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POSTMODERNIST TENDENCIES IN THE CREATIVITY OF FARMAN GULAMOV

Abstract. Postmodernism is a style differing from modernism with both positive and negative sides within a certain situation, summing up all political and public changes, also intellectual and cultural experiences in itself. Since 70s' years of the XX century manifest of effects of a certain extent in the creativity of Farman Gulamov of postmodernist tendencies which were widely spreaded in the world art has determined the subject and form searches on the works in this direction.

The darker shades of the shadow falling to the right side of the tablet increased the expressive form of the work. The sharp transitions between those shadows and real live forms give a clearer picture of the image. In his work, the artist was able to simply recreate the characteristic of the ambientatmosphereintheuse of colors, without theuse of any outside details. A talented artist who completely refuses to use the details of a room condition or lifestyle, not to mention the whole environment, its colorworld, and its atmospheric effects, as it does or makes in other works. All this achieved the achievement of complementarity by combining theuse of different means in the composition, from the position of the basic principle of unity. So this, again, as mentioned above, provides a basis for past traditions of painting to be approached from the creative prism of the modern era creativity.

Thus, final opinion about postmodernist tendencies and their manifestations or representations as howthey act in the works and paintings made by the talented artist Farman Gulamov altogether lays foundation to remark the theory sounded "differences in society are not side-by-side, however individuals are related with each other" that is regarded as of its postmodernist significance.

Key words: postmodernism, Farman Gulamov, theworld of color, modernity and tradition, composition.

Introduction. It is not possible to give only one response for the question of “What is postmodernism as a whole” which reveals itself with the mixed values. Sometimes postmodernism is also regarded as the name of a new period in the art. At the same time postmodernism is marked as the name of a new philosophical concept, new thought, style, as well the expression. This is a tendency put forwarded in the meaning of the end of a period from the view of both culture, and idea and passage into the other one from one.

Postmodernism is a style differing from modernism with both positive and negative sides within a certain situation, summing up all political and public changes, also intellectual and cultural experiences in itself. Since 70s' years of the XX century manifest of effects of a certain extent in the creativity of Farman Gulamov of postmodernist tendencies which were widely spreaded in the world art has determined the subject and form searches on the works in this direction.

The interpretation of the main material. Painter tried to express the infinite colourfulness of styles with eclectic values in the two identical named work “Renaissance”. In both mentioned works of Farman Gulamov values, such as main properties belonging to creativities of renaissance period' painters, perfect solution of major light and shadow relations had been reflected. The painter approaching all these traditions from the point of view of modern period tried to express the cost to its creative essence in postmodernist approach's style to the renaissance art.

In solving the mixed objects of the first work with spotted expressions, Farman Gulamov used characteristic colour solution. Here contrasting passages, artistic expression of human society on the front stage, dynamic shades highlighting their significance meet the spectators with presentation of work example directed at opening the basics in high expression of light effect.

In the work, the figures, which are distinct from the black tones reveal its expressiveness being reflected with pink, blue, white, light yellow, and brown shades. All these values have been resolved by referring to the characteristic artistic features of Renaissance art's descriptive forms.

Generally, since the middle of the twentieth century, as in world art, in Azerbaijani painting the basics of different period and various styles had been addressed. Imitation and eclecticism are also evident in the works of Farman Gulamov, and the fundamentals of the artistic principles of the new era clearly reveal itself. For example, also in the mentioned painting work typical

significance of characteristic features of colour, composition structures of classical art was found in new form and content.

By giving a gap in the foreground of the scene, the artist was able to efficiently reflect the characteristic features of human faces, whose characters and body gestures were not fully understood in the collective singing of all objects. Behind the two figures presented in front of the audience, the faces of those people discuss their relationship to the art of the Renaissance with the language of those images that the artist created.

Farman Gulamov has been able to explain the principle of giving a new research method the value of past artistic styles in his noted table from the prism of the new era in a descriptive language.

On the other board of the same name, it is possible to note that the artist still pursued the same purpose. However, the forms here attract attention with a clearer description. Using the features of the Renaissance painter in combining the different types of women, the artist justified the need for the expression of reality and national values in postmodernism. The artistic expressions of the images, the rhythm of national traditions, the sharp transitions of contrasting colors, the instantaneous shimmering intervals on the elements, reflect the artistic position of the art of the Renaissance, reflecting the artistic features of the Renaissance.

In the content of the work, intense human relationships and different positions are explained by the individual characteristics of the character types in the same environment. In the multifaceted composition, Farman Gulamov, with great care, exudes the subtlety of attention to each character's opening. What the two female characters standing in the center of the work face to face and discuss what makes other people react to this discussion is the excitement of the work. One of these women has a baby in her arms. The artist, as an individual, without the use of the generalization of other human relationships, confronted the two faces trying to confirm and clarify certain points to the self-confessed woman with her head down. The fact that they are not able to protect their anger and nerves, and that both sides are right, bending over their necks, and concentrating on a table of joyful and sad interests, gives a general picture of human society, its characteristic reactions to events.

The artist displaying his devotedness toward national traditional principles discloses these qualities as the approval of highly creative competence in imageness, theme and form connection.

The effects of postmodernist tendencies, which are the last stage of artistic trends, are evident in the theme and form of various compositions by Farman Gulamov. Verifying the endlessness of colors, the artist was able to link them together as elements, using contrasting color effects on the board. All of this was accomplished by the high color effects of light and shadow, usually given for object and element images or for environment praise. The artist disregarded the traditional principle of painting and regarded the need for a new style as the art of the modern era. Thus, while the tone or weight of the light mostly from the bottom part was considered to be more traditional, the artist was the opposite of this principality. The top of the board is represented by black tonal spots on green waves. In a slightly scattered artistic expression, the black and green checkered stripes move between the other colored spots. The dynamics of this movement is getting started to move in the black and red interconnected "battlefield", running behind them to the right of the table.

The inferiority of colors extending to the right part under the flood of light from the lower part, gradually changing their shades, gradually losing their original essence and starting to switch to another tone. As noted, the "participants" in the image are not the specific forms in the work, but the color spots. The sensitivity created by the artist in their overlapping was solved by the dynamism aroused from the spots of excitement.

Forms describing their positions in the related expression of human images in the compositions of Farman Gulamov are based on cartoons, body gestures, and the connection of the environment. The brown light on the home-made table makes it clear that the front scene is clearly visible. The work is generally solved in close-characterized shades. The use of brown in different shades, in particular, characterizes the color of the table. The use of other colors is no exception. White spots, black shadows, and brown orange expressions in the light of the intervals caused to increase mystic effect of the work.

The multifaceted composition reflects a collection of characters based on family relationships, serving to protect the postmodernist national interests. The center presents a scene from the effects of daily living that is not unusual in the representation of mothers and fathers and their children hugged by their parents.

The artist has used the artistic traditions of the past in the work, which further clarifies the ways in which the style and approach of styles are relevant

to the artist's creativity. At the same time, the fundamentals of eclectic theory also show itself. This is interesting from the point of view of modernizing the classic, nostalgic style and reviving it in the values of the new style.

The portrayal of an elder from the front profile with a silent waist on one side not only reveals his family's position but also arouses his thoughts about the world and the meaning of life.

The purposeful expression of the artistic approaches in Farman Gulamov's works reveals, at first glance, the role of the nuances in the composition of the nuances. For example, in the foreground of the aforementioned table, the release of the empty part of the flooring with the most vivid tones of the work allows for a clearer understanding of the elements of the scene, which are closely followed by the entire scene. All these methods have defined the principle of unity of composition.

In the "Midnight" workpainted by the Talented Artist, we are still confronted with the stylistic features of the modern form of classical art. First of all, this is confirmed by the artistic expression of the composition. The contrasting color transitions, the highlighting of the main parts in a special light effect, is an indication of bold articles and features. In this work, the color changes to the background color of the night, the dark moon of the night, not the stars themselves, but the illumination of their shadows as the natural light on the whole table.

In the center of the work is a real figure of female figure. Its hotter shine and brilliant expression is the quality that justifies the central image. During the night, when everyone is sleeping sweetly, the mother takes her baby in her arms and adds color to her care. The unchanging human position of maternal care, which is at the top of humanity, is reflected in the subtle, delicate sensitivity of the work. In the section where the baby was given, the artist again added a bright green tone to this sensitivity.

The darker shades of the shadow falling to the right side of the tablet increased the expressive form of the work. The sharp transitions between those shadows and real live forms give a clearer picture of the image. In his work, the artist was able to simply recreate the characteristic of the ambient atmosphere in the use of colors, without the use of any outside details. A talented artist who completely refuses to use the details of a room condition or lifestyle, not to mention the whole environment, its color world, and its atmospheric effects, as it does or makes in other works. All this achieved the achievement of complementarity by combining the

use of different means in the composition, from the position of the basic principle of unity. So this, again, as mentioned above, provides a basis for past traditions of painting to be approached from the creative prism of the modern era creativity.

Conclusion. Thus, final opinion about postmodernist tendencies and their manifestations or representations as how they act in the works and paintings made by the talented artist Farman Gulamov altogether lays foundation to remark the theory sounded “differences in society are not side-by-side, however individuals are related with each other” that is regarded as of its postmodernist significance.

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FƏRMAN QULAMOVUN YARADICILIĞINDA POSTMODERNİST MEYLLƏR

Postmodernizm, müəyyən bir vəziyyətdə həm müsbət, həm də mənfi cəhətləri ilə modernizmdən fərqlənən, bütün siyasi və sosial dəyişiklikləri, habelə intellektual və mədəni təcrübəni ümumiləşdirən bir üslubdur. XX əsrin 70-ci illərindən etibarən dünya sənətində geniş yayılmış postmodern meyllərin Fərman Qulamovun yaradıcılığında müəyyən dərəcədə təsirinin təzahürü bu istiqamətdə əsərlərin mövzusunu və formasını müəyyən etdi.

Rəssam əsərində, heç bir xarici detaldan istifadə etmədən, rənglərin vasitəsi ilə ətraf mühitin xarakterik atmosferini yaratmağı bacardı. Fərman Qulamov bütün mühiti, rəng dünyasını və atmosfer təsirlərini bir kənara qoyaraq bir otağın və ya həyat tərzinin detallarını istifadə etməkdən tamamilə imtina edən istedadlı bir sənətkardır. Bütün bunlar, əsas prinsipi baxımından kompozisiyada müxtəlif vasitələrin istifadəsini birləşdirməklə əldə edilir. Beləliklə, rəssamın yaradıcılığındakı postmodernizm müasirliklə və ənənələrə səsləşir.

Açar sözlər: postmodernizm, Fərman Qulamov, yaradıcılıq, müasirlik və ənənə, kompozisiya.

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ПОСТМОДЕРНИСТСКИЕ ТЕНДЕНЦИИ В ТВОРЧЕСТВЕ ФАРМАНА ГУЛАМОВА

Постмодернизм – это стиль, отличающийся от модернизма как положительными, так и отрицательными сторонами в определенной ситуации, суммирующий в себе все политические и общественные изменения, а также интеллектуальный и культурный опыт. С 70-х годов XX века проявление определенной степени влияния в творчестве Фармана Гуламова постмодернистских тенденций, получивших широкое распространение в мировом искусстве, определило тематику и форму поисков работ в этом направлении.

В своем творчестве художник смог просто воссоздать характерную атмосферу окружающей атмосферы в использовании цветов, без использования каких-либо внешних деталей. Талантливый художник, который полностью отказывается использовать детали состояния комнаты или образа жизни, не говоря уже о всей окружающей среде, в ее цветовом мире и ее атмосферных эффектах, как он это делает в других работах. Все это достигается за счет сочетания использования различных средств в композиции, с позиции основного принципа единства. Таким образом, это обеспечивает основу для прошлых традиций живописи, к которым следует подходить с творческой призмы творчества современной эпохи.

Таким образом, постмодернизм в творчестве художника перекликается с современностью и традициями.

Ключевые слова: постмодернизм, Фарман Гуламов, творчество, современность и традиции, композиция.