

Russian Art School in the Process of Integration of Western and Eastern Cultures (XX - Beginning of XXI Century)

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Abstract: Experience of familiarizing of east art culture is presented in article to the European school of graphic creativity (on the example of Kazakhstan and Mongolia) and as some features of perception are considered by the viewer of Western Europe of works of modern Siberian artists. The author studied article problem, being the direct participant of creative trips to Kazakhstan (2004), Mongolia (1984, 2005), Germany (2008). It is shown that influence of the European school doesn't suppress deeply national sources of graphic creativity of east authors; national accurately sounds in color, an ornamental nost, in a choice of plots. The thesis that there are common features in attitude of the Russian, Kazakh and Mongolian authors is claimed. It is shown in the relation to the nature world: animation and spiritualizing of steppes, woods, mountains, rivers and lakes. It is shown that the European viewer doesn't tear away finally interest to the realistic fine arts, highly appreciating professionalism of authors of works: skill of drawing, composition, color, high technology of painting. In article it is claimed that depth of national consciousness is shown, first of all, in landscape painting. The landscape thinking in art tradition of Russia is shown as in a historical, household picture and in a portrait.

Key words: Integration • Easel painting • National heritage • Realism • Globalization • Creative method

INTRODUCTION

The current situation in the development of society is characterized by the increasing role of the integration processes with no reduction of the value of national cultural and artistic components. Integration of cultures is an ancient and continuous process and at the moment it is the focus of cultural studies, ethnoart and art studies. The article presents the experience of inclusion of eastern artistic culture to the European School of Fine Art (by the example of Kazakhstan and Mongolia) and some features of Western European perception of the Siberian artists' works. The author studied the problem when being a direct participant of the creative journeys to Kazakhstan (2004), Mongolia (1984, 2005), Germany (2008).

Methods of Research: In article analytical methods are used: historical method, system method, art criticism method.

Main part: Of cultural-historical and artistic value is the creative work of Kazakh artists - the first graduates of I.E. Repin St.-Petersburg State Academic Institute for Painting, Sculpture and Architecture and V.I. Surikov

Moscow Art Institute. The list includes M. Kenbaev, K. Telzhanov, G. Ismailov, S. Romanova, A. Galimbaeva, N. B. Nurmukhammedov, S. Mambeev, K. Shayakhmetov, A. Dzhusupov. The art work of the first Kazakhstan painters, who completed their education in Russia, had reached a high artistic level and it took a special place in the culture of the XX century.

Contemporary art of Kazakhstan developing on the basis of a rich national artistic heritage keeps maintaining the continuity of the high realism traditions of Russian art school. Studying of the development process of easel painting in the interaction with Kazakh national artistic traditions and the traditions of Russian realistic school of painting is particularly relevant in the context of such a powerful phenomenon as globalization.

The role of art studios of the leading teachers from I.E. Repin St.Petersburg State Academic Institute for Painting, Sculpture and Architecture is significant for the development of easel painting in Kazakhstan in the middle of the XX century. In the 40-60's the teaching staff was represented by the older generation of masters. Among them were the painters M.I. Avilov, J.M Neprintsev,

I.A.Serebryany, M.P. Bobyshev, R.R. Frents, B.A. Fogel, M.D. Berstein. The creative method of these artists defined the development of easel painting in Kazakhstan in many ways.

M.I. Avilov, who was deeply influenced by Ilya Repin in his younger years, developed in his works the tradition of Russian realist paintings of the XIX century, initiated by Viktor Vasnetsov. As a master of historical paintings he composed many of his art works on heroic and historical principles. M.I. Avilov's apprentice Kanaf Telzhanov presented a picture on the historical plot "Amangeldy Imanov" (1953) as his graduation project. Subsequently K. Telzhanov remains true to the creative method of his teacher using a narrative style in the treatment of epic images. K. Telzhanov synthesized the traditions of Russian historical genre and the specific historical painting of Soviet time.

Historical genre in Kazakhstan adopted and interpreted the tradition of Russian historical painting based on the features of the historical past of Kazakhstan, uniqueness of the geographical environment and unique creativity of individuals born in Kazakhstan. The continuity came through the representation of national history, the presence of multi-figure paintings with "choral" basis and the high status of the historical picture. The works of K. Telzhanov show the interaction of stable traditions of Russian realistic painting with the traditions of Kazakh folklore. The composition of historical and narrative plots based on landscape is inherent to the Russian school of painting. At the same time the formation of the Kazakh national landscape is affected by the archaically-mythological (folk) model and the national spatial model, which is characterized by the integrity of man and nature. Like many Kazakh painters K. Telzhanov does not create "pure" landscapes. By choosing the dominative image of the Kazakh steppe in easel painting, the artist shows the national identity of landscape painting, using a strong tradition of Russian school of art: realism of the portrayed events, epic imagery, the variety of landscape conditions, the transfer of color relationships of the objects with the glance to tones and color lighting; three-plan spatial system in easel paintings.

The continuator of Russian realistic school traditions and its pedagogical principles is the painter Yu.M. Neprintsev. This artist-teacher expected from his students a deep analysis and a clear understanding of all advantages and disadvantages of each work; he demanded the integrity of the work, a forethought composition, a clear relevancy and a certain role of each

element of the picture. K. Shayahmetov was trained in the Neprintsev's studio. His graduation project was "Kolkhoz winners" (1956).

Camille Shayakhmetov is drawn toward narratology and the paintings of folk life represented with an enviable zest for life. The reliability, optimistic outlook, soft lyricism, a keen sense of beauty and harmony of nature and man, sunshine of K. Shayahmetov's works emphasize originality of his individual painting style. The pronounced "chorus basis", three-plan composition with lots of detail to complement the plot, the stable traditions of the Russian school of painting made the basis of his early works. The preservation of these traditions can be observed in the artist's works until the late 60's. Further his works can be characterized by increasingly pronounced laconic color, applicativity and symmetry in composition, the prevalence of close-ups with the lack of details, which are traditional for the ornamental visual system.

I.A. Serebryany, the head of one art studio of painting faculty paid much attention to the genre of painting. The artist developed in his works the traditions of Russian realistic painting and he is famous as the author of thematic pictures. The artist was attracted to the images of his contemporaries, his work is characterized by the clarity of composition, dynamics and expressivity of diverse portrayals of his characters, the ability to understand and convey in a picture the complexity of human character. Among the pupils of Professor I.A. Serebryany was Ali Dzhusupov. His graduation project was the picture "Happiness" (1959).

The artist Dzhusupov tended to create works of landscape painting. Landscape, a traditional genre in Russia, took a deep development in Kazakhstan during the Soviet era. There are several reasons for this, the most important of which include first the high achievements of Russian landscape painters in the XIX century, the treasury of Russian cultural tradition and secondly the importance of nature in human life as the source of the formation of spirituality. The relationship of the Ali Dzhusupov's works with traditions of Russian art school was primarily manifested in his artistic vision and ability to convey the artistic image of his native land by the use of diverse means [1]. The peculiarity of his works is the choice of "pure nature." The pictures of the artist show the treatment of the Kazakhstan Mountains in line with a lyrical landscape associated with the tradition of Russian realistic tonal painting. The artist uses natural material trying to preserve the light and the air of the environment by means of fine-tone colors and to portray his personal

status and mood. These trends are reflected primarily in landscape studies. The color palette was used in the landscapes of the artist as a way of expressing the emotional state and outlook. Romanticism and lyrical note feature the landscape works of Ali Dzhusupov. The national identity of the artist is expressed in the images of nature of native Kazakh land.

Nagim-Beck Nurmukammedov (1924-1986) studied at the art studio of R.R. Frents (1888-1956). He joined the genres of poster graphics and battle painting, theater-decorative and applied arts. The graduation work of N.B. Nurmukammedov "Frunze's Speech to Militias in Samarkand" (1953) represented the revolutionary struggle of the peoples of Central Asia. As a graduate student at the Academy of Arts N.B. Nurmukammedov continued his studies in the art studio of the painter A.M. Gerasimov (1881-1963). The creative method of A.M. Gerasimov had a noticeable impact on the artistic style of N.B. Nurmukammedov, primarily in the genre of historical portrait. The artist borrowed from his teacher a broad sketchy manner, bold stroke, rich color. N.B. Nurmukammed repeatedly referred to the past of his homeland. Historicism is a characteristic feature of the artist. Decorative arts techniques, compositional structure of N.B. Nurmukammedov emphasize the continuity of Kazakh folk art. The portrait works of N.B. Nurmukammedov reflect a deep connection with the tradition of Russian school of painting, which is determined by the humanistic assertion of human's personality in all its complexity. The art historians in Pavlodar E.Y. Lichman [2, 3], N.I. Denisova dedicated their studies to the work of Kazakh artists.

Russian art school has a lot of experience of initiation of Mongolian artists to the traditions of European art. The Soviet government provided undergraduates and postgraduates from Mongolia with hostels, scholarships, reimbursement of 50% of the cost of transportation. Mongolian artists Dodiyna Dondog, Luvsangiin Gava N.-O. Tsultem, O. Myagmar mastered figurative painting, drawing and composition laws. Their teachers were A.A. Mylnikov, Y.M. Neprintsev, V.M. Oreshnikov, E.E. Moiseenko at I.E. Repin St.-Petersburg State Academic Institute for Painting, Sculpture and Architecture, T. Salakhov, D. Mochalsky, S. Yerasiov, E. Kibrikat at Surikov Institute and other masters of Soviet art. In the XX century graphic art prevails in the Mongolian art, including book illustrations. The aspect of the interaction of Russian and Mongolian cultures was manifested in the Altai region. The Society of Soviet-Mongolian friendship from 1979 to 1991 led by the artist

F.S. Torkhov organized the trips to Mongolia of Altai artists; the result was joint art exhibitions. Thus, the mutual enrichment of Russian, Mongolian and Kazakh cultures was based on the development of European and national traditions.

The concept of "art" still serves as a subject of discussion on its "wide" and "narrow" definitions. Current art is insistently treated as "superior ability to adequately meet certain reality ... ability of consciousness of the whole irrational to reflect fully the laws of the situational position, which is experienced... here and now" [4, p. 70-71]. The statement of the postmodern thinkers about fragmentation of the human experience of the late XX century stimulated to find new ontological foundations of culture and environment of the XXI century. The environmentally modified function of culture is now being replaced by environmentally friendly function. This concept is designed to restore the lost human organic relationship with the natural world. As known, the New Age ideology proclaimed the supreme value of man and his scientific and technical discoveries - a necessary condition for social progress, which has led to domination of the material sphere and the consumer self-centered society. Anthropocentric tendencies and pragmatism of Western culture of the XIX-XX centuries "have strengthened the distance between man and nature, or rather, man's position "above nature", which has led to identification of members of the industrial and post-industrial formation solely as consumers of natural resources" [5, p. 3].

The feature of Russian culture and art is the worship of nature and the great achievements of the genre of landscape painting, whose aesthetic and ethical values have not disappeared in the Russian art of the XX century [6]. Landscape still remains a leading genre; however, it has some changes related to the search of the national image. It has come to the understanding that nature is not just a reason for fleeting sketches, but also the world outlook of the artists from the area with a distinct geographic specificity [7, p. 53.]. The thesis of the unity of man and nature finds its expression in the art works of present masters of landscape, not emerged from the charm of domestic art school. This article represents the material which clearly illustrates the intrinsic value of nature as a source of spirituality.

In June 2008, the project "The exhibition of the Altai artists in Western Europe", conceived and launched by the entrepreneur Sergey Grantovich Khachatourian (1954-2012), was finally completed. The art works returned home. That project was an outstanding, extraordinary

event for Europe and Russia. Europeans regarded it as a miraculous event. They understood that it had taken huge organizational, financial costs and moral strengths to deliver 327 works from the distant Siberia to the exhibition halls of Mainz, Kassel, to create exposure and to publish a catalog of the exhibition. The viewers were delighted to see these all concentrated in a single project, to such an extent! The project started in autumn 2007. There were some negotiations and the selection of works. In December, the exhibition was delivered to Germany in the city of Mainz. Our creative group including the director of Barnaul art gallery "Carmine" S. G. Khachatryan, the director of the Local National Museum of the Altai Republic R.M. Erkinova and the author arrived in the city Kassel in May 2008. Natalia Acher, the wife and assistant of professor Eyler E. Acher met us there. On the same day we got acquainted with Eyler Ewald Acher, the head of the German-Russian Association of Art. Trained as a theater historian, he is an experienced and talented curator of many exhibitions in various countries including Russia. For example, in 1994 he organized the exhibition of works by Salvador Dali at the Moscow Central House of Artists on Krymskiy val. It aroused a great interest by presenting of more than 900 exhibits, including those from the private collection of the friend of the artist Michel Brut. Professor Eyler Ewald Acher also presented to Moscow public the exhibition "Erotica" from the works of European artists, an exhibition of paintings by Marc Chagall and other projects.

We arrived in Kassel at the closing of the exhibition of works by the Altai artists. Everyone left was in a hurry to see the Siberian exposure. The exhibition was housed in the famous exhibition hall of Western Europe. This hall is called "documenta". Its name includes the word "document", as it is assumed that the exhibitions represent the facts of history. The "documenta" hall was founded in 1955 on the initiative of Professor of Kassel Art Academy Arnold Bode. The name «documenta» was created in 1955; it was developed from the Italian «docere» (learning) and the Latin «documentum» (document). The aim was to represent contemporary art. The hall «Documenta» features not only European art, but also the works of the artists from America, Africa and Asia. The hall is managed by curatorium, led by a volunteer art director. As statistics shows 7% of visitors of the exhibition hall lives in Kassel, 27% - tourists from different countries, 57% - classify themselves to the groups of professional interest; these are students of art faculties, artists, art historians, art managers. 1961 the archive hall «documenta» was founded in Kassel, which includes a

special library of art, video displays, a regularly updated archive of documents and materials on the activities of the exhibition hall. 2008 the project of the Siberian entrepreneur Sergey Khachatryan became a part of the "documenta" history. More than three hundred works of Siberian authors formed an original exposition, which has found a variety of responses in the media and in the guestbook.

"Why there are so many landscapes?" asked the visitors, especially students of the Faculty of Arts and Cultural Studies of the University of Kassel. The question surprised me because the answer was obvious for me: landscape is the heart of the art in Altai and Altai Territory with its unique scenery of mountains and plains. Nature is so beautiful that, of course, it became the subject of the artistic work. The project of S. Khachatryan provided an excellent material for scientific laboratory of specialists and professionals in Germany and Western Europe. We brought the landscape and the question was why, because it is an organic genre in Russia. For Germany and Western Europe landscape matters more in classical art. It has never been such a powerful source of spirituality for the residents of Western Europe, the comforter, the point, where the inhabitant plunges and finds everything for his soul, comfort and inspiration to work, to live, to enjoy. Why? Because so large are the expanses of Russia and this determines the perception of landscape. The horizon line is far away. In general, Russia is the country of snowstorms, blizzards, boreal forest, rivers and mountains; it cannot be the country where you can ignore the landscape. People live, get inspired, enrich spiritually with landscape. "Russia is not the country of infinite optimism, the attraction to the mournful depths is inherent to its nature", the words of the Russian religious philosopher I.A. Ilyin. He is quite right. Russian spiritual ideas, the depth of national identity found the expression in landscape painting; the artists reflected the fate of the nation through landscapes and revealed the soul of the individual and the excitement of era. "Landscape of the Russian soul" corresponds to the landscape of the Russian land. Landscape thinking in Russian artistic tradition is manifested not only in the landscape, but also in the historical, home painting and portrait. Nature is not just a background or place of action, but the element that enhances the tone of the event. In nature thee is a sense of an invisible fullness of the world. "The immensity of the Russian land, the lack of boundaries and limits came to the expression in the structure of the Russian soul", said Russian philosopher N. Berdyaev. The fundamental principle of harmony, unity of being is revealed in art.

The exhibition in Kassel featured contemporary Siberian landscape painters V. Chukuev, E. Kuznetsov, who showed the beauty of the forest, the taiga, the power of the Altai Mountains. One of the German visitors said: "Landscape for Russians is like an icon." That was an accurate observation. According to P.A. Florensky, during the historical existence of the temple art visual experience related to iconography was assigned in the iconographic canon, which is essential for a true artistic creator, especially for a symbolic one. Icon is a symbol. Landscape also contains symbols and signs. For example, the motif of the road, so often present in Russian art, Russian landscape is an archetypal motif, a typical prototype of Russian vast. In the Orthodox culture the road or trail is a symbol of the earth path of man. The image of the road is associated with the reflections on human's destiny. The origins of the Orthodox culture stem from communication and contemplation of Russian lakes, rivers, forests, inhabited by our ascetics, saints, such as St. Sergius of Radonezh, Seraphim of Sarov. Western culture does not possess the content; there were some other relationship with nature there. Nature was covered with the impermeable armor of civilization. "The nobility of every true culture is defined by the fact that the culture is the worship of ancestors, the worship of graves and monuments, the relationship of the children to their fathers ... And the older the culture is, so it is greater and more beautiful ... Civilization values its recent origin, it does not seek for old and deep sources ... It hasn't got any ancestors. It does not like graves. Civilization has always looked like it occurred today or yesterday" [8, p. 700]. I tried to explain the dominance of landscapes in the exhibition that had surprised the audience. And still it was easy for me, because when you look at the landscapes of V.Chukuev, you get convinced of the unique nature of the Altai Mountains, of its canons, its eternity and the justification of worship of mountains, clear water, waterfalls and cedars by the artists. The audience knew it and left the warmest reviews of Altai landscape painters: "It is full of miracles," "Wonderful show!" Such short notes written by the Germans were very emotional. Some of them signed with names, some without. The discussion took place mostly among young people. In Kassel there is what we called in the past a "Cultural Institute." The students of the institute were my companions. Obviously, someone of them left the following note: "Landscape... this is realism, we are used to the more abstract art, but it is still good, because realism is traditional art, the art of the past and it is blamed for the non-modern visual language. It is the art

that goes away, giving a way to new aesthetics [9, p. 150]. Obviously, such an attitude towards Siberian landscape is logical on two assumptions. First, the whole Europe looks like such a beautiful snuff-box, which you have entered and seen it clean and cozy; napkins, flowers, little flowerbeds, aprons for maids, artificial palm trees in abundance. During Soviet time it was called the petty bourgeois, because it was assumed that under this outward comfort a limited outlook combined with the lack of spirituality was hidden: the world of one room, a house, it is so good, calm, familiar here. The historic center of Aachen illustrates it well: there is so little land here; houses like colored dwarfs are huddled together, each has its own world. Limited space and territory determined the wish to withdraw into one's own world. German philosopher G.F. Hegel wrote, "... to identify the space and to highlight the vitality of nature more vividly - this intimate penetration is spiritual and inmost moment of art." It can be assumed that the landscape paintings of Altai artists would be adequately perceived by the German philosopher; he would like them as the most of present German audience did. Another reason defining the perception of European audience towards a realistic landscape is the spread of the principles of contemporary art aesthetics of postmodernism. Postmodernists professed the principle of pluralism of art schools (as the Chinese proverb says "let all flowers bloom") and even the denial of art schools. Nowadays sign art is on demand, nature is used as the initial material for the image of a "true", "sign" picture of the world, in which each artist builds his space as his mental structure. Russian artistic tradition has always seen nature as a source for inspiration. Geographical environment is an indispensable component of forming the mentality and artistic space of creative person.

Siberian collection included the work of the artists Y. Yaurov, A. Emelyanov, M. Koveshnikova – the authors of different compositions than landscapes. Y. Yaurov presented a decorative painting, conventional figures, a modern painting. He tends to the frescoes, paintings. The bright blue, red, white - this is his activate palette that excites spectators. A. Emelyanov featured nudity in the free interpretation of the artist. Maya Koveshnikova presented still lifes and landscapes. For example, a gorgeous, colorful patchwork quilt hanging on the stack of firewood in the courtyard of farmhouse created the atmosphere of the Altai landscape. Siberian exhibition impressed the audience. Among those who enjoyed the special attention were Yuri Ivanov, E. Oleynikov and N. Ostretsov. These artists can work in the system of

realism and in the system of postmodernism aesthetics as well. Spectators were attracted by their fancy images. The aesthetics of postmodernism gives the right to use quotations from the works of predecessors, to recreate stories and create replicas on the works. Russian artists of the second half of the XIX and early XX century sought inspiration entirely in communion with nature, but now a subjective artistic principle is being intensified. Styles and schools changed, but the ideal, for example, for Poussin was nature. Ideal images appeared in communion with nature or with individuals who also reached the ideal. Today, when the world has accumulated a great number of artistic production and it is often not codified, not cataloged, but it lives, it exists in Siberia and in Western Europe and everywhere, the artists began to use this accumulated artistic material as the source of creation and the recreation of their new images. One of the first, who started working this way in Altai, was S.A. Prohorov. His work was not immediately recognized by museum professionals. He was one of the first who used the experience of Western European painting of the seventeenth and the eighteenth century and the experience of the domestic art of the nineteenth century. He synthesized the features and began to paint the trees as they once were painted with the use of yellow as sunny color. S.A. Prokhorov has intuitively used the principles of aesthetics of postmodernism. Thus, the Altai artists often look for inspiration and modernization of the creative method in the works of their predecessors. However, the number of the artists, whose source of inspiration and spirituality is still nature, doesn't decrease. In the time of active urbanization landscape can be considered as a compensatory genre filling the gap of communion with nature that man needs.

CONCLUSION

The history of Russian culture is so rich; its great artistic traditions go in depth of the Ancient Russia, originating in the ancient tradition of the Greeks and Byzantines [10]. The law of continuity and traditions is certainly valid in the world of culture. Globalization stands against traditions. Contemporary philosophers make suggestions about planetary human consciousness, when a person loses a sense of attachment to a local place; a person is more and more aware of the integrity of the planet under the regulatory power of the cosmos. We may be more traditional and value our traditions more, including artistic traditions. We do have the masters of realistic art such as Shishkin, Levitan, Borisov-Musatov,

V. Surikov, the unattainable altitude. These traditions are being modernized in the art of the twenty first century. Altai artist Yevgeny Kuznetsov works exclusively in the manner of Russian painting, while maintaining his creative personality and being an artist of the twenty-first century. Siberian artists take the best of the traditions of classical Western European art. And this is what appeals. Although there were the reviews and the phrases like "I like abstract art more," but the heart and soul of man respond to the beauty of nature and the high level of painting technique, to the presence of special art school in Russia. In Western Europe it is valued how a thing is made. Professor Eyer E. Acher said "What is Pavel Brytkov so good for? For high technology of painting!" During the Renaissance the artist in Germany was valued as much as a good tailor or shoemaker, that is, as a man who knows how to do his business well. Albrecht Dürer raised the status and prestige of the artist as a master of fine art as it was in Italy. He raised it above crafts to the heights of artistic work. People in Russian villages worship the artists. We say, "Painting is like singing a song." And even if the painting is weak, the composition is raw; this may not be noticed if there is a spiritual presence in the work.

Finding: The project launched by Sergey Grantovich Khachatryan was not just a big event, but a breakthrough into modern Europe, a sign that Russia is a country of deep artistic and cultural traditions. Russia begins to nominate the leaders who make investments in keeping, developing and modernizing these traditions for dignity of man. S.G. Khachaturian was such a person. While everyone in Russia is looking with a "lantern" for a "Russian idea", these people embody it. I think that the Russian national idea lies in enlightenment, in a statement of beauty of the soul of the Russian people, their vitality and the openness to collaboration. The works from the Siberian land represented the Russian art in the center of Europe and were admired by the residents of European cities. The project has not only introduced the original artistic works of the Siberian authors, but presented a precious source of knowledge, original material for the study of a decent edge of visual culture in the modern world - the Russian art school. The world of art is the ultimate reality of human existence. With the creative power of consciousness man is not just intended to exist, but to be, which means to take part in forming the reality. The geographical environment and landscape play a key role in this process. Russian thinkers, in particular philosopher Vladimir Soloviev, made a precise note about

it saying "Nature is the living embodiment of heaven on earth ... beauty of plants, living things and man is the source of creativity." The exhibition of works by the Altai artists in Western Europe in December 2007 - May 2008 proved it too.

Our creative team made a lot of discoveries during our visits in Germany, Kazakhstan, Mongolia making the way of contemplative practices, using the advantage of the method of comparison and contrast and having joined the wisdom of creativity and harmony, community of man and nature, the nature of the West and the East.

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