

Peculiarities of formation of artistic education in Kazakhstan under the conditions of the Soviet State

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Abstract. Artistic traditions in Kazakhstan were formed under unique conditions connected with the cultural and historical happenings of the country. Formation of the Union of Soviet Socialist Republics (1920), implementation of the cultural revolution (1917-1946) led to the cooperation in sphere of artistic education of Russia and Kazakhstan. Familiarizing the population of Kazakhstan with easel painting began in amateur studio created by Russian artists in the 20s. The necessity of the republic for professional painters was partially resolved in 1938 with the opening of Alma-Ata Art School. In the 30-50s activity of the repressed and evacuated artists, organization of the Union of artists of Kazakhstan, planned organization of creative exhibitions intensified artistic life of the republic. Pedagogical and artistic activity of the Kazakh painters, educated in universities of Russia, became a factor for the development of artistic education and formation of national school of painting in Kazakhstan.

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Introduction.

Interest in the Soviet literature nowadays increased among scientists around the world, due to the fact that the USSR was essentially closed state. The opportunity to use the documentation of the past in modern conditions revealed the scientific necessity to concretize and analyze the representations of the power in the period of totalitarianism in the USSR with the aim to experience historic lesson. “We should notice the absence of unified generalizing research of the aspect of cooperation of the power and art” [1]. The work attempted to recreate the image of artistic and cultural life of Kazakhstan during the Soviet period with the aim to reveal profound connections and inner processes, which appeared in the system of “state-art-society”. “Influence of the cultural politics of the state was expressed by the restriction of creative freedom of the artists from one side and development of art in general limitations of the Soviet artistic life from another side” [2]. The aim of the research is to show how the cultural and historical situation in the USSR determined the trajectory of development of artistic life of Kazakhstan, and to reveal what reasons became critical in formation of artistic education. “Unlike the nearest regions with the developed urban culture, which attracted Russian artists, who became the guides in new directions in art, there was a restricted field for cultural operation of a new type in Kazakhstan” [3]. The research gave opportunity to define why such untraditional type of art for Kazakh fine art as easel painting started actively develop in the republic [4]. According to the conception of Eurasianism, many centuries of spirituality must have

become the foothold for the creation of new types and genres of art, including fine art. Detection of the roles of Russian and Soviet painters in preservation of traditions of Russian Art School in the system of artistic life of Kazakhstan was specially accented. Artistic education is the condition to engender, broadcast and form art traditions, emphasizing the actuality of the research in the context of globalization.

Methods of research

The research was conducted using the complex of methods – historicism, comparison and analogy, and juxtaposition. Analysis of the archive documents gave the opportunity to reveal the specifics of development of cultural and historical situation of the Soviet State. Study of party and state documents in the area of cultural politics revealed its historical role in artistic life of Kazakhstan. Scientific sources gave opportunity to define the main stages and peculiarities of formation of artistic education in Kazakhstan.

Main part: Development of the cultural life in Kazakhstan in 20s of the XXth century

The Great October Socialist Revolution of the 1917th led to abolition of the tsarist reign. The Union of Soviet Socialist Republics (the USSR) was formed in 1920. The Kazakh Soviet Socialist Republic joined the Union [5]. The 20-40s was the period of implementation of “cultural revolution” in the USSR, which meant not only significant increase in educational level of the society and its introduction into cultural achievements, but also undivided

triumph of Marxist-Leninist study, conversion of literature and art into institution of mass influence. For realization of the program of cultural revolution only during 1928-1934 the Central Committee of the Party published about 60 decrees, embracing practically all the areas of cultural construction.

Cultural revolution in Kazakhstan passed two periods: the first – 1917 – 1936 – overcoming disproportions of cultural development of the ethnicities, encouraging the process of development of national minorities, their languages and culture. The second period – 1936 – 1946 – influence of the process of migration on change of state of the cultural life, process of assimilation of other ethnicities, unification of the ethnicities into united society with one common language [6].

The given processes influenced changes of cultural life and formation of artistic education.

Before the beginning of the XXth century there was a nomadic and seminomadic lifestyle in Kazakhstan, which was the reason to practice familiarization with the European form of culture in the fastest way [7]. On account of the absence of national painters Russian artists performed tasks for development of the fine art in Kazakhstan. Nikolai Grigorievich Khludov (1850-1935) arrived to Kazakhstan in 1877 as a painter of geographic expeditions. He created the first school-studio in 1921 in Vernyi (current name - Almaty), where novice painters studied the basics of easel painting. The pupils of N.G. Khludov, A. Kasteev, S. Tchukov, A. Bortnikov, V. Ufimtsev became his first followers. Abylkhon Kasteev was the first national artist, who created easel paintings. Artistic production workshops were opened in 1920-22 in Alma-Ata. A.S. Ponomarev, who graduated from Petrograd School of technical painting of baron Shtiglitz in 1917, became the head of them. Artist Davydov, who graduated from Stroganov School in Moscow, gave lessons of painting in Semipalatinsk. The graduate of Leningrad Artistic Production School F.I. Bolkoev (1886-1965) taught fine art at Semipalatinsk Pedagogical School in 1923, subsequently at Alma-Ata Art School. N.I. Krutilnikov opened art studio in Orenburg in 1923 and in Semipalatinsk in 1924. In 1928 he organized the first mobile exhibition with participation of artists of Siberia, Ural and native painters such as A. Kasteev, N.G. Khludov, N.I. Krutilnikov, A. Ismailov [8]. Mobile exhibition gave the opportunity to people of Kazakhstan to make acquaintance with easel paintings for the first time. Artistic and pedagogical activity of visiting artists activated the process of formation of artistic education in the republic.

Development of artistic life in Kazakhstan in the 30s

Peculiarity of the 30s was overall party-state control over spiritual life of the society with a view to form a person of a communist type and implement into mass recognition a unified ideology, justifying and substantiating the actions of the political regime, enhanced by Stalin's personality cult. Principles of class struggle reflected artistic life of the country. Decree of the Central Committee of the All-Union Communist Party (of Bolsheviks) of the 23rd of April, 1932 "On perestroika of literature and artistic organizations" cancelled activity of various artistic groups and initiated creation of the United Union of writers and artists. The Union dealt with organization of creative trips to the leading constructions of the country and regularly conducted report exhibitions. The method of socialist realism, which was leading in the Soviet literature and art, made artists create truthful image of the Soviet reality, approve pathos of building socialism and show humanism and high dignity of a Soviet person [9].

On the account of industrial development of the country in the 30s there was a massive arrival of intelligentsia from different regions to Kazakhstan, which became a prerequisite to form new cultural and artistic surrounding. Visiting painters L. Gerbanovsky (1912-1943), Y. Zaitsev, L.P. Leontiev (1913-1983), A.I. Bortnikov (1909-1980), F.I. Bolkojev (1886-1965), A.A. Rittikh (1889-1945), bred for the traditions of Russian realist art, helped novice painters from Kazakhstan learn mastery of easel painting and graphics [10]. Organization of multiple exhibitions, plein airs, which included discussions on the performed works, became a factor for development of professionalism among novice painters. For intensification of cultural life the governance of the republic adopted the decree "On measures to develop national art". The Organizing Committee of artists of Kazakhstan was created in 1933, in 1935 national art gallery opened and in 1936 there was an opening of the first studio of feature films. The All-Union Committee on the Arts was created in January, 1936 for centralized management and control over the process of the development of art [11].

Office of Arts of the Kazakh SSR was requested to create conditions for functioning of schools of the republic and provide them with the qualified personnel. Alma-Ata Art School started work in 1938. The first pedagogues N.I. Krutilnikov, L.P. Leontiev, A.I. Bortnikov, R.F. Ardatov, A.M. Tcherkassky, P.Y. Zaltzman laid the traditions of academic system of artistic education. Professionalism and exactingness of the pedagogues provided high level of education. Works of artists-pedagogues were developed in traditions not yet

socialist, canonizing topics and plastic methods in the spirit of postulates of party ideology, but classical, academic realist, requiring sturdy drawing, strongly-built composition and harmonious color ratio [12]. Purposeful activity of the pedagogues of the school formed professional artists of the republic.

Peculiarities of development of cultural and artistic life in Kazakhstan in pre-war and Great Patriotic War (1941-1945) period

Period of the 30-50s was controversial for the whole country. Lives of many people untimely ended as a result of existent repressions. In the 30-50s about 1560 thousand of people (mostly intelligentsia) were moved into the camps based on the territory of Kazakhstan. Repressive measures determined arrivals to Kazakhstan of such professional painters as V. Ermolayeva, V. Sterligova, V. Eiphert, A. Fonvizin, V. Antoshchenko-Olenev, I. Itkind, V. Telyakovsky, A. Rittikh and many other painters, who played noticeable role in the artistic life of Kazakhstan [13]. Exiled artists decorated city holidays, created decorations for performances of drama theatre, dealt with decoration of buildings design, conducted educational activity and organized art exhibitions. Development of culture and art in that period restrained institutionalized method of socialist realism, party and governmental control.

The Great Patriotic War (1941-1945) made corrections in the history of development of the republic. Kazakhstan became the place for evacuation of many plants, institutions, theatres; resettlement of citizens from temporarily occupied regions of the country. The number of institutions of the republic increased. Cultural and artistic life activated due to the fact of arrival to Kazakhstan representatives of artistic intelligentsia from Moscow, Kiev, Leningrad and many other cities of the USSR. The visitors dealt with the preparation of qualified personnel for art, conducted concerts and exhibitions of art works. Mass production of agitational windows, posters and portraits of the heroes of the Great Patriotic War was set with the help of such artists as D.N. Mitrokhina, Kukryniksy, A. Petritsky, A. Shovtunenkov [14, pp. 30]. Before the threat of military defeat Stalin and his surrounding had to temporarily refuse ideology of barrack socialism and appeal to the patriotic senses of the people. All literature and art forms were mobilized for propaganda of patriotic and national values. Research and popularization of history of national liberatory struggle and its heroes began with a view to increase national spirit of the Soviet people. Historic portrait and plot and dramatic picture became the most demanded genres.

Development of artistic traditions in post-war period

Industrial and economical recovery of the country became the main task of the USSR in post-war period. At the same time great attention was paid to development of culture and art. That expressed in occurrence of new form of cultural and educational work; expansion of infrastructure of culture and art institutions across the country; a large extent and mass growth of artistic amateur performances; centralized organization of development of culture and art; amplification of party control over the writers, artists and poets. There was the third Congress of writers of Kazakhstan and the second All-Union Congress in 1954, which called for study the reality on the basis of “creative acquisition of Marxism-Leninism”.

Creative trips to communist constructions, kolkhozes and sovkhozes were created by the Union of Artists; the subject of the works was aimed at reflection of the socialist reality. Regularly conducted mobile exhibitions, which embodied the main slogan of the Soviet ideology of “mass art”, promoted the activation of the creative process. The level of exhibitions in the war period was determined by the creativity of professional artists from the center of the country; Kazakhstani artists gained the mastery school. The Union of the artists of Kazakhstan strengthened and traditions of fine art started to shape. However there was lack of masters of easel painting to develop thematic painting. Critics noticed abundance of etudes, sketches, but the topics of historical past and modern life did not widely reflect in works of the artists.

There was an acute shortage in qualified professionals in Kazakhstan, caused by returning to the places of the previously evacuated for war period institutions of the country. In post-war period Alma-Ata Art School was the only source of professional artistic education in Kazakhstan. Considering an acute shortage of the specialists, there was a governmental decision taken to organize “a national studio” for students on the basis of the All-Union Institute of Painting, Sculpture and Architecture named after I.E. Repin, which unified art gifted youth of the Central Asia and Kazakhstan [15]. Promotion of national youth to the central institutions of the country occurred by completion of the special divisions, reserving places and simplification of procedure of recruitment of enrollees. In the period from 1951 to 1957 about twenty young artists, who got higher education in the leading Russian institutions, returned to Alma-Ata. Among those who studied in Leningrad Institute of Painting, Sculpture and Architecture named after I.E. Repin were Kanaphia Telzhanov, Shayakhmetov Kamil, Ismailova Gulphairus, Ali Dzhusupov, Sabur

Mambeev and Nurmukhambetov Nagim-Bek. Among those who studied in Moscow All-Union State Institute of Cinematography in the department of art were Aisha Galimbayeva and Sakhi Romanov. The first professional Kazakh artists were able to fulfill the new (for local people) type of art with the traditional themes, ideals and images, preserving the continuity of traditional thinking. After becoming the pedagogues of art institutions of the republic, the graduates of leading Russian schools preserved the succession and strengthened traditions of Russian Painting School in the system of artistic education of Kazakhstan, which determined the majority of its subsequent achievement.

Conclusion

Creation of the Soviet State demanded the strengthening of socialist system. The USSR governance used culture and art for implementation political and party state setting into people's mind. At the same time realization of tasks of cultural revolution promoted enlightenment of people of the republic, development of cultural level of people from the USSR and familiarizing them with the best patterns of world and Russian art. Public life of the Soviet State executed to the pathos of the changes offered prospects of freedom and social justice from one side, but from another side it involved the fault of the traditional lifestyle of Kazakhs, forced sedentarization and collectivization, accompanied with the persecution and repressions for the religious and social agents and artistic intelligentsia. Historical processes of the Soviet State such as cultural revolution, industrialization, political repressions and period of the Great Patriotic War promoted arrivals of many famous artists to Kazakhstan. The masters of Russian art school created professional surrounding, initiated creative self-determination of the first Kazakh painters and contributed into development of fine art. Organization of the Union of artists of Kazakhstan became the catalyst of artistic processes. The activity of the pedagogues of Alma-Ata School contributed into creation of academic system of artistic upbringing and formation of professional artists of the republic. Occurrence of pleiad of professional artists, formation of genre structure of painting by the 1950s and formation of the bright individual styles were the main conquests of young national art and foundation of its future development.

Findings

Art education in Kazakhstan became a condition for conceiving, broadcasting and development of new artistic traditions. The process of adaptation of European forms of art in Kazakhstan had specific traits due to the special features of local

historical situation (nomadic and seminomadic lifestyle). On the stage of formation of artistic education the most significant was the opportunity to base on centuries of experience of Russian art, appealing to which facilitated mastering of new artistic forms, attached to the artistic quest of the time, intensified and accelerated its development.

Activity of the pedagogues of Russian Art School such as N.G. Khludov, N.I. Krutilnikov, L.P. Leontiev, A.I. Bortnikov, A.M. Tcherkassky played crucial role in establishment of art education in Kazakhstan and intensive development of professional forms of fine art. The development path of national painting proceeded in line of realism as the main method of reflection of the Soviet reality with the traits of traditional ideology. Pedagogic and artistic activity of Kazakh painters, who studied in central art institutions of Russia, became the factor of active development of artistic education and promoted formation of national painting school of Kazakhstan.

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