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THE THEME OF KARABAKH IN ANAS ARTISTS' ARTWORK

Abstract. The article deals with the theme of Karabakh in artists' artwork working at ANAS. The author notes that most of them are scientific workers interested in fine arts. There are even those who have art education among them. The theme of Karabakh was widely represented in these artists' works. Many of them represent the ANAS Institute of Architecture and Art. Acrylic composition "Azad edilmiş incilərimiz" (trans.: "Our Liberated Pearls") by Oksana Mammadova, historical and architectural monuments of Karabakh painted by Rizvan Karabagli, portraits of historical figures, "Khari-Bulbul" by Vafa Jesarat and many other works are of interest. Most of these works were exhibited at art exhibitions, which were held at ANAS organized by the Institute of Architecture and Art.

Key words: ANAS artists, theme of Karabakh in fine arts, painting, graphics, acrylic.

Introduction. It is known that a number of researchers at ANAS are also talented artists. Art exhibitions, which have been held since 2015 and have already become a tradition, are a clear proof of this. Most of the authors participating in these exhibitions organized by the ANAS Institute of Architecture and Art are researchers of this institute. Surely it is natural, because one of the main areas studied by the Institute in terms of research object is fine arts [1, p. 5].

Karabakh is one of the widespread themes in ANAS artists' artworks. There is great interest in this theme among ANAS artists. Karabakh-themed works made in different types, genres and techniques of art attract

the attention of the audience at almost all exhibitions. Articles about this have been published many times in the press, information has been given in books and reports.

The interpretation of the main material. A researcher of the Institute of History of ANAS – Jamal Ismayilov, a researcher of the Institute of Information Technologies – Sabina Mammadzadeh, researchers who worked and are currently working at the Institute of Architecture and Art – Honored Artist Elturan Avalov, PhDs, associate professors Tamilli Abdullayeva, Sayyad Bayramov, Khazar Zeynalov, PhD in Architecture, Associate Professor Rizvan Babashov (Karabagli), as well as Leyla Mali, Aysel Talibzadeh, Oksana Mammadova, Vafa Jesarat and others have created interesting works on Karabakh.

Besides being an architect, Elturan Avalov is also known as an artist. He paints mainly architectural monuments. The artist painted the historical-architectural monuments of Icheri sheher (Old City), Shaki, Shusha [2, p. 182]. Shusha monuments have a special place in this list. Elturan Avalov created artworks of monuments and entire parts of this ancient city.

The well-known brush master Jamaladdin Ismayilov is known as a battle artist at ANAS. He recreates Azerbaijani military art skillfully on canvas. The artist created a large panel called “Şuşanın azad edilməsi” (trans.: “The Liberation of Shusha”) in November 2020. He dedicates the abovementioned panel to the great victory won in the 44-day war. The dramatic moment of Shusha’s liberation is depicted in the work. The heroic sons of Azerbaijan climbed the sharp rocks from a place where the enemy did not expect them - from a deep valley and stroke heavy blows on him. Some of the invaders are dead, some are asking for help, and some are running away. The tricolor flag of Azerbaijan waves proudly on a high rock in the center of the composition (Fig. 1).

One of the researchers who created graphic paintings on the theme of Karabakh is Rizvan Karabakhali, PhD in Architecture. The historical and architectural monuments of Karabakh occupy an important place in his artwork. The artworks of the Fuzuli Tombs and mosques, the Govhar Agha Mosque in Shusha, and the Mausoleum of Molla Panah Vagif occupy a special place among these monuments.

Artists working at ANAS have created many memorable works on the theme of Karabakh. Young artist Oksana Mammadova should be mentioned among them. Oksana, a representative of ANAS Institute of Architecture and

Art, works mainly with acrylic on canvas. Colorfulness and decorativeness characteristic of miniature art are typical for her artwork.

Oksana Mammadova also creates interesting works on the theme of Karabakh. Unlike other artists working on this theme, Oksana Mammadova approaches the theme sentimentally. This is perhaps due to her nature as a sensitive creative personality. The composition “Görüşdük” (trans.: “We met”) by the artist is quite characteristic in this regard. The artist depicted a mother who came to our liberated territories sitting at the grave of her martyred son and “conversing” with him. The mother, who longed for her son’s grave for many years, was finally able to visit her son’s grave after the liberation of our lands thanks to the courage of our brave army. This is a great calm for her. What is more important is the liberation of our lands. Another work by Oksana Mammadova with acrylic on canvas reflects this idea. Historical-architectural monuments liberated from occupation are depicted in white lines on a dark blue background in this work, called “İşğaldan azad edilmiş incilərımız” (trans.: “Our Liberated Pearls”) (Fig.2).

The theme of Karabakh is manifested in various genres in the ANAS artists’ works. We talked mainly about city and natural landscapes above. However, scientists-artists are also productive in the portrait genre. From this point of view, we would like to return to Rizvan Karabaglı’s work. He painted the portrait of Karbalayi Safikhan Karabakhi, a prominent Azerbaijani architect of the 19th century, one of the founders of the Karabakh school of architecture. The artist created a reliable and convincing iconography of this prominent national architect by referring to historical sources. Rizvan Karabaglı is also the author of the graphic artwork of Karabakh ruler Ibrahim Khalil Khan (Fig. 3).

Aysel Talibova is one of the ANAS artists who actively apply to the theme of Karabakh in her artistic work. Aysel Talibova works in computer graphics, which is quite new and interesting. The theme of Karabakh is more widely represented in her artwork. Historical and architectural monuments of Karabakh, as well as artistic details with symbolic content, are predominant in the graphic compositions created by the artist. The Karabakh mountains that depicted in the composition “Nə yatmısan qoca vulkan, səninləyəm!” (trans.: “Why are you sleeping, old volcano, I’m with you!”) have a symbolic meaning. The name of the composition is taken from the famous poem by the People’s Poet Mammad Araz. Another composition by Aysel Talibova –

“Şuşada Gövhər ağa məscidi” (“Govhar Agha Mosque in Shusha”) is included in the series of historical and architectural monuments. This monument is depicted against the background of color transitions that create an interesting color contrast in the composition.

Young artist Vafa Jesarat often refers to the theme of Karabakh in her work. It is necessary to mention her portrait works among them. She created images of outstanding scientific and cultural figures of Karabakh. The image of the outstanding Azerbaijani poetess of the 19th century, Khan’s daughter Natevan, is distinguished among them. The author created the image of the famous poetess in black and white graphic technique. The image has an interesting compositional formula.

Another work by the artist is called “Şuşa. İstirahət” (trans.: “Shusha. Rest”). This painting, painted in black-and-white graphic technique, depicts the liberated Shusha’s return to a peaceful life, people’s relaxation and leisure time.

Vafa Jesaret also likes to create symbols. From this point of view, her composition “Khari-Bulbul” is interesting. The artist made this work mainly from pieces. The large Khari-bulbul, which is considered a symbol of Karabakh, is depicted on a neutral background in this work, which is close to the patchwork technique. The lyrical and romantic harmony is strong in the work (Fig. 4).

The theme of Karabakh is not only in painting and graphics, but also in tapestry art. Tapestry master Tamilla Abdullayeva, who worked as an artist at the Institute of Architecture and Art of ANAS for a long time, addressed this theme as well. Her relatively small tapestry samples, which are rectangular with national symbols on a black background, embody the material culture of Karabakh. Creating the composition on a black background is a metaphorical reference to Karabakh and the black clouds that once covered over its head. Those tapestries were created several years ago. Black clouds were still over Karabakh at that time. Today, our lands are liberated, and the dark clouds over Karabakh have been removed forever.

Conclusion. Finally, I would like to emphasize that the artists working in ANAS are closely involved in the public life of the institution and the republic. The theme of Karabakh occupies one of the main places in the work of these scientists-artists. If earlier the motives of sadness prevailed in this theme, the content of the theme has completely changed after 44 days of victorious battles. Today, the theme of Karabakh in art reflects the concept

of victory, national pride, as well as the concept of rebuilding, turning the enemy's ravaged land for 30 years into a prosperous one [4, pp. 178-179]. This applies to the theme of Karabakh in the work of not only ANAS artists, but also Azerbaijani artists as a whole.

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Xəzər Zeynalov (Azərbaycan)

AMEA RƏSSAMLARININ YARADICILIĞINDA QARABAĞ MÖVZUSU

Məqalədə AMEA-da çalışan rəssamların yaradıcılığında Qarabağ mövzusunda danışılır. Müəllif qeyd edir ki, onların əksəriyyəti təsviri sənətə maraqlı göstərən elmi işçilərdir. Onların arasında rəssamlıq təhsilinə malik olanlar da vardır. Qarabağ mövzusu bu rəssamların yaradıcılığında geniş təmsil olunmuşdur. Onların bir çoxu AMEA-nın Memarlıq və İncəsənət İnstitutunu təmsil edir. Oksana Məmmədovanın akril texnikasında işlədiyi “Azad edilmiş incilərimiz” kompozisiyası, Rizvan Qarabağlının çəkdiyi Qarabağın tarixi-memarlıq abidələri, tarixi şəxsiyyətlərin portretləri, Vəfa Cəsarətin yaratdığı “Xari-Bülbül” və bir çox başqa əsərlər maraqlı doğurur. Bu əsərlərin böyük qismi Memarlıq və İncəsənət İnstitutunun təşkilatçılığı ilə AMEA-da keçirilmiş rəssamlıq sərgilərində nümayiş etdirilmişdir.

Açar sözlər: AMEA rəssamları, təsviri sənətdə Qarabağ mövzusu, rəngkarlıq, qrafika, akril.

Хазар Зейналов (Азербайджан)

ТЕМА КАРАБАХА В ТВОРЧЕСТВЕ ХУДОЖНИКОВ НАНА

В статье рассматривается тема Карабаха в творчестве художников, работающих в НАН Азербайджана. Автор отмечает, что большинство

из них – научные сотрудники, обладающие творческим даром. Среди них есть и такие, которые имеют художественное образование. Тема Карабаха широко представлена в творчестве этих художников. Многие из них представляют Институт Архитектуры и Искусств НАН Азербайджана. Акриловая композиция Оксаны Мамедовой «Наши освобожденные жемчужины», историко-архитектурные памятники Карабаха кисти Ризвана Карабаглы, портреты исторических деятелей, «Хары-бюльбюль» Вафы Джесарат и многие другие с точки зрения выразительности и композиционного решения представляют большой интерес. Многие из этих работ экспонировались на художественных выставках, организованных Институтом архитектуры и искусств.

Ключевые слова: художники НАНА, тема Карабаха в изобразительном искусстве, живопись, графика, акрил.

FIGURES



Fig 1. Jamaladdin Ismayilov. “The Liberation of Shusha”.
Canvas, acrylic. 2020.



Fig. 2. Oksana Mammadova.
“Our Liberated Pearls”.
Canvas, acrylic, mixed
technique. 2021.

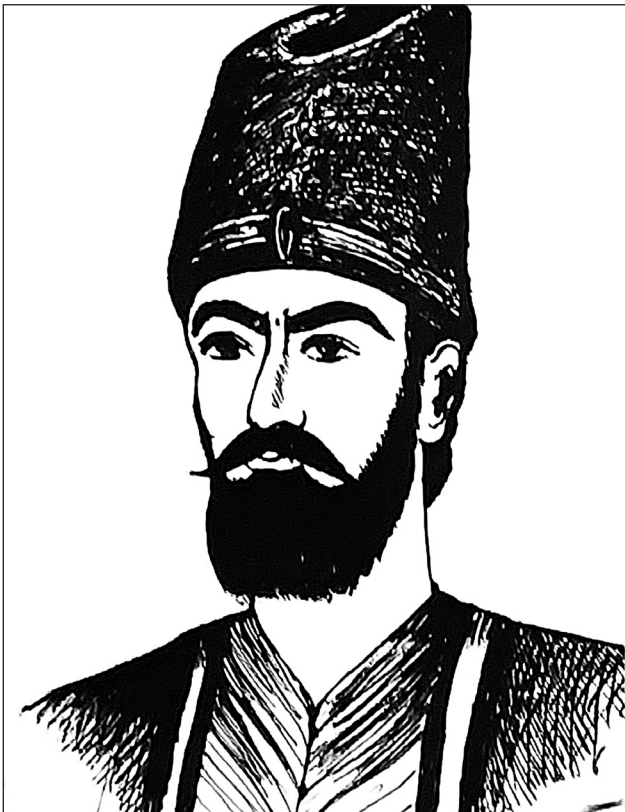


Fig. 3. Rizvan Karabagli.
Portrait of Karabakh ruler
Ibrahim Khalil Khan.
Graphic technique. 2021.



**Fig. 4. Vafa Jesarat. “Khari-Bulbul”.
Fabric, mixed technique. 2022.**