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ABOUT CHINGIZ FARZALIYEV'S JUBILEE EXHIBITION

Abstract. Chingiz Farzaliyev is outstanding artist and public figure in Azerbaijani culture. He is well-known for his breathtaking landscapes, still lifes, and philosophical themes in general. Chingiz Farzaliyev is an artist of contemplation, thinking in painting, a master who sees the general in the particular, graceful in plastic, delicate in color, sublime in detail. His paintings are joyful, sublime, exquisite, full of admiration for the holiness of Nature, the beauty of the Earth. His Earth is the reason for everything, the fundamental principle, the source.

Farzaliyev's landscapes are an immersion into one's own world, where deep loneliness gives rise to an individual understanding of the Earth, woven from color and lines, from the plasticity of the artist's thoughts. It is not the character or the plot that reigns on Farzaliyev's canvases; the artist offers the viewer an open space for his reflections, leading him into the world of harmony, happiness and love, into the ecumene created by paints.

The image of the house as the centre of the universe has appeared in the works of Chingiz Farzaliyev since the 1970s. The artist depicts everything inside the home as well as everything he sees from the window. Being in Chingiz Farzaliyev's home is like being in one whole. The loss of this integrity is the central theme of contemporary man's self-determination. This loss causes us to experience nostalgia and yearn for our native home. Art by Chingiz Farzaliyev enables us to observe our position in the world, just as the ultimate aim of philosophical reflection is to transcend one's own "horizon of existence." The house represents a new intellectual and spiritual

horizon in the artist's work. In each of his homes, we traverse the horizon of existence.

Key words: Chingiz Farzaliyev's exhibition, Azerbaijan National Museum of Arts, Azerbaijani painting, landscape, horizon of existence.

Introduction. The nature of creativity is covered by a veil of mystery. And the mystery is not only the origins of the creator's aspirations. It is everything that emerges from the hand of the artist. It is no coincidence that Paul Valéry wrote that: "if a bird knew exactly what it sings, why it sings it, and what within itself is singing, it would not sing." Creativity comes down to the search for an ideal structure that has beauty and harmony. A structure of the type that, as great Paul Dirac said: "nature itself would have chosen." You should honestly write about Professor Chingiz Farzaliyev, the honored Azerbaijani artist, taking into account the stages of his creative life and contemporary priorities and aesthetic categories. Looking back at the past engenders only gratitude in the soul. This is the leitmotif of all that the artist has to say on his canvases. Remember Brodsky? "What to say of my life? It was long and eventful; Nothing but grief I empathize, but may My mouth keep saying how endlessly thankful I am – again and again, till it's clogged with clay." [2]

The interpretation of the main material. Chingiz Farzaliyev is a perfectionist. This is immediately apparent, wherever his attention falls: on the decoration of his studio and the walls of the museum, on the caption plates by the paintings, on their framing and the design of his books, on the presentation and fonts of the annotations accompanying his thematic exhibitions; it is also manifested both in the music heard in the halls and in his impeccably styled clothes – everywhere you sense the accuracy and Farzaliyev's charm. In 2019, the solo exhibition of Chingiz Farzaliyev's works at the Azerbaijan National Museum of Art in Baku became a significant event in Baku's artistic community. It became a milestone for Chingiz Farzaliyev, head of the Azerbaijan National Museum of Art, a man who does so much for the capital's artistic space. The man who plunged the Museum entrusted to him into a whirl of active development, expending so much energy on promoting Azerbaijani art and establishing strong international ties, on research and publishing work, in which he is both leader of the projects conceived and designer of printed materials. He also curated the huge museum expositions from scratch and assembled

the leading permanent expositions, Chingiz Farzaliyev, already well established, then decided to present himself to an audience as a painter-philosopher. The programmatic image of the exhibition – The Old Clock (1987), as the artist himself presents it, “Self-portrait with Mother under the Clock” represents all the humanitarian values of our society: the continuity of generations, respect for traditions, acceptance of the facts of being, reflection as a way of existence. Mother is sewing – she always does something. In the eyes of son there is an anticipation of future. The brown is gold color of the picture radiates calmness and tranquility as paintings of the Dutch Golden Age do. “Along the steps of Time” is the philosophy, the essence of the whole exhibition, allowing us to accompany the artist along the steps of his life, inviting us to enter into a leisurely conversation with painting, which alone makes it possible to view scenes of life from the angle of his love. After all, these words from Paul Valéry were quoted on the frontispiece of the exhibition catalogue: “Painting allows you to see things as they once were, when they were treated with love.” And the temporal dominant in the concept of the exhibition itself sets the same philosophical direction for perception of the exhibition. “This exhibition is a kind of journey ‘on the waves of memory’ that is reflected and preserved in my works. An opportunity to touch oneself, one’s feelings and thoughts, that preoccupied one in different years... And so, the decision to bring together artistic works and literary and publishing research in one exhibition is natural and quite logical. One would not exist without the other. This is me – changing and seeking myself to this day...” The word jubilee has acquired its original, biblical interpretation as well as possibly corresponding to the philosophical sense of paintings arranged chronologically. Here, the Hebrew word Yovel, which means the number 50, resounded to its sacred meaning: from the age of 49, a person had to live a whole year, as it were, in contemplation of the path; to stop and think it over and then rise to a new level of reflection and understanding of life by the age of 50. The eternal questions by Gauguin: “Who are we? Where are we from? Where are we going?” have interested artists of all times. And Farzaliyev has formulated his own answer with his solo exhibition where the solemn enfilade of the five halls of the old museum mansion suggests existential reflections, and the energy of the chronologically exhibited paintings imparts the conceived crescendo an organ sound. It is extremely difficult to introduce oneself to strangers:

Share with them your thoughts, searches, accomplishments as well as what you've experienced, and what you've lived for the last half-century, and put it all together in one exhibition. 13 Farzaliyev's exhibition is an elegant one, like everything he undertakes. A unified picture of time is formed, as if it were a journey through different decades of his life, in which the mood and situation of any given time period are captured. The eyes of the artist reflect the metamorphoses of time, but view them with love, and complete acceptance. The show presents the succession of different stages and styles along the artist's creative path. The show captivate you from the very beginning with joyous colors of the painting *Children with a Dove*, an imitation of Toghrol Narimanbekov. Here, even the artist's signature is in Toghrol's style. The Baku cityscapes of the 1960s are extremely elegant and decorative, with a slight hint of the '60s art. Testing oneself in graphics – a series of illustrations for the stories by the brilliant writer and educator Jalil Mammadguluzade, created in 1969 on the centenary of the writer. And here is a charming *Etude*, painted in the spirit of Cezanne and an appeal to Impressionism. *Self-Portrait of 1962*, painted in broad strokes, stunningly sustained in scale – a noble scale à la Georges Braque! An attempt to understand one's place in the world, the self-portrait of an individualist, a frondeur, even, rather, a kind of Onegin; in a word, a totally non-Soviet work, which can only be explained by the thaw and an interest in Paris avant-garde painting. In a word, a great time for the search for one's own directions in artistic form! The '70s – mainly large canvases by an artist graduate of the Surikov Institute. In his own words: “the academic school finally shaped my artistic taste of a painter” [3]. It was in this very decade that the concept of Home took center stage in Farzaliyev's universe. There are people, trees, mountains, sea and horizons. But there is always an invisible Home inherent in everything he paints. It becomes the favorite image in the artist's work and his universe. Perhaps it had its origins in his vulnerability, in the homesickness of a young man who had left to study his vocation, for the sake of which he was away from Home for a long time. Longing for home is seen everywhere: in the little things, even in the eyes of the Caspian oil workers with whom Farzaliyev stayed in a hostel on Oily Rocks to do sketches for his diploma work. To immerse himself in the atmosphere of the lives of master drillers, Farzaliyev lived with them, in the same room. An exciting and romantic period! Day after day, watching

the workers, the artist saw them, first of all, as ordinary people. Someone's fathers, brothers, husbands, sons... It is interesting that Tahir Salakhov [1], seeing Farzaliyev's diploma work, told him: "Chingiz I wonder why I did not see the oil workers' labor from the same point of view!" The great master noted in a single phrase the unusual perspective of the artist's vision, who sees not heroism or the romance of work or everyday life. He sees the personification of Home in the oil workers' small room, and the warmth of human relations. He sees clothes on a hanger and family photographs nailed lovingly to the wall. And he also sees one very important detail representing the epitome of the home comfort – a small plant in a pot! The same plant that, coming in from the shift, these strong men looked after and watered with tenderness. The artist included himself in the belongings of the oilmen: his sketchbook, a pink shirt and jeans can be seen among the things of the workers. This feeling for life embodied in the plant, a respect for life, the subtlest nuances in the emotional experiences of oilmen working in extreme conditions – these were what interested Farzaliyev. Not the workers' heroic faces, figures and hands, but their psychology, their inner lives, the life in the Home. And the Soul of this Home was a small plant grown by their strong hands and tender hearts. This image – of a thin, delicate, reddish houseplant in a clay pot – runs throughout the painter's works, like the artist's alter ego, or figuratively, his self-portrait: a life stretching upwards. Fragile and vulnerable. But persistent and sustained – "a thing in itself." The same image is present also in "Morning" of 2016, in "The Memories" of 1974 and many others. Reading representing a portrait of a girl is one of the brightest of the 70s paintings and actually is the portrait of the artist's young wife, the daughter of the world-famous chemist, academician Yusif Mammadaliyev, the creator of the famous Molotov cocktail. She sits in a comfortable position, poring over a book, surrounded by favorite objects from everyday Azerbaijani life – old copper utensils; outside the window – a high-rise building, a landmark of time. The lovingly painted space is filled with mental energy... The girl is thinking...

The paintings of the '80s are from the author's favorite ochre-brown palette. Among them are A Still Life with Copper Utensils, Baku Fortress, and Loyalty. Farzaliyev, however, is not always so tenderly romantic and delicate on his canvases. A trip to India stirred up the Apollonian traits in the artist's clear-thinking personality, awakening a passionate vision. Life-

giving color takes possession of the painter's mind – this is what is manifest in his Indian series – the captivating sensuality of the palette, the brightness inherent in Indian culture, nature and air. There is a spontaneous color-riot, both passionate and bright, a combination of strong, spicy colours, spiritual meditation and self-awareness. “A creative trip to India,”- the artist writes,- “taken at the end of the ‘80s, was a revelation for me, a reassessment of everything stereotyped. I would call it a kind of rebirth. The oriental tale of my childhood that lived in my soul came back to life before my eyes, thanks just to the atmosphere of that amazing country. For me India became a kind of shake-up of art forms that resulted in a complete cycle of paintings, presenting an absolutely incredible palette and combination of colors that were not previously typical of me.”

The viewer is greatly influenced by the 2019 landscape *Awakening*. A very strange canvas: there is something earthy here, with its mountains and valleys, but giving the appearance of being painted from space. It is from there, they say, that the earth looks radiant. The picture's coloration seems to have a rainbow's shimmer while exuding happiness, light and tranquility. It reads as a clear allusion to the Buddhist concept of nirvana. That inimitable artist, Nature has, among her countless creations, created images that always nourish the contemplative mood. And these images are visible in the landscapes that Farzaliyev has painted throughout his life, and especially in recent years. These are kind of vocalizations that require careful listening and concentration. Here, with a gentle palette and integral composition, the artist invites reflection, as if introducing meditation.

The Azerbaijan National Museum of Art is itself a major creation of the second decade of the 21st century, and Chingiz Farzaliyev has been at its helm since 2010. In that time, the museum has doubled in size and altered its appearance completely. The entrance is now via a new glass gallery that takes visitors into a modern space connecting two venerable wings – previously two separate architectural monuments – into a single museum ensemble. Within are collections of the fine and decorative arts of Western Europe, Asia, Ancient Egypt, Russia and Azerbaijan. Winner of the national “Humay” award, Chingiz Farzaliyev is deeply aware of art's public mission. Fully loyal to that mission, he makes it central to the museum's everyday work – this is, perhaps, the motor that drives him as director of the Azerbaijan National Museum of Art. His ability to prioritize

and his love for every artefact exhibited, are essential to the exciting and difficult work of curating them into an ensemble and fitting them into the general space. There is a particular combination of qualities in him, rare for an artist, that allows him to keep several fronts 15 in combat readiness – the scientific and educational, printing, mass media and art itself. Journalists are also happy to communicate with him; they trust him and listen to him. Chingiz Farzaliyev loves the museum, he leads and ensures that the museum's educational function is clearly implemented in line with the words of the great English art historian Sir Herbert Read: "Art is an indispensable condition for the well-being of a civilized society." Thus, a number of exhibitions have been conceived and lovingly brought to life displaying art of Azerbaijan, France, Japan, Germany, Austria and Russia's avant-garde – and all from the museum's collections! He has been the curator and ideological inspirer of thematic, exchange, historical, solo and restoration exhibitions, as well as lectures and master classes. In a word, the museum he leads lives a vibrant metropolitan life! The year 2013 was marked by an important educational campaign – the publication of 'Property', a magnificent series of books about Azerbaijan's 47 brightest artists. Chingiz Farzaliyev personally and scrupulously produced design for each of the book and ensured that the series was printed at the highest professional level. Farzaliyev is a witty storyteller; a cheerful and easy conversationalist, he unobtrusively sets the topic, and always does it with a touch of humor. Communication with him is a pleasure. His speech is full of proverbs and sayings and, at the same time, worldly philosophical. He talks sparingly about his priorities in art or in life. But when it comes to the Azerbaijan National Museum of Art, Farzaliyev's eyes take on a completely different light. He is happy – and the understanding comes that he belongs to those select people – museum workers, who cannot imagine their lives outside the walls of their beloved space and for them the museum is their pride. The Museum for Farzaliyev is the Home, his brainchild, his offspring.

Conclusion

1. Farzaliyev's landscapes have evolved from youthful expressionism to contemplative painting.
2. Farzaliyev's landscapes of recent years are full of harmony, peace, reflection and abstraction

3. Farzaliyev's anniversary exhibitions in Tbilisi and Tashkent further revealed the philosophical orientation of his work.
4. Farzaliyev does not write oil workers at sea, but describes their psychology, the attributes of their inner life, life in the House.
5. The Soul of the House is a plant. The image of a houseplant runs through all of Farzaliyev's work – it's like a self-portrait of the artist, his alter ego.
6. The positively success of the exhibition is the consistency of the realized composition.
7. During the years of Farzaliyev's leadership, the National Museum of Arts of Azerbaijan became a center of culture, where enormous educational and multi-vector work was carried out.

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Gülrəna Mirzə (Azərbaycan)

ÇİNGİZ FƏRZƏLİYEVİN YUBİLEY SƏRGİSİNƏ DAİR

Məqalə Azərbaycanın əməkdar incəsənət xadimi Çingiz Fərzəliyevin yubiley sərgisinə həsr olunub. O, rəssamlıqda təfəkkür rəssamı, vəhdəti xüsusi də görən ustad, plasticdə zərif, rəngdə incə, təfərrüatda ülvidir. Onun rəsmləri şən, ülvi, incə, təbiətin müqəddəsliyinə, yerin gözəlliyinə heyranlıqla doludur. Ondan ötrü torpaq hər şeyin səbəbi, əsas prinsipi, mənbəyidir.

Fərzəliyevin mənzərələri insanın öz dünyasına qərq olmasıdır, burada dərin tənhalıq yer kürəsini fərdi dərk etməyə əsas verir, rəng və cizgilərdən, rəssamın düşüncələrinin plastikliyindən törənir.

Fərzəliyevin kətanlarında hökmranlıq edən personaj və ya süjet deyil; rəssam tamaşaçıya öz əksini tapması üçün açıq məkan təklif edir, onu harmoniya, xoşbəxtlik və sevgi dünyasına, boyaların yaratdığı oykumənə aparır.

Açar sözlər: Çingiz Fərzəliyevin sərgisi, Azərbaycan Milli İncəsənət Muzeyi, Azərbaycan rəngkarlığı, mənzərə, ekzistensiya üfütü.

Гюльрена Мирза (Азербайджан)

К ЮБИЛЕЙНОЙ ВЫСТАВКЕ ЧИНГИЗА ФАРЗАЛИЕВА

Статья посвящена юбилейной выставке заслуженного деятеля искусств Азербайджана, профессора Чингиза Фарзалиева. Он художник созерцания, мыслящий живописью, мастер, видящий общее в частном, изящное в пластике, нежное в цвете, высокое в деталях. Его картины радостны, возвышенны, изысканны, полны восхищения святостью Природы, красотой Земли. Его Земля – причина всего, первооснова, источник.

Пейзажи Фарзалиева – это погружение в собственный мир, где глубинное одиночество рождает индивидуальное понимание Земли, сотканное из цвета и линий, из пластики мыслей художника.

На холстах Фарзалиева царит не персонаж, не сюжет; художник предлагает зрителю открытое пространство своих размышлений, ведя за собой в мир гармонии, счастья и любви, в созданную красками ойкумену.

Ключевые слова: выставка Чингиза Фарзалиева, Азербайджанский Национальный музей искусств, азербайджанская живопись, пейзаж, горизонт экзистенции.