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## **TRADITION AND IDENTITY DURING TRANSITIONAL PERIOD**

All of us are aware that we live during the transitional period. However, the question of how, where and what are we transiting to, has not been answered yet. In order to answer clearly the question of what final aim and result altered society and Art are approaching to, it is necessary to review once more the general development tendencies of the slipping away century.

World-wide the human society in the very different countries has suffered during the passing century maximum of the global cataclysms and shocks. Practically every country and every nation during this period has experienced in events that became the national tragedies, and more lucky states made do with it having been rocked with social, economical, moral crises that changed completely the mentality. From moral experience gained by the century the fragile value of a human life is being shaped, from the experience gained by socium - the fragile value of equilibrium and stability in it.

On the one hand, the language of suffering and the whole range of blame some nations accused with in the face of another ones have torn them into hostile camps, but on the other hand, have in paradoxical manner drawn them together. Such contacts between some nations resulted in creation of specific close ties determined by the complexity of inter-repulsive and attractive moments.

At the same time our century has become for the Humanity the century of global discoveries, penetration of the intellect into the deepest secrets of Nature. Swift development of technologies during the second half of this century promoted the intensive integration of the majority of nations, colossal exchange of information. As the result, more similar modernised societies are created either in the West or East. With all existing difference in inner cast of nations and states some universal model of life for modern man and society is being established. Inner cast in its turn becomes or is gravitating towards becoming more open, tolerant, imitative to someone else's experience and values. According to all parameters the rapprochement is in progress. And if the West is becoming more "orient" and the East - "western", then the world in the result becomes more united and

even homogeneous. Separate pieces of the Earth and groups of people find planetary and specific community.

What is happening during this time in the Arts? Either in the western or non-western countries the specific process of searching for the new language is taking place, the language, in which the problem of "tradition-individuality (identity)" suffers unprecedented tension.

Basing on super-intensive exchange of information, unthinkable before blending and combination of cultural influences and impulses, strengthening interest to experience of other cultures, as well as appearing in the non-western countries of the "new" kinds of Art the transformation of attitude to the heritage, cultural traditions is taking place. Somewhere gradually and somewhere rather obviously the "property rights", conventional patent belonging to the nation-creator for right to implement the own tradition are wiping off. Notwithstanding the cultural links, inter-influences were naturally existing either before, the process taking place recently, is principle in its own manner. Any contemporary artists, devoid of tradition, treat them as their individual heritage and actively implement them into the orbit of their own creative activity. It is the peculiar feature of the culture of our century. For us non-national is not alien nowadays. The time of not-acceptance, neglecting, surprise, leniency and even aspiration is over. We bear and our culture either bears the national features, the features of tradition. But now it is no longer the barrier a stranger can not get easily through.

In parallel with wiping off the right for the cultural property in the national heritage, the demand for tradition, super-active process of its renaissance are booming. Though there is some difference in the situation "tradition- identity" between the West and the East.

What does this situation differ with in the West? Rather frequently and in the most bright samples the western artists principally apply the foreign tradition in the range from ancient Egyptian to Far-eastern and even central-Asian region (G. Moohre, J. Beuys, I. Noguchi, etc.).

And the interest to the Central-Asian region and its influence upon the world culture will be increased progressively at the beginning of the third millennium, as the interest to the most undiscovered and extremely valuable spiritual continent.

Identity of the Western type treats the tradition quite wilful, bending it to itself, extracting from it the quintessence of expressiveness. Such way of treating the tradition opens, bares

the potential of its resources and transforms it into the catalyst of innovations in the Art of post-modern.

What else is common in the innovations in the West and the East? Practically all of them are formed or gravitating towards the revealing in the frames of some universal meta-language, aimed to presenting the ideological signal on more general, almost Universal level. They undertake the function to convey almost behests or annals left for the Humanity or by the Humanity. These moments bring us to the idea of the new task of Art, which appear within analyses of the changed condition of the society. In the result of forming the planetary community in the socium, the Humanity has got the need for the common language in the level of Art. Before our eyes something special is being born, where searches for the new language in the modern Art are adequate to appearing the common-human, global culture of the planet. It has not been borne yet, it is still in the crucible, in the process of creation, in which absolutely new, principally different human vision is being formed. The vision, in which each of us with our individual and national peculiarities will be presented, but at the same time the vision, where there will be something peculiar human, on which the hallmark of the human race will be casted. From the symbolic systems of separate cultures and nations the Art becomes the symbolic system of the Humanity. The system that contains the whole human ancient and modern experience of existing on the Earth.

That's why we are understandable and understood for and by each other more than whenever before. We are still sticking to the own one, but can no more mind when someone creates from our heritage the unique innovation of the future globo-culture of the Humanity.

The most obvious features of the forming globo-cultural language can be marked. Namely they are:

1. universality;
2. maximal humanism;
3. searches of Man's place and his values in the Universum;
4. appeal to the common essence of Nature and Man, attempts to bring together the laws, existing in Nature, and the moral laws, existing in the society;
5. the need to reveal in the Man simultaneously the earthy origin and the Divine essence;
6. globalism of intentions, aspiration to the width in the system generalisations.

And here it is necessary at least briefly to determine the reasons of great demand for tradition and its active participation into

its spiritual essence, sensual core and plastic opportunities. Under the pressing of individuality the hidden reserves, ciphered signals of tradition are activated. The ground for powerful creative impulses, appearance of super-individualities, individual worlds being equal for the general revelations of the Humanity is being created.

What does happen in the Art of non-western countries and how does the system "tradition-individuality (identity)" reveal itself? In the end of the last and during this century practically everywhere here the "new", borne in the bosom of the West, kinds of the Art are appearing. Canvas oil painting becomes the main bearer of the Western cultural mentality and means of creative expressiveness in the visual sphere. Beginning with naive imitative things, local artists gradually reach the level of creation in the stream of this kind of Art the new plastic language being adequate to the national cultural traditions according to the philosophical and form-creating principles.

Emotionally, intellectually and philosophically they implement into the blood and flesh of a "foreign" art, mainly oriented to the individuality, the traditional values of their local cultures. Basing on this ground in the non-western countries we see the strongest splash, birth of the new for a nation means of creative self-expression. And in its turn, revealing itself in absolutely different forms, the ancient national tradition promotes the regeneration of these very kinds of Art, establishing the original language of the national artistic schools. The language, that rather gravitates towards the universal notions, abstract categories and stylistic conventionality (A.Sydykhanov, A.Akanaiyev, G.Madanov, E.Mergenov, A.Esenbaiyev).

What is common is the operation of "tradition-identity" system in the West and the East? In both cases tradition becomes the catalyst for development. It is significant that the role of tradition in the West leads to the birth of the individual super-worlds, and in the East - to the birth of the new kinds of Art. However, in any case tradition becomes the stimulator of innovations.

The reasons for such general reaction of our time to tradition, I believe, are caused by the following. Previously tradition in general was working in the regime of that philosophical cultural system, where it had been formed. It worked automatically, like a link of common well-adjusted mechanism. Nowadays tradition practically world-wide is getting into the varied, not organic, not harmoniously successive and consecutive, but into a different environment, and tradition suffers a great tension. Such tension, caused by a strange environment, extreme situation, discloses

formation of the universal artistic language. Apparently, they are contained into the peculiarities of the traditional culture itself. Practically always it is the world-outlooking systems, founded with the sole foreshortening of the widest scope of phenomena, from the genesis of the Man, to his place in the socium, the Universe, and relations with the God. This principle globality of the tradition is not simply adequate but also extremely needed for creation of the globo-culture sought for.

It seems to me, there is one more reason for the tradition to become the topical question. Sociums, already suffered the shocks, and the individuals, suffering from shocks, are satisfying their aspiration to the stability by the appeal to the wise, harmonious, strict system of the traditional heritage. Cataclysms of the society, pain, fear and passions of an individuality are pacified, transformed into the creative act through interaction with tradition. The old good tradition here is not only the origin of ideas and forms. Like a mother it inspires and consoles, implants belief into the own strengths and the hope for Future for its child - the Man.

In the upshot on the new level of language of the globo-culture we are returning to some community, what existed before separating according to the different historical ways. To that already passed ages ago variant of pre-historical community of archaic Art, the first steps in the culture of the first people on the Earth. The circle, broken with incomprehension, is closing but on qualitatively different, mature spiritual level.

The Art of the present moment and the history of the Man, embodied in it, is somehow reminding the story of prodigal son, returned to the parental house. Either any national culture with its experience, its losses and finds is approaching again to the previously common Home - the culture of our planet.