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IMAGES OF ARCHITECTURAL MONUMENTS IN PORTRAITS OF HEYDAR ALIYEV

Abstract. The article talks about historical and modern architectural monuments in the portraits of Heydar Aliyev. The author notes that the architectural elements are an interesting and intricate addition to the image of Heydar Aliyev. Against the backdrop of nature and historical and architectural monuments, the image of Heydar Aliyev looks monumental and majestic. These monuments symbolize his creative activity, as well as attachment to his native Azerbaijan. The study highlights the main types of architectural monuments depicted in paintings and graphics. Images of architectural monuments are considered on the example of the work of famous artists of Azerbaijan – Eldar Mikayilzadeh, Ulviyya Hamzayeva, Javid Ismailov, Gunay Mehdizadeh and others.

Key words: Fine arts of Azerbaijan, portrait genre, architectural images, historical and architectural monuments, artistic image.

Introduction. Many portraits of Great Leader Heydar Aliyev have been created in modern Azerbaijani fine art. Besides the Great Leader, you can find interesting artistic details and figurative expressions in these portraits [1, p. 7]. These elements, which are often placed in the background or grouped around the portrait, enrich the overall composition of the work. These elements reflect the Great Leader's great building activity, his homeland love for the country through symbolic means. One such element is architectural drawings.

Heydar Aliyev is rightly called the architect of modern Azerbaijani statehood. If we say that architecture was his destiny, we probably won't

be wrong. Heydar Aliyev studied architecture when he was too young. But he could not finish his architectural education, some factors, especially the Second World War prevented him. However, he became the great architect of all Azerbaijan, its independence and statehood. Later, while leading the republic, he always paid attention to the construction works, the development of the republic, especially the architectural face of Baku. Even today, the formation of the architectural image of Baku is associated with Heydar Aliyev. That is why the artists who created the image of Heydar Aliyev attach great importance to the description of architectural examples in the background of the work. That is why the masters who created the image of Heydar Aliyev highlight the description of architectural examples in the background of the work. In a word, architecture was one of the most remarkable living examples of the great Heydar Aliyev's patriotism and practical activity.

The interpretation of the main material. There are many examples of architectural images in portraits of Heydar Aliyev. These images are depicted in portraits and thematic genres. We should give additional explanation that besides fine arts, the artistic image of Heydar Aliyev was created in decorative and applied art, especially in carpet weaving. Kamil Aliyev, Eldar Mikayilzadeh, Tahir Majidov and others made interesting, detailed, colorful carpet samples with portrait of Heydar Aliyev on them [3, p. 9-14]. The image of Heydar Aliyev is surrounded by various artistic details, including architectural elements on these carpets.

It is interesting that the symbols in portraits of Heydar Aliyev are basically the same, both in paintings and in carpet art. This can be compared with the fact that artistic elements and compositions, and sometimes even plots are the same in different types of classical Azerbaijani art. For example, you can see buta decorative element in carpet weaving, artistic embroidery, galloon, jewelry, coppersmith, etc. Also, some architectural elements, for example, you can see the image of Momina Khatun's tomb, which is located in Nakhchivan, in most portraits of Heydar Aliyev. But how do artists make the choice?

Our research shows that the symbolic architectural monuments depicted in portraits of Heydar Aliyev can be conditionally divided into three groups:

1. Historical and architectural monuments;
2. Buildings built on Heydar Aliyev's initiative;
3. Buildings that define the architectural face of Azerbaijan, especially Baku.

Each of these building types has its own importance, role and symbolic meaning in the construction and completion of the artistic composition.

Let's pay attention to these types separately.

The first type, as it is mentioned, includes historical and architectural monuments. This is the main type of architecture that artists revive in portraits. In other words, historical and architectural monuments are more common in portraits of Heydar Aliyev. Historical and architectural monuments in works of art, including in portrait carpets can be divided into three groups. These are images of monuments in Nakhchivan, Baku and other parts of Azerbaijan. The monuments of Nakhchivan include Momina Khatun, Yusif ibn-Kuseyr tombs built by Ajami Nakhchivani, as well as the tomb in the village of Karabakhlar. Since the compositional "language" of the carpet is more compact, you can see only the abovementioned monuments of Nakhchivan here. However, some other examples located in Nakhchivan, for example, the Imamzadeh tomb can be seen as a background in the portraits of Heydar Aliyev in the field of painting. The second group includes historical and architectural monuments of Baku – Icherisheher. These are the Maiden's Tower, various buildings included in the Shirvanshahs Palace complex (The Shah Mosque, main arch of the palace, judgment rotunda, etc.), the Surakhani fire temple. As for the monuments in other parts of Azerbaijan, there are more images of Sheki Khan's palace, Ashagi and Yukhari Govhar Aga mosques in Shusha, Khudafar's bridge (bridges).

The second group includes mainly the image of the buildings, which were built during Heydar Aliyev's leadership during 1969-1982 and later on his initiative. Most of those buildings are located in Baku. The Palace bearing the Great Leader's name, Gulustan Palace, Ulduz Palace (House of Ceremonial Receptions), New Television Tower, "Nizami" metro station (underground vestibule) etc. can be mentioned among them. The mausoleum of Huseyn Javid in Nakhchivan also belongs to this group.

The third group includes famous buildings that have a role in completing the architectural image of Baku. The building of the Philharmonic, the Government House and others can be mentioned among them. Their number is not so much compared to others. In any case, we did not come across many of them among the carpet samples involved in the study.

We talked about architectural objects. At the same time, we showed that architectural examples (historical or modern) in portraits of Heydar Aliyev

create a perfect, expressive background and enrich the composition of the portrait with artistic elements. At the same time, we should emphasize that besides architecture, our artists also address to natural symbols with great enthusiasm. Such symbols include the Caspian Sea, Ilandag (Hachadag) in Nakhchivan, and others. Architectural images, especially historical monuments are depicted in interaction with nature motifs, which is an important means of compositionally completing the background in most compositions. Symbols of architecture and nature are depicted in unity in most cases. For an example, the Araz river and the Khudafarin bridge built over it. These double artistic elements are woven in some carpets, for example, the carpet authored by Eldar Mikayilzadeh. However, since the architectural examples are investigated as the main symbolic element in the study, we focus on it.

Natural and architectural monuments were depicted in the double portrait of Heydar Aliyev and Zarifa Aliyeva, which was painted with oil paint by Eldar Mikayilzadeh in 2003. They stand side by side in the center of the composition in this richly structured painting. Historical and modern buildings and architectural monuments of Azerbaijan, mainly Baku were depicted on the right side of the composition, behind Heydar Aliyev (Fig. 1).

The artist's another painting dedicated to the Great Leader is also interesting. Heydar Aliyev is on the left side of the work, and the historical and architectural monuments of Azerbaijan are on the opposite side. We should mention that besides oil paintings, Eldar Mikayilzadeh, better known as a carpet painter, is the author of portraits of Heydar Aliyev on carpets. There is also a carpet version of the abovementioned work. The work is rich with symbolic artistic elements. "As in the carpet version of the work, symbolic images are also seen here – the Old City, the Maiden's Tower, the khoncha (tray filled with different sweets and fruits) in the foreground, the festive table, etc." [2, p. 66]. Let's add that the Palace named after the Great Leader, the Ulduz Palace (House of Ceremonial Receptions) and other buildings are also reflected in that painting. Here, historical and modern monuments of Baku are embodied in a one composition. The work can be figuratively called an architectural map of Azerbaijan.

The architectural images were also reflected in the composition "Savior", which was painted with gouache on paper by the Honored artist Ulviyya

Hamzayeva (Fig. 2). Heydar Aliyev's face is depicted in a large plan in the composition, and various symbols, including architectural monuments are depicted around it. "Monuments – Gobustan rock art, Maiden's Tower, Momina Khatun's tomb, Huseyn Javid's mausoleum reflecting the antiquity and rich culture of Azerbaijan are depicted in the lower left part of the composition" [2, p. 76]. The author connected historical-architectural and modern monuments skillfully. She wanted to present the sequence of visual transmission of the cultural process in the context of history and modernity, to be more precise, tradition and inheritance [4, p. 77].

Javid Ismayilov's composition "On the Way to Independence" (2010) includes historical and modern architectural monuments. Images of the Maiden's Tower, the Government House, as well as many-storeyed buildings, which were built in Baku in recent years, are depicted in the left part of the painting. The artist wanted to draw attention with this that the construction works of the Great Leader still continues.

Gunay Mehdizadeh is one of the artists who portray the image of Heydar Aliyev. A magnificent image of the Great Leader is depicted with *mischtechnik* in painting "Architect of Independent Azerbaijan" (2015) of the the artist. Images of historical and modern buildings of Azerbaijan – Maiden's Tower, Ateshgah, Heydar Aliyev Center, Flame Towers and others are depicted around him. It is interesting that Gunay Mehdizadeh created a successful synthesis of painting and graphics in this work. So, while the image of Heydar Aliyev and the tricolor flag of Azerbaijan at the top of the composition are colored, the buildings are depicted in black and white with graphic technique (Fig. 3).

Besides Azerbaijani artists, the image of Heydar Aliyev was also created by foreign brush masters. The talented Russian artist Nikas Safronov's work attracts attention among them. He painted an impressive portrait of the Great Leader (1998). Heydar Aliyev is depicted in his office in the oil painting. The central part of Baku, the Old City, historical and architectural monuments, as well as the Caspian Sea can be seen from the open window behind him. The work has great symbolic meaning and expresses that the Great Leader was attached to his people, his native land (Fig. 4). There are other symbols in the work.

Conclusion. Finally, we should emphasize that the image of Heydar Aliyev is widespread in modern Azerbaijani portrait carpets. Besides artists of the elderly and middle generation, young artists are also active in this

work. Architectural images form a rich background complement to the abovementioned portraits. Architectural images act as one of the important elements of the composition in most carpets, presenting the Great Leader's personality in the context of history and modernity. The embodiment of architectural monuments is also symbol of Heydar Aliyev's construction activity. These symbols have already become living history and have great historical and cultural significance as an important artistic element in the development of the modern portrait genre.

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Xəzər Zeynalov (Azərbaycan)

HEYDƏR ƏLİYEVİN PORTRETLƏRİNDƏ MEMARLIQ ABİDƏLƏRİNİN TƏSVİRİ

Məqalədə Heydər Əliyevin portretlərindəki tarixi və müasir memarlıq abidələrindən bəhs edilir. Müəllif qeyd edir ki, memarlıq elementləri Heydər Əliyevin obrazını daha zəngin və maraqlı göstərir. Təbiət və tarixi-memarlıq abidələri fonunda Heydər Əliyevin obrazı monumental və əzəmətli görünür. Bu abidələr onun yaradıcılıq fəaliyyətini, eləcə də doğma Azərbaycana bağlılığını simvolizə edir. Tədqiqatda rəngkarlıq və qrafikada təsvir olunan memarlıq abidələrinin əsas tipləri müəyyən edilmişdir. Memarlıq abidələrinin təsvirləri Azərbaycanın tanınmış rəssamları – Eldar Mikayılzadə, Ülvüyyə Həmzəyeva, Cavid İsmayılov, Günay Mehdiyadə və başqalarının yaradıcılığı nümunəsində nəzərdən keçirilir.

Açar sözlər: Azərbaycan təsviri sənəti, portret janrı, memarlıq təsvirləri, tarixi-memarlıq abidələri, bədii obraz.

Хазар Зейналов (Азербайджан)

ИЗОБРАЖЕНИЯ ПАМЯТНИКОВ АРХИТЕКТУРЫ В ПОРТРЕТАХ ГЕЙДАРА АЛИЕВА

В статье говорится об исторических и современных архитектурных памятниках в портретах Гейдара Алиева. Автор отмечает, что архитектурные элементы являются интересным и замысловатым дополнением к образу Гейдара Алиева. На фоне природы и историко-архитектурных памятников образ Гейдара Алиева выглядит монументально и величественно. Эти памятники символизируют собой его созидательную деятельность, а также привязанность к родному Азербайджану. В исследовании выделены основные типы архитектурных памятников, запечатленных в произведениях живописи и графики. Изображения памятников архитектуры рассматриваются на примере творчества известных художников Азербайджана – Эльдара Микаилзаде, Ульвии Гамзаевой, Джавида Исмаилова, Гюнай Мехтизаде и других.

Ключевые слова: изобразительное искусство Азербайджана, портретный жанр, архитектурные изображения, историко-архитектурные памятники, художественный образ.

FIGURES



**Fig. 1. Eldar Mikayilzadeh. Portrait of Heydar Aliyev and Zarifa Aliyeva.
Canvas, oil paint. 2003.**



Fig. 2. Ulviya Hamzayeva. "Saviour".
Paper, gouache. 2000.



**Fig. 3. Gunay Mehdizadeh. “Architect of independent Azerbaijan”.
Cardboard, mischtechnik. 2015.**



**Fig. 4. Nikas Safronov. Portrait of Heydar Aliyev.
Canvas, oil paint. 1998.**