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**DEVELOPMENT STAGES OF AZERBAIJANI FINE ARTS
(IN PROFESSORS NURADDIN HABIBOV
AND JAMILA NOVRUZOVA'S RESEARCH)**

Abstract. The article deals with two outstanding Azerbaijani art historians – Nuraddin Habibov and Jamila Novruzova's scientific heritage. The author shows that both scientists lived an honorable life and contributed to enriching Azerbaijani Art History. These scientists worked at the ANAS Institute of Architecture and Art for many years and took a direct part in improving the institute's personnel potential. Nuraddin Habibov's research is mainly devoted to Azerbaijani artists' work, and Jamila Novruzova's research - to Azerbaijani sculptors' work. Their scientific heritage still plays a significant role in the development of the Azerbaijani national school of Art History.

Key words: Azerbaijani art history, Nuraddin Habibov, Jamila Novruzova, fine arts, sculpture.

Introduction. The Institute of Architecture and Art of ANAS has played a huge role in the study of fine arts in Azerbaijan and in determining the stages of its development. The history of fine arts was thoroughly studied in the relevant departments of this institute, and a consistent picture of the history of art was created. The Institute has maintained its superiority in this field over the past 80 years.

Each of the distinguished scientists who worked at the Institute of Architecture and Art specialized in a particular field of fine arts, worked in that field and demonstrated a high degree of professionalism.

We would like to talk about two outstanding scientists who worked at this Institute for many years – doctors of sciences and Professors Nuraddin Davud

oglu Habibov (1923–2006) and Jamila Hasan gizi Novruzova (1930-2011) in this article. These two scientists made huge contributions to the study of 20th-century Azerbaijani fine arts. Nuraddin Habibov specialized mainly in painting and graphics, while Jamila Novruzova in sculpture, and wrote valuable research works. They also published a book together. Today, the tradition created by them is continued by the scientific staff of the Institute within the framework of modern requirements.

The interpretation of the main material. Nuraddin Habibov (fig.1.) devoted more than half a century of his life to science and education. He wrote numerous books, articles and essays on fine arts, and researched many Azerbaijani artists' work during these years.

Nuraddin Habibov was born in the village of Hazra, Gusar district. Despite his boundless love for painting, N.Habibov, who was a participant in World War II, studied at the Azerbaijan State University after the war, and at the Department of “History of Art” of St. Petersburg (formerly Leningrad) State University in 1947–1951, graduating with honors. After completing his education, he began teaching at the Azerbaijan State Art School named after Azim Azimzadeh. He was accepted as a member of the USSR Union of Artists for his fruitful work a year later. His interest in the scientific study of fine arts led him to the postgraduate studies at the Institute of Architecture and Art of the Azerbaijan Academy of Sciences in those years, where he studied from 1953 to 1956. He defended his candidate's dissertation in 1958 and his doctoral dissertation in 1970. Nuraddin Habibov, who combined his scientific work successfully with pedagogical work, received the title of professor in 1984. Nuraddin Habibov, who started his career as a junior researcher at the National Academy of Sciences, made an honorable path to the position of head of the department.

Nuraddin Habibov was also engaged in pedagogical activities. He taught at the Azerbaijan State Conservatory named after U.Hajibeyli, the Baku Choreography School and the Azerbaijan State University of Culture and Arts at various times. Professor Nuraddin was the scientific supervisor of the PhD dissertation during his scientific activity. Besides this, he was a worthy holder of such honorable positions as an expert of the Supreme Attestation Commission under the President of the Republic of Azerbaijan, a scientific advisor to the art editorial office of the Azerbaijan Soviet Encyclopedia, a member of the Presidium of the Union of Artists of Azerbaijan and chairman

of the “Criticism and Art History” section and a member of the Scientific Council of the Institute of Architecture and Art and the Azerbaijan National Museum of Art.

Nuraddin Habibov died in 2006.

Of course, Nuraddin Habibov’s scientific work also based on traditions in its turn. Valuable scientists conducted research in the Azerbaijan Research and Study Society back in the 20s–30s of the last century, later in the Azerbaijan Scientific Research Institute and the Azerbaijani section of the Transcaucasian branch of the USSR Academy of Sciences. Huseyn Minasazov, Mikayil Rafili, Vsevolod Mikhailovich Zummer, Vasily Mikhailovich Sisoyev, Adil Gaziyeu, Bakir Chobanzadeh, Ivan Pavlovich Sheblykin, Vladimir Nikolayevich Chepelev, Salam Salamzadeh and others already expressed interesting ideas about the material culture and art of Azerbaijan and published essays at that time.

Many of these researchers were mainly publicists and philologists, and a significant part of them were Russian scientists who were sent to Azerbaijan for scientific purposes. A generation of art historians consisting of local researchers was formed in Azerbaijan later, in the 40s and 50s. Nuraddin Habibov also represented this generation.

Nuraddin Habibov began writing his first articles while still studying at Azerbaijan State University. He wrote an article “Nizami about art and craftsmanship” for the “Nizami” anthology at the initiative of the university lecturer and Dean Mikayil Rafili in the 40s. This can be considered one of Nuraddin Habibov’s first studies in the field of fine arts history.

Art history in the republic had already begun to develop rapidly at that time. The establishment of the ANAS and the Institute of Art within it in 1945 gave impetus to the development of the humanities, including Art history. This laid a solid foundation for fundamental research in the field of Art history. A fairly complete picture of the history of Azerbaijani fine arts was created already in the 1950s. Nuraddin Habibov and his contemporaries – Adil Gaziyeu, Karim Karimov, Latif Karimov, Mammadaga Tarlanov, Mursal Najafov, Natalya Miklashevskaya, Pasha Hajiyev, Jamila Novruzova, Rasim Efendiyev and others played an even greater in this work.

The 50s–80s of the last century were a period of rapid development for the humanities in Azerbaijan, including Art history. If we look at the publications from that period, we can see that a comprehensive picture of the history of

national fine arts was created. The main criterion for this was the periodization of history of art. While Azerbaijani art was divided into ancient, medieval and modern periods in the 1920s, the periodization began to take on a more organized, scientifically substantiated character during the period in question. This was undoubtedly due to the systematic, consistent nature of research of Art history.

Nuraddin Habibov specialized in the 20th century Azerbaijani fine arts. However, it should be noted that the 20th century itself requires a certain periodization. If we look at the contents of the books on Azerbaijani art published during those years, we can see that such periodization existed. Nuraddin Habibov and Jamila Novruzova also contributed to this work.

The content in the book “Azerbaijani Art”, published in 1977, contained a general nature. The work was republished with significant improvements later, in 1992. This time the content was significantly improved. The fifth chapter – the Soviet period was written by Nuraddin Habibov. The period under consideration here was divided into four stages. This was an indicator of the development of fine arts and their study. So, the development stages of Azerbaijani fine arts acquired a picture corresponding to that period.

A significant part of Nuraddin Habibov’s work was related to art criticism. In fact, it is art criticism, rather than history of art, that is largely responsible for covering the work of his contemporaries. There were three prolific art critics who wrote about the work of artists in the second half of the 20th century. Mursal Najafov, Pasha Hajiyevev and Nuraddin Habibov were among them. Nuraddin Habibov’s contributions in this field are undeniable. He wrote numerous booklets, essays and articles about Salam Salamzadeh, Taghi Taghiyev, Boyukaga Mirzazadeh, Baba Aliyev, Rustam Mustafayev, Tahir Salahov, Sadig Sharifzadeh, Hasan Hagverdiyev, Mikayil Abdullayev, Asef Jafarov, Sattar Bahlulzadeh, Nadir Abdurrahmanov, Vajiha Samadova, Gazanfar Khaligov, Ashraf Murad and other artists. I have also observed this diversity in Mursal Najafov.

Nuraddin Habibov’s research reflected comprehensively the historical development of 20th century Azerbaijani fine arts, including painting, which is considered its main field. In this regard, his books “Art of Soviet Azerbaijan” (1960), “Azerbaijan Soviet Painting” (1966), “Fine Arts of the Azerbaijan SSR” (1978), “Painting of Soviet Azerbaijan” (1982), Fizuli’s world in pictures (1996) (fig. 2.) are especially noteworthy. Besides studying the history of our national fine arts, he also participated actively in the promotion

of world art. His books “Conversation on Painting”, “On Artistic Taste”, “On Fine Art”, “Michelangelo” and others are living proof of this.

Professor Jamila Novruzova (fig. 3.), a prominent figure in the Azerbaijani national school of Art history, left an indelible mark on the development of contemporary Art History. She became known as an outstanding researcher of 20th century Azerbaijani sculpture.

Jamila Hasan gizi Novruzova was born in the land of Nakhchivan, which has an ancient history and culture, in 1930. She entered the Leningrad State University named after Pushkin, studied there for a while, and then continued her education at the Azerbaijan State University. Jamila Novruzova began working as a junior researcher at the ANAS Institute of Architecture and Art in 1962. She defended her candidate’s dissertation in 1956, at the age of 26, and her doctoral dissertation in 1977. Jamila Novruzova also worked as a teacher, lecturing at the Azerbaijan State University of Culture and Arts, and later at the Azerbaijan Academy of Fine Arts. She received the title of professor in 1990.

Just as Nuraddin Habibov studied the work of artists, Jamila Novruzova also highlighted the work of sculptors. The emergence and development of 20th-century Azerbaijani sculpture formed the basis of her research. She is the author of books and more than 200 articles dedicated to the work of sculptors such as Piotr Sabsay, Fuad Abdurrahmanov, Jalil Garyagdi, Mirali Mirgasimov, Elmira Huseynova, Tokay Mammadov, Omar Eldarov, Fuad Bakikhanov and others. In this regard, her books “Monumental Sculpture of Soviet Azerbaijan” (in Russian, 1960), “On Sculpture” (with Mursal Najafov, 1960), “Azerbaijan Soviet Art” (co-authored, in Russian, Moscow, 1970), “Tokay Mammadov” (in Russian, 1973), “Azerbaijan Soviet Sculpture” (1973), “Fuad Abdurrahmanov” (1974), “Fine Art of the Azerbaijan SSR” (with N.Habibov, 1978), “Ibrahim Zeynalov” (1981, 1998), “Sculpture” (in Russian, 1983), “Fuad Abdurrahmanov” (in Russian, 1988), “Fuad Abdurrahmanov” (2006) (fig. 4.) and others can be mentioned. She also participated in the preparation of the multi-volume “History of the Art of the Peoples of the USSR”. Jamila Novruzova’s books and articles are worthy research works dedicated to the study of Azerbaijani sculpture.

Conclusion. The scientific legacy of both scientists – doctors of Art History, professors Nuraddin Habibov and Jamila Novruzova is very important for us. Their memory will forever live in the hearts of the institute’s staff, Azerbaijani art historians, scientists and intellectuals.

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Xəzər Zeynalov (Azərbaycan)

AZƏRBAYCAN TƏSVİRİ SƏNƏTİNİN İNKİŞAF

MƏRHƏLƏLƏRİ (professorlar N.Həbibov və C.Novruzovanın tədqiqatlarında)

Məqalədə iki görkəmli Azərbaycan sənətsünas aliminin – Nurəddin Həbibov və Cəmilə Novruzovanın elmi irsindən bəhs olunur. Müəllif göstərir ki, hər iki alim şərəfli ömür yolu keçmiş, Azərbaycan sənətsünaslıq elminin zənginləşməsinə töhfələr vermişlər. Bu alimlər uzun illər ərzində AMEA Memarlıq və İncəsənət İnstitutunda çalışmış, institutun kadr potensialının təkmilləşməsində yaxından iştirak etmişlər. Nurəddin Həbibovun tədqiqatları daha çox Azərbaycan rəssamların, Cəmilə Novruzovanın tədqiqatları isə əsasən Azərbaycan heykəltəraşlarının yaradıcılığına həsr edilmişdir. Onların elmi irsi bu gün də Azərbaycan milli sənətsünaslıq məktəbinin inkişafında əhəmiyyətli rol oynayır.

Açar sözlər: Azərbaycan sənətsünaslığı, Nurəddin Həbibov, Cəmilə Novruzova, təsviri sənət, heykəltəraşlıq.

Хазар Зейналов (Азербайджан)

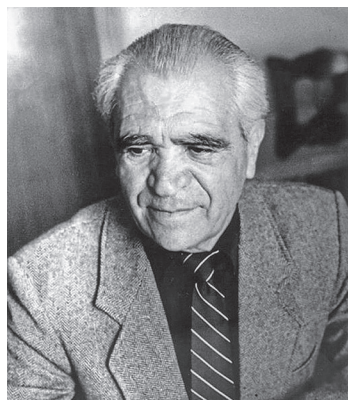
ПЕРИОДЫ РАЗВИТИЯ ИЗОБРАЗИТЕЛЬНОГО ИСКУССТВА АЗЕРБАЙДЖАНА (в исследованиях профессоров Н. Габиева и Д.Новрузовой)

В статье рассматривается научное наследие двух известных азербайджанских искусствоведов – Нураддина Габиева и Джамили Нов-

рузовой. Автор подчеркивает, что оба учёных прожили достойную жизнь и внесли существенный вклад в развитие истории азербайджанского искусства. Они много лет работали в Институте архитектуры и искусств НАН Азербайджана, принимали непосредственное участие в повышении квалификации кадрового потенциала института. Научные исследования Нураддина Габиева в основном посвящены творчеству азербайджанских художников, а Джамили Новрузовой – творчеству азербайджанских скульпторов. Их научное наследие до сих пор играет значительную роль в развитии азербайджанской национальной школы истории искусства.

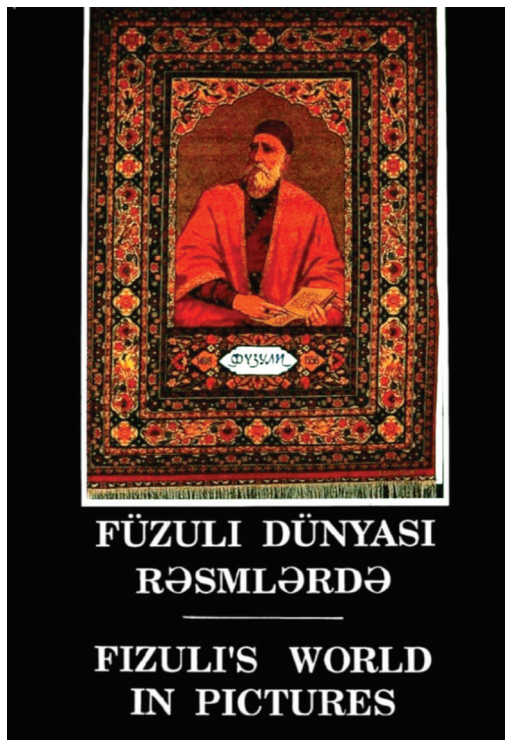
Ключевые слова: история азербайджанского искусства, Нураддин Габиев, Джамили Новрузова, изобразительное искусство, скульптура.

FIGURES:



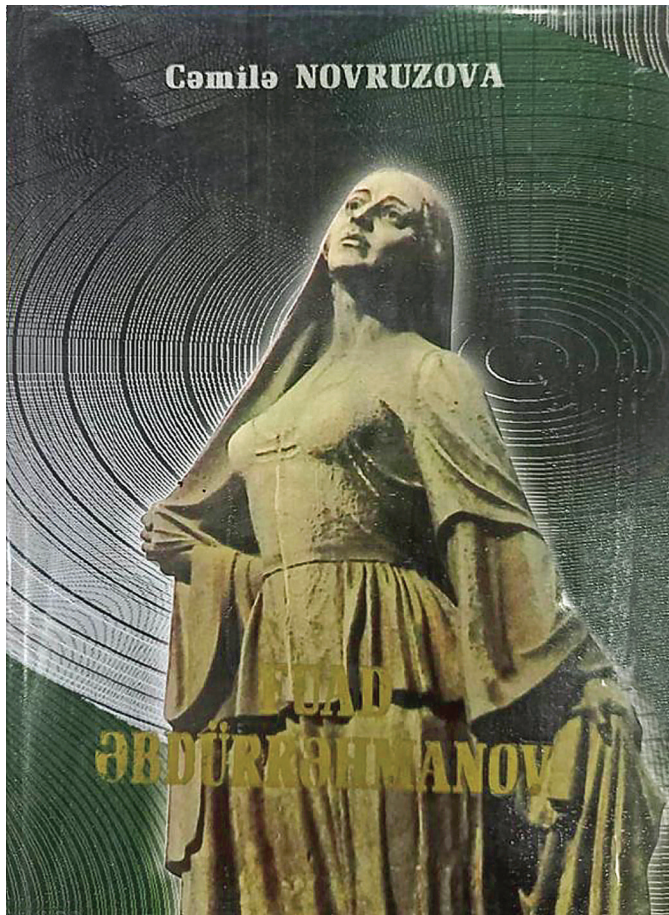
**Fig. 1. Professor
Nuraddin Habibov.**

**Fig. 2. Cover of the book
Fizuli's world in pictures
by Nuraddin Habibov.
Baku, 1996.**





**Fig. 3. Professor
Jamila Novruzova.**



**Fig. 4. Cover of
the book Fuad
Abdurrahmanov
by Jamila
Novruzova. Baku,
2006.**