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Ulviyya Hamzayeva
Azerbaijan State Academy of Art
(Azerbaijan)

ulviyya.hamzayeva@yahoo.com

CITY LANDSCAPE IN THE WORKS OF IBRAHIM SAFI

Abstract. The presented article examines the urban landscape in the work of the Azerbaijani artist Ibrahim Safi (Rahman Gafar oglu Safiyev 1898–1983). The innovations that the artist brought to Turkish fine arts, and traces of European art in his works, are observed when studying the works of the artist in a style typical of the Impressionists. The paintings depicting the urban landscapes of the artist are analyzed in comparison with the works of Turkish and European artists, similarities and differences are explored. According to the research materials, urban landscapes created by a realist artist with impressionistic feelings are valuable and eternal in terms of art. The article also analyzes the artist's works in terms of color, content and technique. Once again, the place of the famous artist Ibrahim Safi among the masters of the Turkish art world was considered.

Key words: artist, landscape, Ibrahim Safi, impressionism, composition.

Introduction. In the fine arts of Azerbaijan, the genre of landscape is given importance as a carrier of meaning and mood. First of all, it is presented in the examples of Tabriz miniature school, as well as Ali bey Huseynzade, Bahruz bey Kangarli, Sattar Bahlulzade, Latif Feyzullayev, Maral Rahmanzade, Hasan Gurbanov, Mahammadali Alakbarov, Sabir Mammadov, Tapdig Hamzayev, Abulfaz Farajoglu, others it is possible to observe in their works in the genre of landscape.

Landscape works vary in subject matter. Thus, in these works, you can see mountains, valleys, rivers, forests and similar objects, as well as natural phenomena such as storms, lightning, rain, snow, and sometimes landscape, densely populated urban or industrial landscapes.

There are artists in history who gained the right to immortality during their lifetime and to live after death. Ibrahim Safi is one of such artists.

The interpretation of the main material. Ibrahim Safi loved the scenery of Istanbul, depicting oak trees, newly planted delicate nursery parks, and forests outside the city. Among them are “Ankara Youth Park”, “Garden in front of Hagia Sophia”, “Cihangirden”, “A view to Istanbul from Chamlica” and other works can be shown.

It reflected not only the natural landscape of Istanbul, but also its ancient and important historical monuments, mosques and ancient streets. These images, which have long disappeared in Turkey today, can be restored based on his works.

Ibrahim Safi is one of the artists who engraved the history of Turkey in his works. It is called “Bazar”, “Vishnezade Mosque”, “Sultan goes to prayer”, “Anitkaya”, “Rumeli Fortress”, “Neighbor’s yard”, “Sebil”, “Kemerli street”, “Little”, “Galata bridge” and so on. can be seen in his works such as.

In Ibrahim Safi’s work, one can find only small, miniature paintings of his predecessor Bahruz Kangarli. In his memoirs, his friend Anwar Tali repeatedly mentioned this in his thoughts on the artist: “*Safi draws interesting pictures without stopping on a piece of canvas, cardboard or iron that is clearly sized, and even in those small works, every detail could be felt to the point*” [3].

In his works, the artist revived the magical image of Istanbul, the city of dreams, with his own colors, and wrote a poet on his single paintings. If these paintings were put together, it would be possible to produce an Istanbul album. This can be observed in “Istanbul”, “Bayazit square”, “White minbar”, “Bagaz-Selimiye territory” and other works.

He enthusiastically painted the dazzling warm air of Marmara, the Bosphorus, Halich, Galata bridge, Istanbul squares, mosques-james, and villages.

In addition to Istanbul, Ankara, Izmir, Antalya, Bursa, Chinarjik, etc. constantly transferring areas to paper, canvas and other materials. An invaluable craftsman who could skillfully move cities with his people to a piece of wood the size of an open one, he worked tirelessly to amaze everyone.

Ibrahim Safi’s landscapes are mostly based on the artistic features of the Impressionist movement. The artist, who prefers plein air painting, created the natural landscapes that attract him based on the interaction of colors, with the skillful use of light and shadow effects. For example, when paying

attention to the work “Ortakoy mosque”, the artist’s lyrical artistic expression of the mosque and the surrounding environment, which creates the vitality of the ancient architectural space in front of the small waves of the sea, is followed with interest. The uniqueness of the surface of the white stone is depicted from the side and presents the beauty of a lyrical-romantic charming space against the backdrop of a small white sailing boat moving in the sea, distant mountains and hills.

Or in another very close-knit composition, “Ortakoy mosque”, dedicated to the same landscape, the artist’s majestic landscape is surrounded by a lyrical image of the blue sea, white cloudy sky, and bare trees with leaves falling to the shore. makes an impression. The view of the city on the other side of the coast is more colorful and clearer than in any other work. Images such as a small boat moving close to the shore, people watching the scenery, and a woman standing with her baby in her arms also feel the peace of mind that reigns in the work. The slightly dark color of the buildings behind the mosque contrasts with the whiteness of the main element, which is more pronounced in the light, emphasizing the validity of its position in the work.

For comparison, we can show the painting “Goksu” by the talented Turkish artist Bedia Guleryuz, a contemporary of the artist. In the work, the reflection of the city landscape falling into the water, along with the aesthetics of the landscape, creates lyrical feelings and conveys the romantic effect of the work. Along with the natural landscape around the Goksu River, the elements that express the ancient architectural environment of the place create a deep impression of the place.

In the artist’s paintings “Sultan Ahmed mosque” and “A look to the Sultan Ahmed mosque”, the impressionist influences of European painting are more expressive. In the first picture, a particularly clear view of the landscape is solved by the impression of clear, bright air. The artist, who chose the point of view from the lower right part of the mosque, solved his continuing grandeur in a unique way. The dense pine branches of the tall pine tree in front of the mosque gave a different value to the lyricism of the historic building in the landscape. The singing of yellow-leaved trees in several places plays an important role in expressing this spatial relationship. At the same time, the solution of semi-yellow, semi-green grass on the ground creates a harmonious expression and attracts the viewer’s attention by comparing the mystical power of the landscape.

In “A Look to the Sultan Ahmad mosque”, the artist created a different compositional structure of the landscape, expressing its lyrical-romantic effect, fairy-tale beauty, like a blue shadow behind the bare trees in cloudy and gloomy weather. For example, Claude Monet’s legacy of Venice’s “Parliament House in Winter” is a masterpiece of art that has left a lasting impression on generations by resolving its historical architecture in gloomy tones behind gloomy weather and misty waters. In Ibrahim Safi’s work, which is a profound expression of Impressionist influences, the blue-gray silhouette of the mosque, which can be seen in the distance behind the trees, evokes sad feelings and invites the audience to embrace the magical effects of space.

For example, in “Safranbolu”, we see that the artist expresses this influence in a brighter and clearer picture. The work finds its artistic solution in the realistic singing of the small ancient buildings around the mosque, which has witnessed centuries with its unusual architectural style behind the singing of boats moving in the small cores of the sea. The light emitted by the light nuance behind the clouds on the white ball covering the blue sky gives a more vivid and expressive impression of the landscape. The artist solved the small image of people watching the scene on the beach in such a way that it was as if they were watching the scene together with the audience. In order to achieve this naturalness, the artist’s style of depiction, emphasizing the uniqueness of each element in the work down to the smallest detail, gives reason to emphasize his high creative skill.

The influences of the anti-imperialist national movement that emerged in Turkey in the 1920s also strengthened realistic tendencies in art [2]. At the same time, Turkish artists such as Zaki Faik Izer, Nurulla Berk, Elif Nachi, Kemal Tollu, Abidin Dino, who used the experience of Soviet painting, showed little interest in Impressionist tendencies and tried to synthesize between new artistic ideas in Turkish and European art. For example, in Zaki Faiq Izer’s “From the Bosphorus” we see a real vibrancy of the transition of warm shades in a striking landscape with a bright color scheme. The features mentioned in the works of Ibrahim Safi, who lived with the above-mentioned artists, are mainly reflected in his works of art up to 1950. For example, by giving examples of two different compositions dedicated to the landscape of Dolmabahche, it is undeniable that the features mentioned in both paintings show the same level, although they both have their own peculiarities.

In Ibrahim Safi's painting "Dolmabahçe mosque", the mosque presents its irreplaceable view on a high hill, at a higher altitude behind the small ancient houses of Istanbul, fallen stones and fallen walls. The artist has skillfully selected the mosque, emphasizing the uniqueness of the base and the close descriptive expression of other elements of the mosque. A slightly cloudy sky over the ball serves to enhance the descriptive effect of the mystical view of the mosque.

In another work, named "Dolmabahçe", the general spatial view compares us with all its detailed descriptions from a high point, especially with a realistic landscape composition. The distant view of Dolmabahçe, with a nostalgic feel of the atmosphere of the streets of Istanbul until the middle of the century, skillfully managed to bring to the fore the high aesthetics of both the European and Asian shores of the coast.

The different compositional structure of the city landscape, which presents the deep impression in the expression of dark shades, is explained by the vivid manifestation of the reality of Ibrahim Safi's work [1]. The wide view of the city, continuing from the top to the perspective, gave the impression of a large city as a whole with a dense row of houses, the expression of ancient architecture, the image of a small fragment of the sea. The gloomy shades of the sky covered with black clouds do not allow for a pessimistic feeling. This is due to the fact that, despite the darkness over the beauty, the reality of the ancient city presents its fullness. This impression is reinforced by the fact that the trees in the intervals are mixed with the dark color of the buildings. In the background, the view of the city in the distance, on the other side of the sea, caused such a sensation with its silhouette. However, the artist amazes the audience by noticing the sea in that part, but reviving the ancient architecture in front of it, giving the city a different form of depiction.

In "Snowy View", the artist did not show the exact address of the scene he created, but attracted his interest by solving his impressive winter scene with real forms. The retail row of ancient houses in the background at a distance and the fact that this retail can be seen behind the bare trees created a harmonious landscape. The clean, pure breath of the small grass and soil under the snow, which is slowly melting on the front stage, absorbs the whole picture and serves to convey its pleasant freshness to the audience with great skill.

Conclusion. The famous artist Ibrahim Safi has countless paintings in the genre of landscape, and each of them was unique. It is true that Safi has done several works from the same angle, but there are definitely nuances in

those works that do not repeat each other. These differences can be felt even in the air, in the color of the work, in the time of day, and most importantly, it is possible to see its images in urban landscapes, the figures of the emerging urban or rural inhabitant. These differences, which seem small from the sidelines, or rather the details, present the work to the audience in a more vivid and lively way.

Ibrahim Safi confirms his grandeur and greatness in each of his paintings. Each of his works is a great scientific material worthy of study. The themes in his paintings are a valuable tool for the reconstruction of “old” Istanbul from head to toe. Each work is a portal to the past. Due to this feature, the Turkish state sent the artist to long-term exhibitions in European countries to represent and promote his country.

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Ülviyyə Həmzəyeva (Azərbaycan)

İBRAHİM SAFİNİN YARADICILIĞINDA ŞƏHƏR MƏNZƏRƏSİ

Təqdim olunan məqalədə Azərbaycanlı rəssam İbrahim Safinin (Rəhman Qafar oğlu Səfiyev 1898–1983) yaradıcılığında şəhər mənzərəsi haqqında bəhs olunur.

Rəssamın impressionistlərə xas üslubda işlədiyi əsərlər tədqiq edilərək Türkiyə təsviri incəsənətinə gətirdiyi yeniliklər və Avropa rəssamlıq sənətinin onun əsərlərindəki izləri, müşahidə olunur. Rəssamın şəhər mənzərələrini köçürdüyü tablolar təhlil olunaraq, Türkiyə və Avropa rəssamlarının tərzində çəkdiqləri əsərlərlə müqayisə olunur, oxşar və fərqli cəhətlər araşdırılır.

Tədqiqat materiallarına əsasən realist rəssam, impressionistlərə xas duyğularla ərsəyə gətirdiyi şəhər mənzərələri sənət baxımından dəyərli və əbədiyaşardır.

Məqalədə həmçinin rəssamın əsərlərini rəng, məzmun və texnika baxımından da təhlili aparılmışdır. Görkəmli rəssam İbrahim Safinin türk rəssamlıq sənət aləminin ustadları sırasındakı yerinə bir daha nəzər salınmışdır.

Açar sözlər: rəssam, mənzərə, İbrahim Safi, impressionizm, kompozisiya.

Ульвия Гамзаева (Азербайджан)

ГОРДСКОЙ ПЕЙЗАЖ В ТВОРЧЕСТВЕ ИБРАГИМА САФИ

В представленной статье рассматривается городской пейзаж в творчестве азербайджанского художника Ибрагима Сафи (Рахман Гафар оглы Сафиев, 1898-1983).

Нововведения, которые художник привнёс в турецкое изобразительное искусство, и следы европейского искусства в его произведениях наблюдаются при изучении произведений художника в стиле, типичном для импрессионистов. Анализируются картины, изображающие городские пейзажи художника, в сравнении с работами турецких и европейских художников, исследуются сходства и различия.

Согласно материалам исследования, городские пейзажи, созданные художником-реалистом с импрессионистскими чувствами, ценны и вечны с точки зрения искусства.

В статье произведения художника анализируются также с точки зрения колорита, содержания и техники. Творчество Ибрагима Сафи рассмотрено в контексте искусства тюркского художественного мира.

Ключевые слова: художник, пейзаж, Ибрагим Сафи, импрессионизм, композиция.