



Great people



Home. Canvas, oil, 25x26





LIVING FOR ART...

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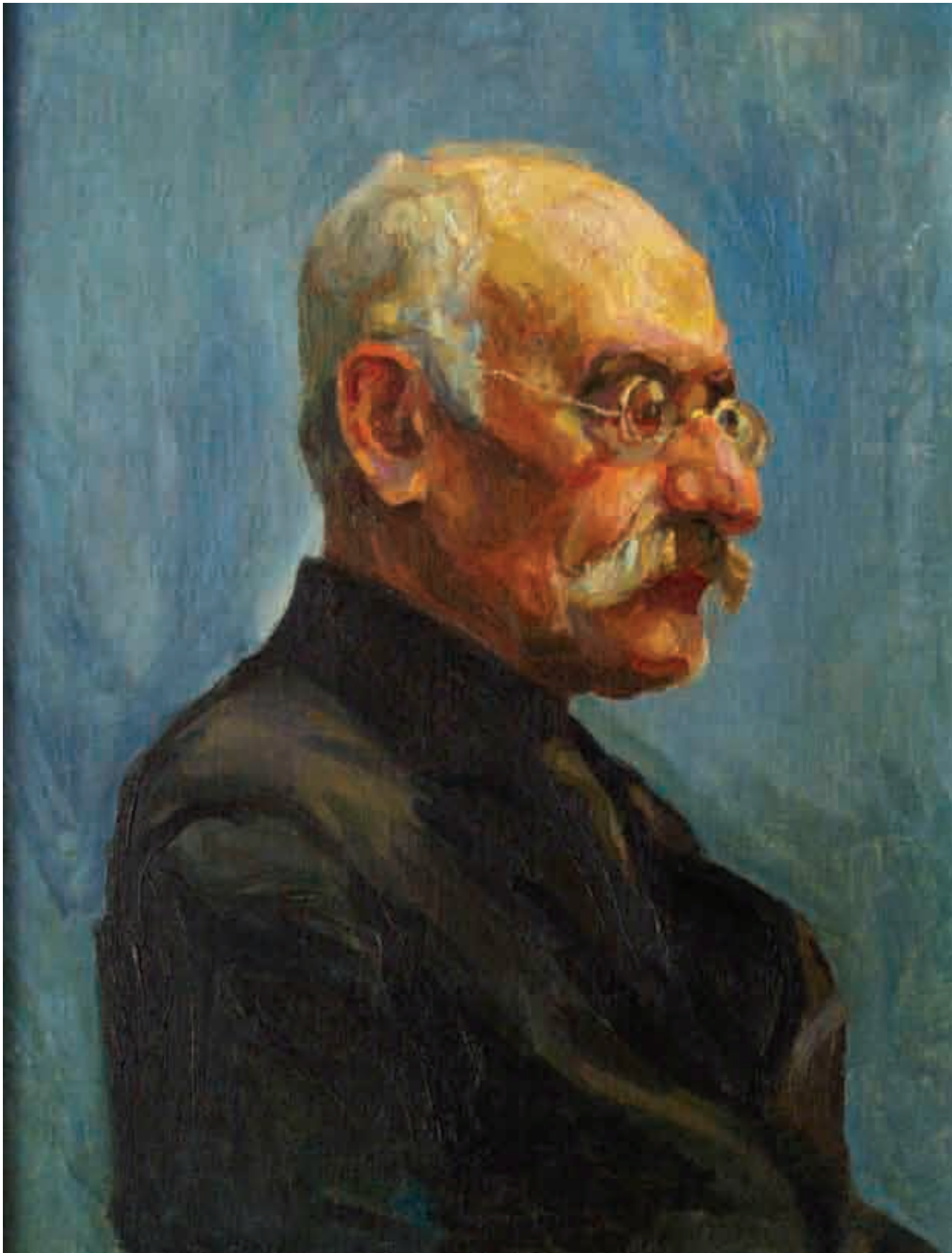
A TRUE ARTIST IS ALWAYS AHEAD OF HIS TIME. AS KAFKA WROTE, SOMETIMES CREATIVITY GOES AHEAD – LIKE CLOCKWORK. AFTER ALL, EVERYONE TENDS TO LOOK A LITTLE INTO THE FUTURE, INTO TOMORROW, BUT ONLY A HANDFUL CAN ACTUALLY DO THAT – SCIENTISTS, ARTISTS, PHILOSOPHERS AND MYSTICS.





irs Great people

Model. Canvas, oil, 67.5x49





All of them, each in his own way, share a common foresight and a sense of anticipation. And each of them has his own purpose, his own way in life. Someone discovers the laws of quantum mechanics, someone designs all sorts of machines and builds cities, someone invents harmonious philosophical concepts living in a free mind, and someone is born to give rise to a new style in painting, to connect different points of view, methods of artistic perception and cognition of the world. This attitude is the most productive today – to see similarities rather than differences in all phenomena.

The most valuable are centripetal forces, not centrifugal, because the world has grown tired of conflict thinking.

If you look at the Azerbaijani art from this point of view, the star of **Bahrüz Kangarli, the founder of the Azerbaijani realist painting, shines on the firmament particularly brightly. The main thing about his personality is his enlightenment, patriotism and benevolence.** These concepts are the cornerstones of his character and identity. To realize this, we must imagine the time when the artist was born – the late 19th century.

Time can be different – interesting or frozen, raging or colorless, and it has its ups and downs. The culture of Azerbaijan in the late 19th century was moving westwards, this was the requirement of the time. The oil boom brought about changes in every sphere, public conscience was growing because everything was on the rise. The Azerbaijani mentality began to absorb western innovations, synthesizing the Oriental culture of the essence and the Western culture of personality. **The Azerbaijan art, music, literature, the-**



Noah's tomb. Wood, oil

ater and culture in general, while maintaining the old tradition, absorbed Western styles and techniques. It was at that time that a genius of Uzeyir Hajibayov emerged! The administrative center of Transcaucasia was Tiflis, the only place where one could get professional European art education. And it was at Tiflis Art School that Bahrüz Kangarli was educated. The son of the ancient Oguz tribe of Kangars mentioned even by Strabo and Pliny the elder, which also includes Nakhchivani khans, poetesses Gonchabeim and Heyrankhanim, Bahrüz Kangarli was born to the family of the Nakhchivan city court interpreter in 1892. As a child he was unfortunate: after an illness he gradually lost his hearing and, despite his talents, had to interrupt his schooling. At an early age, fascinated with drawing and copying the drawings of Shmerling and Rotter from the "Molla Nasraddin" magazine, small

Bahrüz, lost hearing. Deprived of the ability to communicate with peers, he found the only pleasure and meaning in drawing. From then on, his silent world was full of melodies and colors. In 1908, he persuaded his father to send him to Tbilisi for training and successfully completed his education there in 1915. As early as **in 1914 he opened his first solo exhibition in his native Nakhchivan, which had a great response.** Newspapers heaped praise on the young artist and promised him a great future. Newspaper "Iqbal" wrote: *"The young artist (he is 22) will truly be our pride. He depicts scenes from our own, Azerbaijani life. These are national pictures."*

In 1920, Bahrüz Kangarli set up a public club at a local school to teach children the basics of drawing and painting. In 1921, he organized another solo exhibition. **Quite often Kangarli arranged exhibitions at his home. Besides**

Portrait of a girl. Canvas, oil, 21.5x14



paintings, he exhibited works of art and crafts – embroidery, ceramics, stone plastic, thus promoting Azerbaijani art. Reclusive, often feeling unwell and avoiding communication because of his deafness, the young artist always changed beyond recognition in his exhibitions: he would passionately tell children and adults about the art, explain, educate and instill a love of native culture in everyone. In his short life (1892-1922) Bahruz Kangarli created more than 2,000 paintings: landscapes, portraits, still life, cartoons, theater sets and costumes. The founder of realism, he brought to Azerbaijan's easel painting such stylistic means of expression as the plasticity of form, linear

and aerial perspectives, spatiality, light and shade modeling, and subtle tonal proportions. For example, **prior to Kangarli there were no such genres as still life and self-portrait in Azerbaijani painting.** He painted landscapes with great love of his native land. He was also engaged in compiling albums with the views of Nakhchivan's monuments of architecture and nature – "In memory of Nakhchivan". But most of all he was fascinated by portraits: his own, of his relatives, friends and prominent personalities.

He was interested not only in a superficial resemblance with the model, but also in an inner world. This is probably why **the bulk of his works from 1917 to 1922 (the**

year of his untimely death) is made up of portraits of refugees from Armenia – there were very many of them in Nakhchivan at the time. Bahruz often brought refugee kids home, fed them, gave them some clothes or money if it was available, and then painted them. The portraits currently stored at the Museum of Arts named after R. Mustafayev were painted in this way. Bahruz was very concerned about the plight of thousands of his fellow compatriots who had to abandon their homes in fear of death. He created the portraits of men, women and children – psychological, highly emotional, in national costume, but very restrained and strict in terms of color and composition. All of them were painted from nature in the open air.

He worked hard and read a lot. His democratic beliefs were formed directly under the influence of a new Azerbaijani literature and prominent representatives of the progressive intelligentsia. The friends of his father Shirali Kangarlinisky, who had received school education and worked as a secretary and interpreter into three languages at a court, included Pasha Sultanov, Mamed Said Ordubadi, Mamed Gulu Kangarli, Eynali Sultanov – all representing the Nakhchivan aristocracy. Like them, Bahruz Kangarli did a lot to improve education in Nakhchivan. He was the first Azerbaijani artist educated in Western art and professionally engaged in realistic painting. He was young, friendly, humble, caring, always feeling unwell, silent, dreamy, talented, benevolent, hard-working and loving his country. He lived only 30 years, but he dedicated his life to the Azerbaijani art. Let us be grateful to him. 🌸

Landscape. Canvas, oil, 19x16,5

