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NEW PAINTINGS DEDICATED TO HEYDAR ALIYEV

Abstract. The article deals with paintings dedicated to Heydar Aliyev created in 2020–2022. Undoubtedly, the 100th anniversary of the birth of the nationwide leader, celebrated in 2023, became the impetus for writing them. It is good to note that in the early 2000s, a definite iconography of portrait images of Heydar Aliyev was formed, which the authors of new paintings rely on. The text analyzes the portrait works of artists S. Mammadov, I. Mirzayev, G. Mehdizadeh, S. Bayramov, and Van Duong Thanh (Vietnam), as well as thematic compositions of T. Abdinov, S. Karimova, F. Babayev. The conclusion is made that from the point of view of the psychology of creativity, they all belong to the harmonic type of creativity. Their style is “calm, clear, unflappable”.

Keywords: Heydar Aliyev, portrait, composition, iconography, harmonic type of creativity.

Introduction. The Azerbaijani and foreign artists depicted the image of the nationwide leader Heydar Aliyev in various types and genres of fine and decorative arts. The bright works, reflecting the richness of his personality, were created in the field of monumental and easel sculpture, painting, graphics, and carpet art. Many of them have become classic examples of the image of an outstanding statesman, one of the significant figures in modern world politics.

The portrait bust of 1987, made by academician Omar Eldarov from life, can be considered the first example and, probably, the standard of the image of Heydar Aliyev. Namely, this circumstance makes the named work exceptional in importance among all other portrait images, both sculptural and pictorial.

Undoubtedly, the portrait (1998) by Tahir Salakhov should be considered a classic of the genre. Another work that sets a high creative standard is the carpet “Return” (2002) by Tahir Majidov. It is a length portrait of Heydar Aliyev. He confidently steps forward, raising his left hand in greeting [2, p. 241]. All this suggests that by the early 2000s, there were definite iconographic schemes for the image of the nationwide leader.

The interpretation of the main material. The forthcoming anniversary - the 100th anniversary of the birth of Heydar Aliyev - has become a new impetus for artists who created new memorable works dedicated to the nationwide leader in 2020–2022. Portraits predominate among these works, but there are also thematic compositions. The pictures of the founder of the modern Azerbaijani state by İlham Mirzayev (2022), Gunay Mehdizadeh (2021) and Ulkar Abulfat (2020) are distinguished by their classical interpretation of the image. One can even attribute them to the genre of a formal portrait since in the picture of G. Mehdizadeh, the nationwide leader is depicted against the background of the State Flag of Azerbaijan, and in the canvases of I. Mirzayev and U. Abulfat, he is in a strict tuxedo. These works allow us to state that a specific iconographic tradition of the portrait of Heydar Aliyev has developed over the years of independence.

At the same time, the People’s Artist of Azerbaijan, Sakit Mammadov, painted a portrait of Heydar Aliyev (2020). He posted his work on Facebook on December 12, 2020 – the day in memory of the nationwide leader. This talented painter has long been known as an outstanding master of the portrait genre. He painted portraits of Leyla Aliyeva, the renowned Italian actress Monica Bellucci, Pope John Paul, and others. This work depicts the nationwide leader sitting in an armchair by the fireplace. The artist created a bright contrast between the red upholstery of the walls and the dark blue colour of the suit of Heydar Aliyev. The pose of the person portrayed is reproduced very accurately: the leg is crossed over the leg, and the palm of the left hand is placed on the right – this is a well-known recognizable style of H. Aliyev. The picture’s composition prompts us to remember the portrait of H. Aliyev, painted back in 1999 by Ogtay Sadygzadeh. However, except for the pose, almost everything here is done differently: the colouring, the position of the head and hands, and the interpretation of the image. In the painting by Sakit Mammadov, the founder of modern Azerbaijan is looking at the viewer. It creates direct contact with the audience and makes the image of Heydar Aliyev much more convincing.

The following work is the work of the Honoured artist Sayad Bayramov. This composition (2022) can be attributed to the so-called ‘double portrait’ genre. The artist placed on canvas the shoulder-length images of Heydar Aliyev and Kemal Ataturk. The composition is almost monochrome. It is done in a graphic manner. If, from the point of view of the idea, the author’s intention is clear – he portrayed the two leaders of the Turkic world as spiritual contemporaries – then in terms of artistic performance, the picture deserves more criticism than encouragement. The artist did not depict the portrait features clearly enough and failed to convey the charisma inherent in the appearance of both leaders.

The biggest and most pleasant surprise of recent years includes the appearance in 2021 of the work of the Vietnamese artist Van Duong Thanh which is the portrait image of the nationwide leader of Azerbaijan. The artwork of the Vietnamese brush master suggests that he is well acquainted with the iconographic tradition mentioned just above. Van Duong Thanh depicted the nationwide leader in full respect with the scheme of the now classical ceremonial portrait of Heydar Aliyev, placing the State Flag of our country on the left side of the canvas. Yet, some detail of the painting style distinguishes this picture from the works of Azerbaijani artists. Closely examining the canvas, one gets the impression that a medallion embracing the face of the portrayed person, part of his torso, the symbolism of the flag, and a fragment of the flag stand out inside. Whatever did not get into the outline of the medallion is written out as if in a light haze, with a slight overlap of adjacent tones that softens the major contrasting picturesque masses. From the artistic point of view, this technique creates a kind of halo of mystery around the image of Heydar Aliyev, the depth of unrevealed meanings.

Thematic compositions are represented by works by Honoured artist Telman Abdinov (2021), Honoured artist Fikret Babayev (2021) and Sevinj Kerimova (2020). T. Abdinov’s work is of particular interest, both from an artistic and ideological point of view, titled “Victory is ours. One nation, two states”. In the foreground is a shoulder-length image of the President of Azerbaijan, Ilham Aliyev and the President of Türkiye, Recep Tayyip Erdogan, both looking in the same direction with a smile on their faces. The faces of the founders of the political tradition of two countries – Heydar Aliyev and Kemal Ataturk are depicted in the background but in the very centre of the composition. Compositional, plastic and ideological

unity of the four artistic imagery is achieved based on the state flags of Azerbaijan and Türkiye waving on both sides. The symbolism of the painting is obvious and easily perceived even by the most unprepared viewer.

In 2020 Sevinj Karimova created a composition. On the left side of the canvas is the image of Heydar Aliyev, which tends to the ceremonial portrait style. A powerful upward diagonal movement is given to the painting by the image in the upper right corner of the clock face, from the centre of which a stream of light emanates. Its rays illuminate visual elements placed in the foreground. According to the author, it represents the past and present of Azerbaijan culture. These elements are arranged so that their cluster creates the outline of the number 8, which is probably a symbol of infinity and eternity. One can see among them silhouettes of monuments such as the Momine Khatun Mausoleum, Gevhar Aga Mosque, Maiden Tower and a fragment of Icheri Sheher fortress wall and Gobustan rock paintings. These are symbols of cultural heritage and history. The outlines of the architecture of the Flame Towers, the Heydar Aliyev Centre and others represent Contemporary Azerbaijan. Almost in the centre, at the intersection lines of Figure eight, bright red pomegranate fruits stand out, highlighting and reinforcing the theme of eternity.

Fikret Babayev painted a remarkable painting entitled “The Testament of the Father” in 2021. In a sense, it could be called a collage. The author has used a widely known photograph that captures a conversation between Heydar Aliyev and Ilham Aliyev in the foreground. All visual arts, including painting, work with space and, by very nature, cannot reflect aspects of time. The artist uses photography to overcome this morphological limitation. It allows us to create historical depth on the canvas. Typically, we see a single event occurring here and now in a picture. Babayev’s canvas shows an entire period of about a quarter of a century. And the historical temporal depth becomes perceptible through the spatial means of painting. In the foreground, the artist uses a well-known photo to simulate the situation when the paternal testament to Ilham Aliyev could have been pronounced. Then, using spatial perspective is revealed a picture of the present time, a historical moment when one fulfilled the will of Heydar Aliyev when Garabagh became liberated. For the viewer, this picture is simultaneously in the present and future. In the hereafter, if they will heed the words of his father’s will. In the present, if one takes a giant step toward victory, breaking through space and time. And here

we are, amidst the mountainous landscape of Shusha, in front of its fortress gate, next to the Gevhar Agha mosque. And here, not far from the tombstone of Heydar Aliyev, the President of Azerbaijan, Supreme Commander-in-Chief İlham Aliyev, pays his military homage. It is the will that Heydar Aliyev left to his son, to all of us.

Conclusion. According to recent research, there are four types of creativity: rational, irrational, conflictual, and harmonic. Definite artistic methods and psychological features of the creative process characterize each. These types form pairs according to the principle of opposition: irrational - rational and conflictual – harmonious. In the harmonic one, “inspiration is inseparable from thought; there is no contradiction between the conscious and the subconscious. “In such creativity, it is not the intellect that acts – an instrument of rational knowledge of the world, but the mind; there is no riot of the irrational beginning, but the realm of high spirituality” [1, c. 128]. All the new paintings dedicated to Heydar Aliyev meet these characteristics. Their style is “calm, clear, unperturbed” [3, c. 437].

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HEYDƏR ƏLİYEVƏ HƏSR OLUNMUŞ YENİ RƏNGKARLIQ ƏSƏRLƏRİ

Məqalədə 2020-2022-ci illərdə yaradılmış, Heydər Əliyevə həsr olunan rəngkarlıq əsərləri nəzərdən keçirilir. Şübhəsiz ki, Ümummilli liderin 2023-cü ildə qeyd olunan 100 illiyi onların yaradılması üçün impuls olmuşdur. Qeyd olunur ki, hələ 2000-ci illərin əvvəlində Heydər Əliyevin portret təsvirlərinin müəyyən ikonoqrafiyası formalaşmışdı ki, yeni rəngkarlıq əsərlərinin müəllifləri onlara istinad edirlər. Mətnə S.Məmmədovun, İ.Mirzəyevin, G.Mehdizadənin, S.Bayramovun, Van Duonq Thanxin (Vyetnam) portret işləri, həmçinin T.Abdinovun, S.Kərimovanın, F.Babayevin tematik kompozisiyaları təhlil edilmişdir. Belə bir nəticəyə gəlinmişdir ki, yenilikçi yaradıcılıq psixologiyası nöqtəyi-nəzərindən on-

ların hamısı yaradıcılığın harmonik tipinə məxsusdur. Onların üslubu “sakit, aydın, səbatlıdır”.

Açar sözlər: Heydər Əliyev, portret, kompozisiya, ikonoqrafiya, yaradıcılığın harmonik tipi.

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**НОВЫЕ ЖИВОПИСНЫЕ ПРОИЗВЕДЕНИЯ,
ПОСВЯЩЕННЫЕ ГЕЙДАРУ АЛИЕВУ**

В статье рассматриваются посвященные Гейдару Алиеву живописные произведения, созданные в 2020–2022 гг. Несомненно, что импульсом для их написания стало 100-летие со дня рождения общенационального лидера, отмечаемое в 2023 году. Отмечается, что еще в начале 2000-х гг. сформировалась определенная иконография портретных изображений Гейдара Алиева, на которую опираются авторы новых живописных произведений. В тексте проанализированы портретные работы художников С.Мамедова, И.Мирзоева, Г.Мехтизаде, С.Байрамова, Ван Дуонг Тханха (Вьетнам), а также тематические композиции Т.Абдинова, С.Керимовой, Ф.Бабаева. Сделан вывод о том, что с точки зрения психологии креативности, все они принадлежат к гармоническому типу творчества. Их стиль «спокоен, ясен, невозмутим».

Ключевые слова: Гейдар Алиев, портрет, композиция, иконография, гармонический тип творчества.

FIGURES



Fig. 1. Sakit Mammadov. Portrait of Heydar Aliyev. 2020.



Fig. 2. Van Duong Thanh (Vietnam). Portrait of Heydar Aliyev. 2021.



Fig. 3. Telman Abdinov. «Victory is ours. One nation, two states». 2020.



Fig. 4. Fikret Babayev. «The Testament of the Father». 2021.