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## **ELMIRA HUSEYNOVA - 90**

**Abstract.** The paper is dedicated to 90<sup>th</sup> anniversary of the Honoured artist of Azerbaijan Elmira Huseynova who immensely contributed to artistic culture of the country in 20<sup>th</sup> century. First part of the paper describes youth period of artist, her education and initial period of creativity as sculptress – artist.

Middle part of the article analyses formation of sculptress’s personal creative artistic language. A number of creativity stages are being reviewed, genres in which searches of her idiolect are described. Also the article shows the unique, interesting and creative family of artist, their relationship in life and art. The last part of the paper reviews the main theme of Huseynova’s creativity – theme of motherhood and love, and portrait also. Artist finds her personal plastic language, avant-guard and emotional, and emanating from female passion and modern form.

**Key words:** Elmira Huseynova, easel, monumental sculpture, Azerbaijani art, personal artistic language.

**Introduction.** The article is dedicated to the 90<sup>th</sup> anniversary of the Honored Artist of Azerbaijan Elmira Huseynova, who made a huge contribution to the artistic culture of Azerbaijan in the 20<sup>th</sup> century. Elmira Huseynova (1933–1995) is an outstanding Azerbaijani sculptor. In 1954 she graduated from the Azerbaijan State Art College named after Azimzade, and in 1960 from the Repin Institute of Painting, Sculpture and Architecture. The artist worked in the field of easel and monumental sculpture. Her works are known in the domestic and portrait genres (“Worker” 1958, “Family” 1960, “Jafar Jabbarli” 1968, “Mother” 1970, “Rasul Rza” 1970). Also in 1966, a

monument to Jafar Jabbarly was erected in Sumgayit. In 1983, a monument to Hasanbek Zardabi was raised in Baku in front of the building of the Azerbaijan National Encyclopedia. The sculptor also made a statue of D. Mendeleev on the pediment of the loggia of the building of the Azerbaijan Republican Library named after M.F. Akhundov.

**The interpretation of the main material.** It has been a long time since I wanted to write about the work of our wonderful sculptor, Honored Artist of Azerbaijan Elmira Huseynova – a bright, joyful person, passionate about the life of art, with a rare vision of the new. She was a real representative of bohemia (la boheme) – the creative core of the intellectuals. Huseynova devoted her entire existence to the deals of art and sincerely believed that there was no more important other path in life.

She was a very interesting person, it was amazingly easy to talk to her. She seemed to be very easy to communicate, but you understood that before you was a rare nature, a lot of knowledge, deep thoughts, forebodings and wisdom were hidden in her. The angle of her outlook on life was unusual, but extremely wide, she was kind and cheerful, and this is a happy combination in a female character.

We occasionally saw each other at the exhibition opening days or near the house, as we were neighbors, and she always inspired me sincere respect with her gentleness, charm, lightness and nobility. This graceful elegant woman possessed a truly enormous vitality, as she chose the hardest male profession – a Sculptor.

There were many remarkable personalities in her family: her maternal grandfather was the poet Samad Mansur, her uncle was stage director Tofiq Kazimov, and her cousin was the great Mehdi Hussein. Elmira khanum's mother was a doctor by profession, her father was a former officer of the ADR troops (Azerbaijan Democratic Republic), a chemist by education. Growing up in a spiritually filled atmosphere,

Elmira chose a romantic profession for herself - she chiseled the life of the rock. Having excellently graduated from the Azerbaijan Art School in 1954, she went to Leningrad to enter the Academy of Arts, where her studies gave her a profession, confidence and the charm of northern Palmyra.

The silver expanses of Leningrad, its bridges and embankments, northern smells of winter and spring, great architecture and great collections of museums, great teachers and the creative instinct of youth – that's what happened during her studies, that's what influenced the personality

of Elmira Huseynova. Already a third-year student, participating in the All-Union exhibition of wooden sculpture “Azerbaijani”, she received a medal of the youth festival. The diploma work “Towards Life” reflected the author’s inner searches and, as always later, caused heated debate and ambiguous assessments, leaving no one indifferent. She argued, defending her vision. And the people were huge - professors Vuchetich, Deineka, Kerzin, Sokolov, Kristovsky! The sculpture was exhibited in Moscow at the Exhibition of Diploma Works. After graduating from Leningrad, she returned home in 1960. In Baku, it begins brightly: the theme of work and family, motherhood, particularly the family, is perhaps the main one in the master’s work. Through this trinity – a man, a woman, a child – the sculptor reaches high plastic and philosophical generalizations, the goal of her search in visual form is always humanistic. How it is all felt, reverently, lyrically and at the same time solved by monumental means, by the method of formal detailed enlargement! Wonderful portraits of Huseynova - a Polish student, Sattar Bahlulzade, Rasul Rza – they are all like fresh air on a summer day: full of poetry, independence, sensuality and some kind of ontological youth! This is a work of high art – when you can’t look away, something catches you, it starts to amaze and change!

However, one cannot write about Elmira Huseynova without talking about her family, because her amazing, outstanding family is also the fruit of her creative, broad nature, inseparable from her searches in the plastic graphic sphere, in the sphere of her relations with people of art, bohemians, in the sphere of independent creative thinking and free aspirations of her spirit.

They had a wonderful, bright family: a young charismatic husband, in the future People’s Artist of Azerbaijan Togrul Narimanbekov, the soul of the family is his wife, Honored Artist of Azerbaijan Elmira Huseynova and a wonderful daughter, the most tender and most memorable children’s image in the fine arts of Soviet Azerbaijan, painted many times by his father and fashioned by her mother – the future Honored Artist of Azerbaijan Esmer Narimanbekova.

They had many amazing happy years together: in love, creativity, that magical time of youth and maturity, in which you are only truly happy – because there is a loved one in the same space with you and he also understands you and your creativity. After all, every coming day brings delight from new sensations and new searches for oneself in this beautiful, wondrous world.

They were a real couple. A couple where the personality of one was brightly set off by the uniqueness of the other. In art, such couples are rare: only Jackson Pollock with Lee Krasner, Jean Tinguely with Niki de Saint Phalle, and Robert Motherwell with Helen Frankenthaler come to mind. Even in photographs, Elmira Huseynova and Togrul Narimanbekov seem to be strongly connected individuals. Perhaps, in many ways, this family was just a union thanks to the wisdom and female intuition of Elmira khanum. They fell in love with each other strongly, truly and immediately got married. Their home was a workshop on Constructors Avenue, where mutual friends appeared: the families of Tahir Salahov, Eljan Shamilov, Rasim Efendiev, Elbek Rzakuliev, Oktay Sadygzade. In the same place, the universal favorite Asmar was born. Life was, perhaps, difficult, but it was perceived easily and cheerfully: constant feasts, noisy disputes with neighbors about creativity, art, about the difficult search for one's savant-garde path. After all, it was the 1960s. Elmira Huseynova was a person who was extremely honest in art, and this is a rare quality for Soviet times! Her favorite Mexican muralists, French post-impressionists and fauvists called for daring and creating without regard to ideological realism. She was energetic and worked hard. I remember that I was greatly struck by the monument to Hasan-bek Zardabi, installed right in front of the building of the Azerbaijan Encyclopedia, as if inscribed in it. The decision to establish the publication of the first National Encyclopedia, the construction of a new building for it in ancient Icheri Sheher and the installation of a sculptural composition there, entrusted to a woman sculptor – all this was a fresh breath of the thaw, a breath of freedom, awareness of one's ethnic roots after long years of Stalinist terror.

The personality of Gasan-bek Zardabi was not Soviet, but patriotic, Turkic. He was the founder of the Azerbaijani drama theater, an outstanding public figure and educator, publicist, scientist – one of the most active advocates of Westernization of all areas of Azerbaijani culture at the end of the 19th century! The sculptor creates the image of Zardabi lyrical in spirit and at the same time powerful in terms of expressiveness, avant-garde in formal modeling. The thinker sits under a tree, absorbed in thought, as if in an arch that symbolizes life itself, as the eminent architect Louis Sullivan wrote. This is a man in the circle of life, at the tree of life, but Elmira Huseynova gives us the image of a man not through the tragedy of life, but through its philosophy, reflection, through the harmony of man with

nature. Sculpture is a very warm art form. Its monumental manifestations are harmoniously (ideally!) inscribed in architecture, which most of all forms our visual and plastic taste, because it is from architectural images that we build our picture of the world and our home in it. Elmira Huseynova was a striking artist who combined a monumental vision, a modernist sense of form with an amazing tenderness of feelings embodied by this avant-garde form. Her portrait compositions, far from realism, absolutely accurately conveyed the character of the model and the intentions of the idea. She was attracted by various characters: these are the most tender portraits of her family, always full of high philosophical generalization, these are the images of a ballerina, an artist (Bahlulzade), a poet (Rasul Rza and Samed Vurgun), a scientist (Mendeleev and Landau). She raised a monument to Jafar Jabbarli both in Sumgayit and Baku. The tombstone in the Alley of Honor was made with a great sense of respect, the image of the young playwright is very reverently and lovingly molded, the face and hands are formally innovative, in large masses – we see a complete immersion in the world of meaning and tremendous, inescapable honesty. Honor.

Dignity. And all this in the face of death. How great Elmira Huseynova sculpts a person! And how worthily she herself passed away, struggling with a painful illness, only having crossed the threshold of her 60<sup>th</sup> birthday. How much beauty is hidden in a woman's soul to be able to live like this and enjoy life like that! Sculptor Elmira Huseynova lived a beautiful life – bright, far from the clichés accepted in society, full of love, creativity and freedom.

### **Conclusion.**

1. The theme of work and family, motherhood, especially the family, is perhaps the main one in the master's work. Through this trinity - a man, a woman, a child – the sculptor reaches high plastic and philosophical generalizations, the goal of her search in visual form is always humanistic.
2. Everything is felt, reverent, lyrical and at the same time solved by monumental means, by the method of formal detailed enlargement.
3. Her amazing, outstanding family is also the fruit of her creative, broad nature, inseparable from her searches in the plastic graphic sphere, in the sphere of her relations with people of art, bohemia, in the sphere of independent creative thinking and the free aspiration of her spirit.

4. The sculptor creates the image of Zardabi lyrical in spirit and at the same time powerful in terms of expressiveness, avant-garde in formal modeling.
5. Elmira Hüseynova was an amazing artist who combined a monumental vision, modernist sense of form with an amazing tenderness of feelings. Her portrait compositions, far from realism, absolutely accurately conveyed the character of the model and the intentions of the idea.

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#### *Gülərənə Mirzə (Azərbaycan)*

#### **ELMİRA HÜSEYNOVA - 90**

Məqalə XX əsr Azərbaycan bədii mədəniyyətinə böyük töhfələr vermiş əməkdar rəssam Elmira Hüseynovanın 90 illiyinə həsr olunub. Birinci hissədə heykəltəraşın gəncliyindən, təhsil illərindən və ilk yaradıcılıq dövründən bəhs edilir. Sonra rəssamın fərdi üslubunun formalaşması və təşəkkülü, yaradıcılıq mərhələləri, fərqli janrlarda bədii ideolektin axtarışları təhlil edilir. Məqalənin sonuncu hissəsində rəssamın portret janrında əsas yaradıcılıq marağı olan analıq, sevgi və ailə mövzusu təhlil olunur. Heykəltəraş avangard və emosional qadın hissiyatlarından və modernist formalardan doğan öz fərdi plastik dilini tapmışdır.

*Açar sözlər:* Elmira Hüseynova, dəzgah heykəltəraşlığı, monumental heykəltəraşlıq, Azərbaycan incəsənəti, fərdi bədii dil.

#### *Гюльрена Мирза (Азербайджан)*

#### **ЭЛЬМИРА ГУСЕЙНОВА – 90**

Статья посвящена 90-летию заслуженного художника Азербайджана Эльмиры Гусейновой, внесшей огромный вклад в художественную культуру Азербайджана XX века. Первая часть статьи посвящена молодым годам скульптора, образованию и начальному периоду ее творчества. В средней части статьи анализируется формирование и становление собственного языка скульптора, рассматривается несколько этапов творчества, описывается круг тем, в котором проходили поиски ее идеолекта. Также в статье описывается ее семья, творческие и родственные

взаимосвязи. В концовке статьи рассматривается главная тема творчества Гусейновой – тема материнства, любви и семьи, а также главенство в ней портрета. Скульптор находит свой собственный пластический язык, авангардный и эмоциональный, исходящий из женской чувственности и модернистских форм.

**Ключевые слова:** Эльмира Гусейнова, станковая скульптура, монументальная скульптура, азербайджанское искусство, индивидуальный художественный язык.

## FIGURES



Fig. 1. Elmira Huseynova at workshop.



**Fig. 2. Portrait of the girl.**



**Fig.3. Monument of H.Zardabi in Baku.**