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THE IMAGE OF HEYDAR ALIYEV IN AZERBAIJANI CARPET ART

Abstract. Heydar Aliyev, the National leader of the Azerbaijani people, left an indelible mark on the history of his people, did a lot for the development of national culture and art. Carpet art also gained its successful development during his reign. Many carpet artists were personally acquainted with the National leader. Carpet art is a specific type of decorative art with its own strict canons and requirements for artistic skill and aesthetics, which are based on ornamentality, graphics. But love and respect for Heydar Aliyev's personality inspired many artists to create carpet works depicting the National leader, which became part of the treasury of Azerbaijani art.

Key words: carpet, ornament, color, composition, Heydar Aliyev

Introduction. Today, no one can deny that the 1970–1990s, the years of Heydar Aliyev's active political life were a period of renaissance of Azerbaijani art for the culture of Azerbaijan, for all types of art [1, p. 9]. Culture and art turned into priority areas of state policy during the periods of H. Aliyev's political leadership. In its turn, this served to gain a worthy place in the modern world cultural space for the Azerbaijani art, to study and approve it by the peoples of the world, to expand the cultural ties of the Azerbaijani people with the peoples of the world. The main goals of Heydar Aliyev's cultural mission were the study, preservation, development of national and cultural values, ancient and modern art of Azerbaijan, turning them into the cultural wealth of the world. The intensive and dynamic development of national culture and art in the

recent history of Azerbaijan is the cause and result of the cultural mission implemented by Heydar Aliyev [2].

The interpretation of the main material. Carpet weaving assumed the character of a professional art, and specialized carpet artists entered the artistic arena back in the middle of the 20th century. A department of carpet weaving was opened at the faculty of Arts of the Azerbaijan State Institute of Arts in the mid-60s.

The Azerbaijan State Museum of Carpet and Folk Applied Art was created in Baku in 1967. It was opened in 1972 and it was a great event in the cultural life of the republic. The museum's fund had accumulated about 10 thousand works of decorative and applied art by the end of the 90s of the 20th century: pile and lint-free carpets woven by folk craftsmen; ceramics, jewelry, art needlework, wood and glass products, etc. A large number of carpet works by professional artists are exhibited in the museum's expositions or are in its fund.

A branch of the Museum of Carpet and Folk Applied Arts was created in Ganja in 1985, a branch of the museum was opened in Guba in 1983 and in Shusha in 1985.

The study of the development of carpet art was reflected in the scientific works of many scientists of the republic in the 60-90s. The works of leading art historians were published, which described the history of the development of carpet weaving, technological and artistic features of ornamental and narrative carpets, as well as lint-free carpet products in Azerbaijan.

Significant dates in the cultural life of the republic were the holding of the International Symposium on the Art of Oriental Carpets in Baku in September 1983 and the II International Symposium on the Art of Azerbaijani Carpets in May 1988. Many scientists from the Soviet republics, as well as foreign countries, such as Austria, Great Britain, Hungary, Italy, the USA, Turkey, Germany, France and Switzerland took part in the work of these symposiums. A large number of reports were given on various problems of carpet art in the course of the symposium. All the abovementioned successes and achievements in the development of carpet art are directly or indirectly related to Heydar Aliyev's cultural policy. An important point of this policy was also his special attention to the figures of culture and art and the promotion of Azerbaijani culture. And it is not surprising that creative people wanted and still want to capture the image of a Leader in their works.

The image of H. Aliyev is reflected in paintings, monuments, as well as on carpets.

Many carpet artists turned to the portrait solution of the image of Heydar Aliyev. I would like to dwell on some of them, full of sincere feelings of respect and love for this extraordinary personality. And such works occupy naturally a worthy place in the artistic legacy.

Kamil Aliyev, People's Artist of Azerbaijan, who devoted his life to studying the art of carpet and left an unforgettable mark on Azerbaijani art with his work, created a lot of different ornamental and narrative carpet compositions. His works are distinguished by pronounced stylistic features, which are peculiar to his work.

His portrait carpets dedicated to many famous personalities of different eras, including two portrait works dedicated to Heydar Aliyev are unique and original. These works were created under the influence of deep respect and love for H. Aliyev's personality. The artist was personally acquainted with the people's Leader. After some meetings back in the late 60s, the artist had the idea of creating a portrait of H. Aliyev on the carpet. He worked on the sketch of the carpet for a long time and in detail. The work was completed on a portrait carpet only in 1981, after a long creative search, where there is a chest image in a general's uniform with an accurate, realistic rendering of his facial features in an oval medallion in the central field of the carpet. The artist managed to convey the wholeness of the character and create a psychological portrait of the Leader. The central field of the carpet is weltd by a densely ornamented border part, in which patterns and color combinations have found complete harmony.

His other work, dedicated to Heydar Aliyev, is solved in a peculiar way, where the portrayed figure was depicted as an ordinary person with his arms crossed on his chest. Natural external attractiveness, which is combined with a masculine characteristic, appears clearly in a woven image that distinguished by realism and truth. Kamil Aliyev synthesized the pictorial and ornamental part of the carpet skillfully in all his portrait carpets, which created ultimately the integrity of the work.

Eldar Mikayilzadeh is one of the most prolific carpet artists who created dozens of highly professional ornamental and narrative carpet works, and also created portrait carpets with the image of Heydar Aliyev. The image of the portrayed figure is revealed from different aspects in two monumental works. The National leader was depicted in the foreground with a raised hand

and a smile in the first carpet. The bright, positive, noble and confidently looking forward image of the Leader is revealed against the background of individual compositions in which images of historical monuments (Maiden Tower, Khudaferin Bridge, Shirvanshahs' Palace and many others) of Azerbaijan were given. Sculptural monuments and buildings, which were built in the Soviet period, were depicted in rectangular medallions in the border part.

His second work reveals Heydar Aliyev as a formed politician sitting in an armchair against the background of flourishing Azerbaijan. A very beautifully designed border part with a chain of large ornamental motifs and a subtle understanding of color borders an almost pictorial part that looks like a painting. But unlike painting on a carpet, achieving the technical capabilities of painting requires tremendous efforts.

The next artist – Tahir Majidov also turned to the image of H. Aliyev in his work and created a monumental work called “Return” (2002). The carpet is distinguished by its large size and complexity of composition and was woven in the production association “Azerkhalcha”. The image of the Leader, which was completed expressively and realistically, is depicted in the central field with a raised hand walking with wide steps on a carpet with a composition of the Guba-Shirvan School of Carpet Weaving “Pirebedil”. The special liveliness of the carpet material was given by facial features that revealed the rich inner world and real character, a dark blue suit and a red tie vividly. The main color solutions in the graphic part are repeated in the ornamental patterns of the bordered part of the carpet, making up a single composition. The artist collected material for this carpet for 9 years and wove it for 1.5 years.

Narrative carpets continued to develop during the Soviet period (1920–1990). A new genre was being formed in the development of portrait carpet art at this time. Although portraits were woven on carpet even in previous centuries, they were part of a certain narrative, which was conveyed through a flat, conditional interpretation of the image. The portrait on the carpet was identified with portraits on paintings in the Soviet period.

Conclusion. I would like to note that a new genre in the development of portrait carpet art was being formed back in the 50-60s of the 20th century. Although portraits of historical figures were woven on carpet even in previous centuries, they were part of a certain narrative, which was conveyed through a flat, conditional interpretation of the image. The portrait on the carpet was

identified with portraits on paintings in the Soviet period. It is very difficult to create a realistic image of a person on a carpet from a technical point of view, since the texture of the carpet does not allow to convey the volume of chiaroscuro, perspective – all the nuances with which easel art forms achieve realism on their planes. The artists achieved pictorial accuracy in revealing the pictorial and psychological portrait of the National leader in the abovementioned carpets, which emphasizes their responsibility and sincerity in creating carpet works.

Heydar Aliyev's personality, one of the strongest politicians of our age, who devoted himself to serving the people, will always be a topical theme for artists of any generation.

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Aidə Sadıqova (Azərbaycan)

AZƏRBAYCAN XALÇA SƏNƏTİNDƏ HEYDƏR ƏLİYEV OBRAZI

Azərbaycan xalqının ümummilli lideri Heydər Əliyev öz xalqının tarixində silinməz iz qoymuş, milli mədəniyyətin və incəsənətin inkişafı üçün çox böyük işlər görmüşdür. Onun rəhbərlik etdiyi dövrdə xalça sənəti də uğurla inkişaf etmişdir. Bir çox xalça sənətkarları ümummilli liderlə şəxsən tanış olublar. Xalça sənəti ornamentallığa, qrafik dizayna, müstəvi üzərində həllə əsaslanan, bədii və estetik görünüşünə görə ciddi qanun və tələbləri olan dekorativ sənətin özünəməxsus növüdür. Lakin Heydər Əliyev şəxsiyyətinə məhəbbət və ehtiram bir çox rəssamları Azərbaycan incəsənəti xəzinəsinə daxil olan ümummilli liderin təsviri olan xalça əsərləri yaratmağa sövq etdi.

Açar sözlər: xalça, ornament, kolorit, kompozisiya, Heydər Əliyev.

Аида Садыгова (Азербайджан)

ОБРАЗ ГЕЙДАРА АЛИЕВА В АЗЕРБАЙДЖАНСКОМ КОВРОВОМ ИСКУССТВЕ

Гейдар Алиев, национальный лидер азербайджанского народа, оставил неизгладимый след в истории своего народа, сделал очень многое для развития национальной культуры и искусства. В период его правления своего успешного развития получило и ковровое искусство. Многие художники по ковру были лично знакомы с национальным лидером. Ковровое искусство является специфическим видом декоративного искусства со своими строгими канонами и требованиями к художественности и эстетичности, базирующемся на орнаментальности, графичности. Но любовь, уважение к личности Г.Алиева подвигли многих художников к созданию ковровых работ с изображением национального лидера, вошедших в сокровищницу азербайджанского искусства.

Ключевые слова: ковер, орнамент, колорит, композиция, Гейдар Алиев.