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THE LANDSCAPE GENRE IN NAKHCHIVAN REALIST FINE ART (BASED ON THE WORK OF AYYUB HUSEYNOV AND AYYUB SAFAROV)

The article gives a brief overview of the development of painting in Nakhchivan, and discusses the works of Ayyub Huseynov and Ayyub Safarov, one of the strongest figures of Nakhchivan realism art in the 20th century. The article summarizes the individual, specific features of artists' way of life, years of study, adventures and creativity, and the role of landscape genres in the art world and the mastery of color genres, and the mix of colors. The life, years of education, the first steps in art, the relation to outstanding realist artist Bahruz Kangarli art, the creative way of talented artist and valuable representative of Nakhchivan realist painting Ayyub Huseynov have been extensively analyzed; In the world of the artist's marvelous colors, Nakhchivan's images of nature are at the center of attention. Ayyub Huseynov is one of the talented artists born in Nakhchivan, who received his first education here and played a special role in the development of Azerbaijani art and painting. Ayyub Huseynov, who has participated in exhibitions organized at different times, has acted as a valuable representative of realistic painting. The genre of landscape has its own place in the art world of Ayyub Huseynov who has multi-genre creativity. Looking at his drawing boards in the genre of landscape, it becomes clear that on the drawing boards that belong to this genre along with the works created under the influence of mysterious beauty of Nakhchivan where he was born boards from other corners of Azerbaijan are also remarkable in its artistic world in terms of unique color solutions, sensitive shades, aesthetic capacities, and subtle nature boards created by the cool colors. Note that during the artist's childhood and youth, when he was inclined to paint the strong development of realist painting in the work of professional artist Bahruz Kangarli has certainly influenced Ayyub Safarov's creativity in this period. The pearls of his paintings such as "Hachadag", "Oglanqala", "Araz chayı", "Arpachay", "Agri dagı", "Kohne Nakhchivan" stem from the artist's connection to his native land, his homeland, the beauty of this mysterious land, and his desire to glorify Nakhchivan.

Key words: Nakhchivan, genre of landscape, world of colors, Ayyub Huseynov, Ayyub Safarov.

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ЖАНР ПЕЙЗАЖУ В НАХІЧЕВСЬКОМУ РЕАЛІСТИЧНОМУ ОБРАЗОТВОРЧОМУ МИСТЕЦТВІ (ЗА ТВОРЧІСТЮ АЙЮБА ГУСЕЙНОВА ТА АЙЮБА САФАРОВА)

У статті подано короткий огляд розвитку живопису в Нахічевані, а також розглядаються твори Айюба Гусейнова й Айюба Сафарова, одних із найвизначніших постатей нахічеванського мистецтва реалізму ХХ століття. У статті узагальнено індивідуальні, специфічні особливості способу життя художників, роки навчання, пригоди та творчість, а також роль пейзажних жанрів у світі мистецтва, майстерність кольорових жанрів та поєднання кольорів. Житло, роки освіти, перші кроки в мистецтві, ставлення до видатного художника-реаліста Бахруза Кангарлі, творчий шлях талановитого художника та видатного представника нахічеванського реалістичного живопису Айюба Гусейнова. У світі дивовижних кольорів митця в центрі уваги образи природи Нахічевані. Айюб Гусейнов – один із талановитих художників, народжених у Нахічевані, який здобув тут першу освіту та відіграв особливу роль у розвитку азербайджанського мистецтва та живопису. Айюб Гусейнов, який брав участь у виставках, організованих у різні часи, був видатним представником реалістичного живопису. Жанр пейзажу має своє місце у світі мистецтва Айюба Гусейнова, який має багатожанрову творчість. У пейзажах митця поряд із творами, написаними під впливом таємничої краси Нахічевані, де він народився, також зображено інші куточки Азербайджану, у власному художньому стилі, з унікальними кольоровими рішеннями, у прохолодних кольорах. Зауважимо, що дитинстві та юності художник творив у стилі реалістичного живопису, творчість професійного художника Баруза Кангарлі, безумовно, вплинула на творчість Айюба Сафарова в цей період. Перлини його творчості, як-от «Хачадаг», «Огланкала», «Аразчай», «Арпачай», «Агри-Даг», «Коне Нахічевань», відтворюють зв'язок художника з рідною землею, своєю батьківщиною, красою цього таємничого краю, бажання митця прославити Нахічевань.

Ключові слова: Нахічевань, жанр пейзажу, світ кольорів, Айюб Гусейнов, Айюб Сафаров.

Introduction. Since the first decade of the twentieth century, Bahruz Kangarli, the founder of realistic fine arts, Ibrahim Safi, Akbar Kazimbekov who represents Azerbaijani art in Turkey and promoted it in the world, Shamil Gaziyeu, People's artist Huseyn Aliyev, Ayyub Safarov, Ayyub Huseynov, Adil Gaziyeu, Elmira Shahtakhniskaya, Jamil Muftizade, Nadir Akhundov, Mammad Gasimov, Mirjalil Seyidov, Abuzar Kardashbayov, Sabir Kadimov, Mammad Shirzadov, Yuran Mammadov, Arif Gaziyeu, Huseyngulu Aliyev and other talented brush masters who continues the realism traditions of Bahruz Kangarli under the influence of the satirical painting school "Molla Nasreddin" have played a significant role in the development of Nakhchivan art providing important services in the development of fine arts in Nakhchivan in the 20th century. Most of the artists we mentioned above enriched the art of painting in terms of genres, content, ideas, and crafts, in addition to the successful continuation of Bahruz Kangarli's art school, the founder of the Azerbaijan realistic painting. As a whole, on the road starting with Bahruz Kangarli's work, a number of directions draw attention to the landscape genre of Nakhchivan artists. So, in the landscape works of the artists we talked about, it was important to reflect the ancient architecture of Nakhchivan, architectural monuments, natural monuments, national culture, traditions and ethnography of this region along with creating the beauty of Nakhchivan's nature by its unique art techniques. As numerous information about Nakhchivan of the last century has been found in landscape genres of 20th century Nakhchivan artists, these works playing a historical, documentary role are of great value for studying the historical and cultural monuments of the history of the past.

Ayyub Huseynov is one of the talented artists born and grew up in Nakhchivan, who received his first education here and played a special role in the development of Azerbaijani art and painting. It is clear that during different periods of history Nakhchivan has brought up outstanding personalities who play a special role in the socio-political, literary and cultural life of Azerbaijan. Some of these outstanding personalities have lived in the land of their birth and have promoted the development of socio-cultural life in Nakhchivan, other talented personalities represented the Azerbaijani culture and the Nakhchivan land, continuing their life and creative periods outside of Nakhchivan or our country. One of such artists is the Honored Art Worker of the Republic of Azerbaijan Ayyub Huseynov. He was born on September 3, 1916 in the village of Hok of Kangarli region of Nakhchivan

Autonomous Republic. The dream of a future artist, who received his first education in Nakhchivan, from his early childhood, led him to the Azerbaijan Art College in 1935. After that, the artist was admitted to the Tbilisi Academy of Art and graduated in 1941. Returning to Nakhchivan in 1941, Ayyub Huseynov made various etudes individually and also produced costume sketches of various performances at the Nakhchivan Theater. As the artist Ziyadkhan Aliyev, speaking of this artist's life, notes: "Here, he worked with well-known brush master Shamil Gaziyeu to create artistic designs and sketches of many plays. Researchers at the Nakhchivan Theater highly appreciate the sketches of the young artist to the plays such as "Pari-jadu" A.Hagverdiyev, "Farhad and Shirin" by S.Vurgun, O.Sarvalli's "Babek", "Vatan" by A. Shaig, N. Nagiyev's "Polad", "Gunash dogur" by A. Abaskuliev and emphasize that they play an important role in the success of these performances." The artist arrived in Baku in 1947 to continue his creative work in Baku. Sources tell about the life and talents of the talented artist Ayyub Huseynov, that he "He taught at the Azerbaijan State School of Art named after A.Azimzadeh (current Academy of Art) in 1948–1998. (Director in 1956–1965)" (Encyclopedia of Nakhchivan, 2002: 192).

Discussion. Speaking of the numerous boards that came out of his brush in the boards of the artist drawn in the domestic genre with plot is talking about works of the artist in the genre of landscape which draws particular attention to the artist's creations along with portraits, history, and more revolutionary themed compositions of labor people.

Her domestic-themed boards required a different approach to their aesthetic-artistic value, color world, and idea. Artist Nizami Aliyev talking about the creative way of Nakhchivan artists in the early 20th century, the creation of fine arts in Nakhchivan notes that, "The realistic works created by artists who lived and created in Nakhchivan in the first half of the 20th century create a new stage in our fine art, in terms of the content and the style of their performances unlike decorative principles based on classic miniature traditions" (Aliyev, 2011: 124). As the researcher mentioned, the landscape genre has a special weight in the creation of Ayyub Huseynov, one of the artists featured in a unique set of lines and a world of colors who has brought a new breath to Nakhchivan fine art.

The work of Ayyub Huseynov is as important as the combination of painting and pedagogy. At the same time, he has been engaged in effective pedagogical activities for a long time, and has provided important services in the bringing up, formation, and mastering the subtleties of art. As a result of many years of fruitful

work, the 100th anniversary of the birth of a prominent artist, Honored Artist Ayyub Huseynov was celebrated at the national level, on this occasion an exhibition of his works was organized and an album-catalog of works of talented artist was prepared and published.

Ayyub Huseynov created valuable pearls of Azerbaijani art by appealing to many genres. His creative path from his time as an artist to the Nakhchivan Theater, even from his student years is divided into three stages in research: “<...> The early (30–50^s) beginning of artistic activity, the period of development (60–80^s), which is a productive stage of creative activity, and the polished maturity period in terms of artistic craftsmanship (80–90^s). Each of these periods has its own peculiarities, artistic outlook and features of artistic style” (Huseynov, 2014).

Landscape genre has a unique place and weight in the art world of Ayyub Huseynov. Looking at his drawing boards in the genre of landscape, it becomes clear that on the drawing boards that belong to this genre along with the works created under the influence of mysterious beauty of Nakhchivan where he was born boards from other corners of Azerbaijan are also remarkable in its artistic world in terms of unique color solutions, sensitive shades, aesthetic capacities, and subtle nature boards created through the cool colors. A notable point in his landscape creativity is the use of humorous, sensitive observations of nature boards encountered in different countries around the world on different trips. In this sense, the boards “The Moscow Circle” (1947), “Tbilisi” (1961), “Street in Paris” (1966) are a special milestone in the landscape.

The theme of Nakhchivan is in the red line in the work of a prominent artist, Honored Art Worker Ayyub Huseynov. Looking at his way of life, it is clear that the artist chose Nakhchivan an honorable place of his creativity at all stages, and worked beautiful boards as the enamored of Nakhchivan nature. During his years in Nakhchivan – the Duzdag image he painted in 1941 shows his involvement in the art of Bahruz Kangarli, the founder of the Azerbaijan School of Realistic Art, the effects of the Bahruz art were on the boards, his paintings “Nakhchivan manzaralari” (1949), “Ilanlı dag” (1949), “Nakhchivan чайı” (1949), “Haleyim” (1950), “Jin darasi” (1950), “Shah bagı” (1950), “İydali pir” (1950), “Yaylaqda akhsham chagi” (1982), “Nakhchivan manzarasi” (1970), “Araz чайı” (1980), “Khal-khal meshasi” (1987), “Shahbuz”, along with his deep love for his native land, are of great value to Nakhchivan’s sensitive attitude, deep observations, civic responsibility, and the expression of his homeland.

As in these tables with traces of Bahruz Kangarli’s art who grew up in Nakhchivan a number of natural

boards, the history of our national treasures, the memory of our history have been made in a realistic way, these tables are also of cultural and historical significance in the artist’s lifetime to convey the historical image of the places mentioned to later generations. In this sense, the view of “Duzdag”, drawn in 1941, which was the product of the first stage of the work of Ayyub Huseynov is important because it gives us a real picture of this ancient place. Or, in a realistic plan, the sensational look of the “Ilanlı dağ”, which is a memorial to the history of the “Ilanlı dag”, Araz River, Hal-hal forest, Pir Pir, Shahbuz and etc. landscapes of Nakhchivan is reflected in the artist’s brush with specificity. Artist Ziyadkhan Aliyev, who draws attention to the peculiarity and specificity of the genre of landscape in the work of Ayyub Huseynov, notes that “Let us admit that Ayyub Huseynov, one of the most successful artists of this genre in the national fine arts area is very special in his scenery. The paste that creates the color layer on the canvas, mobility of putty, exposing of cold colors to delicate hot shades is the artistic merit of the artist’s creative “I””.

Nakhchivan has provided valuable artisans to the treasury of Azerbaijani culture in various historical periods. In this sense, one of the talented artists born in Nakhchivan in the 20th century, who grew up in this land and played a special role in Azerbaijani art, is Ayyub Safarov. Ayyub Safarov was born in 1917 in the village of Muganli of Sharur district, and after receiving his first education here, his interest in the art made his way to Baku Art School. Successfully graduating from this school in 1933–38, Ayyub Safarov studied at the Art Institute in Moscow in 1945–1950. Although his life and art were connected to Moscow and Baku, the artist did not cut his relations with Nakhchivan, and he always paid special attention to Nakhchivan. Nizami Aliyev, an artist who spoke about the artist’s connection to Nakhchivan, notes that “Ayyub Safarov, who has never cut ties with Nakhchivan during his studies in Baku or Moscow, takes his sketchbook on his shoulders on summer vacations and walks around Sharur and other districts” (Aliyev, 2011: 123). An artist of Nakhchivan’s mysterious nature where he had spent his childhood and youth, beautiful scenery, and the culture of this ancient country have always thought of him, and he has been working on the landscape of Nakhchivan since then. The landscape genre also has a unique place in the work of an artist known for his portrait works. Color solutions, feelings and thoughts in the artist’s landscapes, as well as the possibilities of sensitive observations have shaped his art. The subject of Nakhchivan in Ayyub Safarov creativity also attracts the attention.

For example, “Hachadag”, one of the symbols of Nakhchivan, that can create a historical aura with elegant sketches in real plan, painted by the artist in the 1950s, draws attention to the colorful colors of this legendary mountain. Ayyub Safarov’s boards such as “Sharur” painted in 1948, “Arik bagi” (1948), “Tek agac” (1948), “Ağrı dağı” (1948), “Araz çayı” (1949), “Oğlanqala” (1950), “Köhnə Nakhchivan”, “Arpachay”, “Ağrı dağı atayında”, “Ağrı dağının görünüşü” in 1950 and etc. reflect the peculiarities of the region, with their colors and patriotism, the most beautiful views of Nakhchivan at the beginning of the 20th century, the most valuable examples of Nakhchivan’s history and culture. Note that during the artist’s childhood and youth, when he was inclined to paint the strong development of realist painting in the work of professional artist Bahruz Kangarli has certainly influenced Ayyub Safarov’s creativity

in this period. The pearls of his paintings such as “Hachadag”, “Oğlanqala”, “Araz çayı”, “Arpachay”, “Ağrı dağı”, “Köhnə Nakhchivan” stem from the artist’s connection to his native land, his homeland, the beauty of this mysterious land, and his desire to glorify Nakhchivan. As the idea of Nakhchivan’s ancient history and rich cultural heritage, as well as the historical monuments and places of origin considered as symbols of Nakhchivan history, was reflected in the work of Ayyub Safarov, these boards also show their commitment to realistic painting traditions (Safarov, 1967). The general nature of these landscapes, the artist’s unique artistic techniques also draws attention to the fact that his Nakhchivan landscapes are reflected in the general culture, the living conditions of the people of this region, and their national identity along with the prevailing light colors in Ayyub Safarov’s color choices.

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