Preservation, development and integration of the cultural heritage of Hungary and Kazakhstan
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Сохранение, развитие и интеграция культурного наследия Венгрии и Казахстана

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ПРЕДИСЛОВИЕ

Данная коллективная монография является вторым томом результатов совместных исследований между учеными Казахстана и Венгрии совместного научного проекта на тему: «Культура: общество, руководство и субъект в казахской и венгерской культуре» (Казахская и венгерская культура в мире глобализации). Первый том был выпущен в 2016 году весной в г.Сомбатхели (Венгрия) на тему ‘Cultural Identification: The Problem Art Studies’ с участием 30- авторов статьей. Сотрудничество казахстанских и венгерских ученых также продолжает со Славянской межкультурной научно-исследовательской группой. На основе договора между вузами от 29 октября 2014 года Казахская национальная академия искусств им.Т.Жургенова провела совместную научно-практическую онлайн-конференцию на тему: «Интеграция венгерского и казахстанского кино и телевидения в процессе глобализации» в соответствии с современными тенденциями развития мирового искусства, посвященной 70 - летию ЮНЕСКО. На пленарном и секционных заседаниях онлайн-конференции были заслушаны более 90 докладов. С приветственным словом выступил генеральный консул Венгрии в г. Алматы Blaumann Ferenc, ректор КазНАИ им. Т.Жургенова профессор Бибигуль Нусипжанова.

На этот раз более чем 30-ученными историками искусства, философами и искусствоведами выделены факторы, вызывающие интерес к национальной, этнической истории народа, ее реализации в таких институтах культуры в театре, музыке, кино, изобразительного искусства, хореографии и других видах исполнительских искусств. В монографии также отражена события о грядущей международной выставке EXPO – 2017 в Астане, которая явится весомой ступенью развития и возможности интегрировать интеллектуальное и культурное пространство страны. Данная монография на кануне грандиозного мероприятия является своего рода научным вкладом сохранения, развития и интеграции культурного наследия Венгрии и Казахстана.

В ходе совместного исследования учеными Казахстана и Венгрии анализируются отношения мыслителей и художников разных времен к быту и произведениям искусства, духовным ценностям культуры и искусства народа. Немаловажным являются вопросы ресурсов и перспектив мироустройства Казахстана, формирование современных культурных кластеров, развитие тюркоязычья и идеи и судьба казахских книг. Казахская культура и миропонимание как краеугольный камень философии. Вопросы современного искусства, намечающегося показывать безобразное больше чем прекрасное, рассматриваютя с ракурса архитектоники искусства, как то, что
моделирует мир, наряду с этим конструирует форму человеческого бытия как духовное и индивидуальное, определяет мир человека и его бытие главной мерой и ценностью.

В разделе «Театр» выделены тенденции развития современной казахской режиссуры на примере спектаклей представителей новой генерации - Болата Абдрахманова и Дины Жумабаевой, Б.Шамбетова, Гульназ Камысбаевой, Есяма Нуртазина молодого поколения и по итогам республиканского театрального фестиваля 2016 года. Рассмотрены художественные особенности спектаклей международного театрального фестиваля тюркских народов «Art-Ordo», проблема сохранения творческого наследия в сценографии. А также обращено внимание исследованию в области синтеза цирка и хореографии в цирке на примере работ замечательных хореографов начала XX века Александра Горского и Касьяна Голейзовского.

В разделе вокального искусства в соответствии современными тенденциями музыкально-художественной практики рассмотрены вопросы теоретико-методологические основы творчества исполнителя, с привлечением фундаментальных положений музыкознания, теории музыкального исполнительства, психологии творчества и музыкального образования. Проникновение в саму суть творческих стремлений того или иного специалиста, знакомство с широкой амплитудой его художественных идей – созидательных, исполнительских и других характеризует «духовно – творческий потенциал» личности, обусловленный всем комплексом ее профессиональных качеств, уровнем развития и музыкальной одаренности.

Исследователями и мастерами традиционного песенного искусства рассмотрены вопросы становления и развития казахской традиционной песенной культуры, творчество выходцев Восточной и Сары-Аркинской школ «кюйши». Исследователи дают особое предпочтение искусству хореографии и народным танцам. Анализируются структурные характеристики и закономерности танцевального фольклора, являвшегося фундаментальной основой развития народных танцев, также специфика национальной хореографии, методические принципы обучения казахскому танцу в вузах. Подчеркиваются заслуги балетмейстеров и исполнителей, и их вклад в развитие танцевального искусства, обсуждается вопрос о том, откуда произошел значительный скачок в профессиональном танцевальном искусстве. Кроме того, немаловажным считается аспект хореографии в интерпретации мирового опыта в казахском балете.

Изобразительное искусство в монографии представлено в трех ипостасях: в скульптуре, графике и живописи. Особо представляется интересным «Философский сад в городе Будапеште». В этом
исследовании автор рассматривает творчество известного венгерского скульптора Нандор Вагнера и его самую знаменитую работу - многофигурную композицию «Философский Сад». «Философский сад» – это тихое и уютное место Будапешта. В нем находятся 8 бронзовых скульптур: известные философы и личности, такие как Будда, святой Франциск Ассизий, Махатма Ганди (руководитель и идеолог движения за независимость Индии, духовный лидер нации), Лао-Цзы (древнекитайский философ VI -V веков до н.э.), Иисус, Авраам (библейский персонаж), Даоизм (буддийский священник Бодхидхарма, живший в V веке) и Эхнатон (ранее - Аменхотеп IV, фараон Древнего Египта, политик и религиозный реформатор), где показано новаторство молодого скульптора. В соответствии с требованиями современности понятия и инструменты художественного восприятия дополняются и представляются с различных ракурсов. Например, творчество казахского художника А.Аканаева «Саукеле», написанное нежными цветами повествует образ казахской девушки тающий в себе устойчивые эстетические ценности. Подробный искусствовеческий анализ представлен в ходе исследования творчества известного художника, ученого, этнографа Даркембя Чокпарулы и его достижения в области профессионального казахского ремесла. А также, статьи венгерских ученых посвящены «Культуре и брэнду ассоциации», двойному портрету: некоторых особенностей поэтики Андрея Тарковского и Кшиштова Кесьлевского, культурному разнообразию или транскультурной инвазии. Особое место уделено в статье ученого из России «традициям и модернизму» тематике охоты.

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This collective monograph is the second volume of results of a joint study between scientists of Kazakhstan and Hungary, joint research project on the theme: "Culture: society, management and subject in the Kazakh and Hungarian culture" (Kazakh and Hungarian culture in the world of globalization). The first volume was released in the spring of 2016 in the city of Szombathely (Hungary) on the theme ‘Cultural Identification: The Problem of Art Studies’ with the participation of 30 authors of scientific articles. The cooperation of the Kazakh and Hungarian scientists also continued with the Slavic intercultural research group. On the basis of agreement between universities from October 29, 2014 T. Zhurgenov Kazakh national academy of arts held a joint scientific-practical online conference on the theme: "Integration of the Hungarian and Kazakh film and television in the globalization process" in accordance with the modern trends of world art development, dedicated to the 70th anniversary of UNESCO. At the plenary and sectional meetings of the online conference were presented more than 90 papers. With a welcome speech by Consul General of Hungary in Almaty Ferenc Blaumann and the rector of T. Zhurgenov Kazakh national academy of arts, professor Bibigul Nussipzhanova. This time the factors causing the interest to national, ethnic history of the people, its implementation in institutions of culture in theatre, music, cinema, visual arts, choreography and other performing arts were outlined by more than 30 scientists, art historians, philosophers and art critics. The monograph also reflects the events of the upcoming international exhibition EXPO – 2017 in Astana, which is a significant stage of development and able to integrate the intellectual and cultural space of the country. This monograph on the eve of a Grand event is a kind of scientific contribution to preserving, developing, and integrating the cultural heritage of Hungary and Kazakhstan. The joint study by scientists of Kazakhstan and Hungary analyses the relations of the thinkers and artists of different times to the life and works of art, spiritual values of culture and art of the people. Also important is the resources and perspectives of the world order of Kazakhstan, the formation of modern cultural clusters, the development of Turkic-speaking and the idea and the fate of the Kazakh books. Kazakh culture and world exception as a cornerstone of philosophy. Issues of contemporary art, intending to show the ugly more than the beautiful, are considered from the perspective of architectonics of art as something that models the world, along with designing the form of the human being as a spiritual and individual,
determines the human world and his being as the main measure and value. The "Theater" section outlines development tendencies of modern Kazakh directing on the example of performances of the new generation representatives - Bolat Abdakhmanov and Dina Zhumabayeva, B. Shambetova, Gulnaz Kumisbaeva, Eslam Nurtazin, the younger generation and according to results of the national theatre festival in 2016. It also considers the artistic features of the performances of the international theatre festival of Turkic peoples "Art-Ordo", the problem of preserving the creative legacy in scenography. And also drawn the attention of research in the field of synthesis of circus and choreography on the example of works of the great choreographers of the early XX century Alexander Gorsky and Kasian Goleizovsky. The section of vocal art in accordance with modern trends of musical and artistic practice considers the issues of theoretical - methodological bases of artist’s work, involving fundamental aspects of musicology, theory of musical performance, psychology of creativity and music education. Understanding the very essence of the creative aspirations of an expert, familiarity with a wide amplitude of his artistic ideas - creative, performing and other characterizes "spiritual and creative potential" of the person, with all professional qualities, level of development and musical talent. Researchers and artists of traditional folk art consider the issues of formation and development of Kazakh traditional song culture, the creativity of the people of the East and Saryarka "kuishi" schools. Researchers give special preference to the art of choreography and folk dances. The structural characteristics and patterns of folk dance, which was the fundamental basis for the development of folk dances, also the specificity of national dance, and the methodical principles of teaching the Kazakh dance in universities, were analyzed. Highlighted were the achievements of choreographers and performers, and their contribution to the art of dance, discussing how there has been a significant leap in professional dance. In addition, not less important is the aspect of choreography in interpretation of global experience in the Kazakh ballet.

Fine art in the monograph is presented in three parts: sculpture, graphic and painting art. Particularly interesting "Philosophical garden in Budapest". In this study, the author considers the works of famous Hungarian sculptor Nandor Wagner and his most famous work is the multi-figure composition "Philosophical Garden". "Philosophical garden" is a quiet and cozy place in Budapest. There are 8 bronze sculptures of famous philosophers and personalities such as Buddha, St. Francis of Assisi, Mahatma Gandhi (leader and ideologist of the movement for the
independence of India, the spiritual leader of the nation), Lao Tzu (ancient Chinese philosopher of the VI-V centuries BC), Jesus, Abraham (biblical character), Daruma (the Buddhist priest Bodhidharma, who lived in the V century) and Akhenaten (formerly Amenhotep IV, a Pharaoh of Ancient Egypt, the politician and religious reformer), where we can see the innovation of the young sculptor. In accordance with the requirements of modern concepts and tools of artistic perception builds on and is presented from different angles. For example, the work of Kazakh artist A. Akanaev "Saukele", written with tender colors tells about the image of the Kazakh girl melting in a sustainable aesthetic values. Detailed art analysis presented in the research work of renowned artist, scientist, and ethnographer Darkembay Chokparuly and his achievements in the field of professional Kazakh crafts. And also the articles by Hungarian scientists dedicated to "Culture and brand of Association," double portrait: some features of the poetics of Andrei Tarkovsky and Kshishtova Kesyelevsky, cultural diversity or transcultural invasion. A special place is given to the theme of hunting in the article of scientists from Russia "traditions and modernism".

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REFLECTIONS OF UNDERSTANDING ARTISTIC IDEAS AND PERCEPTION OF TEXTS

Abstract. The article analyzes the problem of the relationship of philosophers and artists of different times to the being of a person and works of art. As well as contemporary art, which is not looking for ideals in general, and, furthermore, intends to show more ugly things then beautiful. When we say "ideal", we meaning that in a particular human life, it does not play a role as a kind of a priori givens, which is objectified in practice and mind. We understand it as a kind of image of the "perfect" and "perfection", which in special cases exerts its action in the creative arts, in artistic creativity as a stimulant beginning of life. Therefore, we consider the architectonic of art as something that modeling world, along with the designing the form of a human being as a spiritual and individual, defines the world of man and his existence as the main measure and value. Fundamental human being basis may provide contemporary art to link to the world in a new context, as well as the importance of communication in relation of the "I" to the "Other" in the deepest sense.

Keywords: human being, aesthetical categories ‘ideal’ and ‘ugly’, ‘perfect’, ‘perfection’, Prague Quadrennial (PQ).

Аннотация. В статье анализируется проблема отношения философов и художников разных времен к бытию человека и произведениям искусства. А также современное искусство, которое не ищет идеалы вообще и намеревается показывать безобразное больше
чем прекрасное. Когда мы говорим «идеал», имеем в виду, что в конкретной человеческой жизни он играет роль не как некая априорная данность, которая объективируется в практике и разуме. Мы понимаем его как некий образ «совершенного» и «завершенности», который в особых случаях проявляет свое креативное действие в искусстве, в художественном творчестве как стимулирующее начало жизни. Поэтому мы рассматриваем архитектонику искусства, как то, что моделируя мир, наряду с этим конструирует форму человеческого бытия как духовное и индивидуальное, определяет мир человека и его бытие главной мерой и ценностью. Фундаментальные бытийные основания человека, возможно, дают современному искусству установление связи с миром в новом контексте, а также важность коммуникации в отношении «Я» к «Другому» в глубинном понимании.

**Ключевые слова:** бытие человека, эстетические категории «идеальное» и «безобразное», «совершенное», «завершенное», Пражские Квадренниале (PQ).

**Аннотация.** Макалада əр кезеңдегі философтар мен суретшілердің адам болмысы мен онер шығармаларына қатынасы талданады. Сонымен қатар, идеал категориясын қарастьрға ұмытпалытын және земдікпен де ажарсыздықты қорсетуді қалайтын заманауи онер тұралы қоғазалы. Біз «идеал» тұралы айтқанда адам саңысы мен практика объективтендіріліп, нақты адам өмірінде роль атқаратын қандай да бір «априорлы берілген» тұралыны қарастьрмаймыз. Біз оны «кемелденгендік» пен «аяқталғандың» қандайда бір бейнені ретінде, онерге креативті əрекет, қоркем шығармашылықта стимул беруші омір бастауы. Сондықтан, біз онер архитектоникасын талдағанда, сонымен қатар, ел арқылы адам болмысын конституциялайтын рухани және даралық болмыс, адам елінің анықтаушы болмыстың басти олшемі мен құндылығы ретінде анықталады.

Адам елінің болмыштың негізі заманауи онерге елдің жаңа контексті, «Мениң» «басқа» қатынасының маныздылығын терең түсінуінде болуы мүмкін.

**Түйін сөздей:** адам болмысы, өстетикалық категориялар «идеалды» мен «жарысyz», «кемелденген», «аяқталғандық», Прага Квадренниале (PQ).
The art of the modern world and the situation of human existence has changed. The cultural space for all of humankind has blended together – everything is interconnected and the world is changing according to the political, business, economic, ethnic, religious and ethical principles arising and brimming over our multifaceted life experiences.

In the twentieth century - there was a crisis in the arts, a conflict between the traditional and the innovative, and it consequently emerged as a basis for developing the arts.

Each work of art is obviously formed by the personality of its creator, by the characters, reflect in the images, and by the recipient - who views the work. The types of relationships existing between the internal and external environment are manifested. Because of the influence of all of these effects, out of the wide range of cultural phenomena a work of art is the hardest to decipher. The difficulty lies in such aspects as the creative content and how it relates to the author’s identity; who it is that receives (views) the work at a particular time; - the contemporary truth contained, in the content according to the time it is created and the truth of the era itself; as well as – the messages that are meant to be transmitted, those which truly passed on – and those that have appeared between the lines in a figurative sense. The Social nature of the work consists of the unlimited scope of relationships between author and recipient. The art work, remaining alone, by itself changes historically under the influence of the life and artistic experience, and starts to take on new significant and valuable characteristic features. With each new generation, it is read as something new, with new eyes. The interpretation of the literal content maintained in the form of communication, which is based on accepted conditions agreed between the author and the recipient – the reader, the viewer, the listener.

The relationship between works of art and philosophy is rooted in the works of the ancient philosophers (Pythagoras, Plato, and Aristotle, Plotinus, to name but a few). The role of philosophy in art and creative processes has also been examined by various representatives of the philosophical schools of the twentieth century. It was linked with the theoretical materialistic or idealistic traditions. Philosophy is a single scientific study depicting the world and man, and art is the metaphoric and emotional semblance of scientific and philosophical truth. Such methods are referred to as – “applicative or even second-class” - philosophy in terms of outlook. According to Plato’s view, “the authors write as the clairvoyant in the unconscious form.” That is, to say they are clearly outside the sphere of the highest of real wisdom. The author’s understanding of the meaning of his own written text, - is comparable to understanding magnetism and how it causes iron to be pulled by a magnet. Using this method, images of art are appraised simply as -“the shadow of shadows” [1; p.11].
They “do not depict ideas, but the things that surround us in the world of sense, they are by themselves represented in the form of vague and unclear ideas.” An explanation and analysis offered by Hegel about art at the relevant level. Plato in comparison by Hegel highly evaluated the role of art perception, but he viewed arts as a certain stage of human history, and explained it in absolute values, because sensuality and rationality have been linked together since ancient times.

According to Hegel's point of view, art creativity in the Middle Ages was not able to fully reflect the “free spirit origin” and thus gives way to religion. In this approach, art is a special kind of philosophical or scientific truth.

In other words, a work of art is “a particular way of understanding the world.” As has been said by many artists an outlook cannot be presented in its full form as a science, and therefore it is necessary to disclose it using artistic methods. Thus, as defined by Goethe, an art work helps to identify those invisible parts that cannot be comprehended only rationally and which are not visible in simple everyday life. It is known that Boccaccio considered a number of prominent poets to belong amongst the ranks of philosophers, and Schilling accepted Shakespeare, Dante and Milton as philosophers of the highest level. A clear example of this concept of a transdisciplinary sage can be found in the person of Leonardo da Vinci – an artist on one side and a scientist on the other – who demonstrated the prominent difference between artistic and scientific methods in the “segments” as a “pure philosophy of nature.” Exactly the same views reflected in the art works of Schilling, and at a later date, in those of Schopenhauer. For example, Schilling says that the philosophy of art is a form of all things, or the study of the potential of art [1; p.25].

He went on to say: “The Philosophy and God are alike: they share the common ideas of humanism and the beauty of truth.” He clarified the following that the “philosophy does not consider the truth, morality or beauty separately, but studies it, finding something common to all of them art” [1; p.72].

Schopenhauer pointed out that “Art is the highest form of human knowledge.” According to him,” this is not a somnambular state, which gives no idea about things’ and he also revealed the inner essence of the composer’s world, transmitting the wisdom of the unfathomable mind. Here Schopenhauer described music as the blind practice of metaphysics” [2; p.12]. Schopenhauer’s opinion on the perception of art is not unlike Platon’s, but his concept of that in the world is based on an irrational world freedom ” is considered to be distinctive. The creativity of the artist and the philosopher are expanded from a common endeavor, because both of them draw from the reality of the environment. Their final goals are, however, different. The main task of the philosopher is to systematize the material and
spiritual life of people. A first glance, the world seems to be a grouping of characteristic, endless phenomena, and the philosopher explains the importance and legitimacy of these phenomena. Recognition of the vital importance of the phenomena is the duty of the artist, but he does so in a different way. It is not necessary for the artist to pass on his first thoughts and the complex branching of the logical characteristics of intuition, he just offers his understanding and perception of the sense of world to his recipient. In order to illustrate this it is enough to compare the philosophical conception Hieronymus Bosch’s Inferno, of Dante’s Divine Comedy, of the works of Aristotle and St. Thomas Aquinas [2; p.17].

The image of man, beauty and quality exist at the heart of every painting. Literature is understood on the basis of the word, a painting is perceived by the eye. The content is at the heart of both things. The view of modern human art is associated with an understanding of the separate contents. Here the content is represented by a changing and developing vector. The human being through the reading of the content becomes the image, the idea, the plot, the content of philosophical thought, reflecting an understanding of the relationship between transitory nature and eternity, embodied in a certain way in works of modern art.

In contemporary art, creative man discontented with his life (dissatisfied with required features and the disappearance of their limits, the fading away of utopian confidence and the transition to transcendent reality), has introduced new experiences, defined in a language we can use to communicate in the new spectrum of perception.

Many philosophers, artists and cultural investigators are painstakingly carrying out theoretical study of modern Kazakh art created by the middle and younger generations of artists. Issues, whether found directly or indirectly, are reflected in the scientific research. However, we are interested in the topic of an individual who, in addition to studying artistic phenomena, becomes the basis for works, and we wish to learn to what extent he has contributed towards creating knowledge of the subject or the general issue associated with the question at hand. One of the rational issues currently being addressed looks at how an artist includes personality as found in worldwide creative and cultural trends, identifying it through comparing the cultural philosophical sciences and their theoretical analyses and studying how it is reflected in modern Kazakh art. The study will be effective if the interrelation between a work of art and science is defined and if the author of a creative work, his characteristics, his recipient are all defined at the appropriate level within the knowledge mentioned above. The study of human beings involves not only philosophy and anthropological science, but science branched out into many spheres, indicating a long pursuit of human knowledge. The subject of anthropology is currently being expanded and updated. The purpose of the aforementioned study is to
identify various trends and to review them according to different aspects of modern anthropology. The original creative art works have been grouped into categories and the basic premises of this science have started to be applied. There is a rule that all of the creative spheres must be covered including any advanced ideas and attempts made during each period. For example, if anthropological philosophy, as a special branch of science considers the nature of man to be a part of the world of being, then so does the philosophy of life, as it is contained in personalism, existentialism, psychoanalysis and neo-Freudism, phenomenology, hermeneutics and structuralism, and each is reflected in a particular way. Different branches of anthropology cover all areas, starting with human biology, and include the constitutional, evolutionary, demographical, ethnical, physical and medical aspects of human life.

In modern art, anthropological knowledge and research are becoming more important for the artist.

Additionally, a huge interest has arisen regarding the biological nature of man in relation to his particular ancestral history and characteristic personal features. In general, modern art has embraced a broader artistic scope and art works have started to incorporate information from different areas of the anthropological sciences. In these situations individual perceiving and creating an object becomes the subject and is categorized and, perceived, as literal context surrounding man.

In the works of our time the being of the individual is compared to works from other periods, they are placed head-to-head and differences are identified. In contemporary art, a creator, just on the basis of being, may feel some dissatisfaction and a crisis arise. For example, he finds the characteristics of his being to be inadequate. He replaces the language he uses and his method of art with a new experience, having recognized the offensive anthropological crisis to have resulted separation and a loss of utopian faith and an attempt to achieve transcendence. Within this field of struggles, one can find all the characters and recipients of the works by the newest generation of Kazakh artists such as K. Ibragimov, S. Maslov, R. Halfin, M. Narymbetov, V. Dergachev, etc.

The Human World has been interesting throughout all of the PQ editions between 1999 and 2015, where art was created and where it has changed? This is a philosophical question…

We may ask this question only from the sidelines, in order to understand ourselves in the professional world and to weigh our intentions. One or another meaning of the scenography creation as art for all this time shows human to consider to be on the other side of the “truth” or to evaluate the “reality” as what we actually are.
We can say: ‘Our colleagues have created and continue to create art, and it changes us’, but this will not be a complete answer as long as we do not also take into account the audience and all of humanity.

However, time and experience have shown that the discourse following each PQ from 1967 to 2015 changes opinions and the perception of the Human World and the Human World itself. The world and its people have changed over the last half century. The cognition of the society and yourself, and the creative abilities of the human further and further sink into the abyss. The flexible and imaginative assimilation of the World through scenography, the media, and theatrical technology continues to amaze everyone.

Here are some of the important points from previous editions of the PQ:

- “A new concept for the PQ as a festival of live art and meeting space with installations, workshops and seminars” has shown the possibility of the interpretation of drama as an effective phenomenon (for instance Elitsa Georgieva’s design for Miodrag Bulatović’s Godot Arrived, 1998; and Michael Levine’s design for Sergei Prokofiev’s Oedipus Rex, 1997) [3; p.47,59].

Manifest destiny: a combination of styles in a set design, from sketch to reality (Alexander Lisianski’s design for Anton Chekhov’s The Three Sisters, 1997; and Adomas Jakovskis’ design for Sophocles’ Oedipus, 1995). The bloody scene, Medea – as a symbol of violence and revenge (Miriam Goretzki’s design for Euripides’ Medea, 1998) [3; p.73].

• “PQ 2003 hopes to penetrate the district cultures, their history as well as their current condition today, leading us into a labyrinth of imagination and spiritual context” (Jaroslav Malina, General Commissioner PQ 03; Ondřej Černý, Director PQ 03) [3; p.101].

• “The ‘Heart of the Prague Quadrennial’ will be a place for performances, presentations, and experiments where various theatre artists can meet each other and encounter the audience” (Jaroslav Malina, General Commissioner PQ 03, Ondřej Černý, Director PQ 03) [3; p.119].

2. PQ 03. The Heart of PQ Kyzyl Traktor - performance group from Kazakhstan. The group Transavangard Structural School (Chimkent city). Photo Bayaliev S.

• At PQ 2007, the Golden Triga was awarded to the Russian exposition Our Chekhov: Twenty Years Later. Chekhov’s plays still occupy a special place on the Russian stage, comparable with that of Shakespeare in Britain. Present-day productions of Chekhov’s plays are dramatically different from those staged two decades ago, as time itself, as well as the situation in which theatres exist, have been profoundly altered. (The following students participated in the design project: E. Dzutseva, E. Ioshpa, V. Martynova, A. Osipova, A. Perezhogina, L. Shulyakov, K. Terentiev, M. Tregubova, M. Volskaya.) [3; p.128].

• The PQ 2011 motto was: “at the still point of the turning world” [4; p.82]. For instance, the that year’s exposition from Colombia showed the cry of the soul of Colombian artists, expressing the tired state of a creative person fighting difficulties and obstacles along the way; and the Brazilian artists were able to show their national culture, art full of life at all levels of life. Lust for life and sincerity of expression of national life has become a part of the people and folk art.

• The PQ 2015 theme was *Music – Weather – Politics*, reflecting the state of nature, art and human activity in a politicized society. If, in 2011, we were taking the first steps and finding a way of stepping away from the *turning point*, the PQ 2015 has already found the way out and expressed it through music, weather, and politics. This means, scenographers are aware of their actions and are sure of how and why they create themselves through art [5; p.11].

• Despite the abundance of materials and the topics covered, the PQ’s goal is to connect all professional scenographers in the field of theatre design and contemporary art. The Russian exposition at PQ 2015 – *Meyerhold’s Dream* – was more than surreal, mastering efficient space, design and drama. The world of Meyerhold and his understanding of creativity and how it is allegorically applied in theatrical discourse are still relevant, and we see an image of mystery and understatement, of detachment from society.


• Human creativeness: aesthetic categories of the deformed, the surreal, the schizophrenic are personified in the characters of the heroes (Jovana Gospavić – *Maska Erinye*; Makers at PQ ’15: *Recipe for the Heart of a Dog*, Photo: David Kumermann) [5; p.64].
Contemporary art does not seek ideals at all. Why does it show more ugliness than beauty? The ideal of a particular human life plays a role not as an a priori given, objectified in practice and mind, but is instead meant as a kind of image of perfection and completeness, which, in specific cases, manifests its creative action in art as a stimulant to begin life. Therefore, looking at architectonic art, while it models the world and designs forms of human existence as spiritual and individual, it defines the world of man and his existence as the main measure and value.

Ontopsychologist Antonio Meneghetti said: “The only winning point, the only thing that matters today – human being” (Antonio Meneghetti, 2007, p. 1), and the PQ is trying to show its mysterious verges – “Human being is included in the great design of genesis which desires to see human being in its eternity, life within life.”(6; p. 54).

The Prague Quadrennial Exhibition promotes the solidarity of professional scenographers from around the world. It covers all fields of human life, its problems from the socio-political to those of an individual nature. Even with the broad range of topics covered by our members, there is always something more to research. This is the responsibility people have towards art: how we create art and how that art transforms us. This simple formula shows our reality – past, present and future. It should be noted that during the PQ editions between 1999 and 2015 a lot has changed for scenographers with regard to the range of activities of theatre artists, and has even brought them to their extreme boundaries. A concern has arisen as to whether “the PQ is becoming theatre garbage”, of which theatre wants to be remain free. Fortunately, the answer is no. While scenographers and
designers continue to work and look for the “arcane” and the “useful,” it is still relevant. As for whether there has been a change in the way scenographers think, and in their approach to space exploration, design and performance over the years – the answer is both yes and no.

7. PERFORMANCE COLLABORATION WITH TOMAS RULLER, GUANGZHOU, CHINA. Fool Princess Princess Fool with Tomas Ruller, temple square, Xiou Zhou. Photo Kai-Oi Joyce Yung

The PQ 2015 exhibition revealed several incidences of creative creation and the destruction of artefacts relating to the world of man. Some examples include: Muérete (Spain), Autodafé – Burning – Traces (Quebec), Please Please Me! (Norway), The Other Side (by Dowssett, Pöllönen, Erkamo & al ), Shared [Private] Space (Canada), Intangible (Croatia), Meyerhold’s Dream (Russia), and many more [5].

Maintaining theatrical inheritance and all of its traces is a priceless heritage in the culture of any country. Moreover, theater performances that are temporary, that is, they are alive, have a complete existence within the whole collective body. In particular, there are many examples stored in theatres and museums, offering a permanent visual show and presenting a particular experience of the creative process, when the conversation is about saving layouts, scenery sketches, costumes, etc.

For example, the Bakhruhin Museum in Moscow is a living heritage of an era and culture that has become a part of the world’s cultural heritage [7, p.186]. We, however, saw Autodafé – Burning – Traces (Quebec) at PQ
2015, which used a non-traditional approach to preserve these artifacts. Despite the fact that the layout of the play served the mission of the construction, it has certain features of both documentation as well as destruction. It is very interesting to note the fact that during his visit to the city of Almaty (the Kazakh State Academic Drama Theatre named after M. Auezov) Graf-Edzard Habben, set designer and the director of the Theater an der Ruhr, said that after the premiere he usually breaks and throws away the layouts. It seems a pity that the author destroys the work he made with his own hands. However, we can also remember from the history of Western European art that Michelangelo destroyed all of his sketches (preparatory drawings) for the Sistine Chapel and “the whole of his work” by burning them in the space of one day. The fact that Raymond Marius Boucher, the author of Autodafe – Burning – Traces, does the same “publicly and ceremonially” is very impressive. Many viewers were affected by the story and the concept after watching the film in Quebec’s pavilion at PQ 2015 [5; p.91].


Raymond Marius Boucher said: “The public incineration will be a highly mediatized event, theatrically and viscerally demonstrating the ephemeral elements of the creative process. At the same time, the event will stimulate an awareness in the theatre community that may lead stage designers to question themselves about the value of their work. This theatrical action encourages them to re-evaluate their artistic process and the value of the contribution they make to the construction of Quebec’s cultural heritage. Collaterally, the incineration project could shock the general public about the limited available means to access the work of
The process of burning a product created by one’s own hands is like the incineration of the human body, which requires no storage. When compared with the painter Giorgio Morandi, who buried each of his brushes in his garden with gratitude, the attitude portrayed in Autodafe – Burning – Traces is completely different. It is a phenomenon born out of the era of globalization, when this approach befits the elimination of the heat and work of human hands.

In their creative quests, the artists of PQ 2015 also took on the philosophical, religious, and spiritual aspects of understanding the human world within the context of Music – Weather – Politics. For instance, Spain’s Muérete installation works with metaphorical death as a means of purification and resurrection; and Georgia’s installation – Static Drama by Giorgi Janiashvili and David Janiashvili – looked at the theme of sacrifice.

It is possible to note that there are two opposite creative approaches: the way to heaven and the apocalypse. Norway’s Please Please Me! by Signe Becker is shaping an apocalyptic future vision at a time when Norway is experiencing its economic heyday. “Creating the future, how we represent it through art ... The apotheosis, human suffering ... The aesthetic category of “ugly” at the same time helps us to perceive sharply this “horror”. But, this is just a reminder... which does not exclude the responsibility for our future.

   Photo: Signe Becker.
The description for the ___saurus exhibit (a part of the Object exposition, curated by Tomáš Svoboda, which presented theatrical props within the context of their stories) states: “This post-apocalyptic children’s toy and haphazard self-portrait was manifested through mechanical intervention, crazy luck and the power of karma” [5; p.307]. The “creative miracle of the 21st century’s humanity” at last begins to be reflected in this posthuman self-portrait. In this installation, a real jawbone is combined with “a skull of metal remains in the rear wheels of powerful archaic,” describing all of humankind’s ingenuity, which has not able to come into harmony with the nature of civilization.


When we create a work of art, we recreate the human world in a way that is understandable for us, one that is allowed to exists in the mind as a cultural text. The intentions of performative action lines of thought on the subject contextually entail the other side of the reality.

The human world requires a careful attitude regarding both its creation as well as its preservation. What we have seen during all the most recent editions of the PQ has led us to feel the quivering attitude of the artists contained in their works, an attempt to preserve this world in all of its manifestations.
Thus they would like to show their concept of a new world, one that does not depict “being” in the anthropological sense, but transfers it to a new level using the “other science” model, which describes a way of the world based on the postmodernist direction of interaction. However, within today’s education system it is known that it is impossible to build a world based on old concepts. The emergence of a new view of the world and the emergence of a new culture, as well as new specifics of the labor force are aspects people should think over. Here, the desire to present the features of human existence is placed in a primary position [7,8,9,10,11].

Conclusion

Art perception in the historical and cultural context can be examined in connection with the culture and art of a certain period. We have accepted this process as a process of artistic perception between recipient and image, and in art it is described as the result of the creative art of communication.

Relationships and discussions are important aspects of the art work presented at the PQ, representing the priorities of art with regard to mankind and transforming the universe. Thanks to humankind’s creative abilities, an individual can embellish, innovate, and spiritually develop a piece of art according to their desires. This can be observed in the system of artist – work of art – recipient, and used to predetermine communication about creation and identity formation. Creativity introduces novelty through free thought, rational interpretation and conclusions. The main feature of art consists not just of describing only beautiful images and forming aesthetic taste, but also of learning about the true image, creating a special means of social control within the context of an individual’s culture. Art is not a monologue but a dialogue. People familiar with the “philosophy interview” concept are able to come into contact with their inner being and with the
world. In other words, it is a dialogue in addition to an interview, relating a little bit to the history of the origination of philosophy of science; it may be explained as a quest for achievement through debate.

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