



THE FIRST EXHIBITION
of the Azerbaijani Diaspora Artists
in the USA

(AZEM) Azerbaijani Fellow Countrymen Community
The New York Azerbaijani Association
The US Caucasus Jews Culture Association

*Supported by:
The State Committee on Diaspora Issues
of the Republic of Azerbaijan Republic
and the Permanent Mission
of Azerbaijan to The United Nations*

THE FIRST EXHIBITION of the Azerbaijani Diaspora Artists in the USA

March 2009, New York

CURATOR:

Nobert YEVDAYEV

CATALOGUE DESIGN:

Ismail MAMMADOV

COMPUTER DESIGN:

Mikhail KUROV

LIST OF PARTICIPANTS:

Nahum TSCHACBASOV

Nobert YEVDAYEV

Ismayil MAMMADOV

Boris RAKHAMIMOV

Elnur BABAYEV

Aga OUSSEINOV

Emin GULIYEV

Adil VEZIROV

EXHIBITION ORGANIZERS:

Nobert YEVDAYEV

Yakov ABRAMOV

Ali NASIBOV

Ismayil MAMMADOV

Azerbaijan Culture Sprats in America

It's not a secret that the huge number of people during the period of social instability of the last decade of XX century in the territory of Azerbaijan appeared to be cut from their homeland. Those people-Azerbaijanis, Russians, Jews or identifying themselves with Azerbaijan by birth or anyhow-suffered the tragic breach with Azerbaijan culture.

Eventually creating Diaspora, though not yet completed, these people have a tendency to stay as close as possible to Azerbaijan and they are panicky afraid of assimilation. It is known that Azerbaijan Diaspora, no matter of what national origin, when among strangers, wittingly tries to live in a way they used to live before.

Diaspora becomes not only a way of physical survival, but also a certain cultural carrier of spiritual mission, which includes the tendency to keep values and traditions of the Azerbaijan culture and continue their creative life for the sake of spiritual progress of their homeland independently of its members' intentions: whether they should've stay forever or leave.

Everybody remember the events arranged by the Azerbaijani society which demonstrated its high artistic culture to the USA. Among them Jazz Festival devoted to the composer and pianist Mustafa-zade (New York, 2005), Memorial Night of outstanding composer Kara-Karaev in Yamaha Hall (New York, Manhattan, 2007), International Conference «Press and Interethnic Reciprocity» (New York, Brooklyn College, 2007), Jubilee Night devoted to Kara-Karaev (New York, Carnegie Hall, 2008).

Today's «First Exposition of Painting and Sculpture of Plastic Arts Masters Native Azerbaijani Living in the USA» is a continuation of the Azerbaijani society activity programs. The exposition is organized in cooperation with the New York Azerbaijani Association and support of the Azerbaijani State Committee on work with Diaspora and UN Delegation of Azerbaijan.

Grand Opening will take place in one of the buildings of Brooklyn College, where the Azerbaijani Society traditionally carries out their events for the last few years. The audience will be able to recognize through the works of art exposed here world outlooks

of Azerbaijani masters interpreted the memory of the material culture of their homeland. They represent their own look through the window of their creativity inside the world of perception the new culture. What are the special characteristics of the exposition, represented today?

The dominant of the exposition are the works of Naum Chakbasov, one of the outstanding American painters, who was born in Baku in 1899 and immigrated in the USA in the age of 8. Here he's got his education and appeared in cohort of leaders of the avant-garde movement, where he demonstrated his high professionalism and variety of styles: from classical to abstract surrealist. The works represented in the exposition belong to private collections. Naum Chakbasov's artistic heritage is located in the main American and Israel museums. It is an amazing fact that in his canvas one can see the characteristic colors of local Azerbaijani natural palette, which are used in the national carpeting culture. The painter's works demonstrate his high culture in choice of style and language. The artist died in New York in 1984, and nevertheless his works are quite fit the context of our time, i.e. his understanding of the epoch.

A huge number of works belong to Ismail Mamedov, the Honorable Artist of Azerbaijan. This artist, gifted by Nature, is a Master of urban landscape and he is in love with his native town Baku. His emotional look, the musical element of his soul plus professional training in Saint-Petersburg Academy of Arts-all those give our nostalgic eye an intense longing joy of recognizable places and paths of our childhood and youth.

The talented sculptor Emin Kuliev will enjoy the strict public with small bronze forms. The painters Elnur Babaev and Boris Rahamimov will expose a row of canvases. The sculptor Aga Usseinov is represented with graphic works. The young artist Adyl Vezirov will show a row of small forms.

Pleasant journey to you,

Nobert YEVDAYEV

Nahum TSCHACBASOV

Nahum Tschacbasov was born in Baku, Russia in 1899, lived in Chicago between 1907 and 1930, served for two years in the United States Navy during World War I, and has lived since 1934 in New York City.

Nahum Tschacbasov's career began midway between the two World Wars. His first one man exhibition was held at the Galerie Zak in Paris in 1933 and since that time his work has appeared in about seventy such exhibitions throughout the United States. His prolificacy as an artist extends to a tremendous outpouring of works as well as to the multiple concerns of his art. His work has appeared in national and international exhibitions from the University of Illinois to the Salon des Tuilleries. He is represented in the permanent collections of museums throughout the world including:



The Metropolitan Museum of Art, New York; Whitney Museum of American Art, New York; Pennsylvania Academy of the Fine Arts, Philadelphia; Jewish Museum, New York; Butler Institute of American Art, Youngstown (Ohio); Philadelphia Museum of Art; Brooklyn Museum,

New York; University of Illinois, Urbana (Illinois); University of Georgia, Georgia Museum of Art, Athens (Ga.); Dallas Museum of Fine Arts; Smith College Museum of Art, Northampton (Mass.); University of Nebraska Art Galleries, Lincoln (Nebr.); Stetson University, De Land (Fla.); Art Center in La Jolla (Calif.); Menninger Clinic Museum, Topeka (Kans.); and the Tel Aviv Museum (Israel).

During much of his career Tschacbasov has been a teacher, from his early years as a painter through the creation of his own school of fine arts. He has also taught at the Art Students League in New York City.

Tschacbasov is the author of several essays particularly concerned with the liberating of creativity. These include «Creative Art and Psychological Blocks» (*Art Students League Quarterly*), «The Artist and the Canvas» (*Numero*), and «Fear of Influences» published by Crown Publishers, as part of an anthology of contemporary artists' writings entitled *The Art of the Artist*.

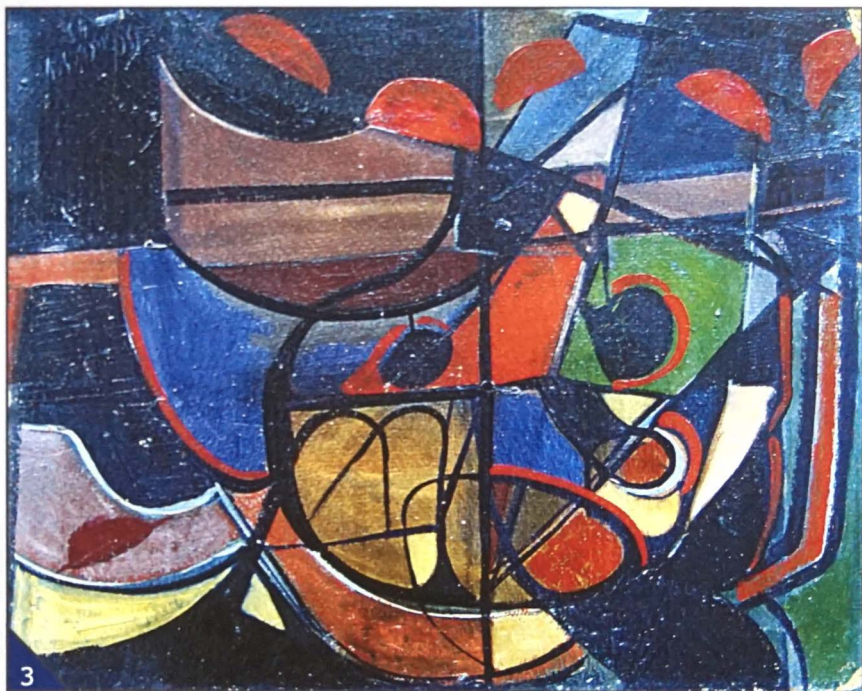
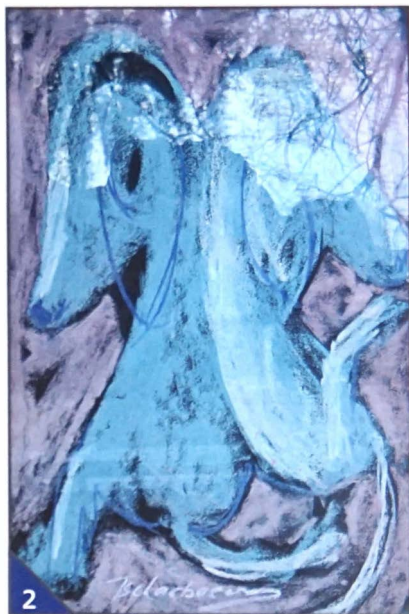
The vitality of Nahum Tschacbasov's art surges through a miraculously complex and perplexing world of images. Relationships among images, particularly in the more difficult surrealist paintings, are not concretely explicable at the same time that they are intuitively grasped.



We grasp the connection between two persons, a person and a landscape, man and the universe, ourselves and our unconscious life in the same way. The paintings are locked in this life, so much so that tragedy is the sustaining voice. Its reverse aspect is the vitality of the created world itself. Nothing is given up: all is involved.

His development as an artist partakes of the same vitality. The tremendous diversity of his art is the effect of a development in parallel lines. The different kinds of paintings that now constitute his work belong to separate lines of development that have existed almost since the start of his career.

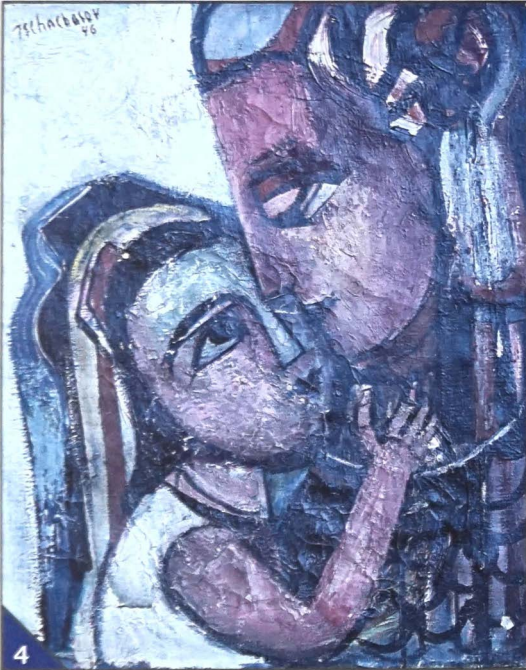
Phases exist simultaneously rather than consecutively. They represent different aspects of the imagination, which of course exist simultaneously. In the past, artists have generally devoted themselves to one aspect at a time, suppressing all others. The evolution of Poussin's or Cezanne's work, for instance, into architectonic classicism meant also the final suppression of that part of the imagination which could create impulsively. For many reasons it was not possible to do both.



It is possible in the twentieth century partly because of our more acute awareness of such dichotomies and their meaning. Tschacbasov is unique in that he exploits the romantic, the surrealist, the impulsive, and the architectonic tendencies of his imagination in parallel developments.

Thus at the very basis of Tschacbasov's art is a multiple self, a differentiated ego, specific aspects of which artists of the past have

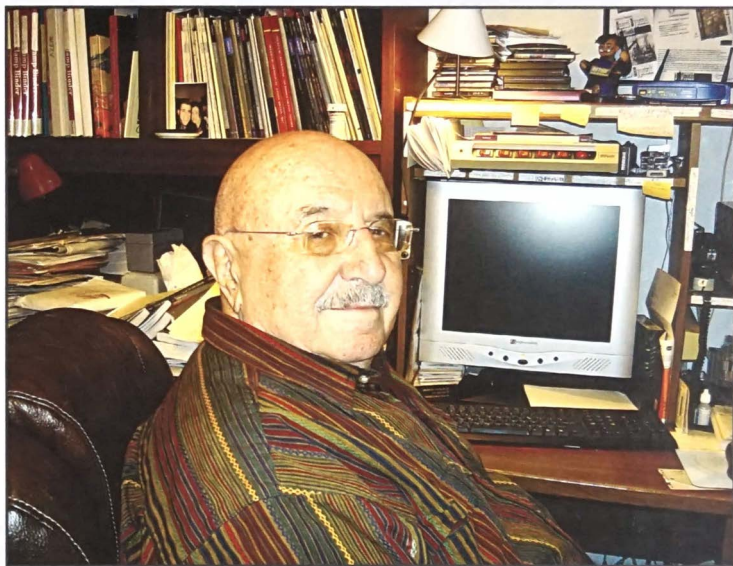
been under sufferance to suppress. Tschacbasov encourages the differentiation. His development is an increasing awareness and clarification of divisions of the imagination. Each aspect becomes a unity with its own inherent powers of projecting the artist's specific world of images and relationships. Tschacbasov is the only artist of whom I am aware able to command the creative imagination in just these terms.



Paintings of Nahum Tschacbasov, (N.Yevdayev collection)

1. The man with a pipe, oil on canvas, 34,5x25,5", 1931
2. Stallions, guash on paper, 18x11,5"
3. Abstract composition, oil on cardboard, 10x20", 1945
4. Motherhood, oil on canvas, 20x16", 1946

Robert YEVDAYEV



Robert Yevdayev was born in Baku. Since childhood, he was fond of painting and poetry. After graduation from Institute of Foreign Languages, he started his studies in the history of Russian language and Western European art. His works were published in local press. Living in Moscow from 1956, he continued his studying theory of arts, literary translations, as well as painting and poetry, as before.

In 1976, he joined the Union of Graphic Artists. The main source of his creative inspiration was Russian and Azerbaijan artistic culture, especially avant-garde painters of early XX century. He is the author of numerous articles

concerning this topic, which were published in Russia, USA and Japan.

Robert Yevdayev immigrated in the USA in 1989. Later, in 1994 he started his serious studies of Russian and Azerbaijan painters-immigrants heritage in this country. His great attention focused on life and works of one of the leaders of Russian futurists David Burliuk, to whom he devoted his monographic exploration «David Burliuk in America: Essays on Biography.» The book was published in 2002 by Moscow Publishing House «Nauka» and went through two editions. In July 2008, the second edition was printed, revised and expanded.

In 2003, the first poetic anthology «Rhythms

of Baku» by Nobeŕt Yevdayev appeared in New York. The book cover corresponds with the author's idea, his skill of clear and precise expression of thoughts. «Ogasavara in the time of Burliuk's Visiting»-one more book, devoted to Burliuk's biography-was published in Japan at the end of 2006.

Nowadays, Nobeŕt Yevdayev is Publisher and Editor-in-Chief of «New Frontier» (newspaper in

Russian language), in New York, USA.

The known art-critic T.Leonidova characterized Nobeŕt Yevdayev's creative concept as the author's world with his own exactly programmed atmosphere, where his own, thoroughly and thoughtfully checked out concern about Form, Space, Surface reimbursed. His works are surprisingly beautiful, creating amazing plastic impression of volume and line. His style is never homo-



geneous. You feel that the author is in permanent search and this ability makes him outstanding. He never stops surprising with his unbelievable capacity for work, his able-bodied wastefulness of himself, and every next work is a certain prologue of the author's attitude to the world.

His seemingly separated portraits, performed in different manner portraits-Natasha, Rabbi, Galina, three musicians-all of them attract beholder with their deep apprehension of

who is which. There's the earnest postures and exactness of gestures in each of them.

Flowers occupy a special place in Nobert Yevdayev's creativity. For example, bouquets: each of them is performed in its own mood, with its own gamma of feelings, in its own system of painting. The author possesses unique gift of self-development. His pictures are witnesses of a certain even-tempered, Eastern spiritual state, from where he himself by birth.



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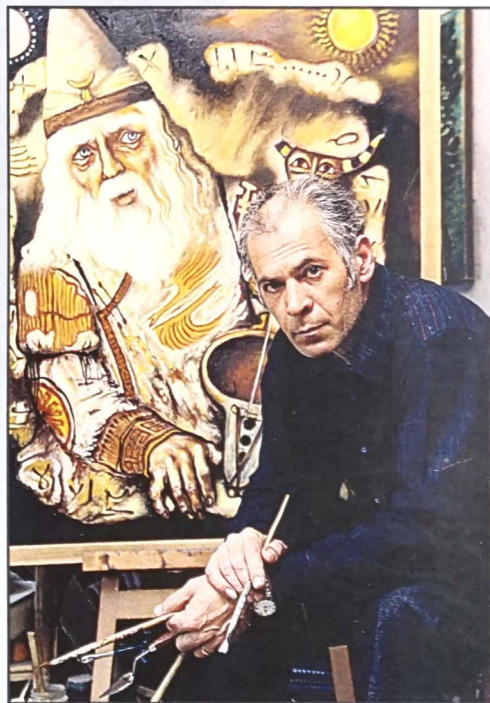
Paintings of N. Yevdayev

1. Mugam players, oil on canvas, 37x46 1/2", 1959
2. Before September, 11, oil on canvas, 22x28", 2000
3. Rabi, oil on canvas, 30x24", 2002
4. Card players, oil on canvas, 30x24", 2003
5. Natasha, oil on canvas, 30x24", 2009
6. Galya, oil on canvas, 20x16", 2006
7. Still Life, oil on board, 30x24", 2002
8. Bouquet and apples, oil on canvas mounted on cardboard, 24x18", 2002

Ismayil MAMMADOV

A FORMULA FOR LOVE

An artists work is always a reflection of his own life. Only through personal experience, emotions, suffering and knowledge of good and evil can an artist touch the right chords in peoples hearts and stir up a response. Forty-three years may not appear a long life, but it should never be measured in years .It is how those years have been lived that matters, in the final analysis. For Ismayil, the 43 years have been a lifetime of a never-ending search often leading to the anguish of disappointments and as he acknowledges, persistent fear of not having enough time left to assert his artistic vision. Every person is said to be a sealed book; but does this age-old adage really hold true for an artist? The impersonal enumeration of date and events listed in a curriculum vitae would surely acquire a different if we were to look at their correspondence to the chronology of his works. The artists innermost feelings and sometimes uneasy search for the true self might then be revealed to us. The times when he was a mere observer and chronicler of events or when he rushed headlong into the very thick of life. Never does Ismayil Mammadov remain a sideline observer in his art. Even in paintings where he seemingly attempts to be deliberately impartial his personality bursts in exuberantly «onto the scene». Be it a still life or a lyrical landscape, the painter imparts a dramatic significance to it by expressing human grief, sorrow or pain through the touches of his brush. And, certainly, his attitude to the person whose portrait he paints will show-whether he



wishes this or not. He has possibly inherited his impetuous and temperamental style from the uncompromising contrasts of nature in the Caucasus where moderation and halftones do not exist. Quite likely, it is the fiery passion in his paintings which leaves no one unmoved that has brought Ismayil success at shows in France, Belgium, Germany and Austria, among his fellow countrymen.

Andrey VASILYEV (MOSCOW, 1991)

Ismail Mamedov: The Joy of Creation Can Be Compared With Being in Love

Only here, in Mamedov's studio, I recognized Baku-the city which I tried to recall looking in his perfect canvases and which I didn't know at all, that special ancient city with its narrow streets disappeared forever where you could, standing on the balcony, shake hands with your neighbor from the opposite house. Together with the painter we walk along the street-immediately recognizable-by the magnificent palace of Shirvan-Shahs, legendary Maiden Tower, and directed to the skies minaret of Juma-Mosque. We enter the gates of the Old Castle, wander along the Caspian Sea bank, Mountain Jews settlement Krasnaya Sloboda... I couldn't imagine how deeply Mamedov realized Marc Chagal's principle of city portrayal.

Remarkable portraitist and genius psychologist, he presented the humanity with the gallery of his contemporaries, in each of whom hot heart beats, and all of them are obsessed with art, as well as the artist himself. That's why it presents a certain generalization, a portrait of the Creation itself, which is so important for the human society.

Next to them is a portrait of Love, personification of which represented by the image of the painter's wife, endlessly beloved and honorable, the only love in his life. Her name is Zarifa, which means «Tenderness». In her numerous portraits tenderness and love exists, still the same after thirty eight years passed from their wedding. «I love only one woman», Master says. His passion for the creation is the same strong and omnivorous. The entire creative process, immersing into

creativity, so he says, compared to being in love.

I was overwhelmed with his genius charisma-and his charm as a person is adequate to his paintings. Needless to mention that he is a professional of highest level, because he graduated from Saint-Petersburg Academy of Arts and his tutor was Evsey Moiseenko, the outstanding pedagogue. After graduation, he returned to Azerbaijan, where he was rewarded with the title of Honorable Artist and he is called for different spheres of arts: he is a painter, a pencil-artist, a book and newspaper illustrator, a poster-master, a fresco-master, as well as famous scene-painter, he is cooperating with three theatres in Baku as an art-producer and author of unique stage productions and ingenious costumes.

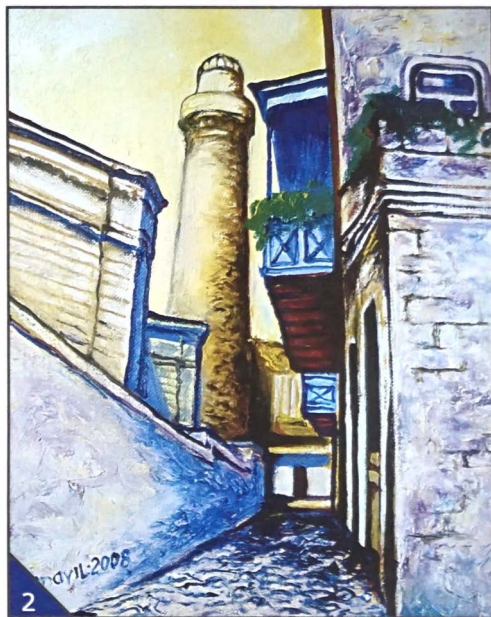
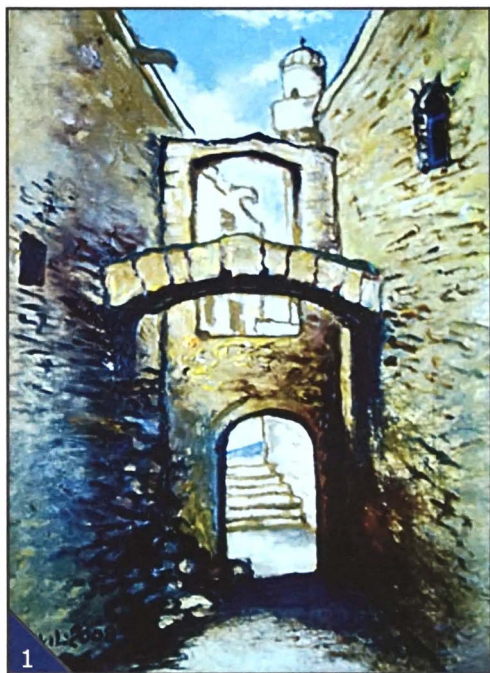
The artist works in different techniques at the same outstanding level: he created numerous works in oils and monotypes, aquarelle and tempera. His black-and-white drawings in tempera are simply magic. As well as his abstract colored thoughtful etudes, in which he realized his God-given gift of abstract thinking. «To create an abstract composition is much harder than the subject one», he says, «You should've reached a certain depth of perception, inspiration, and a sudden dawn upon your head. You should feel a sort of momentary impulse of soul».

You can feel it in each of works of this great Master.

Margarita SHKLYAREVSKAYA

«Russian Bazaar»

November, 2008, New York



In the World of Colors

You can ascertain a fact for sure: Ismail Mamedov's theme of creation includes more positive aspects than negative ones. Because the number of his Republican and International expositions, personal and group, is more than ten, while the number of countries where they were exposed is close to twenty.

At least, you can say for sure, that two-years-long cooperation in stamps creating brought this artist a chance to join the world philatelic catalogue.

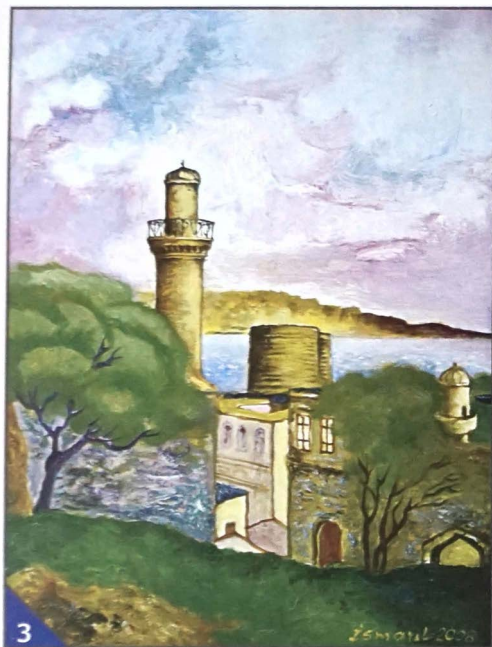
One could only guess what a load of energy each of his expositions irradiates. If you add to it the artist's unbelievable charisma and fantas-

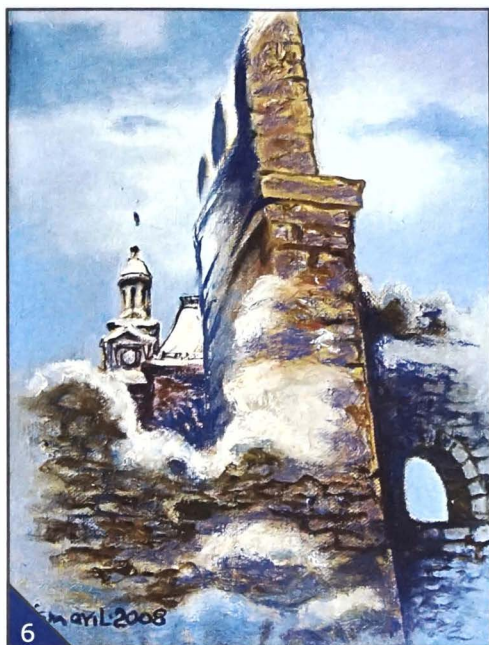
tic capacity for work multiplied to his smile, attractive and well-wishing, you'd get the portrait of a man-in-love-with-his-creation.

Ismail Mamedov creativity chronicle also includes his theatrical part as scene-producer, the author of stage settings. Three theatres-»Azdrama», Theatre of Musical Comedy, Russian Drama Theatre... Ismail belongs to a rare type of able-bodied people, who is obviously cannot exist without no matter what activity...

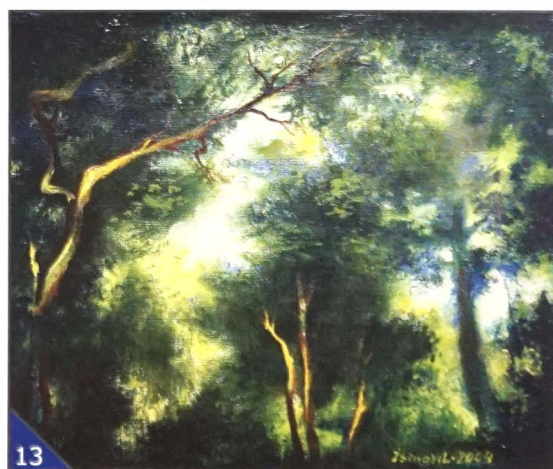
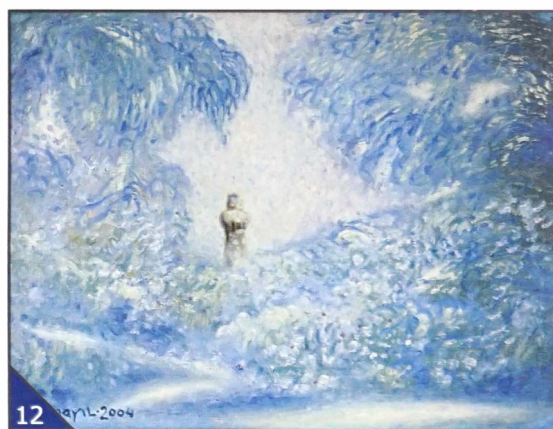
All these he realizes with a certain childish spontaneity, that's why there's always the aura of sincerity, honesty and kindness around him.

Mark VERCHOVSKY











1948 – Born in Baku on 31 march

1963-1968 – State Art School named after A.Azimzade

1966 – First participation on the young artists exhibition, Baku

1968-1974 – Education in Sankt-Petersburg Academy of Art named after I.Repin

Since 1978 – Member of the Artist's Union of Azerbaijan

1985 – The first personal exhibition Baku, (paintings, graphics)

1987 – Participant to «By the Routes of Friendship» group exhibition, Moscow (July), Ulan Bator (September – Secretary of the Board of the Artist's Union of Azerbaijan – Participant to 5 «from Baku» group exhibition, Moscow

1988 – Participant to «5 from Baku» group exhibition, Zelena Gura, Poland

1989 – Creative visit to Kareliya, «Karelian Diary» (white nights)

1990 – Creative visit to Italy, «Italian Diary», Varese, Milan, Venice, Florence

1991 – Creative visit to Austria, «Welsian PortraitSummer», Wels, Linc, Zalcburgh – Participant to the group exhibition in «Forum» Gallery, Wels, Austria

1992 – Member of the Prezidium of the Artist's Union of Azerbaijan (the First Conference of the Artist's Union, Baku – Creative visit to Austria, Wels, Zalcburgh – Creative visit to Germanu, (German Diary), Hamburg

1993 – Second personal exhibition – «legends, traditions, journeys». Baku (paintings, graphics). March-April – Creative visit to Turkey (graphics) Tashkopru/Kastamonu. August – Third personal exhibition «legends, traditions, journeys» (graphics) Tashkopru, Turkey – One day graphics exhibition «All for Tashkopru»

Since 1994 – Member of the Journalists' Union of Azerbaijan

1990-1994 – Presenter of art programs on television

1996 – Member of the Advertisers Union of Azerbaijan

1994-1998 – Prize – winner of the «Azerbaijan Today» poster contest, introduced by «UNOCAL Khazar» Baku Art Centre



1995 – Laureate of the independent public «Humay» prize introduced by the «Bakinec» International Culture Society

1999 – Participant to the International Tourist Exhibition in Tbilisi – Laureate of the independent public «Humay» prize introduced by the «Bakinec» International Culture Society

1999-2000 – Author of the serial postage – stamp of the Azerbaijan Republic

2001 – The fourth personal exhibition «My colored dreams», Gallery HUMAY, London

2004 – The fifth personal exhibition «My colored dreams», (paintings, graphics, theatrical-decorative art) Central Artists House, Moscow

2008 – The sixth personal exhibition «My colored dreams», (paintings, graphics, theatrical-decorative art) Galleru named after Sattar Bahlulsada

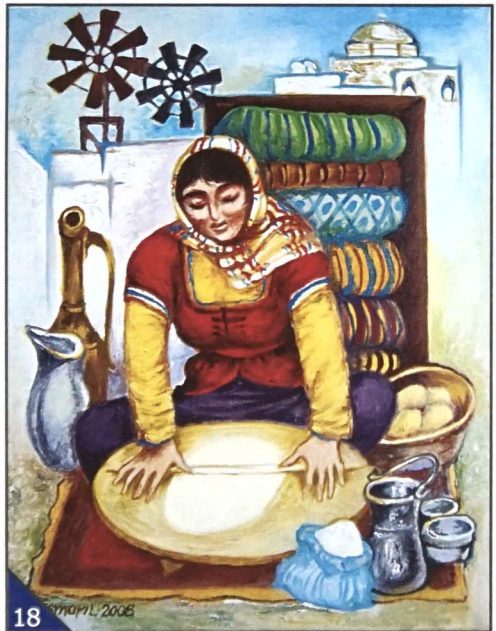
1996-2008 – Art director Azerbaijan Dramatic Theatre, Theatre of Musical Comedy, Russian Drama theatre and Film Art director

September/25/2008 – visit to NEW YORK CITY

Participant to the art exhibitions:

Moscow (1977, 1978, 1979, 1980, 1982, 1983, 1984, 1986, 1990, 1993, 2002, 2004);
Bulgaria (1982, 1984);
Denmark, Germany, Hungary (1983);
Cuba (1984);
Finland (1985);
France (1984, 1995);
Syria (1987);
Mongolia (1987);

Belgium (1988);
Poland (1988);
Austria, Germany (1991);
Turkey (1988, 1993, 1994, 1997);
Georgia (1999);
USA (2000);
United Kingdom (2001);
North Korea (2001, 2006);
Japan (2001)



Art works are included in the collections:

of the Museum of the Museum of East Culture (Moscow); Exhibitions Directorate (Moscow); Ministry of Culture of the Russia (Moscow); Mongolia Art Museum (Ulan Bator); Zelena Gura Art Gallery (Poland); «Eurasia» Art Gallery (Istanbul, Turkey); Artist's Union of Azerbaijan (Baku); Ministry of Culture of Azerbaijan (Baku); Historical Museum (Baku); The Shirvanshakhs' Palace Museum (Baku); Litera-

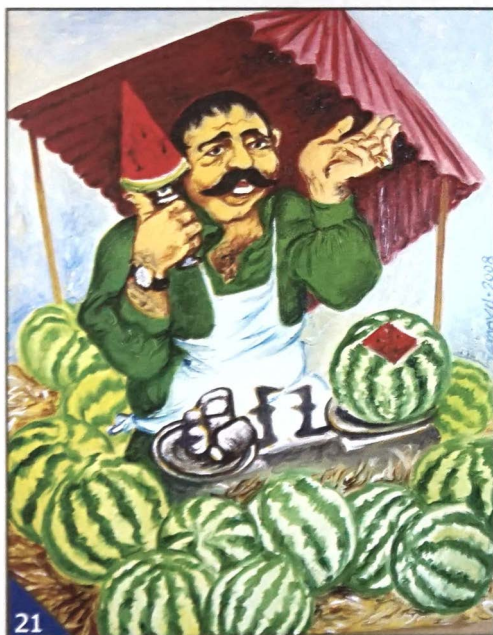
ture Museum (Baku) and also in private collections in the USA, Austria, Bulgaria, Italy, Turkey, Germany, France the United Kingdom, Norway and other contries.

Works in the direction of easel painting, monumental-decorative art, book graphics, print of stamps and theatrical-decorative painting. Married, has two sons.

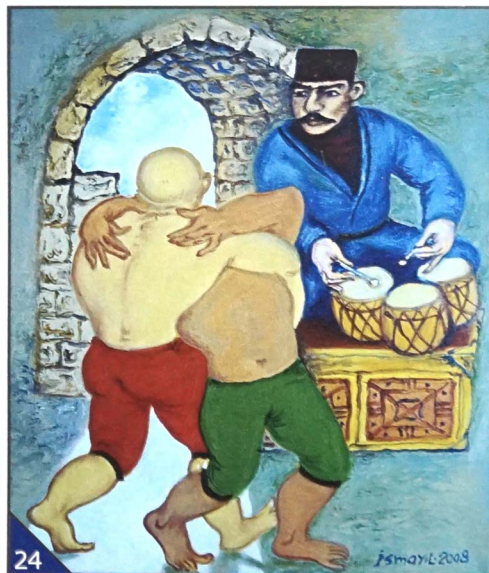


Paintings of Ismayil Mammadov

1. Midday, oil on canvas, 45x37 cm, 2008
2. Lane with an arch, oil on canvas, 43x32 cm, 2008
3. There, where meet centuries, oil on canvas, 60x45 cm, 2008
4. Kind on the Baku bay, oil on canvas, 60x45 cm, 2008
5. Old City-Icherisheher-1, oil on canvas, 67x78 cm, 2008
6. Old City-Icherisheher-2, oil on canvas, 67x78 cm, 2008
7. Two heights, oil on canvas, 43x32 cm, 2008
8. Snow entrance, oil on canvas, 45x37 cm, 2008
9. The Beshbarmag mountain-1, oil on canvas, 45x37 cm, 2008
10. The Beshbarmag mountain-2, oil on canvas, 45x37 cm, 2008
11. Philharmonic society in a sunny day, oil on canvas, 43x57 cm, 2008



12. Snow morning, oil on canvas, 37x45 cm, 2008
13. Green cool, oil on canvas, 37x45 cm, 2008
14. Palace the Shirvanshah`s, oil on canvas, 43x57 cm, 2008
15. Sunny day, oil on canvas, 32x45 cm, 2008
16. The skilled worker from settlement Pensar, oil on canvas, 46x36 cm, 2008
17. On Absherone oil on canvas, 46x36 cm, 2008
18. Batch of bread, oil on canvas, 46x36 cm, 2008
19. At a spring, oil on canvas, 46x36 cm, 2008
20. The skilled worker, oil on canvas, 46x36 cm, 2008
21. Gulesh-struggle, oil on canvas, 46x36 cm, 2008
22. Merchant Meshadi, oil on canvas, 46x36 cm, 2008
23. The shoemaker, oil on canvas, 46x36 cm, 2008
24. Watermelon salesman, oil on canvas, 46x36 cm, 2008



Boris RAKHAMIMOV

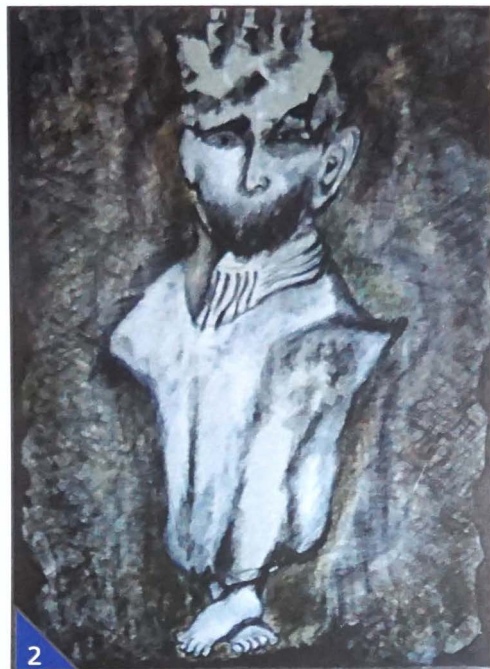
Born in Baku, Azerbaidzhan, in 1950. He graduated from Art Institute of St. Petersburg (former Leningrad, Russia) in 1974. He immigrated to America in 1980. Since that time he has been working and exhibiting in New York, throughout the United States and Overseas. The Artist works in a wide variety of media's, from monumental oil paintings, acrylics, both abstract and figurative, portraits and his very original abstract watercolors as well as oil prints on «palitra» paper.

His numerous exhibitions included Penson Gallery in Soho, NYC; Podval Gallery in Queens; Jewish Fine Art festival in Atlantic City, NJ; Lori Gallery, CN; Gallery International in NYC; Kazuka Hiller Gallery in NYC; Rage Gallery in East Village, NYC; Case Museum in Jersey City, NJ; Gallery 13 Hours in East Village, NYC; Museum of Modern Art in Montgeroe, France, Maurice Pine Public Library, Fair Lawn, NJ; ARTYAMA Gallery@Ground Zero, NYC, AMERAND Gallery Show room, Upper Saddle River, NJ, ATRIUM



Gallery of Bergen «Y», Upper Saddle River, NJ. Through the years a large number of his Oil paintings and Watercolors, as well as Acrylics were acquired by several private collections, including Norton Dodge Collection, Washington, DC; Merrill Lynch in NYC; Sonia Melnikova-Levine, San Francisco, CA; Mr. & Mrs. Rosenberg in Connecticut; Mr. & Mrs. Elliott Levine in Boston; Anna & Michael Krain in Paramus, NJ; A.I.D. – «Interior Architecture & Design» in Fair Lawn, NJ etc.

Now he resides and works in New York.







Paintings of Boris Rakhimov

1. «Untitled», 36x34", oil on canvas
2. «Untitled», 54x 28", mixed media
3. «Family Portrait», mixed Media
4. «Brooklyn Shaman», 48x48", oil on canvas
5. «Untitled», 30x 24", oil on paper
6. «Self-Portrait», 54x 28", mixed media
7. «Laocon», 52x48", oil on canvas
8. «Last Shaman», oil on canvas

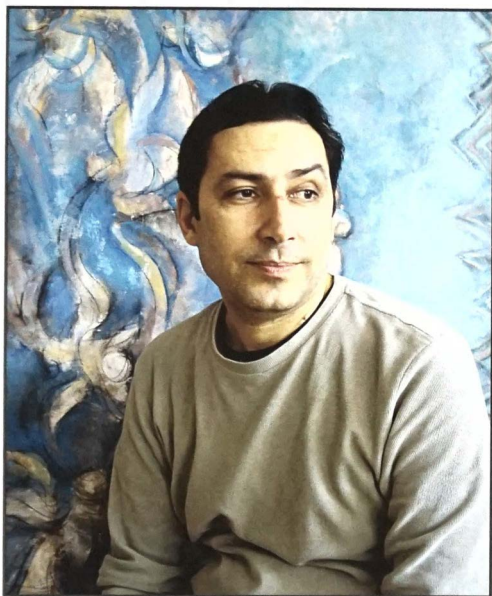
Elnur BABAYEV

Born in 1962, July 5 in Baku. Elnur Babayev, Azeri artist and photographer, obtained his degree at the Azim-zadeh Fine Arts School in Baku, Azerbaijan in 1981. He earned professional membership in the Union of Azerbaijani artists in 1988, which he still holds today.

Some of Mr. Babayev's works have been included in public and private collections such as the Niederosterreich Landesmuseum, Vienna, Austria; the Ministry of Culture, Paris, France; and Art Modern Gallery, Moscow, Russia, to name a few.

He has won numerous competitions, including First Prize at the 1995 International UNICEF Photo competition, as well as the World Press Photo three times (1997, 2000, and 2001).

His works have been exhibited at a number of major group exhibitions, both in the US and internationally. Most recently his works were exhibited at the International Visions Gallery, in



Washington, DC (December 2004); at the Lancaster Museum of Art, in Lancaster, PA (August 2002); at the Alia Rodgers Gallery, in Washington, DC (May 2000); at the Humay Gallery, London, Great Britain (April 1999).

Mr. Babayev has recently exhibited his works in numerous solo shows, including the One-Man Photo Exhibit Chadyr at the Indiana University Memorial Union Gallery, Bloomington, IN; at the Turkish Cultural Center, New York, NY; and at the L.I.P.A. Gallery, Washington, DC.

Elnur Babayev, presently living in Maryland, has enjoyed international recognition through his art and photography.



Elnur Babayev – Inhabitants of Heaven, oil on canvas, 48x36"

Aga OUSSEINOV



Q

ga Ousseinov was born in 1962 in Baku.

Graduated from Azim-Zade Art School in Baku, Azerbaijan and V.I.Surikov Art Institute in Moscow, Russia.

Since 1980 Aga Ousseinov has exhibited ex-

tensively in USA, Europe, Azerbaijan, Russia, Japan.

His art works is part of public and private collections in these countries.

Since 1992 lives and works in New York, USA.

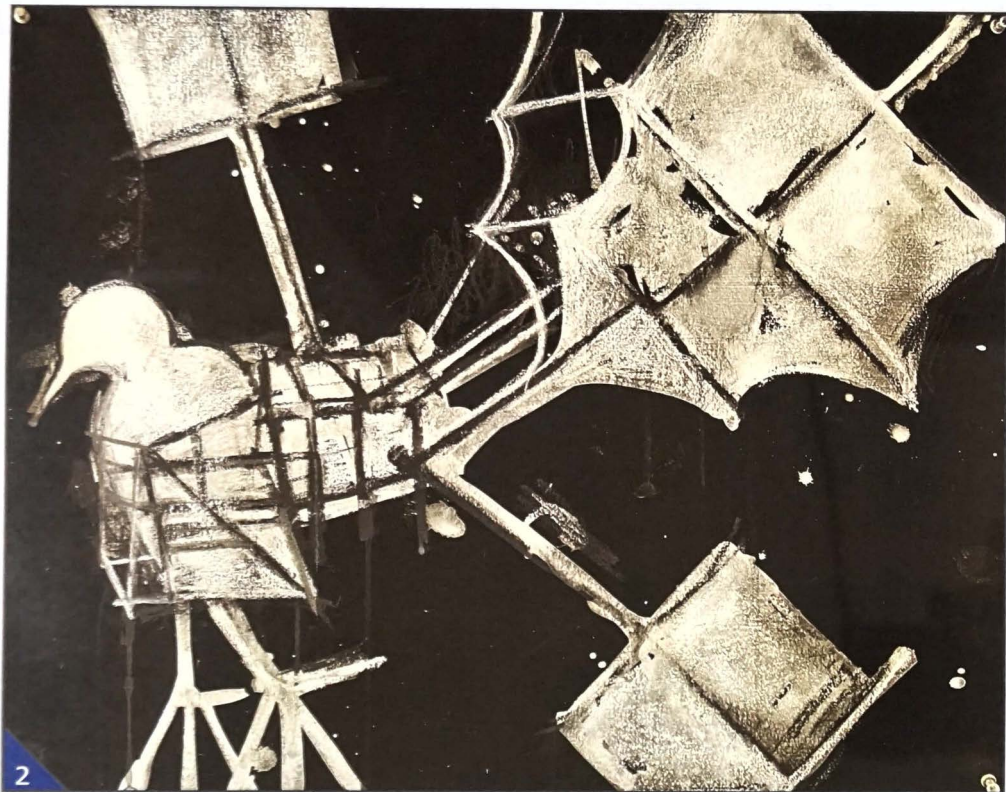


Dinter Fine Art

The Russian artist Aga Ousseinov grew up along the shore of the Caspian Sea. Fraught with movement, mystery, and intimations of danger, seas give rise to dreams. They reflect the heavens above, hide wonders beneath their surfaces, and separate one land mass harboring one or more civilizations from another. Seas establish frontiers. They are, paradoxically, also avenues offering us the means to navigate from one world to another. Who has not wished to travel with Captains Cook or Nemo across or beneath the seven seas, in search of the unknown—which is what artists do. No wonder that the young boy

growing up by what happens to be the largest lake on Earth turned out to be a dreamer. At the age of 10, Ousseinov was moved by Sergei Eisenstein's *Battleship Potemkin* (1925) and at 14 by that other Utopia, Tommaso Campanella's *The City of the Sun* (1602).

«Caspian Dreams», Ousseinov's recent exhibition, contained striking examples of his visions made flesh through the inexpensive, additive, and malleable media of stucco, papier-mâché, gesso, and rice paper, draped over frames of wood, cardboard, and/or wire (all of the sculptures but one were from 2006). Playful and unorthodox, with delightfully clumsy

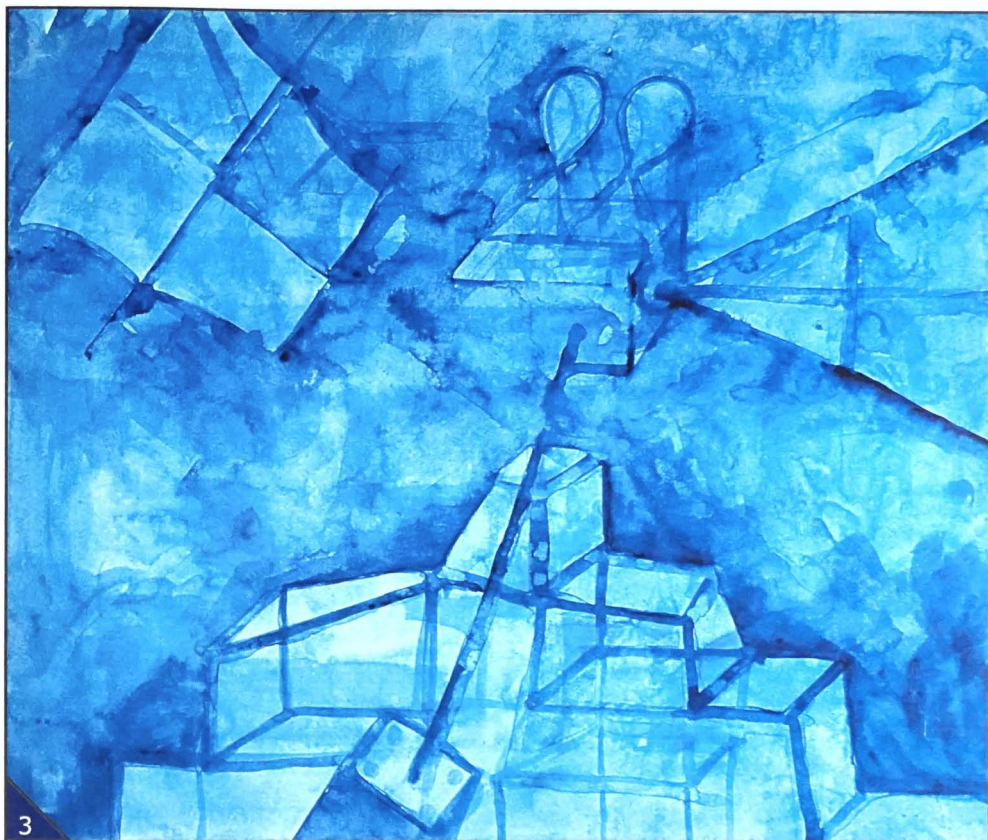


forms and heavy facture, his sculpture brings «art brut» to mind. However, it also alludes in select examples to other sources in the history of sculpture, ranging from antiquity to modern times. Witness the series of not always perfectly symmetrical stucco masks, with painted eyes, eyebrows, hair, and pink mouths. One mask is strongly reminiscent of a white plaster head with painted features from approximately 1275 BCE found at Mycenae. Another portrays the filmmaker Georges Melies. A portrait bust shows Campanella looking a little like Giacometti, while a full-length statue hung from the wall like a marionette depicts a World War I *Wartime Cameraman*. The Cameraman and some of the masks bring the «primitivism» of Larionov to mind. When he is not traveling

in his mind through space, Ousseinov travels through time.

At the opposite end of the spectrum, we find Ousseinov's ongoing fascination with machines. Machines allow us to bypass the limitations of our bodies, taking us to realms – the high seas, the sky, or the ocean floor – that we would not be able to conquer otherwise. To render machines of circa 1905, the period covered by Eisenstein's great epic,

Ousseinov appropriately uses a quirky take on Cubism—arguably the Modernist style—which he occasionally mixes with a healthy shot of Futurism, as in *Manifesto (Car)*. The title alludes to the mother of all manifestos, namely Marinetti's Futurist manifesto of 1909, which extols the beauty of roaring machines and fa-



vorably compares a racing car to the Victory of Samothrace. (Significantly, Cubo-Futurism became a Russian predilection only a couple of years later). Ousseinov's elongated gray car, with its three delicate wheels and its two wire-headed passengers, seems almost funereal. The vehicle resembles the spine of a dinosaur, and its uneven facets suggest that it has taken some abuse. Ousseinov's handmade sculptures convey longing and desire-dreams made tangible.

At the gallery, the rust-colored *Nautilus* (Submarine) was suspended high above the silver *Caspian Sea*, thereby reversing the order of things. The floor-bound «sea» consists of an

irregularly outlined sheet from which rise numerous small sharp pyramids of roughly equal height, possibly hinting at the peaks rising from the sea floor or the highly stylized waves on its surface. Ousseinov the poet is a grand master of the willfully absurd. Submarines are smooth and elongated and navigate most often underwater. But his vessel floats through mid-air, shaped like an animal with a huge head rising above its horizontal torso and covered with pyramidal spikes. In his idiosyncratic figurative sculptures, Ousseinov alludes to larger narratives and strikes a melancholy chord tinged with humor.

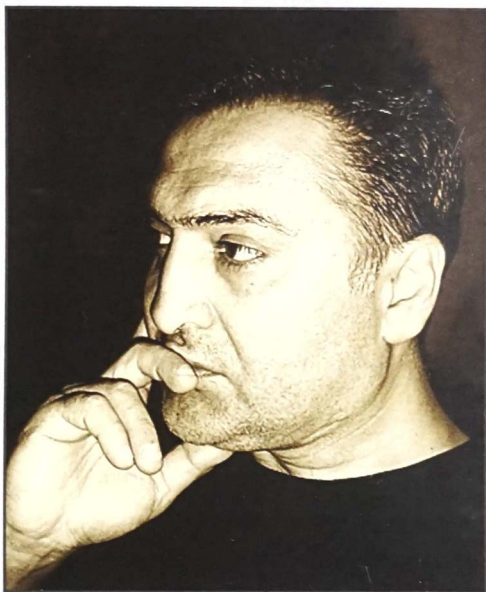
Michael AMY



Art pieces of Aga Ousseinov

1. **Aga Ousseinov** – Landing (Airplane), 2006. Wood, wire, fabric, papier-mache, gesso, and pigment, 90x30x104"
2. **Aga Ousseinov** – Alternative Flying Method 2,20x25", mixed media on paper
3. **Aga Ousseinov** – Play Room 2,11x14", watercolor
4. **Aga Ousseinov** – Dismissed Invention 4,11x14", watercolor

Emin GULIYEV



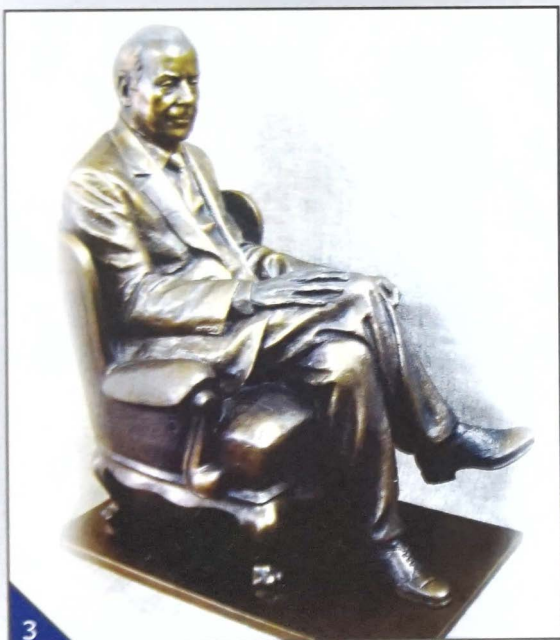
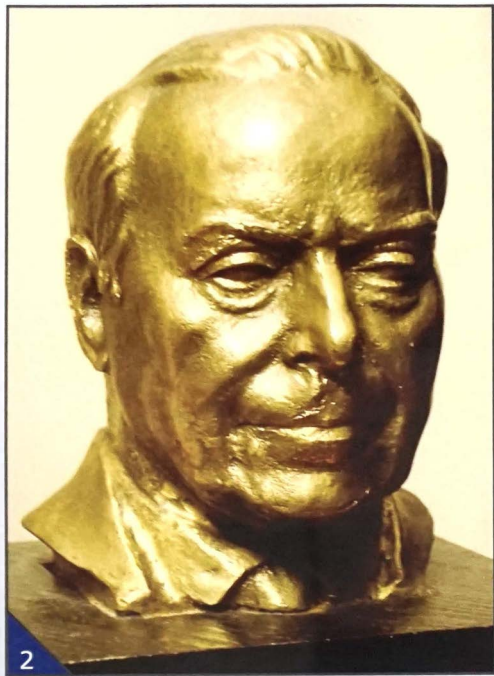
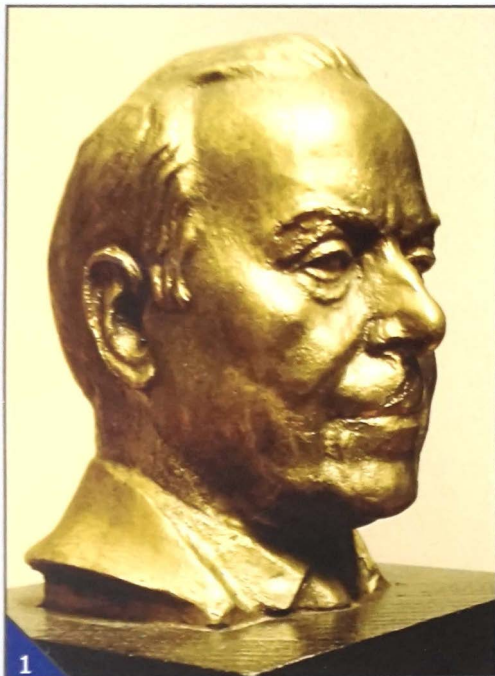
Emin Guliyev works in different fields of creative arts: drawing, painting and graphics presentation, all done skillfully and with a special dynamics. While Emin-sculptor works without a model, method of Emin-painter is intrinsically connected to life impressions. His paintings demonstrate simple, confident lines, accomplished without corrections.

Sculptures of Emin Guliyev are very multifarious, however all of them are united by integrity of forms, compactness of modeling and tuneful smooth rhythm of plasticity.

Generally all works of Emin Guliyev, wheth-

er they are sculptures, paintings or drawings, are made with big warmth and professionalism. Emin's understanding of a real professionalism is that «it means harmonic integrity of an artist, when his mood and emotions are in a complete accord with the shape they are expressed in».

Emin Guliyev, was born and grew up in Azerbaijan. He graduated from the State Academy of Arts Tbilisi, Georgia in 1986 followed by the USSR Academy of Arts in 1993. He participated in number of exhibitions in Azerbaijan and other countries of former USSR. He now lives and works in New York city.



Professional Membership:

1980 – College Of Art named after Azim Azim-Zade

1986 – Graduated from State Academy of Arts Tbilisi, Georgia

1991 – USSR Union of Artists

1991-1993 – USSR Acade & nbsp

1993 – Azerbaijan Union of Artists



Exhibitions:

2009 - «Metamorphosis» ICO GALLERY
NEW YORK

2006 - individual Exhibition, Baku

2001 - Competition Sculptures in Cement,
Baku

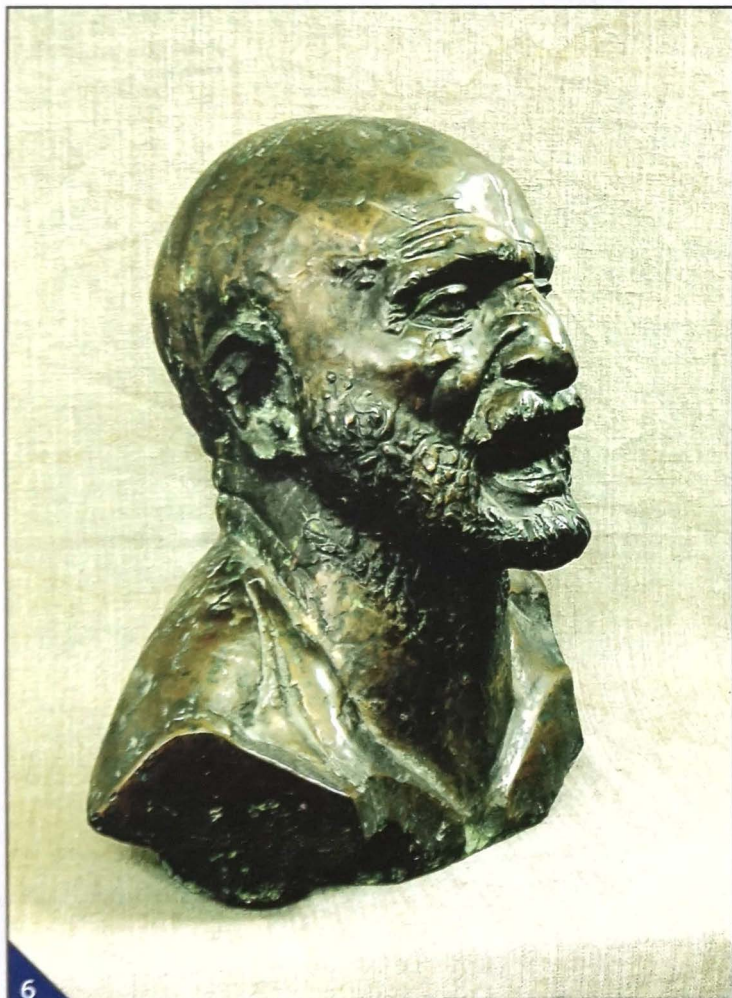
2000 - Exhibition Europe Is Our Home, Baku

1996 - Exhibition of Young Artists of Azer-
baijan, Baku

1995 - National Exhibition, Baku

1992 - Exhibition of Young Artists, Baku
&nb sp

1991 - Exhibition devoted to the events of



20 January, Baku

1990 – Autumn Exhibition, Baku

1987 – All Union Exhibition of Diplomas
sculptures, Leningrad

1986 – Young Artists of Azerbaijan, Baku

1984 – Sport Motives in Modern Art, Mos-

cow

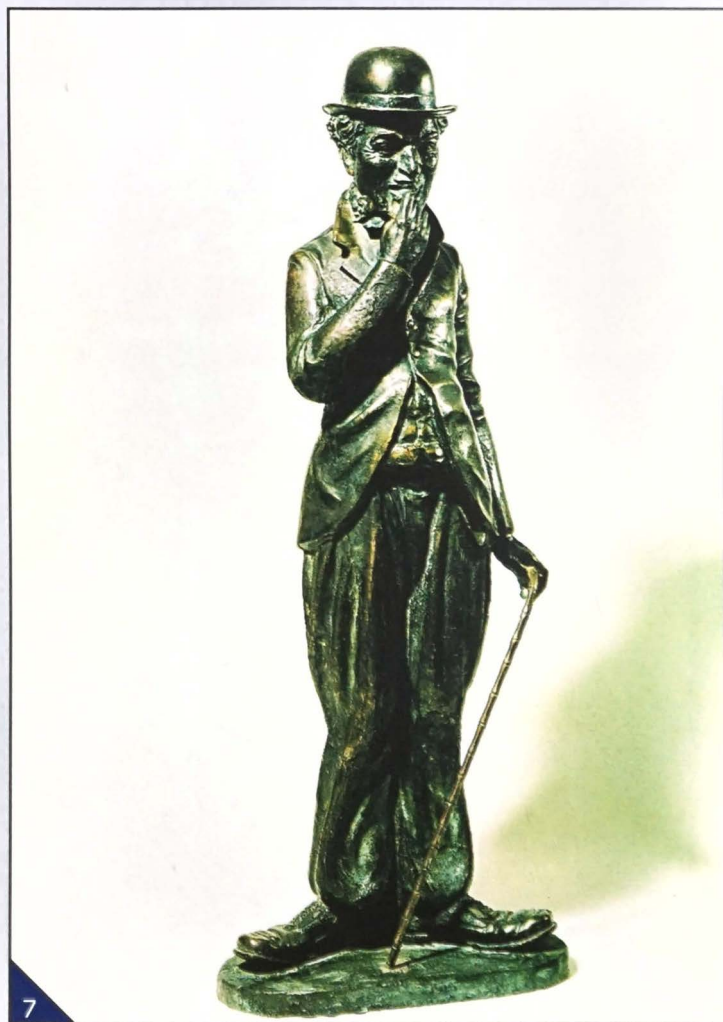
1983 – Exhibition Devoted to 27th Congress

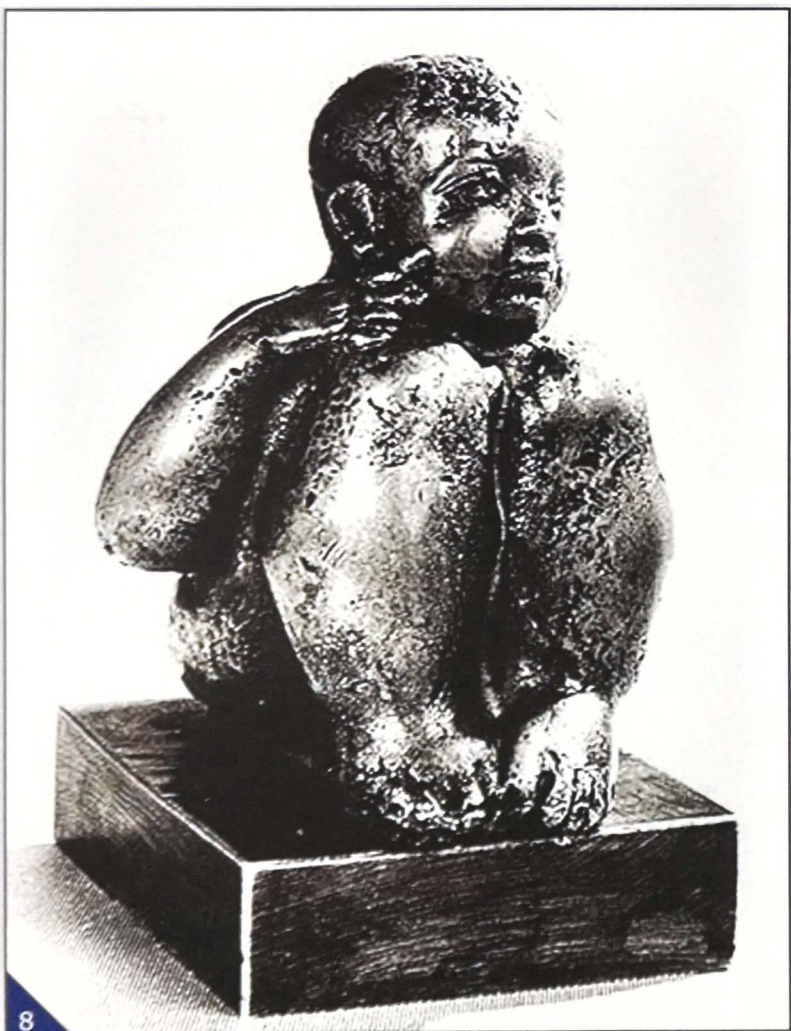
1983 – Spring Exhibition, Tbilisi Georgia

1983 – National Exhibition, Tbilisi, Georgia

1982 – Young Artists, Baku, Azerbaijan

1982 – Young Artists, Marneule, Georgia





Awards:

1987 – Diploma All Union Exhibitions of Diplomats' Sculptures

1997 – IV and V Awards of international Exhibition Olympics, Art and Sport 2000?





Art pieces of Emin Guliyev

1. Heydar Aliyev, Bronze, 9x4x4", 1996
2. Heydar Aliyev, Bronze, 9x4x4", 1996
3. Heydar Aliyev, Bronze, 18x6x18", 1996
4. Ahuramazda, Plaster, 36x16x10", 1998
5. Zaratushtra, Plaster, 36x10x10", 1998
6. Old Man, Bronze, 22x16x15", 1990
7. Chaplin, Bronze, 50x12x8", 2001
8. Boy, Bronze, 5x3x3", 1991
9. Harlequin, Bronze, 14x12x5", 2002
10. Improvisation, Bronze, 9x5x3", 2004
11. Harlequi, Bronze, 20x16x6", 2000

Adil VEZIROV

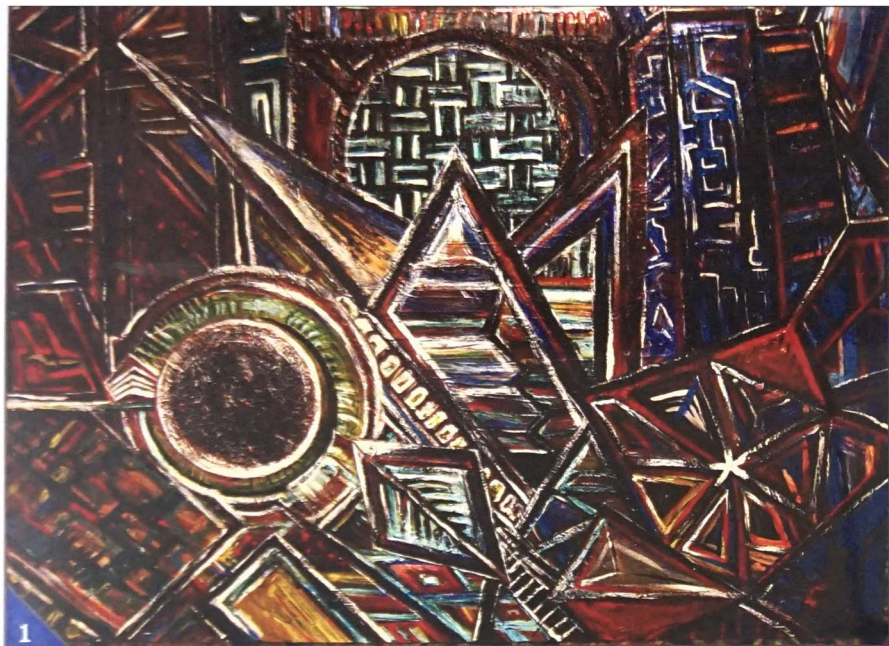


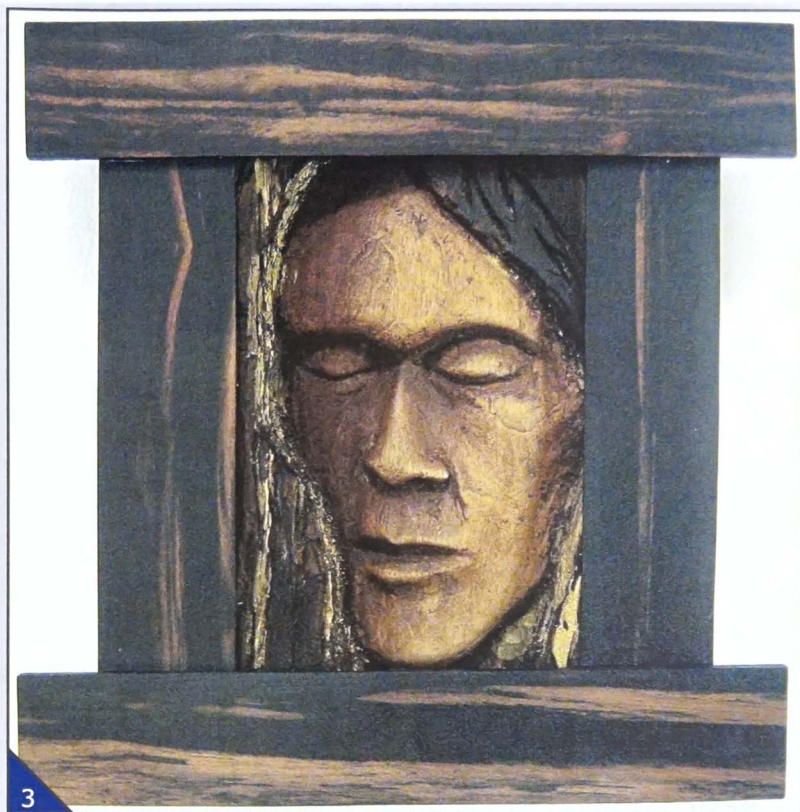
Adil was born in 1978 in Baku, Azerbaijan. The unstable atmosphere that followed the collapse of the Soviet Union, and bloody war breaking out in the Garabagh region of Azerbaijan, forced his family to move to the United States in the early 90's.

Chance brought them to New York City where separation from his homeland and the loss of their beloved ancestral lands in the war, had a strong effect on him. Art became a new

language to process these life experiences in a positive way.

Since childhood he had a developed interest in arts and crafts. But it wasn't until he discovered art in NYC that he pursued his dream of becoming an artist. Adil studied Painting and Sculpture at Hunter College (CUNY). For over 10 years he has worked on many different projects as a commercial sculptor and proto-typist. In 2002 he moved to Philadelphia where he currently resides with his family.

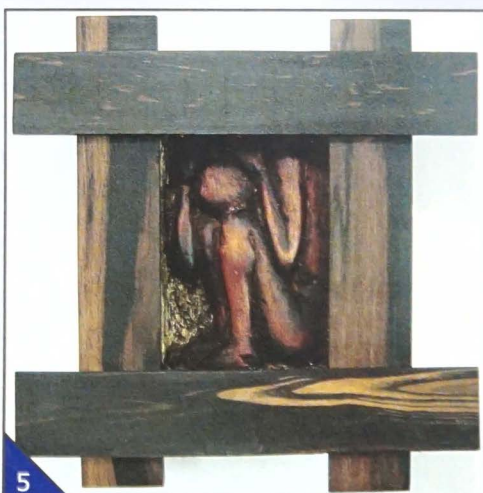




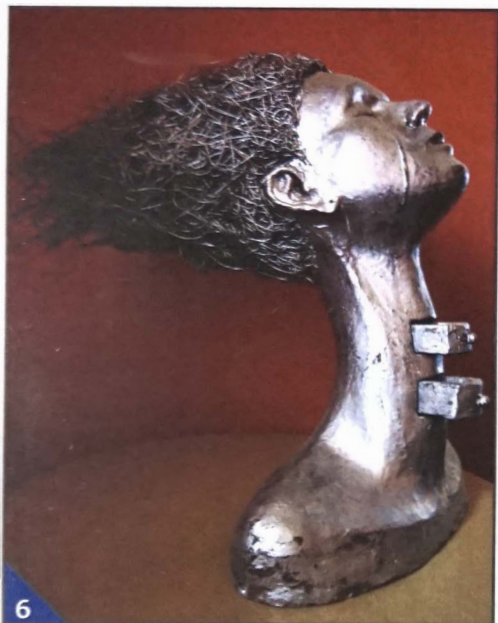
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Art pieces of Adil Vezirov

1. Ceometry of Perception, acrylic on canvas, 22x27", 2008
2. Mystic City, acrylic on canvas, 36x48", 2008
3. Portrat, 12x12", 2006
4. One Eve, 12x12", 2006
5. Confined, 12x12", 2006
6. Silent, Scream, Ceramic & metal wire, 20x24", 2002
7. Sadness, Ceramic, 5x5", 2000

«New Frontier»
Publishing House
New York, 2009

