
UOT 7(4/9)

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

khazar.zeynalov@yandex.ru

**FROM THE HISTORY OF AZERBAIJANI
AND RUSSIAN ARTISTIC RELATIONSHIPS**
**(ABOUT THE FEATURES OF THE METHODOLOGICAL
AND CHRONOLOGICAL DIVISION)**

Abstract. The article deals with the peculiarities of the methodological and chronological division in the study of Azerbaijani and Russian artistic interrelationship. The author highlights the problem in the context of history and modernity. He notes that despite the topicality of the issue, this topic has not been adequately studied yet. The author offers a methodological investigation for exploring this vast theme on a chronological and regional basis. Referring to the rich factual material, the author recommends investigating the problem by analyzing the works, their thematic features and stylistic diversity, by studying the artist's attitude to the theme and the work.

Key words: Azerbaijani and Russian artistic relationships, art of Azerbaijan, research methodology, investigation of works, regions of Russia.

Introduction. The study of artistic relationships between geographical subjects is one of the major areas of historical art history. The processing and investigation of extensive historical and artistic material enriches art history with new research, which is methodologically subdivided into several component and interconnected problem areas. Such areas are often research in the field of investigation of works of art, the work of an artist, art education, teaching in art universities, creative business trips, holding exhibitions, scientific conferences and meetings. Being interconnected, these directions form the basis of a general study of interregional (interstate) artistic interrelationships. Methodologically, the study of artistic relationships

between geographical subjects, which is a form of historical art history, is closely related to comparative, cognitive, theoretical, descriptive and other methods that are widely used in scientific works.

The interpretation of the main material. Azerbaijani and Russian artistic relationships represent a major scientific theme, which, for all its relevance, has not been fully investigated to this day yet [1, p. 3-13]. At the same time, research on interrelationships is a sufficiently common form of art history work both in Azerbaijani and Russian art history. These art studies, which combine the features of adjoining sciences – culturology, sociology, aesthetics, enrich scientific knowledge with new decisions and conclusions, also contribute to the rapprochement of ethnic groups and the strengthening of intercultural dialogue. So, studies of artistic relationships between geographical subjects acquire the features of universal (interdisciplinary) research in the humanitarian sphere and for this reason, they become very relevant in modern scientific circles.

As it was noted, not so much is known about the Azerbaijani and Russian artistic relationships. Meanwhile, even a small excursion into the history of these relationships reveals extensive factual material, the processing of which would lead to very interesting results. This would become one of the key components in the development of cultural and scientific relations between Azerbaijan and Russia. This is the meaning of this article. Its purpose is the processing and art historical investigation of the selected material, the identification of methodological bases in the study of these relationships, their thematic classification and the creation of a consistent panorama of development. The author's aspiration to contribute to the strengthening of cultural and friendly ties between these two subjects can be assessed as a supporting goal of the presented research.

We attribute the beginning of the development of artistic interrelationships traditionally to the beginning of the 20th century, because earlier relationships, if any, had a non-systematic, random nature. At the same time, we do not consider the work of Russian artists (mostly engravings, less often – painted with oil paint or watercolors) who visited Azerbaijan in the 18th–19th centuries as a subject of research [5, p. 162-163]. Some of them were part of scientific expeditions organized by the EAS. Others were in military service (among which there were many Germans – submitted to Russia) and had the rank of officer. In the latter case, the work (landscape view, historical and architectural monuments, life of the population, etc.) was carried out not so much from

an artistic point of view as from a military topographic point of view [2, p. 27]. Such are, for example, panoramic pictures of Baku and its surroundings by Samuel Gottlieb Gmelin, Ivan Borisov, Gavriilo Sergeevich Sergeev, Karl Gustav Hippus and others, who, as we believe, have a certain artistic and cognitive significance. Of course, not all of the artists were natives of St. Petersburg, but almost all of them came to Azerbaijan from St. Petersburg, which then was the capital of Russia.

The beginning of the 20th century is a period of formation and development of Azerbaijani and Russian artistic relationships. There were few connections before the establishment of Soviet power. They were fragmentary, often one-sided, unrelated [3]. They lacked also a driving force, a clear goal of action and real prospects of all-round development. This was the initial period of the interrelationship. Nevertheless, in fact, there are many interesting materials that relate to this period. These materials have not been studied practically until now. Going forward, we note that even well-known historical facts have never received an art historical assessment. These data shed light on the little-studied pages of the past by highlighting the common cultural heritage for the two countries, which are much more important today than in their time.

Relationships have acquired the feature of permanent relationships since the very beginning of the Soviet period. They sent to Azerbaijan artists, specialists in publishing and printing, teachers for art education from the cities of the RSFSR, mainly from Moscow and Petrograd to provide the development of cultural life in the republic, as well as art education. Graphic poster artists and illustrators predominated among the artists, since their activities had an agitational and educational profile, which was very necessary in the first years of Soviet power [4, p. 14].

Features of the methodological approach in the study of Azerbaijani and Russian art research. It is advisable to study them on a regional basis in view of the territorial vastness of the Russian Federation and the diversity of artistic ties. Almost all regions of the Russian Federation can provide significant information on interrelations, but the importance of Moscow, St. Petersburg and other large cities is noticeably higher. In addition to them, the regions of the Russian Federation adjacent to Azerbaijan, as well as regions that have traditional cultural and historical relations (community) with our republic (Dagestan, Chechnya, Tatarstan, Bashkortostan, etc.), are of significant interest in the regional study of the issue. In this context, Folk Art and Applied and Decorative Arts are of particular importance.

The methodology of the study of Azerbaijani and Russian artistic relationships may be different depending on the specific theme, but due to the “academic” nature of the relationship (unlike the national regions of the Russian Federation), the methods of coverage and comparison should have a classical profile resting on the achievements of many years of development and scientific experience of modern art history.

In conclusion, let us summarize the topic by making some conclusions. Of course, the Azerbaijani and Russian artistic relationship is very relevant, rich in factual materials that deserve coverage and study. At the same time, the theme, which is bilateral, can be considered both from the Azerbaijani and Russian sides. An even better option could be joint research, which will undoubtedly bring art historians of Azerbaijan and the Russian Federation closer together, by laying the foundation for long-term scientific cooperation.

Azerbaijani and Russian artistic relations are part of the cultural relations between the two countries. Some aspects of these relations were studied by Azerbaijani scientists, for example, K. Kerimov, whose PhD thesis was devoted to the theme of Azerbaijan in the works of Russian artists (pre-Soviet period). In following years, the author of these lines was actively engaged in the study of the issue, who has devoted more than a dozen articles to this theme published in Azerbaijan and other countries. At the same time, this topic still stores a lot of interesting scientific materials that are subject to research.

Anyway, the interrelationships mentioned in the article are of great practical importance from the point of view of the study of the artistic style, ideological and artistic content of works, as well as in the context of history and modernity. It seems that studies of these interrelationships will become more intensive and will bring new interesting results in the future.

REFERENCES:

1. Зейналов Х. Искусство Азербайджана в контексте русского искусствознания. Баку: ЭЛМ, 2003.
2. Саламзаде Э. Искусствознание Азербайджана. XX век. – Баку: ЭЛМ, 2001.
3. Буланова О. «Нефтепромыслы Баку на картинах 1916 года выдающейся русской художницы (ФОТО)». Дата обращения 09.20.2020. <https://azerhistory.com/?p=7703>

4. Езерская Н. А., Керимов К., Наджафов М. Искусство Советского Азербайджана. Живопись, графика, скульптура. – Москва: Советский художник, 1970.
5. Ичери Шехер в истории Азербайджана. – Баку: «Шарг-Гарб», 2015.

Xəzər Zeynalov (Azərbaycan)

AZƏRBAYCAN-RUS BƏDİİ ƏLAQƏLƏRİ TARİXİNDƏN

(metodoloji və xronoloji bölgünün xüsusiyyətləri barədə)

Xülasə. Məqalədə Azərbaycan-rus bədii əlaqələrinin tədqiqində metodoloji və xronoloji bölgünün xüsusiyyətlərindən bəhs olunur. Müəllif problemi tarix və müasirlik kontekstində işıqlandırır. O, qeyd edir ki, məsələnin aktuallığına baxmayaraq, bu mövzu indiyə qədər lazımi səviyyədə tədqiq edilməyib. Müəllif bu əhatəli mövzunu tədqiq etmək üçün xronoloji və regional əsasda metodoloji ayırma təklif edir. Müəllif zəngin faktiki materiala istinad edərək problemi əsərlərin təhlili, onların tematik xüsusiyyətlərini və üslub müxtəlifliyini, rəssamın mövzuya və əsərə münasibətini öyrənmək vasitəsilə tədqiq etməyi tövsiyə edir.

Açar sözlər: Azərbaycan-rus bədii əlaqələri, Azərbaycan incəsənəti, tədqiq metodikası, əsərlərin təhlili, Rusiyanın bölgələri.

Хазар Зейналов (Азербайджан)

ИЗ ИСТОРИИ АЗЕРБАЙДЖАНО-РУССКИХ ХУДОЖЕСТВЕННЫХ ВЗАИМОСВЯЗЕЙ

(об особенностях методологического и хронологического деления)

Аннотация. В статье говорится об особенностях методологического и хронологического деления в исследовании азербайджано-русских художественных взаимоотношений. Автор освещает проблему в контексте истории и современности. Он отмечает, что несмотря на актуальность вопроса, эта тема до сих пор в должной мере исследована не была. Автор предлагает методологический разбор для исследования этой обширной темы на хронологической и региональной основе. Ссылаясь на богатый фактический материал, автор рекомендует исследовать проблему посредством анализа произведений, их тематических особенностей и стилистического разнообразия, изучением отношения художника к теме и произведению.

Ключевые слова: Азербайджано-русские художественные взаимосвязи, искусство Азербайджана, методика исследования, анализ произведений, регионы России.