

The Development of Easel Painting in Kazakhstan in the 20th Century on the Basis of Traditions of the Russian Artistic School

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Abstract: By the early 20th century the Kazakh people have created a rich artistic heritage, preserving the traditions of nomadic culture, which is expressed in nonseparatedness and variety of forms of the folk art (storytelling, arts and crafts, folk music). With the formation of the Union of Soviet Socialist Republics (1920) the cultural life of people in Kazakhstan changed. The traditions of the Russian artistic school became the foundation for the art education development and contributed to the emergence of new trends in the Kazakh decorative art (easel painting, graphic art, sculpture). The Academy of Arts was a center of art education in the Soviet Union. The development of professional skills of Kazakh students was performed in the creative workshops of teachers of the Repin Institute of Fine Arts, Sculpture and Architecture, the Surikov Art Institute and the Russian State Institute of Cinematography. The Kazakh artists, learning the new technologies, techniques and genres, developed the artistic potential of easel painting art of the 20th century.

Key words: National artistic heritages • Kazakh folk art • Russian artistic school • The Union of Soviet Socialist Republics.

INTRODUCTION

Tradition and continuity, not excluding the uniqueness of the heritage of the region, are the custodians and sources of spiritual revival that are so important and necessary for the modern society. The development of artistic traditions and their mutual interaction contribute to the emergence of new artistic trends in various forms of art, which leads to the mutual enrichment of cultures. The experience of inclusion of Kazakh artists to traditions of the Russian artistic school through the system of education of higher educational establishments of Russia deserves a keen interest and reason-why analysis. The full-featured existence of multicultural and multiconfessional Kazakh folk is impossible without its comprehensive inclusion into the world experience in the sphere of culture. It is very important and necessary to set a high value on the positive effect of the interaction of unique cultures of the Russian and the Kazakh people. The modern visual art in Kazakhstan, being developed on the basis of the rich national artistic heritage, still continues to maintain the

continuity of traditions of high realism of the Russian artistic school. The oeuvre of the first Kazakhstan painters that were trained in Russia has reached a high artistic level and takes the special place in the Kazakh and the world culture of the 20th century. This allows us to put forward the position of major achievements of the Russian artistic school. The study of the process of development of easel painting in Kazakhstan in conjunction with the national artistic traditions and the traditions of the Russian realistic school of painting is particularly relevant in the context of such a powerful phenomenon as globalization.

Methods of Research: The study was conducted using a complex of methods such as historicism, method of comparison and analogies and the benchmark method. The study of the history of Kazakh arts and crafts and the Russian artistic school made it possible to determine the dynamics and the level of their formation by the early 20th century. The comparative analysis of masterpieces of Kazakh traditional art and Russian artistic school helped to identify the specifics of development of artistic

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traditions of these two nations in their continuity and interaction. The art analysis of easel painting masterpieces of Russian and Kazakh painters made it possible to expose the peculiar properties of evocations of traditions of the Russian artistic school in the works of Kazakh painters.

Main Part: Artistic traditions of Russian and Kazakh folks by the early 20th century By the early 20th century the visual art of the Kazakh people existed as an essential part of nomadical cultural life due to the prevailing traditions, cultural and religious aspects. The specifics of the pre-revolutionary life of the Kazakh people (the combination of nomadic and semi-settled lifestyle with a ranching and half-arable farms, poor development of market and urban culture, the combination of feudal and tribal social organizations) identified the nature, the content and the form of all kinds of folk art. Up to the accession of Kazakhstan to Russia (the middle of the 19th century) the spiritual world of the Kazakh people was reflected in the bosom of the verbal forms of culture; the writing did not get a wide spread occurrence. For the Kazakh people the folklore was the only mean of apprehension and understanding of the surrounding world which is closely related to the living conditions in the prairie [3]. The decorative-ornamental art has got the wide spread occurrence. The aesthetic needs of the Kazakh people found their way out in the ornamental decoration of the household items, clothing and musical instruments [4]. This may be due to the fact that in Islam religion the depiction of people and animals has always been forbidden. Besides, the Muslim clergy conceived that everything except the patterning is forbidden and is a sinful thing [5]. Thus, by the early 20th century the artistic endeavor of the Kazakh people was based on the syncretism of various aspects of nomadical traditions. Easel painting as a form of visual art in Kazakhstan did not exist those times.

The state of the Russian school of painting by the early 20th century differs by the variety of art movements and pregnancy of traditions, which have formed during the process of the centuries-old development. Until the 18th century the Russian painting was focused almost only on the iconography. Then it becomes secular and starts to form and develop in accordance with the stylistic trends of the advanced schools of Western Europe: Baroque and Rococo and Classicism. The professional activity of the Academy of Arts founded in 1757 contributed to the flowering of Classicism. Mastering and exploring various artistic directions and engraining them

on the basis of the Russian culture in the 19th century the Art School of Painting reached its high peak. The most characteristic feature of its rise is the development of traditional and new genres in painting, which led to the development of various artistic movements (Romanticism, Realism). At the turn of the century the traditions of the Academic school still preserved; the Association of Traveling Exhibitions (1870) continued to operate. The painters have developed the portrait genre, the genre art, the historical and the landscape painting. In the 1880s the Impressionism is developing and in the late 1890s it declares its modern principles. By the early 20th century the Russian national school of painting was completely formed, being ahead of the Western European schools in its progress [6]. Being developed under the influence of the Western European artistic school, but on its own basis, it has entered the treasury of the world science and art.

By the early 20th century the new stable traditions [7] that differed with their national originality have formed in the Russian artistic school: the spirituality and humanism, high artistic culture, artistic realism, the dominating of the landscape as a national genre of Russia and the high status of the historical picture. At the period of conceiving of the Soviet Union the process of unification and alignment of various creative partnerships [8] under the control of the Communist Party and the statement of socialist realism [9] in 1932 led to the abandonment of all artistic movements in art. However, the traditions of the Russian artistic school, which had been formed by that time, were so much strong that they have become a breeding ground for the establishment of national schools of painting in the newly formed republics of the Soviet Union. At the stage of formation the ability to rely on the expertise of Russian art facilitated the development of new visual forms and enclosed to the art quests of those times.

The development of traditions of the Russian artistic school in the works of Kazakh artists of the 1950s

In the 1950's many Kazakh painters trained in the leading educational establishments of Russia. These are the Repin Institute of Fine Art, Sculpture and Architecture, the Surikov Art Institute and the Moscow State Institute of Cinematography [10]. The constructive method of teaching had fundamental artistic and methodological traditions that had been developed over many centuries by the Russian school of painting. The academic nature lied in productions. During the work on the drawing the main attention was paid onto the problem of line, tone and the correct construction of three-dimensional shape of the plane. The familiarity with the

anatomy and perspective took place. The system of knowledge in the etude class taught how to see the color with a dot-to-dot artist's model, which created and developed the specifics of the Russian school of painting.

Ali Dzhusupov studied in Art studio of Professor I.A. Serebryany at the Leningrad I.E. Repin Institute of Painting, Sculpture and Architecture. The artist is well-known for his landscape paintings. The landscape picture is a traditional genre of Russia, which in the Soviet era has got a keen development in Kazakhstan. The reasons for this are the high achievements in the landscape oeuvre of Russian painters of the 19th century, which entered into the treasury of the Russian culture as a great tradition, a great importance of nature in human life as the source of his spirituality. Artist's model work is the basic art method of Ali Dzhusupov which is associated with the tradition of the Russian realistic landscape school. In 1963 the artist has created a series of paintings devoted to the nature of the Issyk-Kul: "Issyk-Kul glisten like silver" (1963), "Issyk-Kul in smaragd" (1963), "Issyk-Kul. The Tents" (1963). In the works of the artist we can see the commitment to interpretation of Mountain Kazakhstan in a line of a lyrical landscape associated with the tradition of the Russian realistic tonal painting. For composite construction of canvases the artist used two types of tonal coloring: dramatic - the contrast of light and shadow and the colored – the contrast of colorful tones. The artist works on a natural material trying with the help of a delicate tone development of the color to keep the light- ethereality of the depicted environment and through it to assign the state of nature and his personal mood. The artist's model work, the desire to capture a variety of light, the beauty of natural colors and the expressive landscape motifs required a mobile technology, different means of evocation: the conscious arrangement of space on retention of freshness and immediacy of sensations that arise only during the plane-air work. This realistic landscape, full of life, light and poetic mood is represented in many landscape pictures of A. Dzhusupov.

With the lyrics of his landscapes, due to figurative transformation of nature and romantic tone of his pictures, Ali Dzhusupov is very close to the masterpieces of the Russian artistic tradition that runs from the plein-air (tone) painting of V.I. Savrasov and I.I. Levitan.

Moldakhmet Kenbaev (1925-1993) studied at the Moscow V.I. Surikov State Art Institute. His teacher was F. Reshetnikov – the master of expended narrative arrangements who engrained Moldakhmet Kenbaev the interest to genre and historical painting. The historical genre in Kazakhstan adopted and interpreted the tradition

of Russian historical painting. The continuance was shown in reverse to the stories of national history, in the presence of multi-figure paintings of the "choral" beginning, in the high status of the historical picture. Basing on the principles of tonal and decorative painting of Russian artistic school, M. Kenbaev created masterpieces the content of which is filled with national spirit and themes: "The troop of Alibi Dzhangildin", "Sary-Arka", "Koshmodelie", "Horse catching", "Harvest Festival", "Kara Aigyr", "Morning on Dzhaylyau". The tendency of insertion into the composition of landscape motifs genre, which is the tradition of Russian artistic school, is strongly expressed in the paintings of the artist. The main feature of his landscape pictures is in their "inhabitancy" by human and in the presence of genre motifs in them. The artist often plunges the heroes of his masterpieces into the landscape, which reinforce a sense of elemental power of characters, finds in all elements of composition more opportunities of a sculptural expression that gives a common ground to the painter creativity and the creativity of folk storytellers so much spellbinding us with amazing details of the picture of life.

Aisha Galimbaeva studied at the faculty of Arts at the Moscow State Institute of Cinematography in a creative workshop of Y.I. Pimenov who was a master of still-life. Things in the still-life masterpieces of artist are imbued with love to the human and with attention to his feelings. Following the teacher's creative method and preserving in her still-life works the visible world of objects, A. Galimbaeva outlines the way of life, the condition of people by the hands of which this world was created. In her works she also tries to reproduce the hidden life of the surrounding world. The sculptural expression of lines, the spatiality of color and the compositional integrity create the image of her still-life works: "Dishes and Fruits" (1965), "Blue Flowers" (1964), "Sary Alma" (1961), "The still-life with melon" (1966), "Quince" (1966). The artist also appeals to ethnic motives, including the tea bowl with koumiss painted in a national design dishes, felts and ancient eastern ceramics into her still-life arrangement. A characteristic set of objects, local color, symmetry and flatness of the arrangements and their intension with ornament give the unique national flavor to her masterpieces "Dostarkhan" (1959), "Three Centuries" (1966), "Ancient Ceramics" (1965), "Kobyz" (1962), "Tea-things "(1966)", "Kazakh headgear" (1965). A. Galimbaeva basing on the origins of the Kazakh folk art preserves the continuity of traditions of high realism of the Russian school of painting.

CONCLUSION

The particular qualities of world perception by the Kazakh people have defined the national style and the content of traditional art. By the early 20th century the artistic traditions of the Kazakh nomadical culture started to develop in new forms of modern art. The centuries-old traditions of realistic art of the Russian artistic school became the foundation of art education of Kazakh painters. Studying in the creative workshops of Russian artists in the Academy of Arts and State Institute of Cinematography, the Kazakh artists adopted the specific features of artistic style and borrowed a creative method. The graphic-painting system of Kazakh artists were enriched with new ways of expression and techniques. The Russian artistic school adapting the national forms, content and mentality brought the tradition of plein-air painting, was enriched by historical, heroic-epic, domestic, portrait and still-life genres, contributing to the development of easel painting in Kazakhstan. The traditions of the Russian artistic school embodied in the works of Kazakh artists were enriched with ornaments and symbols of the Kazakh folk art. The landscapes and thematic pictures were based on the subjects of the prairie nomadical life of the Kazakh people. The historical paintings were created on the basis of features of the historical past of the country. Developing the national traditions and creatively assimilating the realistic art of the Russian school of painting, the Kazakh artists created the qualitatively new artistic values. In this process of synthesis and modernization the substantial significance belonged to the succession and interaction of artistic traditions of Russia and Kazakhstan.

Findings: The organic connection between folklore and national traditions with the artistic endeavor has contributed to the accumulation and broadcasting of epic images and ornamental motifs of Kazakh folk art in easel painting.

- The formation of the Soviet Union was an instrument in borrowing the political system, science, technology, culture and art from Russia.
- The professional skills of Kazakh artists were formed on a basis of diverse traditions of realistic art of the Russian artistic school.
- Developing the national traditions and creatively assimilating the realistic art of the Russian school of painting, the Kazakh artists created the qualitatively new artistic values.

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