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AZERBAIJANI FINE ARTS IN THE CONTEXT OF RUSSIAN ART HISTORY: ACHIEVEMENTS OF THE 20th CENTURY

Abstract. The article deals with the role of Russian art historians in the study, development of Azerbaijani art and the formation of art history in the 20th century. This is the most productive period in the history of Azerbaijani and Russian cultural ties. Realistic Azerbaijani art arose at the dawn of the 20th century, in the formation of which Russian artists who worked in Baku at the beginning of the century took part. An even greater contribution was made by art historians who studied the development history of architecture and art of Azerbaijan. The article also deals with other, later periods of Azerbaijani and Russian collaboration, especially in such areas as the publication of co-authored works, conducting joint research and art exhibitions. In general, according to the author's definition, the 20th century entered the history of Azerbaijani and Russian relations in the field of fine arts and art history as an important period when the main mechanisms of two-sided development were formed, which gave a positive impact on strengthening relations today. Relying on traditions, these interrelations are successfully developing in the 21st century.

Key words: Azerbaijani and Russian cultural ties, art of Azerbaijan, art history of Azerbaijan, K.J.Kerimov, B.V.Veimarn

Introduction. Azerbaijan is one of the oldest and richest cultural centers in the world. Historically, there were ancient civilizations in the territory of Azerbaijan, high artistic culture has developed, new artistic styles and forms have appeared in art. All these have been the main criteria for the uniqueness and originality of the richness of Azerbaijani art, Azerbaijani national artistic culture at different historical stages and in modern times.

Art developed significantly in Azerbaijan and interesting samples of works of art were created both in architecture and in decorative-applied arts and other fields during the ancient and medieval times. Nakhchivan and Shirvan schools of architecture, miniatures of Tabriz and Qazvin were famous and had a great impact on the development of culture not only in Azerbaijan, but in the Near East and Middle East in general at that time [2, p. 17-19]. Numerous historical and architectural monuments, miniatures, samples of carpet, majolica products and many other art works from the Middle Ages create a clear idea of how perfect the handicraft and processing techniques were at that time.

Although the socio-political environment in Azerbaijan was in crisis on the threshold of a new era, in the 17th–18th centuries, this did not lead to the decline of art skill. The complication of the socio-political situation in Azerbaijan during the khanate period, the sharp decline in production and trade could not strangle the high humanistic content of art, its color and originality. However, the socio-political stagnation had a negative impact on the country's political position. Although relatively small-scale constructions were preferred in architecture during this period, the professionalism and elegance of their artistic solution show the high level of artistic skill. The decoration of the Sheki khan's palace, as well as many houses, religious and public buildings in Shusha, Ordubad, Shamakhi and Baku is a vivid proof of this [7, p. 58-61].

The interpretation of the main material. The 20th century entered the development history of Azerbaijani culture and art with serious ideas, changes in artistic form and content. This is also a period of strengthening the social and national content of Azerbaijani art. Azerbaijani art developed rapidly, embraced the basic principles of modern art and areas such as painting, sculpture and graphics based on academic norms emerged at that time, especially in the 20th century.

Of course, the systematic study, research and study of all these are very important condition. Azerbaijani art created Azerbaijani art history and provided it with a scientific problem. The issue of studying Azerbaijani art has always been and remains the main topic for Azerbaijani art history. But, Azerbaijani art history as a science began to establish much later – only in the 20th century. It is quite clear that if the age of our art is more than three thousand years, the age of our art history is not more than a hundred years. So, Azerbaijani art had to live and develop a large part of its existence, if we express it in today's way, “without any researches”.

Of course, this is only one side of the issue, but it should also be noted that this is not the main issue that worries us. It is clear that there was a certain attitude and idea against it in all the periods of art's existence, which fulfilled conceptually the function of today's art history [5, p. 15-16]. The importance of Russian scientists and researchers, generally Russian science in study of art in Azerbaijan as the main issue, as well as in the development of art history are highlighted in this research. This is a very important theme, because the emergence of Azerbaijani art history was basically connected with the development of Russian art history.

In our opinion, the development of art history in Azerbaijan at an early stage (20-30s of the 20th century) has a more important position. This is natural, because the role of Russian specialists was even greater during this period. In general, the 20s and 30s of the 20th century were a period of foundation and rapid development of most fields of science and art in Azerbaijan, which was carried out with the close participation of the Soviet republics of that time, especially Russia. Of course, this cannot be explained by the "backwardness" of Azerbaijani society. Simply, the socio-political processes of that time required a broad, comprehensive development of cultural life, which was initially possible with the help of specialists from Moscow and other cities. If we pay attention, it is clear that this peculiarity is quite characteristic for most fields - theater, cinema, music, linguistics, history, ethnography, archeology, fine arts. In general, since this period was the stage of formation of Azerbaijani science, the specialists invited from Russia, their activities were of great practical importance at that time. Among such specialists are V.M.Sisoyev, V.M.Zummer, P.P.Fridolin, Y.A.Pakhomov, N.M.Miklashevskaya, L.S.Bretanitsky and others, most of them came to Azerbaijan after 1920. It is quite clear that the arrival of these and other people in Azerbaijan, or rather in Azerbaijani science gave a strong potential to this science, developed it in the form of science. On the other hand, the foundation created by these scientists in the 20s and 30s still serves our science today. Azerbaijani art history would not have been able to develop rapidly and achieve its current high level and diversified structure without this foundation.

An important page of Azerbaijani and Russian scientific and cultural relations is collaboration. In principle, this is a new stage of the history of Azerbaijani art criticism, which covers mainly the 50s-80s. Thus, if the scientific potential of Azerbaijani art history was relatively limited in the 20s and 30s, this restriction was eliminated in the 50s-80s, a large number

of joint researches of Azerbaijani and Russian scientists were carried out and monographs were published. It is characteristic that joint researches were usually devoted to Azerbaijani art and architecture, aimed at its comprehensive study, coverage and promotion in the 50s and 80s, when the principles of fine arts were predominant [4]. Besides relatively small publications, there are fundamental monographs in these researches, which still have scientific and artistic significance in most cases. Examples of such publications are 12 volumes of the World History of Architecture, 9 volumes of the History of Art of the USSR Peoples, 6 volumes of the World History of Art, 5 volumes of the Art of World Countries and Peoples and many other publications. Many of these publications were published with the close participation of scientists from other republics, as well as Russian and Azerbaijani specialists.

It becomes more important to look at the history of the 20th century Azerbaijani art and Russian art history in modern times, when Azerbaijan gained independence. The development of relations with the Russian Federation as with all democratic states in various fields, including science and culture is one of the main aspirations of independent Azerbaijan. The investigation of the 20th century Azerbaijani and Russian cultural relations in a new context is one of the main components of this factor.

Azerbaijani and Russian relations have been repeatedly researched at various fields, including cultural and art fields. This could not have been otherwise, because Azerbaijan's science, culture and art have developed in connection with Russia for a long time. However, because these relations have a very broad and multifaceted profile, no matter how extensively they are studied, there are issues in this area that have not been touched upon, but attract our attention with their relevance, importance and significance. The study of Azerbaijani art by Russian scientists, the role of Russian scientists in the development of art history in Azerbaijan during the 20s and 30s of the 20th century and the issues of joint activities of Azerbaijani and Russian art historians during the 50s and 80s are just this kind.

Of course, there are a lot of scientific materials on this theme [3]. These materials are an important part of the study of Azerbaijani and Russian cultural relations.

Since the research is based on the relations in the field of fine arts, it is necessary to pay attention to the investigation of fine arts and the holding of

exhibitions. Because it is difficult to do this in a short article, the theoretical aspects of the issue, which mainly refer to interactions, are highlighted.

The works of Y.Keylikhis, M.Vlasov, S.Yefimenko, N.Safronov, also T.Salahov, N.Aliyev, A.Huseynov, I.Gasimova, E.Rasulov and other artists and sculptors have an important place in the history of relations.

Several large-scale researches and hundreds of newspaper, journal articles and other materials on relationships between Azerbaijani and Russian art and art history have been published. Undoubtedly, the vast majority of them are important sources for current research. In this regard, the books and separate articles of Azerbaijani scientists A.Gaziyev, A.B.Salamzadeh, L.S.Bretanitsky, K.Kerimov, M.Najafov, R.Afendiyev, J.Novruzova, N.Habibov and others can be shown as examples [1, p. 389]. A number of monographs by K.Kerimov, R.Afendiyev and others are completely or partly dedicated to the Azerbaijani and Russian art relations. Karimov's candidate's dissertation is devoted to the issues of Azerbaijani theme in the works of Russian artists and plays an important role in the current research. However, this dissertation is not identical with the current research and reflects the creative peculiarities of Russian artists who visited Azerbaijan in the second half of the 19th-early 20th centuries and created paintings on Azerbaijani theme. The dissertation deals with the works of G.Gagarin, V.Vereshchagin and other Russian artists. As can be seen, Karimov's candidate's dissertation differs significantly from the current research in terms of time (second half of the 19th century-beginning of the 20th century) and topic (it deals with mainly artist's works). However, as already mentioned, there are a number of points in Karimov's candidate's dissertation that are useful for the current work.

The same can be said about this and other works of K.Kerimov, as well as R.Afendiyev, M.Najafov, J.Novruzova, N.Habibov and others [6; 8]. The articles on Azerbaijani and Russian artistic relations and individual Azerbaijani artists published by them in Moscow journals at various times can be shown as examples. But, these articles are not directly related to the investigation of Azerbaijani and Russian relations in the field of art, but enrich these relations with separate facts in most cases. This point requires attention to the fact that most of the publications, which seem to be devoted to the Azerbaijani and Russian cultural relations, are not focused on the scientific study of these relations, but on the individual factual manifestations of these relations. These manifestations are different. When looking at the

articles published by Azerbaijani art historians in Moscow and other cities, holding exhibitions, decades or the reflection of the works of a particular artist can be emphasized as the main topics. Although such articles belong a little to the history of Azerbaijani and Russian scientific relations, they are of some importance to us as sources that enrich this history and so, also provide material for the current research. That is why the separate articles of M.Najafov, N.Abdullayeva, N.Habibov, D.Vahabova, J.Novruzova and others published in "Tvorchestvo", "Iskusstvo", "Dekorativnoye iskusstvo SSSR" and other journals developing the theme as attributes attract our attention. Although these articles are not fundamental, they still play a certain role in making the theme comprehensive and important.

Conclusion. As can be seen, the 20th century is a rich stage of Azerbaijani and Russian cultural and scientific relations. During this period, especially from the 50s and 60s, joint research and co-authored publications played an important role in the development of relations. Joint researches and co-authored publications as a continuation of it played an important role in the development of relations during this period, especially since the 50s and 60s. These publications play an important role of theoretical basis for the current theme. Of course, there are some gaps. But, there are many interesting scientific results. Works written by both Azerbaijani and Russian researchers have contributed to the study of national art. Although decades have passed, these works still retain their value today. The scientific activities of I.Tulyayev, N.Maslennikov, I.Meshshaninov, V.Sisoyev, B.Veymarn, M.Kagan, K.Trever, as well as V.Zummer, P.Fridolin, V.Chepelyov and others attract our attention in this regard. Their separate researches are devoted to the investigation of Azerbaijani art and historical-architectural monuments and serve the study of our national culture. Various aspects of our national culture are highlighted in the separate works of M.S.Kagan, B.V.Weimarn, S.M.Chervonnaya, B.B.Denike, A.A.Fyodorov-Davidov, V.V.Vanslov and some other authors. We believe that their scientific heritage will be further investigated.

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Xəzər Zeynalov (Azərbaycan)

Azərbaycan təsviri sənəti rus sənətşünaslığı kontekstində:

XX əsrin nailiyyətləri

Məqalədə XX əsrdə Azərbaycan incəsənətinin öyrənilməsində və sənətşünaslıq elminin inkişafında rus sənətşünaslarının rolundan danışılır. Bu dövr Azərbaycan-rus mədəni əlaqələri tarixində çox zəngin bir mərhələ olmuşdur. Hələ XX əsrin əvvəllərində realist Azərbaycan incəsənəti yaranmışdı ki, onun da formalaşmasında əsrin əvvəllərində Bakıda fəaliyyət göstərən rus rəssamları müəyyən qədər iştirak etmişdilər. Azərbaycan memarlığı və incəsənəti tarixini öyrənən sənətşünaslar əlaqələrin inkişafına daha böyük töhfə vermişlər. Məqalədə həmçinin sonrakı, daha gec dövrlərə aid Azərbaycan-rus əməkdaşlığı nəzərdən keçirilir ki, bu da əsasən həmmüəllif əsərlərinin nəşri, birgə tədqiqatların aparılması, sərgilər keçirilməsi kimi sahələri əhatə edir. Bütövlükdə, müəllifin fikrincə, XX əsr təsviri sənət və sənətşünaslıq sahəsində Azərbaycan-rus əlaqələri tarixinə mühüm bir dövr kimi daxil olmuşdur. Bu dövrdə ikitərəfli inkişafın əsas mexanizmləri formalaşmışdır ki, onlar da bizim günlərdə qarşılıqlı münasibətlərin möhkəmlənməsinə müsbət impuls vermişlər. Ənənələrə istinad edərək, bu qarşılıqlı münasibətlər XXI əsrdə də uğurla inkişaf etdirilir.

Açar sözlər: Azərbaycan-rus mədəni əlaqələri, Azərbaycan incəsənəti, Azərbaycan sənətşünaslığı, K.C.Kərimov, B.V.Veymarn.

Хазар Зейналов (Азербайджан)

**Изобразительное искусство Азербайджана в контексте
русского искусствознания: достижения XX века**

В статье говорится о роли русских искусствоведов в изучении, развитии азербайджанского искусства и становлении искусствоведческой науки в XX веке. Это наиболее плодотворный период в истории азербайджано-русских культурных связей. На заре XX века зародилось реалистическое азербайджанское искусство, в становлении которого приняли участие и русские художники, работавшие в Баку в начале столетия. Еще больший вклад внести искусствоведы, изучавшие историю развития архитектуры и искусства Азербайджана. В статье рассматриваются и другие, более поздние периоды азербайджано-русского сотрудничества, особенно в таких областях, как публикации соавторских трудов, проведение совместных исследований и художественных выставок. В целом, по определению автора, XX век вошел в историю азербайджано-русских связей в области изобразительного искусства и искусствоведения как важный период, когда были сформированы основные механизмы двустороннего развития, давшего положительный импульс укреплению взаимоотношений в наши дни. Упираясь на традиции, эти взаимоотношения успешно развиваются и в XXI веке.

Ключевые слова: Азербайджано-русские культурные связи, искусство Азербайджана, искусствоведение Азербайджана, К.Дж.Керимов, Б.В.Веймарн.