

Khazar Zeynalov
PhD (Art Study), Associate Professor
Institute of Architecture and Art of ANAS
(Azerbaijan)

khazar.zeynalov@yandex.ru

THE REALISTIC AND ABSTRACT NATURE OF GREEN COLOR IN PEOPLE'S ARTIST FARHAD KHALILOV'S WORK

Abstract. The article deals with the meaning of the green color in People's Artist Farhad Khalilov's work. The author states that the artist used the green color in many paintings at all stages of his creative work, bringing to attention its symbolic content. Symbolic realistic forms of expression prevail in compositions such as "Garden in Buzovna", "Victory of Spring", "Meeting", which include the green color. The artist reflected the green color in a national and decorative level in the early period of his creative work, and he approached the green color in a more symbolic and psychological context in his middle and mature periods. Like other colors, the green color creates an artistic effect without objects rather than objects in Farhad Khalilov's flat landscape compositions. Decorative forms of image are replaced by abstract images in compositions such as "Landscape", "Rain in the Mountains", "Green Mountain". The meaning of the work is revealed through colors in this case.

Key words: Farhad Khalilov, green color, landscape genre, theme of Absheron, linear composition.

Introduction. The green color is one of the main colours found in painting. The green color, which is located in the cold part of the spectrum and a calm nature, relaxes the human's eyes, as if caressing his emotions and calming spiritually.

There are many artists who use the green color in Azerbaijani fine arts. The green color is often observed in paintings by Mikayil Abdullayev, Tahir Salahov, Kamil Khanlarov, Elmira Shahtakhtinskaya, Nadir Abdurahmanov,

Najafgulu Ismayilov, Farhad Hacıyev, Eldar Mikayilzadəh, Elshan Hacızadəh, Gunay Mehdizadəh, Ali Ismayil, etc.

The interpretation of the main material. The green color is one of the colors loved and appreciated by People's Artist Farhad Khalilov. This color is quite found in the artist's paintings of different periods. At first sight, this may seem surprising: which works has Farhad Khalilov, an author of sensuous-associative and symbolic abstract works, worked in the green color, a symbol of nature? You know, black-gray, yellow and blue colors are preferable colors for his palette. He is also known as an Absheron painter, and there is no place for the green color in the poor nature of Absheron.

But let us not be in a hurry, let us pay attention to these points. First of all, let's emphasize that colors have a great symbolic meaning in Farhad Khalilov's work. "Color plays an important role in F. Khalilov's work: the sea is green, the sky is blue and ripe pomegranates are red and brown. The artist tries to ensure that the color does not repeat nature, but instead has a psychological, deep, artistic meaning. This is the color of the image that passes through the artist's mind, natural paints" [4]. The artist does not treat the green color as just a color, but reflects its meaning capacity, philosophical content and possibilities of creating a series of sensuous-associative images in the composition. In this sense, the phenomenon of the green color in Farhad Khalilov's paintings differs from other artists' work. Landscape abstractions created by the artist in 2000s find their artistic expression not in the language of objects, but in the language of colors.

Second, the landscape of Absheron is perhaps not very colorful. Landscapes of Absheron are mostly associated with light blue (sky), blue (sea), yellow (sands) and brown-black (coastal rocky place). However, the landscape of Absheron has its own romance, and the colors that cannot find a place in the paintings at first sight turn into peculiar emotional expressions through this romance. The green color is actually not so much in the palette of Absheron artists like Tahir Salahov, Togrul Narimanbeyov, Elbey Rzaguliyev, Rasim Babayev, Arif Aziz. However, this does not hinder the romance of these paintings and the disclosure of the meaning they carry. And it is at this moment that we can see and hear the green color, even if it is little, feel its presence.

Finally, thirdly, like many artists, Farhad Khalilov has experienced different periods in his work, and these periods differ from each other in

terms of composition-color and idea-semantics. We divide the early period (70s-80s) of Farhad Khalilov's work conditionally into decorative realism, the middle period (90s-early 2000s) into sensuous-associative avant-garde art, and the mature period (since 2010) into flat-abstract landscape painting. We do not claim that this division is flawless. However, it is possible to hear and see the presence of these stages in the linear structure of the artist's stylistic evolution. This is also reflected in the artist's view on the green color.

Farhad Khalilov came to art in the 60s of the last century. Like many others, he belongs to the "Generation of the 60s". It is interesting that the theme of Baku-Absheron formed the thematic basis of the works of the "Generation of the 60s". In this regard, Farhad Khalilov also represents the "Generation of the 60s". Young artists of this generation at that time tried to create innovations in art, met the criteria of the social order by their different worldviews. "The 60s and 80s of the last century were filled with the brightest and most glorious pages of Azerbaijani art thanks to our intellectuals and artists. Besides great artists such as Sattar Bahlulzadeh, Tahir Salahov, Mikayil Abdullayev, there were also national and different art figures, who were later joined by Farhad Khalilov and who were considered his spiritual masters" [2, p. 34].

As we emphasized, the first period of Farhad Khalilov's work can be characterized as decorative realism. Different tendencies, from Tahir Salahov's harsh realism to Togrul Narimanbeyov's national decoratism, could be already seen in the summer house landscapes of Absheron created by the artist at that time. In fact, Khalilov's early decorative realism emerged from the synthesis of these two styles.

The green color was more reflected in terms of objective visibility in the compositions created by the artist in the 70s and 80s. The green color acted as a symbol of nature, an element of cultural landscape and a domestic symbol in the landscapes of Absheron created by him in those years [1, p. 327]. For example, decorative nature was moved to the second place and sensuous-associative motifs were brought to the fore in the "Buzovnada bağ" ("Garden in Buzovna") (1973) composition created by the artist. A crooked old tree resembling a cross is depicted in the foreground, in the center of the composition. The leafless tree creates a mythical atmosphere and associative mood against the background of surrounding green grass (Fig. 1). The green color along with its various shades is the main and almost the only color in

another painting from the artist's "Görüş" ("Meeting") (1984) series. By the way, the fact that the painting is completely green is not characteristic of Farhad Khalilov's palette. In this regard, the work should be considered as an exception. Decorative nature is conditional here as in the first painting, although the tendencies of decorative realism prevailed in Khalilov's early works. Instead, it is through colours that the emotional and associative mood is reflected here. We see the image of a tree that is not dry, but completely green here. The tree that has a symbolic meaning and the flower that creates an optical illusion in front of it signify the harmony of nature and peace of mind (Fig. 2).

Let's take a look at another composition of Farhad Khalilov's early work. Although that composition was created in the 70s of the last century, it has a relevant effect for the modern era as well. We are talking about the artist's work "Yazın qələbəsi" ("Victory of Spring") with symbolic content painted in 1975.

You can see cultural landscape, more precisely, fruit trees planted in rows from a high perspective. It is interesting that the artist depicted the surroundings in green, but the trees in red. The green color represents nature, and red color represents the arrival of spring, abundance and prosperity here. While the green color reflects unequivocally the grass, the red color emphasizes metaphorically the blossoming of the trees. Another aspect is also important here. We minded this above when we talked about the work's relevance for modern times. In our opinion, the main aspect of the work is that the artist described trees as the lungs of nature. Double depiction of trees also serves this purpose. The artist depicted the trees visually, which are the breath of nature and the source of clean air, in the form of lungs. This green zone between the "lungs" is the planet Earth, which is our home, our green world in a broad sense. The ideological and artistic content of the work reflects the idea that in order to protect the green world, we must protect trees, which are its main components. The artist compared the trunks and branches of the trees to the human windpipe, the trachea of the lung and vascularized alveoli. So, Farhad Khalilov realized the need of protecting nature even in the 70s, when many people had no idea about the concept of ecology, and painted works in the spirit of decorative realism (Fig. 3).

Farhad Khalilov's early works also include domestic motifs. These domestic motifs are part of the theme of Absheron and reflect the

national content and character. We would like to focus on two such works. Because the artist tried to reflect the national color through the green color in these works. In fact, when we say national color, we mean warmer colors. But if we pay attention, we will see that the green color also has its place and role in the Azerbaijani national color. Referring to this, the artist uses the green color skilfully in the national domestic genre.

One of the works we mentioned above is called “Kənddə axşam” (“Evening in the Village”) (1975). The work reflects the typical interior typical of the Baku-Absheron zone. This place consists of a small room. In the center of the composition, an old woman in a black veil is sitting near the corner of the room and looking out the window. This can be interpreted as waiting and nostalgia for what has happened. But, the color design of the room is more interesting for us. The floor of the room is red, the ceiling is yellow and the walls are green. The national content comes into view directly, not indirectly here; indeed, there was a tradition to paint the walls with white lime and green plaster in Baku villages in past times. The old rooms are still in the green color even now, although it has faded a little, in the old summer house of the author of these lines in Mardakan. Green is an Islamic color, as well as psychologically and hygienically important. When looking at this color, human’s eyes relax, and it seems as if the insect is flying. Taking advantage of the green color, the artist opened a new aspect of the theme of Absheron – the color characteristic of the interior reflecting the national content for art (Fig. 4).

Similar domestic tradition is continued in clothing motifs in another work. The painting “Yaşıl paltarlı Niyat xala” (“Aunt Niyat in Green Clothes”) created in 1976 is of this kind. Apparently, the word green is included even in the title of the painting. An old woman is depicted, leaning against the wall and sitting cross-legged, in the composition. Her green jacket creates a successful color harmony with the red kerchief on her head and the blue sash around her waist. We did not want to associate these three colors – red, green and blue with the national ideology, the tricolor flag. This is probably the result of an interesting coincidence. But in any case, the green blouse reflects the national character and adds a new color, a new tone to the theme of Absheron from the inside – i.e. from the interior. If you pay attention, you can still find such a green blouse on many old grandmothers.

These abovementioned paintings belong to the early period of Farhad Khalilov's work. He created avant-garde and abstract compositions in which the green color had a special significance in the middle and mature periods of the artist's work. As before, the main line of these compositions is the native Absheron motif.

The middle and mature periods of the artist's work differ significantly from the early period. Farhad Khalilov has gone through a great and varied creative path – from decorative realism to sensuous-associative and linear landscapes throughout his career [3, p. 590]. But this change concerns only the style, and the theme remained almost unchanged. "We see sandy beach and seascapes of Absheron, realism and other styles in the first period of F. Khalilov's work, and in fact, the continuation of the first period in other styles in the second part of his work" [2, p. 99]. The somewhat mysterious, symbolic green color in the artist's palette also changed in accordance with these changes and acquired new qualities of form and content. The artist created several symbolic tree images in the painting "Xatirələr" ("Memories") (2006). Images of trees, which are an important component of the nature, always attracted him.

However, the magical appearance of the trees in the composition has a sensuous-associative, metaphysical mood and in this respect differs from the author's paintings of the early period. But this is not yet a linear landscape. Here, the green color is embodied in the material – in this case, the image of a tree. The linear principles of composition are already obvious in the associative painting "Torpağın naxışları" ("Patterns of the soil") (2003). At the same time, a new type of transformation of attitude to color is defined. Although the green color occupies a relatively large area here, it reflects the mood rather than the object (Fig. 5). We can observe a similar style in the composition "Dağlarda yağış" ("Rain in the Mountains"). The three parallel green stripes given in the lower part of the composition do not depict the object, but the metaphysical tone formed by the color effect (Fig. 6).

Conclusion. The green color is an integral attribute of nature, its special feature. The green color is widely used in Farhad Khalilov's works. The artist has used the green color in all periods of his work, created decorative, domestic, associative and finally linear landscape images by this color. The green color always plays an important role in Farhad Khalilov's paintings, regardless of its purpose and content, position and

scale in the composition. Even today, the artist turns to the green color, which he loves very much, and its presence creates paintings with a rich symbolic and philosophical potential.

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Xəzər Zeynalov (Azərbaycan)

XALQ RƏSSAMI FƏRHAD XƏLİLOVUN YARADICILIĞINDA YAŞIL RƏNGİN REALİST VƏ ABSTRAKT XARAKTERİ

Məqalədə Xalq rəssamı Fərhad Xəlilovun yaradıcılığında yaşıl rəngin daşdığı məna yükündən danışılır. Müəllif qeyd edir ki, rəssam, yaradıcılığının bütün mərhələlərində bir çox tablolarla yaşıl rəngdən istifadə etmiş, onun rəmzi məzmununu diqqətə çatdırmışdır. Yaşıl rəngin yer aldığı “Buzovnada bağ”, “Yazın qələbəsi”, “Görüş” kimi kompozisiyalarda rəmzi xarakterli realist ifadə formaları üstündür. Yaradıcılığının erkən dövründə rəssam yaşıl rəngi milli-dekorativ müstəvidə əks etdirmiş, orta və yetkin dövrlərində yaşıl rəngə daha çox rəmzi və psixoloji kontekstdə yanaşmışdır. Fərhad Xəlilovun müstəvi landşaft xarakterli kompozisiyalarında digər rənglər kimi, yaşıl rəng də əşyadan daha çox əşyasız bədii effekt yaradır. “Mənzərə”, “Dağlarda yağış”, “Yaşıl dağ” kimi kompozisiyalarda dekorativ təsvir formaları abstrakt görüntülərlə əvəzlənir. Bu halda əsərin daşdığı məna yükü məhz rənglər vasitəsilə açılır.

Açar sözlər: Fərhad Xəlilov, yaşıl rəng, mənzərə janrı, Abşeron mövzusu, xətti kompozisiya.

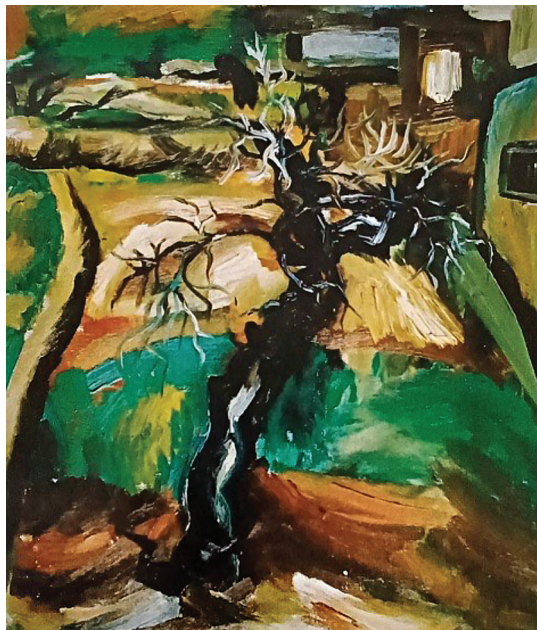
Хазар Зейналов (Азербайджан)

**РЕАЛИСТИЧЕСКИЙ И АБСТРАКТНЫЙ ХАРАКТЕР
ЗЕЛЕННОГО ЦВЕТА В ТВОРЧЕСТВЕ НАРОДНОГО
ХУДОЖНИКА ФАРХАДА ХАЛИЛОВА**

В статье говорится о значении зеленого цвета в творчестве народного художника Фархада Халилова. Автор отмечает, что художник использовал зеленый цвет во многих своих работах уже с раннего периода творчества, подчеркивая его символическое значение для Апшеронского ландшафта. В таких композициях, как «Сад в Бузовнах», «Победа весны», «Встреча», преобладают декоративно-реалистические формы в показе национального характера; в них отражаются наиболее типичные элементы земли Апшерона. Художник использует зеленый цвет как элемент национального колорита, имеющий повествовательно-символическое значение. Позже, ближе к 2000-м, происходит заметная трансформация в мир абстрактных композиций, где тема Апшерона по-прежнему является приоритетной. На замену декоративного реализма приходит линейно-плоскостное построение ландшафта, где цвет проявляется не столько в предметном, сколько в ассоциативном плане. Эти и другие особенности зрелого периода творчества художника проявляются в таких его композициях, как «Пейзаж», «Дождь в горах», «Зеленая гора» и др.

Ключевые слова: Фархад Халилов, зеленый цвет, пейзаж, тема Апшерона, линейная композиция.

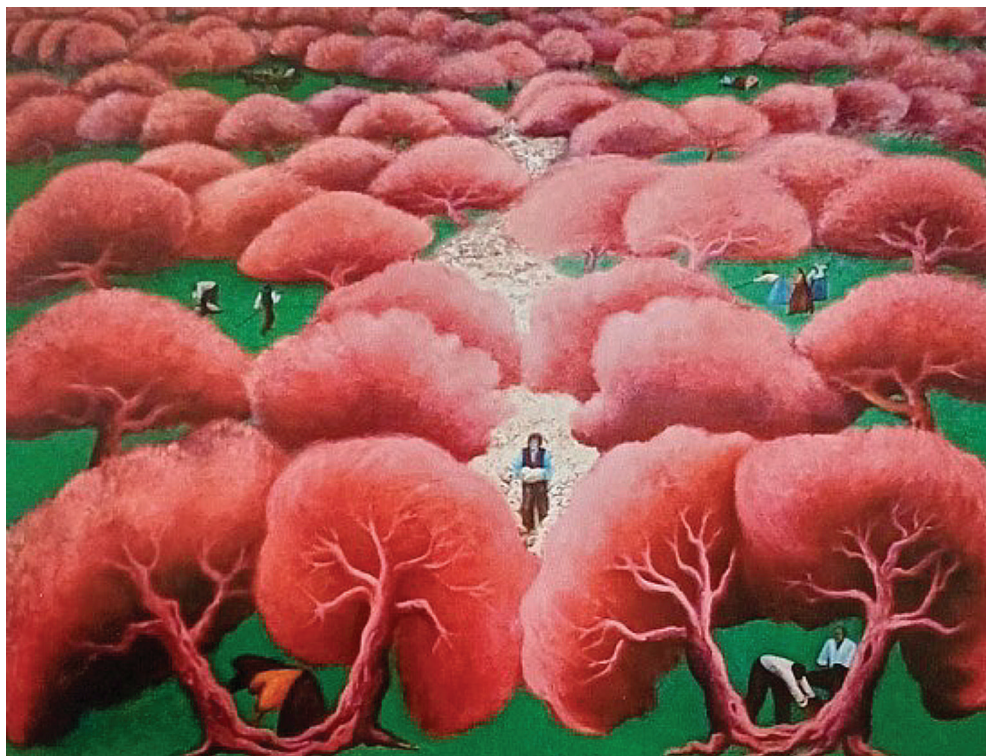
FIGURES:



**Fig. 1. “Garden in Buzovna”.
Canvas, oil paint. 1973.**



**Fig. 1. “Garden in Buzovna”.
Canvas, oil paint. 1973.**



**Fig. 3. "Victory of Spring".
Canvas, oil paint. 1975.**



**Fig. 4. "Evening in the
Village". Canvas, oil paint.
1975.**

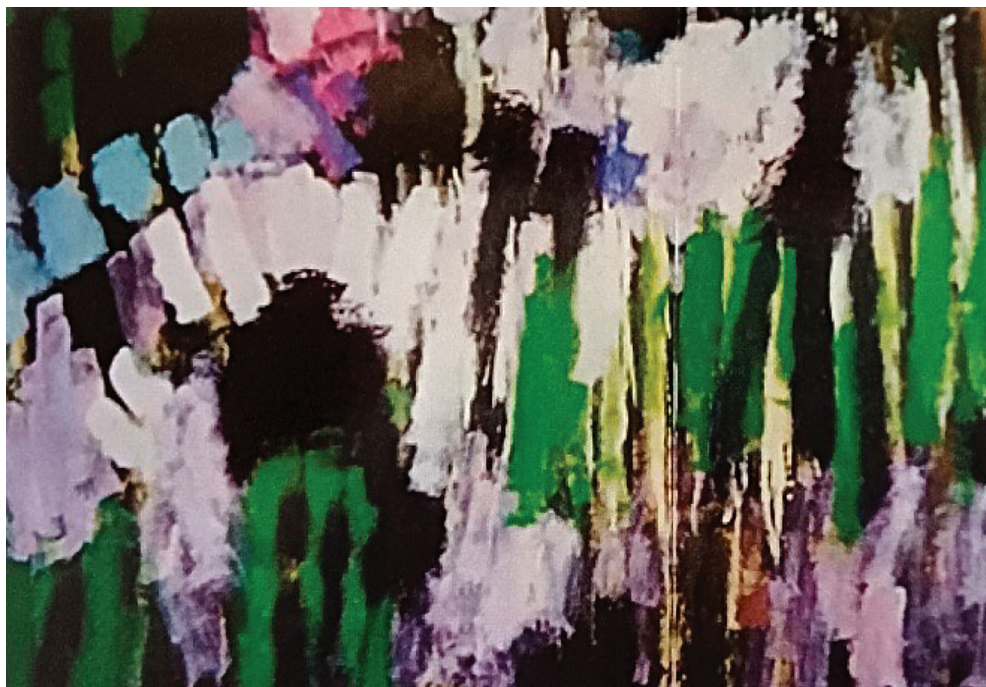


Fig. 5. “Patterns of the Soil”. Canvas, acrylic. 2003.

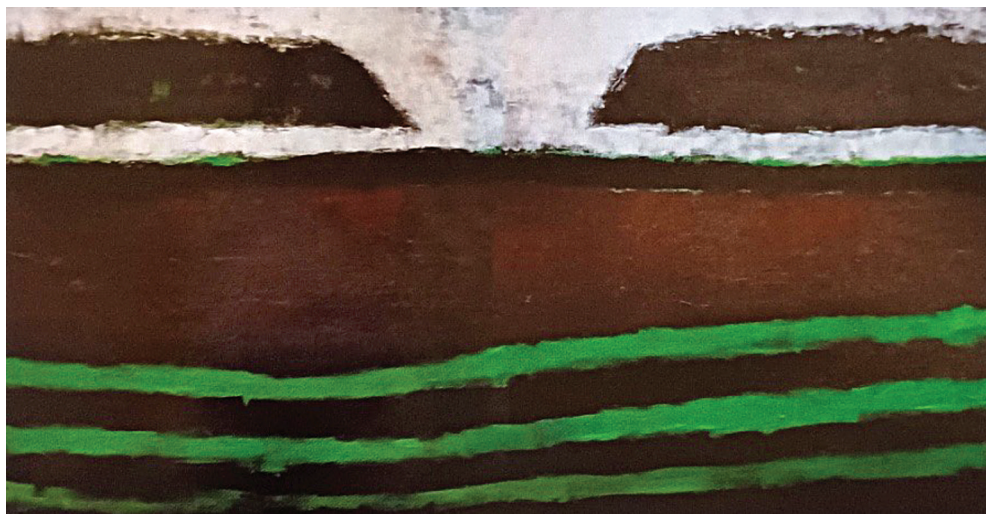


Fig. 6. “Rain in the mountains”. Canvas, acrylic. 2003.