

ANNOTATION

to the dissertation by **Nadirbekov Ikram**
“**Poetics of visual image in the sculpture**”

to the defence on the degree of PhD
specialty – 6D041600 Art History

General characteristics of the work

The dissertation represents history and arts study analysis of poetics of visual and artistic image of the modern Kazakhstan sculpture in the aesthetic-philosophical discourse. The main research problem is focused on disclosing and characterizing the aesthetical distinctiveness of the modern sculpture of Kazakhstan, its history and peculiarities of visual image specifics.

Relevance of the research topic

The necessity of research is determined by the growing interests of a human to possibility of conjunction of classical laws of arts genesis with the unique imaginative language specific for a certain time. For the author it is especially important in the angle of analyzing the modern art of Kazakhstan and defining the further way of its development.

The problem of studying the conceptual basics of imaginative language of depictive arts is not being raised for the first time, yet visualization of poetics of image as a spiritual-aesthetic phenomenon still remains understudied.

Object of the research is plastic arts of Kazakhstan.

Subject of the research is the phenomenon of poetics of visual image in the modern Kazakhstani sculpture.

Goal of the work: to reveal the processes of formation and evolution of artistic imagery of Kazakhstani professional sculpture, defining its aesthetic, symbolic, technical and technological peculiarities.

Objectives of the research:

- Disclose the essence of sacral-spatial grounds of ancient sculptural forms;
- Define the conceptual limits of traditional methods of modeling in plastic arts;
- Analyze the role and peculiarities of a symbol in artistic image;
- Study the nature and specifics of artistic image in Kazakhstan sculpture;
- Characterize the mutual relation of style directions with the nature of formation of the visual image in the modern plastic arts of Kazakhstan.

The level of the topic scientific development

Taking into account the scale of research problem, and with a purpose of comprehensive and deep studying the set problem in Kazakhstan and international art studies we have reviewed the works of the leading theorists of arts, philosophers, culturologists, sculptors, etc.

Thus, in the presence of scholarly research of general character in the sphere of nature of international and domestic plastic arts, as well as studies in the format of aesthetics, culturology and arts of nomads and of Kazakh ethnicity specifically, until this moment the phenomenon of poetics of visual image in the plastic arts was never a specific subject for all-sided scientific analysis.

Methodological base of the research

The stated topic of the dissertation revealed the importance of comparison as means of cognition in the research, solution of which was seen as turning to the comprehensive methodology of arts studies that conditioned the empiric analysis and theoretical understanding.

In the dissertation we used the research methods being classic for art studies: classification, typological and formal analysis, iconological method.

Scientific novelty of the research

The dissertation for the first time considers the artistic-imaginative context of the modern Kazakhstan sculpture from the viewpoint of disclosing the origins and nature of visual poetics.

This dissertation research for the first time will depict the cornerstone role and meaning of visual image in Kazakhstan culture, and also will study its nature and set the typology. Innovation is in the attempt of systematically follow and prove from the position of art learning the nature of formation and transformation of the imaginative language from the positions of visualization of symbolic, mytho-poetic meanings of the modern Kazakhstan plastic arts.

Hypothesis of the research

Paradigm of interrelation of reality and fantasy, imagination and actuality, visible and hidden becomes the basis of poetics of visual imaginativeness of works of plastic arts.

The modern Kazakhstan sculpture comes up, first of all, as a special text, a unique artistic organization of meanings and images, existing both by itself and intertwined into the general structure of the story of the world through symbols, signs and philosophical concepts.

Provisions put for defense

Notions of “visual image” and “artistic image” have significant differences and are characterized by the different “depth of immersion” to the meaning nature of sculptural opus and are designed to introduce the viewer to the special sacral space being created by the master.

1. Notions of “visual image” and “artistic image” have significant differences and are characterized by the different “depth of immersion” to the meaning nature of sculptural opus and are designed to introduce the viewer to the special sacral space being created by the master.

2. The modern plastic art reflects speed and specifics of development of visual culture as a whole, which is related to processes of integration of the society to the information space. This explains strengthening of impact of visual images to the creative arts of the 21st century.

3. Visual poetics of arts, in this case – of sculpture, may be perceived as a specific idea counterpoint, in which the image – sculpture is a symbol of cognition of the world in the visible, essential and artistic-symbolic hypostasis.

4. Dominance of visual component is vividly manifested in all main genres of modern Kazakhstani sculpture of the end of the 20th – beginning of the 21st centuries.

5. Prerogative of visual image, its poetics and meaning in the plastic arts may be viewed as one of the most important form creating and content shaping principles of the contemporary Kazakhstani sculpture.

6. Parallel consideration of “artistic” and “visual” images in the process of philosophical and art studies analysis significantly deepens understanding of essence of sculpture as a kind of arts and as a phenomenon of transforming the objects with a power of a human spirit.

Scientific-theoretical and practical meaning of the work

Theoretical significance of the dissertation is in actualizing the studying of the phenomenon of poetization of visual imaginativeness in the contemporary domestic depictive arts on the example of sculpture. Practical significance of the dissertation is that its materials may be used in scientific research and practical activity of art study experts, culturology professionals, etc.

Structure of the dissertation work is conditioned by its goals and objectives. Dissertation consists of an introduction, three sections, six sub-sections, conclusion, references list, and the attachment with schemes and illustrative materials. Volume of text is 134 pages, the reference list contains 170 titles, attachment is represented by 1 scheme and 84 colorful reproductions.

Summary of the work

Introduction explains the relevance and scientific novelty of the theme researched; goal, objectives and study object are defined; state to which the problem is scientifically developed and methodological basis of the research are characterized; the general concept of scientific results to be defended is disclosed.

The First Section – “Traditional Sculpture And Its Role In Formation of the Modern Sculpture” – consists of two sub-sections and studies the general historical, cultural and artistic insight to the essence of specifics of formation of traditional plastic imaginative systems.

The goal of the first sub-section – **“Sacral-spatial grounds of ancient sculptural forms”** – is searching for proofs of core interrelatedness of ancient, classic and modern vision and understanding of arts of sculpture.

The second sub-section – **“Limits of Traditional Methods of Modeling”** – studies the principles of form making starting from antiquity, namely from the Greek classics and further on to forming the principally new plastic language in sculpture, being characteristic to the second half of the 20th century and to nowadays, which we propose to view as the “traditional” one. Of course, this division is purely conditional, yet, in our view, only this way it is possible to define the limits of traditional methods of modeling in sculpture.

In the second section of the dissertation – **“The Nature of Artistic Image In Sculpture”** – author sets a goal of studying the artistic-compositional features of the imaginative language and the role of a symbol in forming the artistic image.

The first sub-section of this section of the dissertation - **“Artistic-Compositional Features”** – we concentrated on two interconnected key moments: visual imaginativeness of the main compositional features of sculpture in general and specifics of their manifestations in contemporary sculpture.

The visual image in the art of sculpture in many ways is determined by its artistic-compositional features. The latter ones, in turn, depend, in our opinion, on two things: author's idea and the artistic style being dominant at the moment of creating the opus. It is necessary to note that the dictate of art style was relevant from the times of Antiquity up to the 20th century.

We explain this by the natural path of history of depictive arts on the example of a Western European tradition. Before 20th century the history of arts is the history of styles and epochs, yet since the end of 19th century already, and further on in the 20th century not styles, but directions and trends dominate.

Method of analyzing the imaginative nature of sculpture in general traits is identical to the conceptual construct applied to other kinds of plastic arts. Everywhere we speak about creating the visual image by such instruments as composition, movement or statics, silhouette, rhythm, light, color and texture. However in the case of sculpture all of these terms acquire a peculiar specifics.

The second sub-section – **“The Role of Symbol in an Artistic Image”** – studies the nature of the visual image in the art of sculpture and the phenomenon of symbol and its role in the process of forming the artistic image. Conventional point of view considers a “visual image” just as something visible and external. However, the visual image is a material expression of an artistic image, which, in, turn, is based on a philosophical understanding of the picture of the world.

On the example of artistic genesis of sculpture of the 20th century it is vividly seen, how important was to search for and to try to come back to the creative origins of magic, of primordial powers, of sacred spirit, of ferity and mystery. Deviating from a well-known for the recent two-three hundred years concept of reflecting, not expressing, the art of the 20th century, be it music, painting, poetry or sculpture, formed its own plastic language and philosophy of imaginativeness.

The problem of symbol always existed, but in the context of our study a special interest is attributed to its philosophical interpretations, since this is the ground for birth, existence and transformation of a certain imaginative language.

Evolution of art of sculpture of the second half of the 20th and the beginning of the 21st century extremely acutely and bluntly states the problem of an artistic image as a symbol and symbol as an artistic image. Even a minor research of symbols in the depictive arts, performed within frames of this work, demonstrates that a symbol as a cultural phenomenon, instead of being the decorative visual element, as which it prevalingly stayed in the bosom of art since Late Antiquity to the second half of the 19th century, in the 20th century started frequently to be implied as a metaphysical unit, via which a new picture of the world is constructed; symbol became able to revive in many ways “dead” creative arts through the sacral living power, on one hand, reversing the universal forms and notions formed back during the primordial epoch, and on the other hand – creating a principally new visual-imaginative reality on this basis;

Symbol should not necessarily be an artistic image, however, practically always the grounds for the artistic image is represented by a symbol as a “compressed” sacral

essence of a certain archetype. In the depictive art the artistic image should be viewed as a visual depiction of the symbol.

The third section of the dissertation – **“The Problem of Interaction of the Image and the Material (On the Example of the Contemporary Kazakhstani Sculpture)”** – unites the studies of the main tendencies of development of visual imaginativeness in the plastic arts of Kazakhstan and the analysis of ways of determining the material by an artistic image.

The first sub-section is – **“The Main Tendencies of Development of Visual Imaginativeness in the Plastic Arts of Kazakhstan”** - analyses the main tendencies of the visual poetics on the material of Kazakhstani sculpture on the various stage of its existence. In order not to get deep into the purely historical plane, being irrelevant at the very moment, we divide the whole chronotope into two periods being viewed as global in terms of significance (but not in terms of length): the traditional, and the so-called professional ones. The latter one will be titled as “contemporary”, and will assume the art of the 20th and the 21st centuries.

The second sub-section – **“The Law of Determination of the Material by the Artistic Image”** – studies the nature of determination of substance, which, under the impact of creative powers is able to transform into an artwork.

The material is the way to express the idea, to do so as full and objective as possible. The idea may exist by itself, yet it is able to acquire a language only when it would gain the material “outfit”. Such is notes for music, canvas and paint for painting, and for sculpture – visible and tangible material: stone, metal, wood, glass, etc. The need for new materials appears in parallel with certain changes in the process of development of a certain art style. Worldview changes – so does the way of expressing it.

Plastic arts have the thingness, which is achieved through processing the substantive material, formation of which essentially determines the character of imaginative construction. Usually, the works of **plastic art** are perceived visually, but in case of sculpture or applied and decorative art, tactile perception is very important, there fore material plays a special role here.

The Conclusion summarizes the results of the research, defines the nature and the forms of development of visual-imaginative systems in the Kazakhstani plastic art. On the grounds of studying the philosophical-aesthetical bases of imaginativeness of Kazakh sculpture the conclusions and certain forecasting assessments of using the results of the work are made.