

TYOLOGICAL COMMONALITY AND LOCAL SPECIFICITY OF CONTEMPORARY ART DEVELOPMENT IN CENTRAL ASIA

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ANNOTATION

In the epoch of globalization, problems of national cultures development, the preservation of their originality and interaction with other nations stay actual in the humanities. The research of the typological community and local specifics of art in the independent states of Central Asia makes it possible to determine the main development trends. They are studied in the context of national self-awareness raise, the formation of new priorities in the art of the region, the actualization of ethnocultural identity's issues and the restoration of links with traditional culture. An appeal to the origins of civilizational identity is shown on the example of the region's contemporary art.

Key words: modern art, Central Asia, ethnocultural identity, heritage, traditions, contemporary art.

Introduction

The scientific problem's statement and the purpose of the research. The relevance of researching the typological community and local specifics of the independent states of Central Asian art is determined by the realities of recent decades. At the end of the twentieth century, as a result of the USSR collapse and cardinal political and socio-cultural transformations, the processes of deideologization, dismantling of previous norms and institutions began. The raise of national self-awareness, the formation of new priorities in the culture of the peoples of the region have actualized the issues of ethno cultural originality and an appeal to the sources of their own civilizational identity, which earlier, for ideological reasons, turned out to be latent.

During the period of ideological paradigms' changes, there was an acute question of how the modern history's bifurcation point would be passed, what the transitional period would lead to. It showed that the process of cultural transformations, the rejection of the communist ideology, contributed to the renewal of the entire system of art. New spiritual priorities were formed on the return to traditions basis, history rethinking. This process proceeded in parallel

with the development of various directions of Western modernism and postmodernism, previously inaccessible to artists. The above processes in the art of the region make it possible to reveal their typological commonality. The local specificity and dynamics of this process in each country of the region are manifested in artists' analysis of modern society problems, the search for adequate forms of their interpretation. The study of this problem is actual due to typologically similar transformations that took place at the turn of the XX and XXI centuries in the art of other post-Soviet societies. They went through the Soviet model crisis general processes, development and the collapse of the past picture of the world and the search for new principles of interaction between the cultures of the West and the East.

MATERIAL AND METHODS

The research material is the contemporary art of the Central Asian states. The regional aspect is explained by the geographical, political, historical and cultural community of the peoples (antiquity, the Middle Ages, the colonial period of the second half of the 19th - early 20th centuries, Sovietization). It is associated with typologically similar processes and tendencies in the art of the twentieth century. The tendencies were determined due to the common model of culture and art in Soviet period, as well as the centuries-old path of development in Islamic cultural unity. During the period of independence, the development of these countries also solves common typologically similar tasks.

The methodology is based on the principles of historicism, objectivity and consistency. The material is investigated on the basis of an interdisciplinary method with the inclusion of methods of both art history and philosophy, cultural studies are supplemented by a comparative typological characteristic of processes, postcolonial research.

Results

During the dramatic historical and political changes of the 1990s and the acquisition of independence, the art of Central Asia faced the choice of a new cultural paradigm. The natural stage for identity search was passing. In this process, art, relying on the traditional heritage and spiritual previously lost Islamic values, gave its response to the challenges of history. Against the background of the raise of national self-awareness, scientific and artistic ideas were developed on what could serve as a creative principle in a new model of art. From the 1990s to the present, the art of the region, guided by the ideas of self-identification, has been comprehending a wide range of ethnocultural traditions - nomadic and Islamic heritage, folklore, epic and Sufi poetry and oriental book miniatures. In parallel with this, artists master the directions of modernism and postmodernism, previously inaccessible for ideological reasons. Thus, the development of Central Asian art began to acquire the features of a liberal type, in which the contours of a new experience, alternative to the past, were defined.

It is necessary to keep in mind its historical aspect of the problem. Sovietization of the region at the beginning of the twentieth century led to a break with the Muslim area. The formation of socialism and atheism took place in parallel with the introduction of new forms of culture and art. The turn into a different socio-cultural space was accompanied by the introduction of a new atheistic culture. According to E. Said's concept of orientalism (10), these processes are viewed as an instrument of power, with the help of which the traditional East was subdued. Despite the rigidity, speed of introduction of the novelties and development of various forms of European culture (painting, sculpture, architecture, theater, cinema) in the shortest

period of time - the 20-80s of the twentieth century demonstrated the unique adaptive specificity of the peoples of the Central Asian region.

In the post-Soviet context, such a feature of regional development as acceleration, the need to “make up” with novelties, learning from other countries remained. However, it now had other reasons. At the beginning of the twentieth century the inclusion of Central Asian art in the problems of new European culture took place within the framework of Soviet ideology, now it is freely adapting to the general world context. The artists of the region now have the opportunity to master new phenomena of the West and the East without restrictions, individually choosing the most promising ones.

In the mid-1990s, in the art of Central Asia, a vector for the development of contemporary art appeared. The dynamics of this process in the countries of the region has not been the same. This tendency was most radical and purposeful in Kazakhstan and later - in Kyrgyzstan, by the end of the 1990s. - in Uzbekistan. In Tajikistan, these trends developed later, but in the 2010s, the formation of modern art institutions and artists could be noted. As the comparative analysis shows, the pace and nature of these trends depends on the level of economic and democratic development in the country as well as sponsorship support. The creation of art institutes, galleries, foundations, the intensity of international contacts are uneven in this regional cut.

The entry of Central Asian art into the context of postmodernism began to change the traditional morphology of art. Such types of contemporary art as installation, performance, objects, video art first appeared in Kazakhstan. A more radical variant than that of its neighbors with critical reflections on problems of modern society began to set up there. Draft standards were relevant for the liberation from Soviet standards, for the representation of nomadic identity. There are several of the most characteristic creative groups of the 1990s. - 2000s. - "Kokserek" (K. Ibragimov, E. Meldibekov), "Kyzyltractor" (S. Atabekov, S. Bayaliev, M. Narimbetov), "Asia - art" (R. Khalfin), "Most" (G. Madanov), "Voyager" (Y. Sorokina, E. and V. Vorobiev). Kazakh artists are characterized by openness to the international context, understanding and consideration of current trends in contemporary art. The two main codes - modern (Western) and the archetypes of nomads determine the work of artists in Kazakhstan. Along with installations in Kazakhstan “performance” and “happening” are the most developed kinds of contemporary art, in which reliance on nomadic traditions and rituals, shaman's trances, and ancient myths are noticeable. The study of historical experience, cultural memory, social problems is reflected in the conceptual projects of R. Khalfin, S. Atabekov, E. Meldibekov, A. Menlibayeva, S. Suleimenova.

At the center of the conceptual projects of A. Atabekov ("Steppenwolves" "Chingiz Khan's Dream", video art "Kokpar"), A. Menlibayeva "Caspian Palms", "Central Asia - genius loci" are such problems as the implantation of Western values in traditional societies, decline of traditions, ecological crisis in the Aral Sea. A. Menlibayeva's multimedia project “Central Asia - genius loci” explores the unique region of Central Asia, which experienced the dramatic cataclysms of the 20th century: from utopias of social experiments, belief in the “bright future of socialism” to the collapse of states and environmental disasters.

A. Menlibayeva devoted most of her works to the problems of the Kazakhstani context - modern society, environment, issues of decolonization in science and art. An example is the series of photographs "The Artist and the Economy", "My Silk Road to You". The project "Transformation" was created especially for the exhibition in the Hall of Fame at the Grand Palais in Paris (2012). But the topics of Almagul Menlibayeva are relevant not only for the Kazakh community. She as well explores the problems of the global and the local on the basis of conflicts and crises of modern society.

Saule Suleimenova works at the intersection of various techniques and media. She combines painting and photography, collages from plastic bags, makes paintings on cellophane. As a social activist, she fights for the environment not only in her art, but also takes part in educational projects to save the environment. In painting on cellophane "Plastic diary of change" she raises the issue of plastic bag pollution of the steppe in Kazakhstan. She calls for cleaning and collecting all used plastic. In particular, many of her projects are not made from traditional art materials, but from colored plastic bags collected to clean up nature from garbage. Thus, the work of artists of Kazakhstan stands out for its active political and social position.

In Uzbekistan, the leading position in the search for ethnocultural identity was occupied by painting, the tendencies of which were formed on the basis of the poetics of Islamic culture - Sufism, the traditions of the poetry of the East, new iconography and symbols. The content of the paintings became a certain transcendental meaning, contemplation inherent in the eastern mentality, abstraction from reality. The artists demonstrated their "individual mythologies" and original ways of contacting the heritage. In the early 2000s, the search for identity began on different principles, combining national traditions and strategies of contemporary art. Different tendencies of this process were proposed in the conceptual projects of artists V. Akhunov, J. Usmanov, A. Nikolaev, Yu. Useinov, S. Tychina, B. Ismailov, D. Kaipova, S. Jabbarov. A rich source of ideas for video art turned out to be the mystical experience of Sufism, the coding of reality into signs adopted in oriental art.

J. Usmanov was the first in the art of Uzbekistan to start experimenting in new technologies, using his experience of interpreting the heritage of the East in video art. For example, the creation of the video art "Reflection" in 2007 became a significant event in the contemporary art of Uzbekistan. His poetic mood stems from the artist's rich pictorial experience. Each frame is an allusion of a painting. Slow and long shots, in which the time seems to be "spellbound", create a kind of timeless connection between the mystery of rain, people silently passing by the mosque and their mysterious, appearing and disappearing reflections in the water. Sacred metaphors coming from the Islamic tradition: the visible invisible, water, as well as silence, light - all this is expressed by a memorable technique that conveys into a kind of hard to convey in words the mystery of Existence. Having created a number of video works, such as "Mirror", "Basic Instinct", as well as video art based on the poetry of A. Navoi and Omar Khayyam, the artist tried to answer the questions about alterations of work with the East's heritage in the age of new media technologies. How does the sublimation of the traditional oriental worldview take place in the aesthetics of video, installations, and performances? In his projects, J. Usmanov was able to find the subtlest ways of translating the thousand-year experience

of the nation, the Islamic experience of metaphysics, into the language of contemporary art. The works of J. Usmanov also show that contemporary art does not deny refined artistry. The original fusion of Western and Eastern ideas in contemporary art of Uzbekistan creates new principles of its ethnocultural identity.

While the artists of Kazakhstan often embody their ideas in brutal and provocative performances, ecstatic happenings, then the artists of Kyrgyzstan, who are close to them in their historical and cultural roots and nomadic archetypes, have formed their own principles. Kyrgyz artists are characterized by a laconic expression of their concept, as well as minimalism of forms in installations, objects, video art. Artists often demonstrate irony rather than confrontation, a hint of a problem rather than a gesture, they prefer parody instead of politics (V. Ruppel, M. Dzhumaliev and G. Kasmalieva). The video installation "Trans-Siberian Amazons" by G. Kasmalieva and M. Dzhumaliev is dedicated to women - sellers who constantly ply through the vast areas of Siberia. Many other heroes are on a constant journey, moving between worlds and traditions. The "metaphorical realism" inherent in the ancient epic is also manifested, which gives the artists of Kyrgyzstan a multidimensional disclosure of ideas. Such installations, based on the ancient archetypal funds of nomads are characterized by the use of natural forms - clay, stones, felt. They solve the modern ecological problem not only in the traditional ideas of harmony between man and nature, but also through the reaserch of the ecological crisis. In the photo collages of R. Moskalev and Alexander U. "Paradise Landscape", the features of irony about tourist clichés of the beauty of the mountainous region can be noted.

Wherein while investigating the problem of the loss of harmony between man and nature, which is distinctive of traditional consciousness, the artists of the region associate it with the bifurcation of consciousness of a modern ambivalent personality. Concluding the analysis of the typological commonality and local specifics of Central Asian art, we note the commonality of the process of adaptation of Western conceptual art forms based on local problems. This process is embedded in the general line of development of this period, focused on the search for ethnocultural identity, as well as inclusion in the world artistic context. It takes place on the basis of a dialogue between cultural heritage and modern philosophical concepts.

The processes studied in this section dominate in artistic discourse, serving as a kind of idea expressing the "systemic meaning" of the period that contemporary art of the Central Asian states is experiencing. In these processes, for the first time, regional and global art are revealed as phenomena that are somewhat typologically similar. They mutually enrich themselves, preserving their identity, but developing in different contexts. International exhibitions such as "No Mad's Land" at the House of World Cultures in Berlin (curated by Sabina Vogel and Valeria Ibraeva, "Reorientation" in Weimar and "Trans-Forma" at the Geneva Center for Contemporary Art in 2002 year.

In Uzbekistan, despite the difficult economic situation, there is a number of international projects of contemporary art, in particular, The Tashkent Biennale, the Signs of the Time project, participation of artists in the Venice (2005) and Moscow Biennale (2012). Over the past two decades, contemporary art in the countries of Central

Asia has turned into a fully formed independent cultural phenomenon, marked by recognition abroad.

The result of the study showed that in the recent history of Central Asia its art has shown ability to act as an effective means of overcoming the crisis of identity, a kind of new thinking marker and active involvement in modern forms. All this stimulates the movement in the art of the region towards the personal, purely individual consciousness of the artist in the context of national culture.

Discussion.

More than a quarter of a century has passed since the ideological vector of the development of Central Asian art changed. However, in general, the inertia of views and methodological approaches in relation to the development of contemporary art in the region remains. In this regard, we note that the scientific tradition of studying this problem has not yet been developed. The problems of the general artistic process and local manifestations in each national art using the example of contemporary art outlined in the article have not yet been posed.

The historical aspect of this problem, associated with the disclosure of the uneven dynamics of the development of art in the region in the 20th century, was studied in the monograph by N. Akhmedova (1). In a number of articles by N. Akhmedova (2), for the first time, a unique experience of leaving the area of Muslim civilization and the accelerated mastering of European culture were indicated. In particular, V. Misiano wrote about the unique experience of the avant-garde in Uzbekistan at the beginning of the twentieth century, "that Central Asia is not a zone of exoticism and original folklore, but a context attached to the avant-garde reform of the twentieth century (3).

Meanwhile, the rapid pace of development of contemporary art and its international resonance have been noted in a number of publications dedicated to the participation of regional artists at the Venice Biennale (4). V. Misiano explored how new forms of Western visual culture are developing in the region in the context of a diverse cultural foundation. The Moscow curator noted how Western, Russian and Soviet traditions influence the duality and inversion of identity in the art of the region (3). The participation of Central Asian artists in the Venice Biennale and the international resonance of this event have been noted in a number of publications (5, 6).

The analysis of the formation of new trends in contemporary art of Kyrgyzstan, Kazakhstan is devoted to the articles of M. Dzhumaliev (7), Y. Sorokina (8). Postcolonial research as a new investigative paradigm has not yet been developed for the Central Asian context. However, lately interest has been growing rapidly. In particular, in the works of I.N. Ionov (9), which are devoted to the theoretical understanding of the phenomenon of postcolonial discourse in relation to the post-Soviet and Latin American historical experience. However, the method of comprehending works of E. Said (10) and the method of postcolonial discourse have not yet acquired the significance of a scientific methods.

The problems of searching for identity, referring to their national culture and traditions, a difficult psychological choice of a person between the traditions of their ancestors and the culture of the modern world, considered by post-colonial studies, also occur in Central

Asia. It is necessary to scientifically approach the explanation of the peculiarities of the post-Soviet experience through the well-known classical postcolonial theory. The general theory and optics universal for the East should take into account the histories of the peoples of the region in the twentieth century. In this regard, the articles of M. Tlostanova(11) made a great contribution to the study of these problems.

Conclusion.

Contemporary art of Central Asia is an independent historical and cultural phenomenon that has been formed in the process of the creation of independent states in the region, their search for their cultural identity. The modern aspect of the problem is addressed to the analysis of the processes taking place in the art of the states after gaining independence. These are ways of reconstruction of traditional spiritual values, relying on national traditions, on the one hand, and adaptation of conceptual art by artists on the other hand. The analysis of the formation of new trends in contemporary art is supplemented by the study of the role of the historical and cultural context, including a diverse cultural fund and the coexistence of European, Russian, and Soviet traditions. Their influence on national artists' self-representation is manifested in ambivalence, the ability to change, to be open to the West and the East. In recent history, the art of Central Asia has shown its ability to act as an effective means of overcoming the crisis of identity, as a kind of new thinking marker and active involvement in new modern forms of art.

This topic is gaining importance not only in the aspect of the art of this region, but also in connection with the typologically similar transformations in the art of other post-Soviet societies, as well as the problems of interaction between the cultures of the West and the East.

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