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Art history of Karaganda

Urban and industrial landscapes are presented in this article — one of the theme of Grandiose art epepee about Karaganda, its history, industry, «poetry», ecology. Karaganda artists develop the best traditions of the world and native art in interpretation of city theme. Not indifferent attitude of artists, their contact as an immediate connection between the nature, city and human make their art more civil and optimistic.

Key words: city, work of art, urban and industrial landscape, art epepee about Karaganda.

Karaganda binds by its to the seams of coal which are in the depths of the Central Kazakhstan. Karaganda got a status of the city in February in 1934. The first discover of Karaganda coal field was Appack Baiganov, a shepherd. In 1833 he found some pieces of coal in Karaganda place (it's twenty five kilometers of the South of river Nura). It happened on the territory which was the place of summer nomad of bais — Iglück and Guman. This historical moment was shown at the picture of Peter Kuzmich Antonenko. «Memory. Appack Baiganov» (1981) — an endless steppe is wide, feather-grass sways, low clouds fly by the same infinite sky as the steppe. The young Kazakh rider is holding a piece of coal in his hands as a jewel. Kazakh woman, who is standing at the stirrup, is looking at the magic stone with such excitement and expectation that involuntary some feelings appears. This miracle would happen which lights and transforms this ancient land. Origin is distinctively refracted at the picture «Appack Baiganov» the theme of Karaganda's by Seitmahan Kalmahanov (1982). It tells about a wonderful find of the shepherd in romantic style. This find became a beginning of the coal-field.

Karaganda artists develop the best traditions of the world and native art in interpretation of city theme. History of the city finds its embodiment in different genres of graphic creations, that's why it takes place an appeal of Karaganda artists to the themes of labor, industry telling about creative activity of human. Picturesque and graphic series for Karaganda were devoted by G.G. Gilevsky «Old Karaganda», S.F. Shcuratsky «History of the Karaganda coal field», V.A. Tsimbaluk «Karaganda is my city», V.N. Malkevich «Industrial rhythms», R.A. Grabbe «Karaganda is fifty years old» (decoupage), S.D. Shegolihin «Karaganda is seventy» and others.

Many artists work in a genre of city and industrial landscape. Besides the aim of the true artists is not only to imprint, but to reflect the interaction between the world of environment and world of human senses and experiences. City and industrial landscape turns into «historical» one as the time, its concrete characteristics, «biography» of the city reflect in its development immediately and mediately. The system «time — human — a city» is present in old landscapes. One or two parts dominate by turns, it creates some city type which is different from previous, but it's not static it develops in time and space.

Repressed artists from KarLAG (Karaganda camp for the war captive) turn to the theme of Karaganda, they were the first ones: Karaganda is «camp», cruel and awful, poverty-stricken and sad. It's a subject for the landscape compositions of a V.A. Eifert, for the water-colour sheets of A.V. Fonvizin, L.E. Hamburger (the 1940-s).

Gelyary Gratsianovich Gilevsky reproduces a type of old Karaganda. He lived in Karaganda more over fifty years and gave the ardour of his soul to it. G. Gilevsky made over hundred works. It's an original art chronicle of native town with earth and clay-walled houses, settlement near the mines, pit heaps with true existed places. Just these places which keep traces of the past inspired the artist. A city is alive till we remember it: «Outskirts of old Karaganda», «On the ancient Earth», «Old Karaganda», «In old Karaganda», «Among the pit heaps». The panorama, rigid picture, contrast of colours relations, internal dynamics and energy fill the landscapes of G. Gilevsky. They are an art memory about the past of the town, they are like documents of the epoch.

The old Karaganda is painted by U.G. Shabanin, he is followed of G.G. Gilevsky — «Autumn. The memory about old Karaganda», «The place of old Karaganda» (the 1970-s). P.K. Antonenko («Old Karagan-

da», «Old city», 1955–1957), P.I.Rechensky («Old city»), A.F.Sizintsev («Old town», 1966), M.M.Abilkasov («In old town», «The district of the town»).

The 1950-s was the beginning of the large building: typical, clear, regulated rhythm of the city life. The city and industrial landscape get a wide development. Artists think about inevitability of the renovation of crowded old city into new one which will have large streets and avenues. City landscapes of the beginning of fifties and sixties pier by optimism and joy of creation. The Big Karaganda was born, the New City is being build. Successful gamut of warm colour of buildings attaches greater wholeness for the architectural look, a new city advantageously differentiated from the old one. Clay-walled houses, single-stage settlements of founders of industrial Karaganda of the 1930-s and 1940-s are situated in New Karaganda. Looking through the landscapes of Karaganda we can see how our city grew, changed its view and transformed little by little: V.I.Krilov «Karaganda is being build», «Karaganda. Boulevard of Peace» (1956, 1958), P.K.Antonenko «Karaganda» (1958), «Karaganda is being build» (1961–1964). A city silhouette and its main streets appear in the works of artists: P.K.Antonenko «Sunny day. Chkalov street» (1956), «Karaganda. Lenin Avenue» (1962), «Silovaya Street» (1964).

The interest to the daily life becomes the liet-motif of artists' works of the second part of the 60-s and at the beginning of the 70-s. the objects of artists' attention become comfortable blocks of not high houses and city workdays. Contemporaneity lives in a world's feeling of the artists of these years. They renovated traditional subjects. Daily, ordinariness and simplicity of the motive have elevated into the power of social and aesthetic credo. A sense of time is given by the atmosphere of life, not by importunate and some details. The city landscapes of P.K.Antonenko «Karaganda Winter», «Loboda Street», «A place of Karaganda», «Dry day in Karaganda», «Lenin Street», «Spring. Amangolov Street», «Karaganda. The 1960-s. Thirty second quarter», A.F.Sizintsev «Morning in Karaganda», «Karaganda Evening», «Winter in Karaganda», «Karaganda Winter» (1964–1969). These landscapes are different by choice of typical places and give impressions of nature and mood.

Karaganda appears as a beautiful creation, which is filled by emotional condition of the man, who lives in it, in works of S.F.Shkuratsky, which are made in combined art and water colours. These works are: «The Palace of miner's culture», «The Square of U.Gagarin», «The Summer Theatre in winter», «Sovetsky Avenue», «The coast of the lake in the park». The artist stayed faithful to the city, where he lived and worked. View of Karaganda in the works pf called artists painted in the best traditions of the realistic art.

The peak of Karaganda miner's exploit was during 1960-s and 1980-s. Karaganda image as the miner's heart of Saryarka was independent line, accepting different variants of reflection of miner's district. «Miner's» works of famous artists such as V.V.Shamshin «Maikuduk Mine», V.P.Shulga «Mine 38» and also such talented amateur artists as P.K.Kosarev «Mine 37», I.Y.Zinkov «The mine named after Kirov», «The Mine named after Stakhanov». They were made in the 70-s and entered into the chronicle fond of The Museum of Fine Arts in our city by right.

Miner landscape's genre became the main one for the painters and graphic atists of different generations. It's hard to call someone who didn't turn to it at least one more: P.E.Esirkeev «Tentex Mine 1/2», P.G.Lisenco «The New Mine», V.V.Kim «The Mine named after Kostenco», M.M.Abilkasov «The New Mine», E.S.Aituarov «A City of Miners», U.V.Kamelin «Landscape with corpas», A.P.Plotnicov «Miner's area», K.R.Esirkeev «The New Mine», «Karaganda Mine», A.I.Serov «Verticals of Karaganda», A.F.Sizintsev, L.N.Frolov, L.P.Smirnova, E.A.Seleznyova and others.

The miner's theme has an important place in the works by S.M.Sanosyan. For example: «Coal and city», «Miner's settlement», «The first vertical mine», «The Mine named after S.M.Kirov», «A view on the mine of fifty years of October (the 1970-s and 1980-s)». A.F.Sizintsev is a real landscape painter by his nature. The theme of the city, which has become so native for him, goes through his creation. During the 1960-s and 1970-s he made some works which were devoted to Karaganda: «Old city», «New Mine», «Karaganda. Miners», «Kazakhstan Mine». Even industrial motives differ by gentleness and revelation of feelings; concrete and immediate visual impressions are transformed by him in a general form.

Industrial development of the Central Kazakhstan influenced on the forming of «severe» style in works of artists. There weren't only miners, but also there were some factories, plants, pits, Kazakhstan Magnitka, Irtysh-Karaganda channel in the field of painter's vision. The civil feeling appeared in most of artists' compositions, they impritted a huge scope of Karaganda industry in expressive forms. Industrial theme becomes one of the main in artists' works of young and middle aged generation: S.M.Sanosyan, V.I.Krilov, M.S.Podleshin; such as P.S.Andriuk, P.K.Antonenko, A.F.Sizintsev, K.P.Esirkeev, M.S.Baitenov and others turn to this theme too.

By right one of the leading role in this plan belongs to S.M.Sanosyan, who is a famous author of the monumental and industrial landscapes made in the second part of the seventies and eighties. So the industrial giant — Karaganda metallurgical complex became a considerable part of the painter's creative destiny. Such pictures as «Magnitka. The first blast-furnace», «Magnitka. The fourth blast-furnace», «The blast-furnace of the ninth five-year plane», «Red blast-furnace», «Rhythms of Magnitka», «Kazakhstan Magnitka» are the real hymn of modern industry. The stages of pictures for the artist became «Hydro-electric power-station in Topar», «Irtish –Karaganda channel». Socialized form, which rise a man-creator. Every picture builds on the integrity, epically and full-blooded. Constructive sense, emphasized rhythm, contrast colour combination expressed metaphorical idea of the author.

City landscapes became more various in the 1970–1980-s. And this was reflected in the masters' works. There was interest for an architecture's picture of the city and some unique and expressive buildings: we can see it in works of P.K.Antonenko «Hotel «Chaika», «Ubileiny Store»; P.S.Andriuk «Nurken Abdirov Avenue is building», G.G.Gilevsky «Nurken Abdirov Avenue». Attempts appeared to create the image of the city-dweller, contemporary of the artist and participant of great transformations. In these works there is an unity of the man, city and nature in the colour of harmony; the man feels comfortable and he's used to the city environment. The artist find pictorial incarnation in equal co-operation of the nature, city and human.

In the seventies the lyric and political beginning intensified in creation of Karaganda painters. It maybe a nostalgia, it's an oppressive sense of leaving irrevocability. The works of some artists have a lyric perception. They are «The giving up wicket» by S.M.Sanosyan, «Outskirts» by M.M.Abilkasov. These pictures reflect simple and modest episodes. The motives of old places, which are quiet and nice for our heart, in native Karaganda sound in pictures-variations on the theme of «Twilight. Courtyard of the childhood» by the L.P.Smirnova. Such pictures are courtly by their colour, refined and emotional.

The poetry of native town is conveyed by U.V.Kamelin, M.K.Gunusov. The main feature of their works is contemporaneity, the landscape is a source of their creative inspiration. U.V.Kamelin, who has been living in Karaganda over thirty years, gets his own vision of the city and his own colour plastic. Every work begins from the feeling, just this one must define the theme and process of creation. He paints city in different time of year, day and night, he tries to convey a condition of nature. There is a lightness of brushes freshness and beauty of colours in such pictures as: «Spring in the city», «April. Karaganda side-street», «Morning. Karaganda landscape», «January day», «March. Karaganda» (The eighties). The painter M.Gunusov has paints Karaganda originally. His pictures make city «more human». There are a lot of warmth and spontaneity in city landscapes. Here is an interest to the rhythms and lines of nature and city environment and also to the light and colour: «Blue day», «City and village». The emotional mood and poetical accent are important to him. The artist looks closely with love at colour combinations and accents what is especially dearly for him. We can see merry, lively, holiday Karaganda in works of these painters: «Circus has come», «Circus is in Karaganda». Bright colours, joyful waiting is a daily play which becomes a reason of telling about modern city life.

The panorama of Karaganda in space and time is given by E.S.Aituarov picture «Saryarka-Karaganda» (1984). The artist leads of industrial city with corpsas near the miners, repaired avenues, heroics of miner's labour. Decorative and sonorous colours provoke inspiration and associate with weekday and holiday actions. The concrete routin finds picturesque significance and monumental generalization.

Image of native Karaganda and people, who live here are varied and various. It makes glad and worries at the same time. It doesn't deprive of contradictions and contrasts, ecological disaster which swallow up a man. There is an idea about necessity of saving the nature, possessing careness and thoughtful attitude to the Earth and ecology of environment. This troubled feeling of the world is conveyed in the landscapes of U.Kamelin «Old city», «The way to Maikuduk», «The way to Prishaftinsk» (The eighties). The most of heterogeneous events interplace on picture «The holiday in my street» (1980) by Veniamin Shamshin. Here is a wedding, loud music of orchestra, temperamental dance, glib trade of beer, spray talk. In a word it's a life of the street. But the mood of sad and sorrow in the second plan of picture bursts into the noisy stream. Everything in man's life build on complications and contradictions, vicinity of farce and tragedy. But all the same an artist accents on a life approval.

The city theme stays remains programmed work on a boundary of centuries. Painted works of S.D.Shegolihin are a real «graphic» story about Karaganda. Distinctive qualities of S.Shegolihin's talent are major tone, emotional filling of colour and impressionistic painting. It's property for him: A keen attention to the world occurrences, ability to bear in mind some rare impressions, to convey an active life of the city en-

vironment: «Winter in the city», «Downpour in Karaganda», «At the Stanislavsky Theatre», «Resurrection» (2002–2003).

Some artists of new generation turn to the city's view. The miner's theme doesn't go out of date («Miner's weekdays» (1997) by M.S.Kalmahanov). However the painting becomes more free and easier then it was with «The 60-s ones». Some favorite city landscape stay the same. They are: The cultural palace of miners, The Summer Theatre and Stanislavsky Theatre («The cultural palace of miners» (1995) by T.S.Kalmahanov). We can see a vision of some architectural objects.

In a light and air area at A.K.Begalin: «Karaganda», «Winter», «Winter in Karaganda» (2002). I.V.Bassaev made series: «Sillouette of Saryarka's cities — Karaganda and Astana» (2002). Refined colouring tints colour, light and limpid paints distinguish water-colour «Fountain Cascade» as a view of modern Karaganda. Fountains, supermarkets, bars fill the city area («Trade House «Abzal», «Supermarket «Ayan», «The building of financial and industrial corporation «Valut-Transit» by I.Bassaev; «Autumn bar» by S.Shegolihin).

The review of some aspects in embodiment of «city theme» shows us that it's not a background but it's a resource of creation, factor of inspiration. It's a part of life environment where they get impression, and prototypes which are necessary for creation. The old and new one combine organically, the past and its links with today interest artists of different generations. Not indifferent attitude of artists, their contact as an immediate connection between the nature, city and human make their art more civil and optimistic.

The city and industrial landscape is one of the facet of the Big Art Epic about Karaganda, its history, industry, «poetry» and ecology [1].

References

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Қарағанды суретшілері шығармашылығындағы қала тарихы

Мақалада Қарағанды тарихын, өндірісін, «поэзиясын», экологиясын көрсететін, оның Үлкен көркемөнер дәуірінің бір қыры — қалалық және өндірістік пейзаж өнері қарастырылған. Қарағанды суретшілері қала тақырыбын сипаттаудағы әлемдік және отандық озық үлгідегі дәстүрлерді дамытуға өз үлестерін қосады. Қылқалам шеберлерінің қала мен адам, табиғат арасындағы өзара тығыз байланысына, қарым-қатынасына ең жарқай алмайтыны, белсенді атсалысуы, олардың өнерлерін терең адамгершілік тұрғысынан көрсетеді.

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История города в творчестве карагандинских художников

В статье представлен городской и индустриальный пейзаж — одна из граней Большой художественной эпопеи о Караганде, ее истории, индустрии, «поэзии», экологии. Отмечено, что карагандинские художники развивают лучшие традиции мирового и отечественного искусства в толковании темы города. Неравнодушное отношение мастеров кисти, их сопричастность как непосредственная связь между природой, городом и человеком, подчеркнута авторами, делают их искусство глубоко гуманистическим.

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