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N. T. Mukhametkalina¹, N. L. Seitakhmetova²¹Kazakh National Pedagogical University named after Abai, Almaty, Kazakhstan;²Institute for Philosophy, Political science and Religion Studies of SC MES RK, Almaty, Kazakhstan.

E-mail: nargiz1996.02@gmail.com; nseytakhmetova@bk.ru

**THE ROLE OF KANAFIA TELZHANOV'S CREATIVITY
IN THE CONTEXT OF THE SPIRITUAL AND PATRIOTIC
EDUCATION OF YOUNG ARTISTS OF KAZAKHSTAN**

Abstract. In the modern world, which is subject of the processes of globalization, standardization, national original cultural aspects, the social significance of art in the spiritual and moral education of the young generation of Kazakhstani artists is very relevant and quite important. The works of one of the first Kazakh painters Kanafia Telzhanov are the sources of the revival of spirituality, so necessary for the modern society. One of the aspects of Kanafia Telzhanov's originality of his artistic vision is the unique color palette, which is the living reflection on the color of folk art, created artistic images that fully reveal the spiritual traditions of the nation. Reflecting the history, mental coloristic features, specifics of imaginative and coloristic thinking of Kazakhs, it expresses the essence of the national identity. This will serve as the means of aesthetic and spiritual education of young artists. The process of forming the national identity of young artists is impossible without the influence of traditional artistic images that feed the artist with new means of expression. Kanafia Telzhanov's creativity is preserved in the consciousness of the modern society as an example for the younger generation to follow them very actively.

Key words: fine arts, national identity, creativity, school of painting, author's works, epic, romance, national culture, spiritual and moral education, revival of spirituality.

The relevance of the topic. Famous painter, Kanafiya Telzhanov, was born on May 1, 1927 in the village of Baituek (now Tavrichesky district, Omsk region, Russian Federation). From the age of 10, he studied in Leningrad, at the art school "Young Talents", at the Russian Academy of Arts, but was expelled due to the arrest of his father Temir-Bulat Telzhanov, editor of the number of Kazakh Newspapers, who was repressed and shot by the NKVD in 1939. Later Kanafiya Telzhanov became the student of the Institute of red professorship. Then he has graduated this institute and soon became the very talented and famous painter of Kazakhstan. He was died on September, 30, 2013.

The favourite works of Kanafiya Telzhanov were the following: "Jamal" (1955) [1, P.126], "Peaceful lights" (1961), "Sounds of dombra" (1958), "On the land of the grandfathers" (1958), "Kokpar" (1960), "Silence" (1964), "Arrival of the agitator on dzhailau" and "Young".

The history of fine art in Kazakhstan has started during the Soviet period, when Russians introduced paintings to the region as the new form of the cultural product that aimed to educate the masses and support the Soviet ideological worldview. Indeed, the first Kazakh painters, such as Abylkhan Kasteev (1904-1973) and Kanafiya Telzhanov (1927-2013), have studied in the institutes and art academies in Moscow [2]. Many works, that depicted the region, were also created in Moscow. Kazakh fine art has its origins in the socialist realism, the movement, created by merging ideology, propaganda, and aesthetics. Kanafiya Telzhanov argues that "Socialist realism was not supposed to depict life as it was, because life was interpreted as being constantly in flux and in development-specifically in "revolutionary" development, as it was officially formulated". Socialist realism was looking toward something that has not yet come into existence, toward the certain dream of the socialist future, toward the ideals of the socialist world. It rejected the idea of autonomy in art, instead of considering art, as one element in the wider socialist reality, an instrument that supported the construction of the desired future and the creation of the new socialist individual. It was the creative method that valued art for its social relevance.

The construction of the new man and the new world required the eradication of past heritage, and the destruction of previous cultural identity. Kanafiya Telzhanov writes that in Russia, the October Revolution constituted the radical break with the past, destroying individual and collective heritage. In Central Asia and Kazakhstan, the destruction of previous cultural identity was even more radical, since the relationship between Moscow and Alma-Ata was the relationship between the center and periphery, between the dominant and subordinate culture. Art historian Lisovsky V.G. describes the relationship between Russia and Central Asia using concepts from postcolonial theory; he argues that through Orientalist images, the Communist Party was able “to pursue several of its goals, namely state unification, imperial expansion and the acceleration of the national differences”. The Soviet state used art as the tool for achieving political goals and establishing its dominance through the complete demolition of preexisting cultural heritage. The government focused on art’s functional and instrumental value, and was interested in instrumentalizing art as propaganda [3].

The Soviet center had strong feelings about the scenes, landscapes and subjects that had to be depicted in paintings. The leading painters have famously remarked that art should be national in the form and socialist in the substance, the phrase that became the manifesto of the art production in the national republics, including Kazakhstan. Artists depicted scenes of the modernization and the construction of the new world: new combine factories against the backdrop of the mountain landscape symbolized the changes that Soviet rule had brought to the region. Painting was the means to educate, to construct the official and mainstream narratives of the Soviet power, which sought to represent itself as anticolonial. The official themes artists could work on the rapid modernization, liberation from the archaic traditions and economic development. The Communist Party did not allow any alternative perspectives on the radical social and cultural changes that were taking place. Though during the Soviet era, the nation painters were made sedentary on the massive scale under the Soviet rules, the process has caused famine and resulted in the deaths of nearly one-third of the Kazakh population. Another third of the population fled to the neighboring countries.

Materials and methods of research. Contemporary art is the art, preoccupied with the processes, changes and issues in the modern world; they have political, social, economic and cultural framework. Kanafiya Telzhanov wrote that the essence of the contemporary art is challenging to the status quo. The mechanism for launching such the challenge is built on the critical thinking and the ability to test boundaries, definitions and established worldviews.

Contemporary Kazakh art is the process rather than the definitive phenomenon, the constant work in the progress with the frameworks and norms, continuously being developed by the artists through their artistic practices. It breaks with the traditional realist painting, which is associated with support for the state ideology. Artists apply and use new media and materials through that process; they look for new messages and stories, new themes and objects outside the official narratives. Though they do not engage in the politics directly, they increase the number of critical voices and challenge the status quo. It is the essence of the art to the question, how the main things are organized in the world, established understanding of the world, common perceptions and propositions. In the restricted society, art is the arena of the alternative meanings and narratives becomes even more important.

One of the main narratives of the contemporary art in Kazakhstan is reimagining nomadism, or the revival of symbols, cultural codes, norms and artifacts of nomadic, pre-Soviet culture. Artists use the different media and different approaches to recreate the visual representation of the nomadic culture; trace its presence in the contemporary life, and locate forgotten artifacts in today’s art scene. Reimagining nomadism is closely connected with another narrative, constructing new post-Soviet identity. The number of established contemporary artists, who are well known outside Kazakhstan, work and develop the theme of nomadism, local culture and local landscape [4].

This use of art in urban space is an attempt to engage both the government and the public in the discussion about an important social problem that needs to be resolved. The artist notes the absence of public discussion and through his work highlights both the important social issue and the limitations of the existing public sphere; he wants to raise the social profile of an issue, which his art action does. The highly emotional form of the message makes it effective in communicating the problem and raising public attention and interest. At the same time, the nature of the social problem, the unconventional use of the public space, the prohibition of his art intervention, and the reaction of the city administration mean that the street art installation becomes the story that is widely covered by the local mass media. Street artwork

connects with the physical urban public space, public debates, taking place online and on the social networks.

We live in the diverse world, which is characterized by an interaction of the various cultures; each cultural, ethnic, religious and linguistic group tends to declare its values as sacred and inviolable. At the same time, we all live on one planet and represent the common humanity [5]. We challenge to determine some basic goals for education systems that may help us to live in the tolerant and peaceful world with respect to the cultural and personal identities of others. The formation of ethno-cultural identity of the people arises from the knowledge of its historical and cultural milestones, devotion to the established cultural values and the honoring of national heroes. Learning of the history of the nation and state creates the feeling of the intergenerational continuity and common historical roots. He or she realizes the belonging to the world history and shares the common destiny of the centuries-old neighboring people. It seems doubtful to create the template of the specific ethnic and/or cultural components of the national curriculum. However, an interdependent society, if seeking promotion of an international and intercultural understanding, would reasonably attempt to incorporate the principles of the cultural diversity value and the commitment of peace, tolerance and compassion its education system. Art education by definition contains a set of fundamental units, criteria and key ideas that should serve as a useful and effective tool for any instructor, school and other educational organization aimed on strengthening of humanistic and international aspects of training [6, P.53]. The core component of the curriculum should introduce the value-based art education, striving for consensus and respect of diversity, not only the training methods and means of knowledge. Kazakhstan has the unique feature of ethno-cultural diversity that appeared historically due to multi-ethnic and multi-confessional population's development. Such environment urges the state to facilitate the revival and development of the ethnic cultures and cross-cultural interaction for the benefit of the national unity.

The adoption of the concept of art ethno-cultural education means that the creation of the national education system would enhance the idea of cultural and linguistic pluralism, combining the advanced education, technical and information facilities with the traditional cultural values. In fact, the educated person feels the real belonging to the historical and cultural traditions of the country. The free movement of information, intellectual products and ideas were considered one of the great globalization advantages. The young generation of the painters are almost open for the new ideas, think globally and perceives the categories of the future. Kazakhstan creates the favorable environment for the individual capacity, building for the cultural exchange, freedom of expression, innovative projects and implementation of the creative ideas. All these prerequisites are the way for the creation of the modern system of art education in our country, in order to respond to the demands and wishes of the nation. Each painting school demonstrates the cultural specificity of the individuals, and represents the visual model of the wider community, in which it already exists. Painting Schools always depend on the spirit of the cooperation.

Kazakh National Art Academy named after T. Zhurgenov has conducted the special study tour for all young participants to the master class on the theatre art [7, P.136]. The role of culture is highly acknowledged in the course of the formation of statehood in the multiethnic and multi-confessional country. National Cultural Heritage Program, which has started in 2003, was not limited just to restoration of the historical and cultural heritage, but promoted the positive shifts in public attitudes and enhanced the interest to the national history and cultural treasures, strengthened the national self-consciousness and formation of the new cultural and historical landscape of the country. The cultural heritage of Kazakhstan is comprised of the variety of rich cultural values of the people and ethnic groups.

The diverse traditions of the Russian art school had developed by the beginning of the XX century, were very strong, and became the basis for the development of the national schools of painting in the newly formed republics of the Soviet state. The tendency to preserve and develop the traditions of the Russian school of painting can also be traced in the system of art education of the Soviet republics, which throughout the history of its existence followed Russia in its methodological foundations. The pedagogical activity of Russian artists played the crucial role in the formation and development of art education in Kazakhstan [8].

Artists, who have been trained in Russia and returned to Kazakhstan, as well as masters who have studied in their Republic with Russian teachers, have introduced new trends to the national art of painting. The figurative and pictorial system of many Kazakh artists has been enriched with new techniques. The basis of the creative concept of the painters was observation and epod, as the basis of their realistic method

of displaying reality. The Russian realistic school of art has introduced the tradition of plein-air painting to the art of Kazakhstan. Kazakh painting has been enriched with the historical, heroic-epic, portrait and life genres.

Studying in the creative workshops of Russian artists, Kazakh painters adopted the features of the artistic style, borrowed the creative method. The gradual development of the pictorial skills, allowed creating the variety of works of story-themed orientation. Kazakh artists mastered new techniques, which confirmed the intensive growth and artistic potential of the art of Kazakh painting in the period of 50-70-ies of the XX century. This development is the great merit of the Russian and Soviet art school, which since the beginning of the XX century was the basis for the several generations of artists and the best traditions were mastered by Kazakh artists, through the system of higher art education in Russia. The workshops of Russian artists of the Academy of arts and State Institute of Culture played the huge role in the education of creative youth in Kazakhstan. In general, the Russian art school had the deep influence on the development of painting in Kazakhstan in the middle of the XX century. The achievements of Kazakhstani painters allow us to speak about the high level of the Russian art school. The real example are the creativity and paintings of Kanafiya Telzhanov.

Research results. The education on the fine arts in Kazakhstan for last two decades has demonstrated the tendency of growth the number of the students, bachelors and doctoral student, newly opened the educational facilities at all levels: secondary school, vocational, technical and high school. The high school demands for the qualifications in the design, urged the educational institutions to create separate design faculties. The challenges of the fine arts in Kazakhstan should be taken into consideration also. Along with the visible growth of various educational institutions in fine arts, the decrease the quality of the education. Educational planning needs to take into consideration the specificity of the equipment and materials, auditorium space and functionality. The advanced training of the teachers needs to be improved. There is the need to re-activate the good practice of carrying out the lectures on the fine arts theory at the museums with the related expositions of the original art objects and natural heritage sites.

The creativity of the artists of the mid-XX century generation grew on the Kazakh land, drawing the origins of skill, the depth of the experience of communication, with the nature in the traditions of the Russian art school, established in the second half of the XIX century. These traditions adapted to the historical situation, to the ideas of the new era, forming the features of the Soviet art school, which took the humanistic ideals of Russian art [9, P.135]. The Russian art school, which adapted the national forms, content and mentality, contributed to the development of the painting in Kazakhstan. In the visual arts of Kazakhstan, new themes, subjects, genres, techniques, figurative and pictorial structure, creative manners that are not typical of the traditional art, have appeared. In the 50-60s, there was the process of active development of the realistic method in the Kazakh visual art. It was realism as the stable tradition of the Russian art school with its visual persuasiveness, orientation to the nature and developed genre structure that became the method, which helped at an early stage of the formation of the painting in Kazakhstan to quickly enter and adapt to the context of the European art system. At the same time, at all stages of the development of the painting, there was the link with the folk tradition [10, P.121]. Fine art has become the way of understanding the national culture of Kazakhstan, which has preserved its originality not in isolation, but in the context of global art.

Conclusion. In the conclusion we would like to note, that despite of the serious measures, undertaken by the authorities, the rich cultural tangible and intangible heritage, and centuries-old expertise of the ethnic traditions still under the threat of the numerous hard challenges of welfare, economic and ecological origin, which prioritize the purposes of the education and culture system, access to the cultural values and improving of the art erudition of young generation. The role of the art education in perception of the different forms of art creativity by the students and various population groups remains beyond the public policy: the approaches on curricula and programs of various education institutions are not unified yet; there is no continuity in teaching of the creative disciplines at different levels of art education; funds for art education don't cover the operational expenditure or even absent; the facilities of art education are weak. Education and culture systems act independently from each other, the negative results in art education isolation; there is the necessity to involve the painters in art education processes.

Н. Т. Мухаметкалина¹, Н. Л. Сейтахметова²

¹Жүргенов атындағы Қазақ ұлттық өнер академиясы, Алматы, Қазақстан;

²Қазақстан Республикасы Ұлттық ғылым академиясының Философия, саясаттану және дінтану институты, Алматы, Қазақстан

ҚАЗАҚСТАННЫҢ ЖАС СУРЕТШІЛЕРІНІҢ РУХАНИ ЖӘНЕ ПАТРИОТТЫҚ ТӘРБИЕСІ КОНТЕКСТІНДЕГІ ҚАНАФИЯ ТЕЛЖАНОВТЫҢ ШЫҒАРМАШЫЛЫҒЫНЫҢ РӨЛІ

Аннотация. Қазіргі әлемде жаһандану, стандарттау процестеріне ұшыраған және соның салдарынан ұлттық өзіндік мәдени аспектілердің жойылуы қазақстандық суретшілердің жас буынын рухани – адамгершілік тәрбиелеуде өнердің әлеуметтік маңыздылығы өзекті. Алғашқы қазақстандық суретшілердің шығармашылығы қазіргі заманғы қоғамға қажетті руханилықты сақтаушылар және қайта жаңғырту көздері болып табылады. Қанафия Тельжановтың көркем көрінісінің өзіндік қырларының бірі – ұлттың рухани дәстүрлерін толық көлемде ашатын халық шығармашылығының нақышына айналған тірі рефлексия болып табылатын бірегей түсті палитрасы. Қазақ халқының тарихын, менталдық колористік ерекшеліктерін, бейнелік және колористік ойлауының ерекшелігін көрсете отырып, ұлттық ерекшеліктің мәнін көрсетеді. Осылайша жас суретшілердің эстетикалық және рухани тәрбиесінің құралы ретінде қызмет етеді. Жас суретшілердің ұлттық өзіндік болмысын қалыптастыру процесі суретшінің дәстүрлі көркем бейнелерінің әсер етуінсіз мүмкін емес. Қанафия Тельжановтың шығармашылығы қазіргі қоғамның санасында жас ұрпаққа үлгі ретінде сақталып отыр. Көптеген қазақ суретшілері сияқты К. Тельжанов «таза» пейзаждарды жазбайды. Станок картинасындағы қазақ даласының бейнесі басым бола отырып, суретші ұлттық пейзаждық кескіндеменің өзіндік ерекшелігін көрсетеді, бұл ретте орыс көркем сурет мектебінің орнықты дәстүрлерін пайдалана отырып: бейнеленген оқиғалардың реализмі, бейнелердің эпикалығы, пейзаж күйлерінің алуан түрлілігі, жарықтандырудың түстік және түстік жай-күйін ескере отырып, объектілердің түстік қатынастарын беру; станок суреті кеңістігін құрудың үш жоспарлық жүйесі. К. Тельжановтың шығармаларының орыс көркем мектебінің дәстүрлерімен өзара байланысы, ең алдымен, көркем, кескіндеме құралдарына туған жер табиғатының көркем бейнесін жеткізе білуде көрсетілген. К. Тельжановтың шығармашылығы «таза табиғат» пейзажын таңдау болып табылады. Суретшінің шығармаларында орыс реалистік тоналды кескіндеме дәстүрімен байланысты лирикалық пейзаж арнасында тау кен Қазақстан бейнесін түсіндіруге бейілділік айқын байқалады. Суретші бояулы материал бойынша жұмыс істеді, түстің жұқа өңдей отырып, бейнелейтін ортаның жарықтық ауа тозуын сақтап, сол арқылы күйі мен көңіл-күйін жеткізуге ұмтылады. Бұл үрдістер негізінен пейзаждық этюдте өз өрнегін табады. Пейзаждарда суретші декоративті жалпылама мен реңктердің жұқа градациясын шебер ұштастырды. Пейзаждардағы түсті палитраны суретші эмоциялық жағдай мен дүниетанымды білдірудің құралы ретінде пайдаланды, романтизм және пейзаждық шығармаларының лирикалық нотасы. К. Тельжанов портретті жасаудағы тұлғаның тән сипаттарын терең ұғыну орыс көркем мектебінің портреттік кескіндеме дәстүрлерінің сабақтастығын көрсетті. Суретшінің шығармаларының ұлттық өзіндік ерекшелігі туған қазақ жерінің табиғаты, онда тұратын адамдардың бейнесінде көрініс тапты. Орыс пейзаждық кескіндемеінің тұрақты дәстүрлерін қолдану суретшінің пейзаждық суреттің әртүрлі түрлерін қолдануында К. Тельжановтың суреттерінде, сондай-ақ орыс лирикалық және эпикалық пейзаждың тоналды және декоративтік кескіндеме принциптерінде байқалады. Қазақстандық суретшілер «таза» пейзаждарды жазады, олар дала-көшпендінің қатысуымен даланың универсумын үнемі бейнелейді. К. Тельжановтың шығармаларының бірегейлігі, әлеуметтік реалистік канондар шеңбері суретшіге оның полотносының мәнерлі және дәл көрінбейтін сюжеттері арқылы, ұрансыз және биік пафоссыз, өзінің барлық саясаттан тыс тұрған басты құндылығына, өз халқының, қазақ даласының рухани кеңістігіне өзінің жеке көзқарасын айқын көрсетуге кедергі келтірмегені. К. Тельжанов шығармашылық әдісінің негізгі принципі: бейбітшілікті бірге, тұтас, эралуандығы мен бірлігінде көре білу, өмірдің әсемдігін шынайы, поэтикалық жеткізе білу. Қ.Т. Тельжановтың шығармашылығы үшін универсализм тән, яғни әр түрлі, жанрларда, өнер техникаларында (пастель, акварель) жұмыс істеу. Орыс көркем мектебінің дәстүрлері суретшінің шығармаларында көрініс тауып қана қоймай, қазақ халық өнерінің элементтерімен байытылды. Ресей мен Қазақстанның халық және кәсіби мәдениетінің өзара іс-қимылы синтездеу мен модернизациялаудың осы процессінде маңызды мәңгі ие болды. Суретшінің шығармаларының негізгі тақырыбы- туған жердің және онда тұратын адамдардың бейнесі. Суретшінің шығармашылық ерекшелігі бейненің мәнері мен стилін таңдау тұрғысынан бір жоспарлы болған жоқ. Егер ерте шығармаларда дала кеңістігінің сәтсіз ырғағының шынайы бейнесімен, тыныш, көмескі реңктердің таңдауымен, жергілікті түстердің және күрт сызықтардың болмауымен көрінетін романтикалық көңіл-күй болса, біртіндеп шығармашылық ізденістер суретшінің кескіндеме өнерінің өзге мәнеріне алып келді. Форманың сипатын жіті сезініп, К.Т. Тельжанов пластикаға көп көңіл бөледі, басты мәнерлі құрал-түс болып табылады. 50-60-шы жылдары жасалған шығармалар үшін табиғатқа мінсіз бақылау жасау, шекті шындыққа ұқсастық принципін бекіту, қазақ даласының бейнесін

жасаудағы лиризм сезімі тән болды, бұл суретшінің орыс кескіндеме мектебінің дәстүрлерімен өзара байланысын көрсетеді.

Түйін сөздер: бейнелеу өнері, ұлттық өзіндік ерекшелігі, шығармашылық, кескіндеме мектебі, авторлық шығармалар, эпикалық, романтика, ұлттық мәдениет, рухани-адамгершілік тәрбие, руханилықты жаңғырту.

Н. Т. Мухаметкалина¹, Н. Л. Сейтахметова²

¹Казахская национальная академия искусств им. Т. Жургенова, Алматы, Казахстан;

²Институт философии, политологии и религиоведения НАН РК, Алматы, Казахстан

РОЛЬ ТВОРЧЕСТВА КАНАФИИ ТЕЛЬЖАНОВА В КОНТЕКСТЕ ДУХОВНОГО И ПАТРИОТИЧЕСКОГО ВОСПИТАНИЯ МОЛОДЫХ ХУДОЖНИКОВ КАЗАХСТАНА

Аннотация. В современном мире, подверженном процессам глобализации, стандартизации и, как следствие, стиранию национальных, самобытных, культурных аспектов актуальна социальная значимость искусства в духовно-нравственном воспитании молодого поколения казахстанских художников. Творчество одного из первых казахстанских живописцев является хранителем и источником возрождения духовности, столь необходимой современному обществу. Одним из аспектов своеобразия Канафии Тельжанова, его художественного видения является уникальная цветовая палитра, явившаяся живой рефлексией на колорит народного творчества, художественные образы в полной мере раскрывают духовные традиции нации. Отражая историю, ментальные колористические особенности, специфику образного и колористического мышления казахов, выражается суть национального своеобразия, что служит средством эстетического и духовного воспитания молодых художников. Процесс формирования национальной самобытности молодых художников невозможен без влияния традиционных художественных образов. Творчество Канафии Тельжанова сохранилось в сознании современного общества, как пример для подражания молодому поколению. Как и многие казахские живописцы, К.Т. Тельжанов не писал так называемых «чистых» пейзажей. Доминировал образ казахской степи в станковой картине; художник проявлял самобытность национальной пейзажной живописи, используя при этом устойчивые традиции русской художественной школы: реализм изображаемых событий, эпичность образов, многообразие состояний пейзажа, передача цветовых отношений объектов с учетом тонового и цветового состояния освещенности, трехплановую систему построения пространства станковой картины. Взаимосвязь произведений К.Т. Тельжанова с традициями русской художественной школы была проявлена, прежде всего, в тонком видении и умении художественно цельно, богатыми средствами живописи передать художественный образ природы родной земли. Особенностью творчества К. Тельжанова является выбор пейзажа «чистой природы». В произведениях художника четко прослеживается приверженность трактовке образа горного Казахстана в русле лирического пейзажа, связанного с традицией русской реалистической тоновой живописи. Художник работал по натурному материалу, стремясь путем тонкой тоновой разработки цвета сохранить световоздушность изображаемой среды и через нее передать состояние и свое настроение. Эти тенденции находят свое выражение, преимущественно, в пейзажном этюде. В пейзажах художник умело сочетал декоративную обобщенность и тонкую градацию колористических оттенков. Цветовая палитра в пейзажах использовалась художником как средство выражения эмоционального состояния и мировоззрения. Романтизм и лирическая нота пейзажных произведений К. Тельжанова, глубокое постижение характерных черт личности в создании портрета проявили преемственность традициям портретной живописи русской художественной школы. Национальная самобытность произведений художника выразилась в образах природы родной казахской земли, людей, живущих на ней. Применение устойчивых традиций русской пейзажной живописи прослеживается в картинах К. Тельжанова в использовании художником различных типов пейзажной картины, а также принципов тоновой и декоративной живописи русского лирического и эпического пейзажа. Казахские художники, как правило, не пишут «чистых» пейзажей, они описывают, в основном, степняка-кочевника. Уникальность произведений К. Тельжанова заключается в том, что рамки соцреалистических канонов не мешали художнику посредством незамысловатых сюжетов его полотен выразительно и точно, без лозунгов и возвышенного пафоса, предельно ясно проявить свое личностное отношение к главной ценности, находящейся вне всякой политики, духовному пространству своего народа, казахской степи. Ключевой принцип творческого метода К. Тельжанова: умение видеть мир слитно, цельно, в разнообразии и единстве сторон, проникновенно, поэтично передавать красоту жизни. Для творчества К. Тельжанова характерен универсализм, т.е. работа в различных видах, жанрах, техниках искусства (пастель, акварель, масло). Традиции русской художественной школы не только нашли отражение в произведениях художника, но и обогатились элементами казахского народного искусства. В этом процессе синтеза и модернизации существенное значение имело взаимодействие народной и профессиональной культур России и Казахстана.

Основная тема произведений художника – образ родной земли и людей, проживающих на ней. Своеобразие творчества художника, с точки зрения выбора стиля и манеры воплощения образа, не явилось одноплановым. Если в ранних произведениях присутствует романтический настрой, который выражается реалистическим изображением неспешного ритма степного пространства, выбором спокойных, приглушенных оттенков, отсутствием локальных цветов и резко очерченных линий, то постепенно творческие поиски привели художника к иной манере живописи. Остро чувствуя характерность формы, К. Тельжанов большое внимание уделяет пластике, главным выразительным средством становится цвет. Для произведений, созданных в 50-60-е годы, характерным стало безукоризненное следование натуре, утверждение принципа предельного правдоподобия, выраженное чувство лиризма в создании образа казахской степи, что проявляет взаимосвязь художника с традициями русской школы живописи.

Ключевые слова: изобразительное искусство, национальная самобытность, творчество, школа живописи, авторские произведения, эпичность, романтика, национальная культура, духовно-нравственное воспитание, возрождение духовности.

Information about authors:

Mukhametkalina N.T., Master Student in Fine Art, 2 course, Kazakh National Academy of Arts named after T. Zhurgenov, Almaty, Kazakhstan; nargiz1996.02@gmail.com; <https://orcid.org/0000-0003-2159-4963>

Seitakhmetova N.L., Corresponding Member of the National Academy of Sciences of the Republic of Kazakhstan, Chief Researcher of the Institute of Philosophy, Politology and Religion of the National Academy of Sciences of the Republic of Kazakhstan, Doctor of Science in Philosophy, Almaty, Kazakhstan; nseytakhmetova@bk.ru; <https://orcid.org/0000-0001-7583-5406>

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