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The Great Silk Way — is the source of artwork of painters from Kazakhstan

The Great Silk road as the source of inspiration and creativity is regarded in the article in the contest of large scale humanitarian project of the UNESCO «The Great Silk road- the way of cultures' dialogue». The theme of the Silk road inspires famous artists of Kazakhstan and Eurasian area. Art – culturological analysis of creative searches of S. Al'zhanov, V. Procenko, M.Kalmakhanov, V. Kel', U. Ismailov, Sh. Alimkulova, S. Zhorabekov, N. Bube, V. Gvozdev, N. Terecsenko and others was given. The great theme is presented in the works of decorative and applied arts. The 10th International art- symposium «The Great Silk road» in China is discussed. Haven gathered together works of art and decorative and applied arts let us to estimate about immersiveness of morden artists to the history and awareness themselves as successors of centuries cultural traditions. This is their «new Silk road».

Keywords: The UNESKO project, The Great Silk Road, the fine arts, the Kazakh artists.

XXIV session of General Assembly of UNESCO (November 1987) on initiative of ten countries, including the Soviet Union, accepted the resolution about organization and performing of monumental humane project «The Great Silk Way – is the way of dialogue». In 1988 the UNESCO project «Integral studying of the Silk Way is the way of dialogue» was accepted. According to this project wide and substantive examination of the history of ancient route, establishment and development of cultural relations between East and West, improvement of relations between nations that settled Eurasian continent was planned. A number of scientific seminars took place at branching points of the Great Silk Way.

By the Order dated on February 27, 1998 the President of the Republic of Kazakhstan Nursultan Abishevich Nasarbayev confirmed the State Program of the Republic of Kazakhstan «Reconstruction of historical centers of The Silk Way, maintaining and successive development of cultural heritage of Turkic speaking states, creation of tourism infrastructure». National company «The Silk Way – Kazakhstan» qualified to perform all complex of measures on saving its heritage, providing interaction of organizations and individuals, as well as incorporation of necessary scientific and manufacturing potential on reconstruction of historical cities and development of tourism infrastructure in Kazakhstan was formed for its realization. The program comprises nine regions located on the route of the Silk Way that include 115 historical objects.

The unique museum, in order of its importance, the only museum on the territory of Kazakhstan – the Museum of history of the cities of the Great Silk Way was opened in Taraz in ancient building of the bath house of Kali Yunus in the beginning of XX century, built by Aulieatinsk patron Kali Yunus [1; 78].

The Great Silk Way in artwork. The theme of the Silk Way inspires painters.

«One of the most important tendencies of the time for Kazakhstan painters is history; there is an urgent desire of knowledge about close and far ethnical past time. And painters apply for the artifacts of archeology, ethnographical pictures of medieval period, photos. Creative works of talented and foresight artists are devoted to studying Kazakh space; they perform «travelling» into periods and spaces of their ancestry at that time, when the issue according to national self-identity threw into shape relief, interlacing with the issues of reconstruction of its origins (1980-s – L.Z.) This «excursion into space» of far ancestry is expressed in different ways by the artists. But the common is the wish to define not only the stage of relationship, but the stage of persistence of these «energetic» genetic communication of the past artistic experience and modernity» [2; 18, 19].

Historical genre is the most requested in artwork quite often related with household. And one of its demonstrations is addressing to the theme of the Great Silk Way. Artists reconstruct medieval towns and its archeological cultures in their imagination.

In this context the panorama painting is Kazakhstan artist Serik Alzhanov's painting «From the heritage of great Kazakh».

S. Alzhanov. From the heritage of great Kazakh. Canvas, oil painting. 120x180. 2011

Compositionally the painting is performed as a carpet, which actually is an important part of yurt. The composition is nominally divided into six parts that tell about those other things, meaningful for far past

times and reconstructing nowadays. The central part of the picture is related with religious, spiritual and moral contents and household life of Kazakh people. Location in the upper part of the mosque and hands of the beadsman is special symbol of Islam, worldview complex of Kazakh people.

The canvas is fulfilled with different symbols: rock art of anthropomorphic «sun headed» and «sun faced» divinities; crosses, the symbols of Tengrism, by the version of Tengrian neo-paganism followers are solar sign «shanyrak» (equilateral cross in the circle), that rises to Paleolithic petroglyphs and also means a wheel and tumbrel; three eggs, associated with sacramental bird Samruk, which laid the golden egg – the Sun in the tree crown. Musical instruments on the one hand, and military equipment on the other hand, that is the expression of male principle. Depiction of domestic animals is connected with the concept of wealth, fertility, increase of cattle.

In the lowest part the artist shows the sacral field with Balbals – stone statues of Turk soldiers that were mounted on graves or places of sacral incineration of ash of dead man. At the heart of cult of ancestry there is a study about immortality of the soul, belief into afterlife of the souls of dead people and their impact on actions of vivid relatives.

The elements of animal style, national ornaments of geometrical and cosmogonic character were included into this painting. It is fulfilled by a number of artifacts of material culture of ancient nomads' masterpiece form steppe Eurasia.

The special function is devoted to depiction of the eye – mythological symbol, related with magic strength, thanks to which the divinity or mythological character has ability to see, being sightless.

The painting of S. Alzhanov is particular artistic chronicle of the history of development of Kazakh culture, remained in traditions and customs of nation and that is its invaluable heritage. It accumulates the energy of cosmic welfare.

Many artists from Kazakhstan devoted their artworks to the theme of the Great Silk Way: Sultan Ilyayev (1954, Shymkent) «Oasis» (canvas, acryl, 60x100, 2012); Shakhbaranu Alimkulova (1955, Shymkent) «Khodja Akhmed Yasau» (canvas, oil painting, 150x110, 2007); Yuriy Lomakin (1941, Shymkent) «The Silk Way» (canvas, oil painting, 90x60, 2011); Victor Kel (1951, Astana) «At ancient temple» (canvas, oil painting, 70x100, 2011); Kanat Shukirbekov (1961, Almaty) «Arystanbab» (canvas, oil painting, 95,5x75,5, 2011). In certain compositions slight lyrism, romantization of nomad sphere is noticed.

Vladimir Protsenko (1961) – is a famous representative of classical painting school. The lead genre of his artwork is landscape painting, although he feels free in any other genre situation. As fine art expert N. Ivanina writes, «His canvases can be called the formulas of steppe – so true are his color and space expression. Even in his motive the artist is free from all accidental, unessential. As the result, the idea of greatness, less as nature, than as universe and existence is implemented. Steppe landscapes of V. Protsenko are fulfilled with impenetrable silence; it allows entering another world, not physical, but spiritual. The high sky, immense space stakes off the moment, leading to eternity space» [3; 140]. That is his great picture «the caravan of eternity».

V. Protseko. The caravan of eternity. Canvas, oil painting. 1999

Umirali Ismailova (1970) who works almost in all genres, thrills the past of his nation, present that was forming during many centuries, and doubly – relevant nowadays. The chain of associations, appeared by genetic memory of the artist, creates an extensive artistic figure, in formation of which the character of letter takes an active part: expressive, strained dab or quiet light depiction. Household scenes, events of the past are included into wide nature background that lets match the past and the present convincingly [4; 274-276].

Kazakhstan branch of the Great Silk Way. Saraychik (ancient name of Atyray), Yangykent, Sygnak (city in Kyzylorda region), Sauran (settlement, modern village in South Kazakhstan region), Oksus, Yassy (Turkestan), Otrar (now the settlement in Otrar district of South Kazakhstan region), Ispitshab (city on «White river», now Sayram, Taraz, Kulan (village in Ryskulovskiy district of Zhambyl region in Kazakhstan), Aspara (village in Zhambyl region in Kazakhstan), Navaket, Talgar (city in Almaty region), Balasagyn (Tokmak, now the territory of Kyrgyzstan).

Ancient cities, noisy markets, steppe madonnas, akyns – tellers, travelers and caravans of camels unloaded by goods – all this in complex creates the itinerary of choir, the melody of the steppe that sounds as the power echo of far civilizations.

A thousand camels chose with him,
And there were no loads to the rich number.
A hundred red camels with dirhams walked,
Forty camels were transported by dinars.

Верблюдов отборных с ним тысяча шла,
И не было грузам богатым числа.
Сто рыжих верблюдов с дирхемами шли,
А сорок верблюдов динары везли.

With the packs, where musk and the best scarlet,	С вьюками, где мускус и лучший алой,
With silks, marvelous at the sight of beauty,	С шелками, дивящими взоры красой,
Their Chin supplies, and Mysr, and Iran -	Их Чин поставляет, и Мыср, и Иран –
There was a caravan in 30 camels (Ferdowsi).	Шел в 30 верблюдов ещё караван (Ferdowsi).

One of the most developed cities on the great Silk Way were: Taraz, Yassy that were reflected in the paintings of Umirbek Zhubaniyazov, Serikbay Zhorabekov and others. U. Zhubaniyazov thinks about the history of Kazakh people, Turkic mythology, collisions of modernity. In the language of his easel paintings quite often the principles of monumental paintings: steady – rhythmic clarity of constructing tells the image about laconic and concentrated power (By the way of ancestors. Canvas, oil painting. 100x150. 2007).

One of the most favorite motives of Serik Zhorabekov is epic compositions about ancient cities of Kazakhstan. Colored layer of his paintings is transparent, constructed on mixture of close tones that create special light and air area. Cycle of works of S.Zhorabekov, devoted to ancient Otrar and Turkestan took a lot of important things for Kazakh person worried about the thought on saving his national culture.

One of the greatest architecture monuments on the Great Silk Way was the Mausoleum of Khodja Akhmed Yasawi (1385–1405).

This magnificent building was constructed in honor of famous Akhmed Yasawi, who lived in the East in the XII century – declared leader of Turkic branch of Sufism, thinker, poet. The Mausoleum of Khodja Akhmed Yasawi is the masterpiece of architecture, outstanding monument of medieval art, included into the list of world heritage of UNESCO.

Sh. Alimkulova. Khodja Akhmed Yasawi. Canvas, oil painting. 150x110. 2007

Along the Great Silk Way long-awaited islands of plants were met in the desert – oases.

S. Ilyaev. Oasis. Canvas, acryl. 60x100. 2012

They are located on attractive sites that are on the crossing of trade and transport routes. For caravans that go along this way, oases are the life-saving circle that serves for restocking of food and water.

An essential attendant of the man during hard way was baktrian camel which unusual endurance and ability to search underground springs, feel the approaching of lethal sand storms could help the man to cope with vast Asian deserts.

Camel caravan

You do not understand what a miracle this is:

Heat, brackish, as always,

But sweeter than all nectars - for a camel -

The muzzle has long-awaited water! (Marina Chekina)

S.Zhorabekov. Camels. Canvas, oil painting. 60x100. 2008

Верблюжий караван

Вам не понять, какое это чудо:

Тепла, солоновата, как всегда,

Но слаще всех нектаров – для верблюда –

У морды долгожданная вода! (Marina Chekina)

Murat Kalbayev (1948) searched the origins of creativity in Scythian – Sacks animal style in traditional ornamental forms of Kazakh people, and this brought him fruitful results. The important stylistic direction in the art of M.Kalkabayev is metamorphic language that appeared mostly due to semantic bases – traditional ornamental compositions.

M.A.Kalkabayev Keruyen. Canvas, oil painting. 2001

M.A.Kalkabayev Sketch for the painting «Keruyen»

The works of Marat Abdreyev (1965) talk about their feeling of belonging to historical destiny of his nation. The brush of the artist slightly touches the canvas, gently putting muted shades of colors, from harmonic combination of which there is a world whether seen through a haze of years, whether dreamed about the last glorious past. Not simple life of nomads with special expressiveness is presented in the picture «On the Way». And though, only the small caravan of the camels who are sedately walking along the steppe is represented, the crimson sky talks not only about a decline, but also about difficulties of any way, including historical.

Madikhan Kalmakhanov is related to famous dynasty of artists who «held a pencil in his hand since childhood». He is really national artist of a new generation, faithful to the traditions of Kazakhstan school masters: S. Mambayev, A.Sydykhanov, S. Aytbayev, A. Akanayev.

Two integrated directions are different by creative approach of Madikhan: realistic, when the artist creates vitally trustful images and symbolical, when the artist appeals to archetypes of the anquity, symbol, transforming multiplan ethnic picture of the world.

Variety of pallet expresses the artist's worldview, talented and distinctive, faithful to customs of his nation. The theme of the Great Silk Way was represented indirectly, symbolically in paintings «Dala» (canvas,

oil painting. 100x80. 2010), «Balkhash» (canvas, oil painting. 85x115. 2013), «Steppe lullaby» (canvas, oil painting. 74x133. 2012) by M.Kalmakhanov.

M.Kalmakhanov. Dala. canvas, oil painting. 100x80. 2010

M.Kalmakhanov. Steppe lullaby. canvas, oil painting. 74x133. 2012

Merchants stop for sleep in caravan – serai, where tasty tea, kumyz and friendly conversation is provided here. Here men in eastern gowns and women in white kimesheks live organically, that is a great pleasure to write about for artists who are interested in ethnography and effects of the form. Artists enjoy this well dressed world and with passion depict clothes, jugs, carpets and even sticky stream of milk drink.

Nelly Bube (1949) especially sticks out. An important layer of the Nelly Bube's creativity is the history of the Great Silk Way. Gathered together material from the history and household of nomads which was studied scrupulously and with rapture, incorporated into big panorama «The Great Silk Way». Nelly Bube is the first artist who realized the idea of the Great Silk Way such integrally and extensively.

«Starting it, I took a pencil, drew the line from the sea to the sea, on one end I put Greece, on the other – China, and between them India, countries of the Middle Asia and Kazakhstan. I got the composition consisted of seven formats, where the main cultural regions on this way were represented as a kind of paraphernalia, architecture and characters in national costumes. In the second case the same idea was considered from a different vantage point. In the center of composition I put the Kazakh with dombra. As if he welcomes everybody, coming here, in our steppe, people from different parts of the world by playing dombra. The host of this land symbolizes its hospitability. On purpose exactly here all caravan routes merged here, on purpose merchants and traders of many countries found a place for rest and sales market here. If to consider the theme of the Great Silk Way in full volume, so it is not just rich, it is inexhaustible, as life itself» [5].

Picturesque works of Vladimir Gvozdev (1960) are full of archetypes which were conferred with sacral meaning from ancient period. Eastern carpets with luxurious faature and rich ornaments, as Kazakh national tradition, in common had a great impact on the artist's creativity. In the plot and thematic raw of the works the bright East is represented in fruitful colors of images of Kazakh korpe, aromatic chaikhana (tea house), crowded noisy market [4; 160].

Nina Tereschenko (1945) is the artist of decorative mentality. Her works are performed in different art techniques, including graphic. Her canvases are based on legends and sagas, myths and fairy tails, national customs and folk holidays. In boiling sands of the desert the travelers walk: Sufi with ancient tables and traders with belongings. They were tired, exhausted but here, not far away the city appeared, and travelers cheered up, they still don't know that it is just a «Mirage». However, over these impregnable walls of the phantom city usual «Eastern market» lives its noisy life, full of carpets and melon, visitors in bright clothes and street artists. The works of N.Tereschenko are similar to illustrations to ancient manuscripts, to small painting of the East [6; 254].

N.Tereschenko. Eastern market. Canvas, oil painting. 140x100. 2014

«In common, the raid of original bend is felt in all works on historical and ethnical motives that are depicted in academic clue. Evidently, because everybody comprehends that the time has left irrevocably, only the tail of this bend has rested. All works on ethnical history of realistic expression are comprehended in this way.

Later the distance of time will let estimate their role in domestic history of painting more fully. But already today we can see: felt shock of nomads in the beginning of XX century goes away and dissolves in the space of the myth», – Khalima Truspekova writes [2; 20].

The great theme is also reflected in the works of art and crafts of the followings: R.Assanbekov «Echo of centuries» (tapestry, hand weaving); B. Rashatova «Caravan» (cold batik) and many others.

Memorable artifacts that embody the researching art issue are: Yersultan Begaly «The Silk Way» (tapestry, 110x180, 2001. Residential area of the president of the RK Akorda, Astana city); Liza Kalimova «Camels» (tapestry, 90x150, 2009); Venera Beysekova «Sacred places» (tapestry, 115x75, 2012); Zhubay Sagynbekov «The East» (tapestry, 50x75, 2010).

Y.Begaly. The Silk Way. Tapestry. 110x180. 2001

L.Kalimova. Camels. Tapestry. 90x150. 2009

Several works were done in felt technic: Kulipa Zhuvaniyazova «Kyzyl Kum» (1978); Gulzhanat Kabizhanova «Caravan» (140x75, 2012). The following works are done in mixed technic: «Keruyen» by Gulnara Omirbek (Panels. Cloth, leather, collage, 130x150, 1995); «Travelling to sacred sites. Left and right parts of triprych» (leather, silver, cupronickel, 50x95, 2012) by Berik Beysbekov, etc.

The attractive techniques are Yelena Mikhaylova's «Noble Bukhara» (batik, 65x65, 2005) and Zeynelkhan Mukhamedzhan's «Steppe mirages» (embroidery, 70x75, 2012).

Traditional forms, materials are full of new contents and reconsideration of past traditions. Folk art in the genesis of which millennium tradition were synthesized, is the resource of creative research and inspiration of modern artists. It is gratifying to see that artists' work arts are based on comprehension and awareness, spiritual acquisition and creative development of folk art traditions as definite ethnocultural codes in successive system of universal existence link with human values.

Modernity of scientific research, raising such an epochal theme, is evident.

This art and cultural research does not deplete all aspects of applied problems, because the theme of «the Great Silk Way» is extensive and inexhaustible. This eternal theme integrates historical ethno cultural heritage, realization of modernity and creative fantasies of Kazakhstan artists. It is their «new Silk Way».

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Л.Р. Золотарева

Ұлы Жібек жолы — мәдениеттердің тоғысу жолы

Мақалада «Ұлы Жібек жолы – мәдениеттердің байланыс жолы» ЮНЕСКО ірі көлемдегі гуманитарлық жобасы аясындағы Ұлы Жібек жолы шабыт пен шығармашылықтың көзі ретінде қарастырылды. Жібек жолы тақырыбы Қазақстанның және еуразиялық кеңістіктің атакты суретшілерін шабыттандырды. С.Әлжанов, В.Проценко, М.Қалмаханов, В.Кель, У.Исмайылов, Ш.Әлімқұлова, С.Жорабеков, Н.Бубэ, В.Гвоздев, Н.Терещенко және тағы басқаларының шығармашылық ізденістеріне өнер-мәдениеттану тұрғысынан сараптама берілген. Сәндік-қолданбалы өнер туындыларында да үлкен тақырыптар көрініс тапты. Автор Қытайда өткен «Ұлы Жібек жолы» Х Халықаралық арт-симпозиум барысын талқылайды. Бейнелеу және сәндік-қолданбалы өнердің жинақталған туындылары заманауи суретшілердің тарихқа қатыстылығын және олардың ғасырлық мәдени дәстүрдің мұрагерлері ретінде сезінетіндігін түсінуге септігін тигізеді. Бұл олардың «жана Жібек жолы».

Кілт сөздер: жоба ЮНЕСКО-ның жобасы, Ұлы Жібек жолы, бейнелеу шығармашылығы, қазақстандық суретшілер.

Л.Р. Золотарева

Великий Шелковый путь — источник изобразительного творчества художников Казахстана

В контексте крупномасштабного гуманитарного проекта ЮНЕСКО «Великий Шелковый путь – путь диалога культур» в статье рассматривается Великий Шелковый путь как источник вдохновения и творчества. Тема Шелкового пути вдохновляет известных художников Казахстана и евразийского пространства. Дан искусствоведческо-культурологический анализ творческих поисков С.Альжанова, В.Проценко, М.Калмаханова, В.Келя, У.Исмаилова, Ш.Алимкуловой, С.Жорабекова, Н.Бубэ, В.Гвоздева, Н.Терещенко и других. В произведениях декоративно-прикладного искусства также отражается великая тема. Обсуждается X Международный арт-симпозиум «Великий Шелковый путь» в Китае. Собранные воедино произведения изобразительного и декоративно-прикладного искусства

позволяют судить о сопричастности современных художников к истории и осознанию себя преемниками вековых культурных традиций. Это их «новый Шелковый путь».

Ключевые слова: проект ЮНЕСКО, Великий Шелковый путь, изобразительное творчество, казахстанские художники.

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