

Kazak Art of the 20th century in relation to the traditional Kazak concept of the universe

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Memory is activated at the moment of danger. There are things not to be thought, used and kept in mind every day, but being revealed at the moment of danger, the moment of pointed necessity they are life-saving for a human-being at times.

Striving for primordial, unshakeable, traditional coordinates of life in the Art of 20th century is itself an appeal to memory. Being strengthened nowadays in many spheres of culture, this appeal indirectly gives warning of threatening danger.

Modern culture emphasizingly appeals to the Past, to memories. The opportunity of surviving is given to culture by them, of leaving for Future. Seeking the ways to save the Humanity as the species, the need to survive, culture intuitively appeals to unshakeable values, from time immemorial formed eternal criteria.

In words there is a key to everything. Memory, memento more -in keeping with these words perhaps the meaning of the word « memory » is contained - as the memory of death. About everything happened before death, before the previous death. Thus, having remembered mistakes of the Past, repetition of them can be avoided in usual routine experience of life. And for this the appeal to memory is needed, in fact, that is exactly revealing itself in various fields of modern culture.

The transformation of Kazak traditional concept of the world has become the activation of cultural memory in Kazak Art of 20th century. The historical experience of any nation is unique. Being reflected in the substance of artistic culture it becomes common to all Maukind. Now, at the end of our century, Kazakhstan is a powerful cultural centre, epicentre of the latest art trends. Huge potential of spiritual experience has been accumulated by the nation. Our historical time and our earth space have formed special outlook. And its major peculiarities and principles are becoming more actual now, when the century is summing up its results.

The Kazak traditional concept of the universe involves a specific national spiritual experience and cultural memory. Its principal ideas are a belief in the absolute harmony between all elements of the Universe, Man and Nature ; the unity of life beginning in Nature ; the unity of every day profane life and the highest sacred meaning of human existence and priorities of clan association directives and its values.

The transformation of these ideas into signs and codes of modern culture has stipulated peculiarities and phenomenon of Kazak Art in the 20th century, having become an inner regulator of main processes of its development.

In modern Kazak painting and sculpture the fact of cultural memory actualization is becoming the factor of vital importance for art development. All latest, bending towards tomorrow art trends are being realized in close connection with ancient spiritual tradition, traditional concept of the world.

Sign systems of A.Sydikhanov, full of inner mystery prephesies of E.Tulenbaev, metaphorical formulas of K.Duysenbaev, refined visions of G.Maganov, mini-essences of A.Esenbaev, and, at last, free flight of E.Mergenov's plastic are the embodiment of traditional way to perceive and artistically reflect the reality. The strongest sides of Kazak mentality are embodied through them with evidence heightened by Art. On the one hand, this is a high flight of imagination, power of absolute generalizations, skill to connect mentally all variety of life factors. On the other hand, intuitive, deep comprehension of inner relations between Man, Nature, Cosmos. Kazak Art of latest ten years has absorbed and inhaled not only the general constants of traditional concept of the world, but also in some degree synthesized with own means all its universe. Even principles of creating the painting, plastic works, style, character and manner of painting and sculpture have been changed as well. The works of modern artists have become

phenomenally adequate to the world of traditional archaic culture of Kazakstan. They are organically enrolled into series of rock drawing monumental Turkic plastic or ancient gold. The traditional coordinates of culture and criteria of life evaluation, forebears' cultural memory have enriched Kazak Art of 20th century and spiritual state of society with positive changes. Their influence upon Art can be seen in two cardinal moments. The first one is in fact, that painting in oils and easel painting, traditionally European by technology and creative aims, introduced into Kazakstan at the beginning of 20th century, are gradually becoming expressive means of really national mentality, transforming in some degree principles of plastic Arts. The second aspect of cultural memory activation in Art is conducive to strengthening philosophical, intelligent commencement of the Art, reconstructing the system of ethic values, the concept of the world as the harmony between Man, Nature and Universe in modern Art. Appeal to memory can become the real way of saving for culture of Kazakstan.