Solidarity Day has become the most important holiday for the Azerbaijani diaspora. Other ethnic groups and national minorities living in Azerbaijan and people born and raised in Azerbaijan also celebrate this day as the Solidarity Day of World Azerbaijanis.

So why a special solidarity day? As known, solidarity means the union of different people within a group, class, nation, or the people in world. Unity means being ready to help within the community. The Azerbaijani state presented this date on December 31 year 1989 to mark our need for greater solidarity because our country was once divided, and our people were brutally separated. Solidarity Day is very important for the people of Azerbaijan! Today, this holiday plays an important role in building relations with Azerbaijanis living in different countries, strengthening solidarity. This day of solidarity was the day when our country, our people, took its first big step on the path to unification in 1989 due to 190 years of division, separation and great work has been done on this path every year since then.

December 31 is the day when Azerbaijani Turks broke the Iron Curtain on their chests by breaking the Iron Fence along the Araz River. On this glorious day, hundreds of thousands of Azerbaijanis fled from both sides of the Araz River with victory, with all honor and glory, to meet their people, to see their relatives, to embrace them. Today is the day when the people of Azerbaijan took the first successful step towards unification, and since that day we have always acted together! We are working together for the unity of Azerbaijan, for a united homeland. The state border between North and South Azerbaijan was also the Soviet Union's state border with Iran. On the other side of the Araz River, divided families, relatives and compatriots came together for the first time in many decades. In 1990, democratic nationalist forces from both North and South Azerbaijan, as well as around the world, met in Turkey for an official meeting. They decided to officially celebrate this day for the solidarity and unity of Azerbaijanis all over the world. Unfortunately, the border facilities were later restored, but today the the concept of solidarity retain its full force, both in law and in meaning.

Solidarity refers primarily to the solidarity between the North Azerbaijani society, i.e. the independent Republic of Azerbaijan and the South Azerbaijani society, i.e. unfortunately, the part of our country that is not yet independent. Azerbaijanis use the concept of solidarity in both social and political contexts, thus aiming to contribute to the growth of solidarity with our people in the north, south, west and east of our country. On both sides of the border between the north and the south of Azerbaijan, the people were united under the slogan of unification, and since then this slogan has sounded a little louder and louder every day. This historic day, which aims to revive the movement of reunification and integration of our nation and to show the world that we are a nation, is bearing fruit. Solidarity Day is a symbol of the desire of Azerbaijanis to unite.

The initiative to establish a special day of solidarity, based on the will of the people, aimed to restore relations between the people on the both sides, to eliminate the borders between North and South Azerbaijan in order to restore humanitarian, cultural and economic ties. Since then, the democratic and nationalist movements in North and South Azerbaijan have greatly strengthened, the national awakening movement in the South has intensified as a result of the expanding democratic movement, and the struggle for national cause has united. We clearly saw the results of this during both the First and Second Karabakh Wars. The fact that on 16 November 2020, President Ilham Aliyev and the Vice-President Mehriban Aliyeva paid a visit to the left bank of the Khudafarin bridge, and the President of the Republic of Azerbaijan, Mr. Ilham Aliyev, descended into the Araz River near the Khudafarin Bridge, washed his hands in the water of the Araz and was



sending the greetings to the Azerbaijani people at this bridge has a great symbolic meaning. Khudafarin Bridges are two arch bridges connecting Azerbaijan and Iran, located between the Jabrayil district of Azerbaijan and Khudafarin district of Azerbaijan (now one of the 21 counties of the East Azerbaijan Province of Iran), built on the Araz River. Khudafarin Bridge, located in the Jabrayil region, which historically connects the northern and southern banks of the Araz river, i.e. the north and south of Azerbaijan, is one of the ancient monuments of our country. Located on the historical Silk Road, the 11-arched bridge was built in the 11th–12th centuries and the 15-arched bridge in the 13th century. Khudafarin Bridge was built on the caravan road connecting the medieval cities of South Azerbaijan and North Azerbaijan. It was also of great military-strategic importance. The first bridge, built in the narrowest, rocky part of the Araz River, functioned from the end of the 8th century to the beginning of the 9th century and into the 19th century. The brick bridge was built in the 12th century.

The fact that the President of the Republic of Turkey Recep Tayyip Erdogan recited the folksong (baayti) Lachin which tells about Araz and the poem by the great Azerbaijani poet Bakhtiyar Bahabzade during the victory parade on the 10 th of December 2020 gave great confidence to the whole Turkish nation to put an end to this separation, confirmed the validity of its great strategy, and repulsed forces unfriendly to Azerbaijan and the Turkic world.

Throughout history, Azerbaijanis have lived in their homeland for thousands of years and made important contributions to world civilization. As a result of wars, revolutions, military conflicts and various socio-political processes in the world, Azerbaijan has been divided, some Azerbaijanis have been expelled from their homeland, deported and separated. Some Azerbaijanis leave their homeland to work or study abroad. Thus, Azerbaijanis from different historical Azerbaijani lands have spread all over the world. From South Azerbaijan, Borchali (now the Republic of Georgia), Western Azerbaijan [West Azerbaijan is a geographical area covered by the present-day Republic of Armenia, historically densely populated by Azerbaijanis. As a result of the deportation and resettlement of Azerbaijanis from Armenia in the 20th century, there are no Azerbaijani settlements in the Republic of Armenia today] and Dagestan (the present-day the Autonomous Republic of Dagestan in the Russian Federation). Thus, they currently live in many countries around the world. Large Azerbaijani communities have been established in America and the Middle East. As a result of the activities of the State Diaspora Committee, Coordinating Councils for Diaspora Affairs have been established in various countries, and Azerbaijani Houses have been opened in major cities.

According to Swedish Statistics, in 2020, a total of about 5,200 people of Azerbaijani origin settled and living in Sweden were born in the Republic of Azerbaijan. Due to the political barriers in Iran, it is difficult to keep statistics on people of South Azerbaijani origin. Not many people dare to present themselves as Azerbaijanis in public, but it is estimated that about 39,000 of our compatriots from South Azerbaijan live in Sweden (according to lists of ethnic and cultural associations registered with the MUCF or the Swedish Tax Agency). They came during the Shah's reign, in connection with the 1979 Iranian revolution and later for political reasons, as well as their relatives. In other words, about 44,000 Azerbaijanis have settled in Sweden alone. This is a great force! Let alone Azerbaijanis living in Russia, European countries and other countries of the world. By showing solidarity, great achievements can be achieved for the sake of Azerbaijan's future and its beautiful image. Congratulations to each of you. And I invite you to show greater solidarity, unite and work together for the principle of azerbaijanism under our glorious flag.

## FINE ARTS / SƏNƏTŞÜNASLIQ



### AN OVERVIEW OF THE WORKS OF CONTEMPORARY ART

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**Abstract:** For the last twenty-five years we often meet with the concept of contemporary art, terms like "modern art", "contemporary art", "relevant art" in our daily life, in the media. It approximately has coincided with the same date when Azerbaijan escaped the invasion of the Soviet empire and restored the state independence. In this path dating back to the depths of the history of art to modern times, futurism gave way to cubism, cubism to purism, cubofuturism, futurism, expressionism, futurism to expressionism, expressionism to abstractionism etc., and sometimes has maintained its presence in parallel. In the meantime, modern art began to take shape, which we are faced with present concept. This already coincides to 60-70s of 20th century. Perhaps the creative search of that era can be considered as an alternative searches to the modernism.

These events caused the thorough imagination at the experts with international reputation on the development of contemporary art in Azerbaijan along with traditional art in our country, gave creative impulse both to foreign and local creative people and has created a powerful impetus to the development of modern art in our country.

**Key words:** "modern art", "Contemporary art", "relevant art", Rosalind Krauss, terminology

### ОБЗОР ПРОИЗВЕДЕНИЙ СОВРЕМЕННОГО ИСКУССТВА

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**Аннотация:** За последние двадцать пять лет в нашей повседневной жизни, а также в медиа мы все чаще сталкиваемся с такими терминами как понятие современного искусства, «искусство модерн», «Contemporary art», «актуальное искусство». Со времен создания произведения Гюстава Курбе «Похороны в Орнане», считающиеся похоронами романтизма, прошедшее испытание временем термин «Современное искусство», который звучит на английском как «Contemporary art», было проанализировано в диссертации крупнейшего аналитика современного искусства Розалинды Краус как значение целого понятия.

**Ключевые слова:** «модерн арт», «Contemporary art», Розалинды Краус, терминология, кубофутуризм, «ЯРАТ!»

For the last twenty-five years we often meet with the concept of contemporary art, terms like "modern art", "contemporary art", "relevant art" in our daily life, in the media. It approximately has coincided with the same date when Azerbaijan escaped the invasion of the Soviet empire and restored the state independence. Just after the restoration of independence the closer familiarization in Azerbaijan with the world's avant-garde art, the integration in the processes taking place in the world of art has started to become sustainable. In 2009, the Museum of Contemporary Art was established in Baku. The museum's exposition mostly comprised of best paintings and sculptures of the Azerbaijani avant-garde starting from the second half of the XX century to the present day. The exposition is a collection of observations, searches and works of paintings and sculptures that represent the freedom of the human spirit. The paintings and sculptures of modern craftsmen of other countries were represented in art museum as the embodiment of universalism of art: the works of representatives of the Western avant-garde Pablo Picasso, Marc Chagall, Salvador Dali are displayed in a separate hall. The museum is a world of masterpieces that represent more than 1,000 works of art of Azerbaijani painters and sculptors of last 70 years of contemporary period. Heydar Aliyev Center was built under the project of world-renowned architect Zaha Hadid. The exhibitions consisting of contemporary art works of Andy Warhol, Tony Craig, Giorgio Kondo, Jorge Marin and other world's most famous artists are held at the

highest level in Heydar Aliyev Center. Exhibitions held at the Museum of Contemporary Art and the Centre, activities carried out by "Yarat (Create!)" Contemporary Art Space, a non-governmental organization, for promoting contemporary art arouse the question in the minds of most of us. The question is: What is contemporary art? How it can be understood, analyzed, how it should be assessed? We can say that many people have already determined for themselves the answers to these questions. But an approach and perception of "contemporary art" concept by some people, even among the experts, has enough differential nature. It is a natural difference. Some interprets modern art as modern or postmodern art, and some as "contemporary art". Since the words "modern" and "contemporary" mostly used like synonyms, the art periods presented under these names sometimes may be confused by some non-specialists, or may be regarded as same concept. It is no coincidence that in different countries in majority of museums operating under the names the *Museum of Modern Art* and *Contemporary Art Museum* the works of same craftsmen are exhibited.

In the 1990s, the term of "*relevant art*" expressing contemporary art had been also used in Russia. Although the concept of "relevant art" is similar to "contemporary art", the "relevant art" in terms of meaning is not identical to "contemporary art". So, we stay on term expressed as "Contemporary art" in English. Because the art what we talked about is exactly this one. This term for first time was used in thesis of the greatest modern art expert Rosalind Krauss [Rosalind E.Kraus, 1971] while analyzing works of sculptor, abstract-expressionist David Smith.

But how we should recognize contemporary art, in fact, how to understand and analyze this concept for ourselves? The question makes the critics to think for many years. But except the materials from, "Wikipedia" and articles of few other authors occasionally published we do not come across a detailed and thorough research work in this field in Azerbaijan. The gap in this area is going to be filled by a textbook "The fine art of the XX century" (Baku-2011) of Leyla Akhundzade, well-known art critic, scientist Honoured Artist of Azerbaijan. The book covers the main processes and trends taking place in the 20th century and early 21st century in the fine art of the world. All artistic trends and information about most prominent artists of fine art of the world since the beginning of the last century are reflected in this book. The author writes in the foreword of the book: "I would like this book devoted to the art of the XX century takes you out of the frame that you have been habited to in the perception of fine art and serves for formation of an idea on the main representatives of contemporary art and development trends" [Leyla Akhunzadeh, 2011]. This book really became a book written in Azerbaijani language and quite needed one. The term "Contemporary Art" in this book is presented in the explanation of Rosalind Krauss and Richard Meyers, the professor of the University of Southern California.

At the beginning of the XX century, the heated discussions were going around Kazimir Malevich's popular "Black Square" work, which almost turned into a reader of contemporary art, to extract some meaning from it. There were some people who thought that all themes of the art were exhausted at a later stage after "Black Square". Some believed that after the words of K.Malevich that can be told in art, the end was put namely by this work. Now, the art gradually begins to acquire the new themes, to enter a new qualitative stage. At modern conception the attitude to the artist and the appreciation given to his personality also changes. Going back enough from our era and having a look at European art history of 160 years ago and to start counting the names of artists backwards as per their periods of living, we will come across one classic table standing on the verge of modern art. This is a famous work "The Painter's studio" (oil on canvas, 361x598 cm, Paris, Orsay Museum (Musée d'Orsay)) (Figure 1) of Gustave Courbet (1819- 1877) created in 1855. Despite this work was created in the form of a full classic table, it narrates on contemporary issues. A full seven years of his life the painter dedicated to the creation of this work. There are human figures belonging to all strata of society on the left side of the composition. In the middle Courbet is working on one landscape painting. A nude model standing next to him is a symbol of the academic art tradition. On the right side the artist's friends and partners, including George Sand and Charles Baudelaire, Saintfleure, Pierre-Joseph Proudhon and collector Alfred Bruyas were depicted. Five years before the creation of a work Gustave Courbet wrote a friend: "... I had to live a brutal life in our cultured society. I have even to be free before the state. I have to show clearly myself to people who have sympathy on me" [Courbet Gustave, 1991]. One of the most important works of painter "A Burial at Ornans" (oil on canvas, 314x663 cm, Paris, Orsay Museum) (Figure 2) had been created two years before this letter. In this work the artist describes the funeral of his elder uncle, which he witnessed in September 1848. This work is regarded as one of the most important work of realism trends. Courbet used real people, who attended the funeral, as models to describe the work. Ultimately, this work became a symbol of life in Ornan and its inhabitants, and caused interest of art critics, as well as the society. At the same time turned it into an object of debate and criticism. After all, "A Burial at Ornans" was far from the emotional image expected from works at that time. Expression on faces of images of the artist resembled the cartoon.

Critics have accused the artist in praising the ugliness. However, at period when the romanticism had lost its popularity, this new realistic approach was liked by the people.

Why in this article we suddenly turned back to the middle of the 19th century. Because of the importance of this work as said in the words of Gustave Courbet "A Burial at Ornans" was indeed the burial of romanticism". If you look at any book, album, catalogue which included the pictures prior to 1848, or visit any of exhibition space with these pictures (such as the Louvre Museum in Paris, or Dresden's "Old Masters Gallery") you can see that majority of pictures here are godsent for Christianity and classical literature. We witness that these works had been created for homogeneous mass of people studying on Gospel, Ovidius's "Metamorphoses", Christian mythology and other classical sources. Now, let us use a little bit of our fantasy: imagine that we are in Stedelijk Museum of Amsterdam or the Modern Art Museum of New York. Now ask yourself, where are the texts and literary works, which everyone interested in and knew at equal level since 1848 and what are those artistic works? As you can see, it is quite attention drawing that there is no any text that may be equal to Bible or Metamorphoses that everyone knows.

Probably there is a sense to remember the conversation that took place between Gustav Courbet and Eugène Delacroix. That Delacroix, who called Courbet revolutionary, an innovator. "I'm not a master like you, Mr. Coro. So therefore I depict whatever I saw... who are those winged women above the clouds ... (Delacroix answers: of course, the angels), How? You depict angels? When you see them? If you do not see them then how you draw them? But I depict only what I see"[D.K.Samin].

Courbet was under the influence of the carrier of liberal, sentimentalist and revolutionary ideas of father and philosophical views of rationalist, Catholic and republican mother. Bourgeois revolution in February 1848, also embraced him. Seven works of Courbet, exhibited in Exhibition of the Fall Hall in 1849, caused the big noise. Just after this exhibition the "realism" terminology began to be used in regard of his works. Thus a path extending to the creation of the new and following one another modern "ism" toward the direction of contemporary art, which we tried to perceive, was stepped on. In their daily works the realists used to dedicate the main subject of their art to the contemporaries.

"The beginning of the changes in fine art of XX century was put by impressionism. This direction was emerged in the 1880s and expressed quite a new vision of painters to reality of surroundings by using new expressions and artistic description tools."[Leyla Akhonzadeh, 2011]. Although impressionists, neo-impressionists or "puantilists" were representatives of classical art school, but they showed respect to Gustave Courbete, Eugène Delacroix and John Constable, who had specific places in thematic renewal of the art. So, we see great innovations happening in the art at the passage of 19th and 20<sup>th</sup> centuries. No need to focus particularly on the steps taken by Vincent Van Gogh, Paul Cezanne and Paul Gauguin in the innovation movement. But we must say that all three of these artists, refused to reflect, in fact, imitate model as it is. Admittedly, this was a great historic event in the history of the visual arts in the world and at the same time was the beginning of a new era.

At the beginning of the new era fauvists began to oppose the impressionists. As mentioned before, different artistic currents of 20th-century's art began to persecute each other. Gradually various figures, plot, retelling, traditional religious and mythological themes began to disappear from works, Schopenhauer and Nietzsche's ideas began to have an impact on art, "Irregular" methods began to be used. In this path dating back to the depths of the history of art to modern times, futurism gave way to cubism, cubism to purism, cubofuturism, futurism, expressionism, futurism to expressionism, expressionism to abstractionism etc., and sometimes has maintained its presence in parallel. In the meantime, modern art began to take shape, which we are faced with present concept. This already coincides to 60-70-s of 20th century. Perhaps the creative search of that era can be considered as an alternative searches to the modernism. The main purpose of this alternative which manifested in a new character, self-expression tools, and the material search was distortion of spiritual and moral conceptions. Some artists following the way of the French philosophers, who offered the "postmodernism", tried to develop conceptual art and minimalism.

The end of the 1970s, 1980s is characterized as a period of fatigue from conceptual art and minimalism and an interest to imaging, colour and figurativeness (the prosperity of such movement is referred to as "New Savages").

Over time, the process of institutionalization of contemporary art took place as well. These are mainly private collectors, commercial corporations, contemporary art museums, art studios and other auctions. Recently, we come across the news in sites of various media outlets or news portals: Mark Rothko, "Untitled" \$ 28 000 000, Cy Twombly, "Untitled" \$ 23, 000, 000, Jackson Pollock, "№5" \$ 140, 000, 000, Edward Munch, "Haray (Cry)," \$ 120, 000, 000, Blink Palermo, "Stofbild" \$ 1 700 000 and so on. The list is quite long. Dozens auctions, hundreds of exhibitions are held throughout the year all over the world. Quoted prices



and the incredibly large sums of money ... But what is the reason? What else make those who purchase these works distinguished from ordinary people except their wealth? If to clarify the question, is the deeper perception of art by those people the reason of giving too great value to contemporary art by them? Maybe that's the case. But there are other reasons, too. I know people who spent a period of close to thirty years of his life in the world of art and culture, when they go to exhibitions of contemporary art they ask "what is valuable in it?". Indeed, what makes those canvases (the canvas that we also could paint), which even do not reflect the artist's skill, mastery, deep philosophical thought, light and shadow of the classic art, so valuable. It has one answer. If we could think of them before the painter who created it. In this case, the art critics are helped by the well-known "Art is an idea" expression. The originality of the works and what makes them valuable is a fact that this idea came to artist's mind before than others. Some may consider it as something feeling this unusual, ingenious creation from philosophical point of view. This is one of the controversial and topical manifestations of the modern art.

"Art is a perception always open to debate. The topic of debate is not simply having a consensus of people on which art work is the best or remarkable. There might not be a consensus on some art work which makes everyone admired for any reason. To make a problem here would not be right. Like people the works of art are also so different. If the value criteria of everybody were the same, the things then might have turned to hell "[Jon Thompson, 2004].

While talking about the fate of "contemporary art" in the art history, Richard Meyers at one of his lectures referred to name of David Smith likewise Rosalind Krauss. Although sound conditionally when he said contemporary he meant creations of David Smith. But what was the peculiarity of David Smith, who was giving rise to the term of "contemporary art" with his creation?. "David Ronald Smith (1906-1965), American painter, a sculptor belonging to abstract expressionism movement, being famous for his iron, large geometric abstract sculptures. In 1926, D. Smith moved to New York from Indiana, where he was born, for study and in 1927-1932 he had taught drawing and painting in the Art Students League. Showing interest to European avant-garde sculpture, in 1933 he made his first statue of welded iron sculpture under the artistic influence of Pablo Picasso, Julio Gonzalez"[ [www.theartstory.org](http://www.theartstory.org)].

No matter how popular it is, the understanding of modern art is difficult for those who have no relation to the arts. One of the most important tools in this way is to remember the work "How to Read a Painting" (2004) of John Thomson, a retired professor from the University of Middlesex, artist, writer, an independent curator. Thus, one of the main key words to understand the contemporary art and this type of art works, to perceive its philosophical and artistic details is David Smith's creativity.

The popular art collector Francois Pion explained how he understands the contemporary art: "I learned art perception step by step. A lot of was unknown to me in the work of art. My views increasingly became sharpened, thinking and world vision undoubtedly, changed. The art taught me to understand the hidden secrets, to get distanced from conventionality of the society, generally accepted views. I realized that the art, having a sole purpose of decoration, is limited. But true masterpieces rise above the level of the plot description transfers to the expression of the artist's view"[Leyla Akhundzadeh, 2011].

As we noted the development of contemporary art in Azerbaijan expanded the aftermath of the collapse of the Soviet empire. The group of painters "Tasdiq" functioned in 1989-1992 included Timur Daimi, Amirbey Narimanbeyov, Samir Gafarov and others. The esoteric, religious and philosophical contented post-modern trends have been observed in the creations. Installations, assemblages, objects had united together realism and abstract forms in a very interesting way. In 1992, the artists established another association called "Peyker" (Elchin Aslanov, Sanan Gurbanov, Mazahir Avshar) and the aim of this association was to study our national artistic heritage, especially miniature art and to adapt them with the modern era world vision, forms. At the end of the 1990s and early 2000s an interest in the Land-art began to increase in Azerbaijan. In this regard, several projects of Sabina Shikhlinskaya and Chingiz Babayev were implemented. The action, painting, photography, installation, which included in these projects, focused on important environmental issues like the pollution of the environment, preservation of flora and fauna, the preservation of historical and cultural monuments. Works of "Land-art" artists are exhibited in various exhibitions and events. The "bandaging" actions connected to restoration of ancient destroyed bath of the XII century, reflecting the "treatment" of "ill" monument was particularly unusual and impressive. Projects differed in terms of total (gross) aesthetization of the surrounding area and the structural beauty.

The activity of "Wings of the time" Creative Association founded in 2000 under the leadership of Mrs. Leyla Akhundzade, a well-known art critic, played a decisive role in integration of contemporary Azerbaijani art in global cultural space. The main objective of the Association was the development and promotion of contemporary art of Azerbaijan by preserving the cultural values and traditions. During this period the

exhibitions held by it "Wings of time" (2000), "The sound of music of ancient times" (2001), "Orientalism from inside and outside" (2002), "7 + 7. more transparent" (2003), "Aluminium. Art + Technology" (2004), "Face ..." (2004), "AzART" (2004), "Woman. War and Peace" (2005), "A Man and a Woman" (2005) and other exhibitions were accepted as innovation in the cultural life of the country, have given rise to formation of the concept of contemporary art in the human imagination, to creation of new discussion topics. In 2003, "Aluminium" Contemporary Art Festival held in Baku for the first time initiated and organized by "Wings of time" Creative Association. The interest in this festival manifested itself from the first year. If more than 20 artists from around the world's 10 countries participated in the festival for the first time, in 2005 this figures were 30 artists from 12 countries, in 2007, 80 artists from 15 countries, in 2009, 100 artists from 17 countries in 2012, 48 foreign artists, curators, art critics and musicians from 19 countries, and in 2019, 40 foreign artists, curators, art critics and musicians from 13 countries respectively took part in festivals.

These events caused the thorough imagination at the experts with international reputation on the development of contemporary art in Azerbaijan along with traditional art in our country, gave creative impulse both to foreign and local creative people and has created a powerful impetus to the development of modern art in our country. Many very young and talented artists of Azerbaijan demonstrated their most exciting contemporary art works at these exhibitions organized for the first time within Biennale, and later successfully performed in prestigious international exhibitions abroad.

Since 2007, the Pavilion of Azerbaijan was organized at 52nd Venice Biennale, one of the world's most prestigious art exhibitions, initiated and organized by the Ministry of Culture and Tourism of Azerbaijan Republic. At this international exhibition, which traditionally held every two years in Venice, Italy, our country participated in 2009, 2011 under organization of the Ministry. In 2013, 2015, 2017, 2019 Heydar Aliyev Foundation, "YARAT- Create!" Contemporary Art Space supported this initiative, and arranged the country's representation at the Venice Biennale on a larger scale.

"YARAT-Create!" Contemporary Art Space has become the art centre, in other words a venue for contemporary art, which unites artists – the main driving force of contemporary art in Azerbaijan and especially the young people around it, taking steady steps for their recognition in the international world and occupying the important place in the process of institutionalization of contemporary art in the country.

Thus, the visual and favourable conditions created in Azerbaijan for people's familiarization with contemporary art.

#### **Refereces**

1. Rosalind E. Krauss, *Terminal Iron Works: The Sculpture of David Smith*. Cambridge, Massachusetts: MIT Press, 1971
2. Leyla Axundzadə. XX əsr Dünya Təsviri İncəsənəti, Bakı, 2011, səh., 4
3. Courbet, Gustave: artchive.com Perl, Jed: Gallery Going: Four Seasons in the Art World, 1991, Harcourt.
4. D.K.Samin. Qustav Kurbe (Gustave Courbet) - <http://www.bibliotekar.ru/100hudozh/57.htm>
5. Leyla Axundzadə. XX əsr Dünya Təsviri İncəsənəti, Bakı, 2011, səh., 6
6. Con Tompson (John Thompson)
7. <http://www.theartstory.org/artist-smith-david.htm>.
8. Leyla Axundzadə. XX əsr Dünya Təsviri İncəsənəti, Bakı, 2011, s. 3