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VAJIHA SAMADOVA–100

Abstract. An outstanding Azerbaijani painter, Honored Artist of the Azerbaijan SSR, Vajiha Samedova was born in 1924 in Baku. A graduate of the Moscow Art Institute named after V.I. Surikov, she is known mainly for her portraits, as well as landscapes, still lifes and thematic canvases.

Vajiha Samadova is an artist of extraordinary good fortune in the highest sense of the word – not in a narrow-minded and banal sense according to which the ideal is a long, quiet and well-off existence, but in the highest human sense, where the value and the meaning of life consist in working, burning, struggling and searching for happiness.

Key words: Vajiha Samedova, Azerbaijani painting, portraits, landscapes, composition.

Introduction. Vajiha Ali kzyzy Samedova was born on November 24, 1924, in Baku to the family of confectioner Kerbalayi Ali and homemaker Rubaba Samedova. Her father, Kerbalayi Ali, was an Azerbaijani from Kars. Along with his brother, he moved to Erivan and then to Baku, where he met Rubaba in the Icherisheher quarter. Rubaba had moved to Baku with her family from the Iranian city of Qom [5].

In 1944, Vajiha graduated from the Azerbaijan State Art School named after A. Azimzade, and in 1951 from the Moscow Art Institute named after V. I. Surikov. Her diploma project was a group portrait of Azerbaijani composers [1]. Vajiha Samedova mainly worked on portraits, landscapes, and thematic tableaux. Her works were also displayed at exhibitions abroad in cities like Vienna, Cairo, Beirut, Warsaw, Berlin, Budapest, Sofia, and others.

Samedova passed away on October 24, 1965, in Baku after a prolonged illness. At the end of 1966, a posthumous exhibition of her work was opened in the Art Salon of the Union of Artists of Azerbaijan in Baku, featuring around 200 works, including portraits, genre paintings, landscapes, still lifes, and pieces in oil, watercolor, pastel, and pencil [3].

Samedova's works are preserved in the National Museum of Art of Azerbaijan in Baku and other museums across the country. In Baku, there is an Exhibition Salon named after Vajiha Samedova (formerly the Art Salon of the Union of Artists of Azerbaijan).

The interpretation of the main material. Vajiha Samedova was an artist of an extraordinarily rich destiny, in the highest sense of the word—not in the everyday sense that defines ideal existence as long, peaceful, and secure, but in the high human sense, where the value and meaning of life lie in creativity, passion, struggle, and happiness found in seeking. Vajiha-khanum was a remarkable artist with a phenomenal talent. This is not about “women’s art” but high Art—powerful, vibrant, dramatic, and romantic, inspiring admiration, respect, and love because it makes us better, purer, richer, more focused, and more poetic.

Her art is surrounded by a certain aura with not only aesthetic but also ethical dimensions. Her paintings are not simply looked at; they are examined, as her art is imbued with life, significance, and a profoundly personal worldview. In this sense, Vajiha Samedova is a truly lyrical artist, speaking “in the first person” [2]. The personal essence that animates her paintings generates emotional intensity, a nearly searing passion in the colors and the forms of bodies, always containing something deeply meaningful, pondered over, and soulfully endured. The compositions of her paintings reflect a fervor stemming from the fact that her lyricism is often tinged with dramatic, even tragic tones. But the main value of her work, perhaps, lies in its ability to reveal to viewers the profound meaning of art and existence. Her inner conviction, faith, passion, and love for people and nature captivate audiences with her love for color, canvas texture, the energy of paints, and the broad freedom with which she depicts life. This infuses her canvases with a lively immediacy, opening a window to an alternate reality, to the aesthetic world of Vajiha Samedova.

Her life was successful from the very beginning: loving parents, a wonderful sister, an atmosphere of respect for music and poetry typical of Azerbaijani culture, and a successful study at the Azimzade Art

School, where her future husband Latif Feyzullayev taught. In 1944, after graduating from the school, she entered the Moscow Art Institute named after Surikov, in the painting department. Her mentor there, the outstanding painter Pavel Korin, highly appreciated the talent and diligence of his favorite student. Upon his insistence, she stayed on in Moscow for another three years of postgraduate study after graduating with honors. Although she received an offer to teach at the Surikov Institute, family interests and longing for her homeland prevailed, and she returned to Baku, where she began teaching at the art school and dedicated all her primary time fanatically to her beloved painting. Her happy family life with the remarkable painter Latif Feyzullayev (who was also known in artistic circles as a leading authority and intellectual theorist on painting) and her wonderfully gifted children allowed Vajihakhanum to work tirelessly. Together, they traveled across Azerbaijan, enabling both of them to create captivating landscapes.

In 1954, the landscapes of Gey-Gol exhibited by the 30-year-old artist, especially the Portrait of Actress Leyla Badirbeyli, brought her tremendous success. To this day, this portrait, displayed at the National Museum of Art, captivates viewers with the extraordinary tenderness of its color palette, the touching nature of the character, the unity of its concept, the virtuosity of its execution, and the refined use of light and shadow.

During the last, regrettably short, ten years of her vibrant life, the artist worked productively, creating numerous portraits and thematic paintings portraying the spiritually beautiful women of her time. These paintings astonish with their power and freedom of brushwork and thought, marked by bold, lyrical brushstrokes and clear, dynamic compositions. The post-impressionist elegance of these works, the noble spirit of the artist, her restrained and passionate coloristic talent, and her innate painting culture fill the canvas *On the Banks of the Kura* with an instinctive freedom of expression.

In 1961, Vajiha went on a creative mission to Bulgaria, which inspired a series of canvases displayed in Baku in 1962. In 1964, she presented *Awaiting News*, a large (100x220) painting about mothers waiting on the Caspian shore for the return of fishermen. It was an emotional, intense, and significant canvas. By then, Vajiha-khanum was seriously ill. She resisted the doctors' diagnosis, but fate remained unyielding. This would be her final

painting – a masterpiece, beautiful yet tragic, reflecting people, destinies, land, sea, and life.

In 1965, immediately after the artist's death, the exhibition hall of the Union of Artists of Azerbaijan, the republic's premier art gallery, was named after Vajiha Samedova. In 2008, her son and grandson published an album dedicated to her 85th anniversary in Turkey, radiating love and reverence for the Azerbaijani master's creativity. On the cover is a portrait of Vajiha painted by her husband, teacher, and prominent artist Latif Feyzullayev.

This was an extraordinary, strong, and inspiring family. Different in temperament and age, they were happy together, united by love—especially a shared love of painting. The portrait of Vajiha-khanum by Latif Feyzullayev, painted after her passing, is a dynamic and intimate image of a woman filled with creative power, capturing the serene exterior of a woman gathering strength for something deeply important.

Conclusion. In 2010, Baku held a commemorative evening for Vajiha Samedova. At the event, a documentary film created by her son and grandson was shown, as the family carefully preserves the memory of this outstanding Azerbaijani artist.

On June 20, 2024, the National Museum of Art of Azerbaijan opened the exhibition Vajiha Samedova – 100: Pages from the Artist's Life, dedicated to her 100th birthday. At the grand opening, speakers highlighted the significance of her work in national visual art and the importance of the exhibition for Azerbaijani culture. The exhibition featured around 60 of Samedova's paintings and graphic works across various genres, marking a landmark event in the cultural life of Azerbaijan.

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Gülrəna Mirzə (Azərbaycan)
VƏCİHƏ SƏMƏDOVA – 100

Görkəmli Azərbaycan rəssamı, Azərbaycan SSR əməkdar rəssamı Vəcihə Əli qızı Səmədova 1924-cü ildə Bakıda anadan olub. V.İ.Surikov adına Moskva Rəssamlıq İnstitutunun məzunu olan o, əsasən portretləri, eləcə də mənzərələri, natürmortları və tematik kətanları ilə tanınır. “Aktrisa L.Bədərbəyli” (1954), “Sosialist Əməyi Qəhrəmanı S.Kərimov” (1957), “Geoloq M.Məmmədbəyli” (1959), “İki dəfə Sosialist Əməyi Qəhrəmanı Ş.Həsənova” (1960), “Heykəltəraş Q.Abdullayeva” (1964) və s. kimi portretlərdə müasirlərinin obrazlarını yaradıb.

Səmədova respublika üzrə bir çox səfərlərdə olub. Onun mənzərələri və tematik tabloları zəngin milli kolorit ləzzəti, yığcamlığı və kompozisiyanın aydınlığı ilə seçilir. Bunlardan “Azərbaycan bəstəkarları” (1951), “Mahni” (1956), “Göygölün sahilində” (1957), “Kürün sahilində” (1961), “Qeoloqlar” (1965) və b. qeyd etmək lazımdır.

Açar sözlər: Vəcihə Səmədova, Azərbaycan rəngkarlığı, portretlər, mənzərələr, kompozisiya.

Гюльрена Мирза (Азербайджан)
ВАДЖИЯ САМЕДОВА – 100

Выдающийся азербайджанский живописец, заслуженный деятель искусств Азербайджанской ССР Ваджия Али кызы Самедова родилась в 1924 году в Баку. Выпускница Московского художественного института имени В. И. Сурикова, она известна в основном своими портретами, а также пейзажами, натюрмортами и тематическими полотнами. Образы своих современников она создала в таких портретах, как «Актриса Л. Бедирбейли» (1954), «Герой Социалистического Труда С. Керимова» (1957), «Геолог М. Мамедбейли» (1959), «Дважды Герой Социалистического Труда Ш. Гасанова» (1960), «Скульптор Г. Абдуллаева» (1964) и др.

Самедова много ездила по республике. Богатым национальным колоритом, лаконичностью и ясностью композиции отличаются её пейзажи и тематические табло, среди которых надо отметить такие, как «Азербайджанские композиторы» (1951), «Песня» (1956), «На берегу Гейгёля» (1957), «На берегу Куры» (1961), «Геологи» (1965) и др.

Ключевые слова: Ваджия Самедова, азербайджанская живопись, портреты, пейзажи, композиция.