



THE CREATIVE GROWTH OF MARAT OMIRSERIKULY AYNEKOV

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Abstract

The following article studies the life and professional growth of the Member of Kazakh Union of Artists, Marat Aynekov, a sculptor, whose works are famous in Kazakhstan and abroad. Besides, the values of the professional mastership shown at the progress of the sculptor's monumental works are explored in details in the article. Some of the works will be analyzed in terms of art studies.

Key words: art, sculpture, composition, monumental art, image

Were alive now, the honored Artist of the Republic of Kazakhstan Marat Omirserikovich Äynekov, would be 75 years old now in 2016. He was in love with life. All of his entourage was interested. Äynekov was always calm, balanced and open-hearted. He was a tall person, like a heroic warrior. Like all well shaped and tall people, he was so kind, generous, wise and tolerant.

Marat Äynekov June 22, 1941, was born in the city of Balkhash, Karagandy region. Mastering the art of sculpture was motivated within him from early childhood.

Typical for a child of his years he had a passion to draw the rocks and lands around that he played and explored.

Before graduating the school he attended an art exhibition where he was impressed by the exhibit so much that decided to devote his life to sculpture. After he graduated school in his hometown of Balkhash, Karagandy region he went to Almaty to be enrolled in the Art College named after N. Gogol. [1, p.27].

During his study he served his duty at the military. After he graduated the college with distinction he was sent to develop his

art education to Saint Petersburg. There he managed to study and successfully finish the Art Academy gaining the artist sculptor specialty. The saying “Those who have great teachers hold strong views” proves that Aynekov, in fact, was truly educated by the artistic and cultural environment of Saint Petersburg. There he was instructed by the great Soviet names of the time like Veniamin Pinchuk, Nikolay Zhuravlev and Mikhail Anikushin.

When Marat Aynekov came back to Almaty after his graduation in Saint Petersburg, a contest on making the best statue of Aliya and Manshuk, Kazakh renowned women combatants of the the 2nd World War had just been announced.

He took part in it and won. Marat Aynekov gained the grant on sculpting the Aliya Moldagulova monument (Figure 1).

Before starting to work on the image of Aliya, the sculptor did a serious research on the life and heroic death of the combatant having read hundreds of pages of texts about her. He even visited Novosokolniki town in Pskov region, the place where Aliya had died, to meet and question the local people.

Having listened to their stories about Aliya he had a clear vision of her image. She was only seventeen when she sacrificed her life for her motherland holding a rifle in her hands. The sculptor, keeping her image in mind and feeling the spirit of her personality started to work. Indeed, the statue, after being eventually produced, gave the whole national spirit. The face of a true Kazakh warrior girl, with noticeable features of persistence and willpower reflected the image that the artist had produced. When one sees the monument they can easily feel the spirit.

There is no doubt in the sculptor Aynekov’s quite strong preparation for the work. The reason for it does not only lie

in the author’s artistic skills in sculpture but also in his self-discipline and strict requirements for himself.

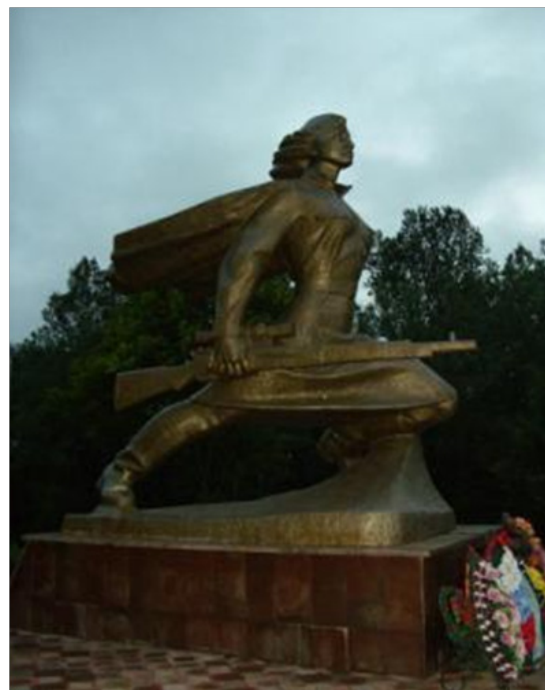


Figure 1. Aynekov M. The monument of Aliya Moldagulova in Novosokolniki, Pskov (1979).

Marat Aynekov served his own motherland and contributed to cultural life of the society starting from the 1970s of the 20th century till the last days of his life. He was owned such positions and titles and the Head Artist of Kazakhstan, the Honored Artist Personality of Kazakhstan, the Member of Kazakh Artists Union, the member of the UNESCO International Artists Community etc. He took part in various artistic events and workshops held in the Czech Republic, Germany, Poland, Netherlands, Hungary, Thailand, Turkey and Ukraine. He was awarded with the medal “For Heroic Labour” in 1987, the golden medal of the stone sculpture symposium in Oronsk, Poland in 1986 and the Letter of Gratitude from the Soviet Artists Union in 1983. He won the sculpture contest in Hoyesverde, Germany in 1989. [2, p.55].

Marat Omirserikuly, at the same

time, is the author of many monumental memorials built in Almaty and other cities of Kazakhstan. In particular, V.I. Chapaev Monument in Uralsk (1980), Askar Tokmaganbetov's monument in Kyzylorda (1985), Ibrahim Altynsarin's Monument in Zharkent(1986), Kanysh Satpayev monument in Atyrau (1988), Shaken Aymanov Monument in Almaty (1991), Magzhan Zhumabayev's Monument and G.Musrepov's Monument in Petrapavl (1992, 1993), S.Seifullin monument in the city of Zhezkazgan (1994) and other great-themed works in the honor of great personalities are clearly the result of hard work. These include "Abay" monumental complex in Moscow (2006.), "Ataturk" monument in the cities of Sivrihisar and Ankara (Turkey) "Abay" monument in Tehran (Iran), a monument of Mukhtar Auezov in the city of Ankara, Turkey (1999.), Magzhan Zhumabaev's memorable panel in Kecioeren, Turkey (1999.), and other outstanding works.

The sculptures have already turned into one of the sights of their cities. They attract with their silence and one would never need any words to understand the view because only in silent watching there is a chance to get involved into the work's secrets.

Another personality who has an important place in the work of the monumental sculptor known among the citizens as the pride of the nation is the great poet and writer Magzhan Zhumabayev.

The monument of the great poet Magzhan Zhumabayev (Figure 2) is located at the intersection of the International street in the city of Petropavlovsk .The monument was opened in 1993 to celebrate the 100th anniversary of the poet. The monument was made in the form of a three-meter-high brown granite

figure of Magzhan. The the falcon on one of the shoulders of the poet has become a symbol of great intelligence. Aynekov managed to reflect the introspective lyrical imagery of the poet.. He clearly showed the complexity of the inner world of the poet by displaying the facial features. It seems like the imagery gives the sense of sadness as one can witness the anxiety in the face of the poet.

This is a truly indelible image. It can be seen here that the sculptor was very familiar with each work of the poet so well that, thanks to such sensitivity, it was possible to create a complete image.



Figure 2. Aynekov M. Magzhan Zhumabayev Monument in Petropavlovsk (1992).

The master of the art of sculpture and a beautiful talent, Marat Aynekov is known not only for unique works of art but also as a great teacher of his craft. He is a teacher of many talents and well-known sculptors that he left after him and professionals who continue to develop the Kazakh.

Thanks to the pedagogical skills and his own professional experience he

was always able to help his students observe and analyze properly. The sculptor educated the youth in the Almaty N.V. Gogol Art College in 1973-1994. In 2006-2012 he worked as a senior lecturer at the department of sculpture in Kazakh State Art Academy named after T. Zhurgenov. In 2012 he was invited to teach at the Kazakh State Art University in Astana.

Until 2014 Äynekov was a supervisor of creative workshop at the same school of sculpture. Marat Omirserikovich showed the way to great art to a number of his graduates.

His disciples are now members of the Kazakh Artists Union and were awarded in many events like the Tarlan State Award and other international art festivals. In particular, they are Tolesh Chokan, Malik Junisbaev Zhaubasar Kaliyev, Askar Yessenbayev, D. Tulekov, Musa Seitov, etc.

Generally, Marat Aynekov is a prominent sculptor whose works are based on the method of classical academic realism which, in its turn, highly influences the emergence of works featured as artistic monumental and smart garden sculpture. Its artistic side and the high degree of professional solutions of the performance make the works even more distinctive. Alongside the monumental works, the sculptor's creativity is also featured by the installation compositions.

In his installation works Aynekov raises the main message and vary it in different complex forms. In addition, the plastic artistic solution of every composition of his goes in consonance with the thematic elements. The sculpting material of Aynekov's works vary from the wood to the bronze and stone which, one more time proves of his high mastership. The sculptor's creative works such as "Portrait of Nurmukhan Zhanturin" (1983), "Kenesary" (1985), "My Son's Portrait"

(1986), "The Portrait of Aman" (1989), "Indira Gandhi" (1992), "The Elder" (1993), "The Sense of Mother" (1995), "Rodeo" (1995), "My Friend's Portrait" (1996), "Horse Wrestling" (1996), "girl" (1996), "Barış Manço" (1998), "Korkyt" (2000), "the meeting" (2001), "The Eagle" (2003), "Family II" (2005), "The Portrait" (2009), "Animal and Human" (2011), "Bird and a Girl" (2012), "Evolution" (2013), etc. were highly appreciated by people and gained the places in their hearts.



Figure 3. Aynekov M. "Portrait of Nurmukhan Zhanturin" (1983).



Figure 4. Aynekov M. Portrait of "Indira Gandhi", wood. (1992).



Figure 5. Marat Aynekov on the Simposium. 1986.

Marat Aynekov's works demonstrate how precious he found the art of sculpting. Art is the factor that defines the nation's existence, ethnical colour and individual phenomenon. As for sculpture, this complex and powerful art needs purity

and versatile nature of the artist. This is what Marat Aynekov possessed as a sculptor. We believe that the work of Marat Omirserikuly will never be erased from the people's memories[3].

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ӘЙНЕКОВ МАРАТ ӨМІРСЕРІКҰЛЫНЫҢ ШЫҒАРМАШЫЛЫҚ ШЫРҚАУЫ

А. Жаңбыршиева

Т.Жүргенов атындағы Қазақ Ұлттық Өнер академиясы Алматы қ., Қазақстан

Аңдатпа

Ұсынылған мақала Қазақстан Суретшілер одағының мүшесі, мүсінші, Халықаралық симпозиумдардың лауреаты, қазақ және басқада шет елге аты әйгілі және белсенді түрде еңбек етіп жүрген Марат Өмірсерікұлы Әйнековтың шығармашылығына арналған. Сонымен қатар, мақала кейіпкері еңбек еткен жылдарындағы монументальды ескерткіштері мен станокты мүсін шығармалардың шеберлік кәсіптерін меңгеруіндегі өзіндік құндылығы жайлы сөз қозғалады. Бірқатар еңбектеріне өнертану тұрғысынан талдаулар жасалынады.

Тірек сөздер: бейнелеу өнері, мүсін, композиция, монументалды өнер, бейне.

ТВОРЧЕСКИЙ ВЗЛЕТ АЙНЕКОВА МАРАТА ОМИРСЕРИКУЛЫ

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Аннотация

Статья посвящена исследованию творчества члена Союза художников Республики Казахстан, лауреата международных симпозиумов, активно работающего в республике и за рубежом, корифея казахской скульптуры Марата Айнекова. Проводится ценностный анализ освоения мастерства монументальной и станковой скульптуры эпохи, его места и роли в развитии национальной скульптурной школы.

Ключевые слова: изобразительное искусство, скульптура, композиция, монументальное искусство, образ.

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