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EXHIBITION OF WORKS OF KANAFIYA OSPANOV DEDICATED TO THE 25TH ANNIVERSARY OF INDEPEN- DENCE OF THE RK

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Summary

The article reflects on the personal exhibition of works of Kanapiya Ospanov, the famous painter. It reviews in details the milestones of creative art works of Kanapiya Bozhenuly Ospanov – the painter and the master of monumental painting arts. Various kinds of visual art works of the artist, including graphics, monumental painting, artistic stained glass and tapestry and their specific value are analyzed. The article touches upon creative pursuits and achievements of the arts master and gives a brief review of his latest works. Also the article gives art studies worldview consideration to some separate works of the painter. The article defines the role of Kanafiya Ospanov in upbringing his students, being in his academic life, in addition to teaching work, a special mentor, contributing to formation of the school of national fine arts and painting.

Key words: monumental painting, exhibitions, art, tapestry, image, personality, creative exhibition, fine art, work.

INTRODUCTION

Independence of Kazakh state provides for opportunities to reinstate the vital heritage of the past in the sphere of depictive arts. It is not enough to accept the history of arts that was written up to this date as a true history of arts. Analyzing the speed of development of our art, the professional development of artists and the evolution of improvement of their

works may be mentioned as one of the necessities of current days. Today's visual arts of Kazakhstan may be recognized as equal rivals in the global environment in terms of characteristic features and uniqueness. The great contribution to that in terms of raising and training the first national arts cadre was made by the whole history of Union of Artists. Contribution of Union of Artists was also a reason

for development of many other cultural spheres. Thus a new process in Kazakh culture – European-style arts – started to gain the national ethnic motives [1, p.5].

Founding of Union of Artists of Kazakhstan created the environment for professional growth of local masters and for growth of significance of professional community of creative artists in the life of society. As of now the national school of depictive arts is putting its tireless efforts to raise the professional arts cadre. The work being done by T.K. Zhurgenov Kazakh National Academy of Arts is a perfect evidence of this. One of the challenges of this is analyzing and assessing individual opuses with theoretical depth in the context of contemporary creative arts environment. Together with raising the aesthetical taste and demands and with advancing the worthwhile works, reopening and republicizing the opuses of our master professionals is waiting for the new worldview searching.

Also the special exhibition being organized, make a great contribution to studying and analyzing the new trends of creative paths of Kazakhstani artists. In this sense, one of the great traditions kept by T.K. Zhurgenov Kazakh National Academy of Arts is hosting the special creative exhibitions.

In December 2016, a personal art exhibition of Kanafiya Bozhenuly Ospanov, the professor of «Painting Arts» department of T.K Zhurgenev Kazakh National Academy of Arts, dedicated to the 25th anniversary of Independence of the Republic of Kazakhstan was opened. Professor Ospanov is the member of the Union of Artists of Kazakhstan, and the exhibition coinciding with his 75th anniversary to which he was awarded the lapel pin «I. Altynsarin For Significant Achievements in Educating the Younger Generation»

and an «Excellent Educator» rank, was titled «Bless your child (a dedication to my mother Rakysh)». The exhibition presented about seventy creative works of the master, performed as paintings, graphics, artistic stained glass and tapestry (Figure 1).



Figure 1. Artist Kanafiya Bozhenuly Ospanov, 2016.

The exhibition was attended by the community of appreciators of painting arts as well as by colleagues, students and special guests of the artist. The artist's daughter Nazgul was among those to make a congratulation speech at the opening of the exhibition (Figure 2).

In the welcoming speech at the exhibition, professor Kabyl Khalykov, PhD, the Vice-Rector on Research of the Academy of Arts, especially highlighted the wisdom and maturity of a celebrant painter, his thoughtful experience meanings and the special occasion, to which the exhibition is dedicated. Opening of the exhibition coincide with the 25th anniversary of Independence of our Republic and was complemented



Figure 2. Opening of the exhibition. Nazgul Kanafiyakzy, the artists' daughter, 2016.

memories from creative experience of the painter. Together with traditional demonstration of achievements of our cultural life on the threshold of such anniversaries, author proves his ability to show the milestones of his creative search in other exhibitions to come, and to continue it in the future with more than fifty other works. In his academic life, the painter, in addition to his creative works, may boast being a great teacher and a special mentor to his students. Colleagues of Kanafiya Ospanov especially highlighted the meaning of his work he did in the sphere of easel painting on his own and with his departmental colleagues – Baitursyn Omirbekov, Alibay Bapanov and Zhumakyn Kairanbayev. Together they launched faculties related to fine arts, and until now work and contribute to train the new generation. It was said that «Such special dedicated artwork will never be forgotten», and the meaning of epochs and formations, as well as of ideologies and various opportunities for the work

of a painter and for his eternal mission. «Sometimes the artist forms the society as a personality, and because being the creative personality, leaves his imprint in the epoch», said professor KKhalyykov, congratulating the celebrant.

Professor Baitursyn Yeszhanuly Omirbekov, the Honored Artist of Kazakhstan and the member of Union of Artists of Kazakhstan gave a high evaluation to the painter, as to the outstanding master contributing a lot to the development of Kazakh culture. He also mentioned that this exhibition is the result of major enthusiasm to life that always characterized Kanafiya Ospanov. His colleagues mentioned that bit is always nice to have him around and expressed a special appreciation to the painter's daughter Nazgul who came to open the exhibition. In the end of his speech professor Omirbekov congratulated the celebrant and wished him in the future to master even higher peaks of artistic work.

Professor Zhumakyn Kozhagululy

Kairanbayev, the member of Union of Artists of Kazakhstan made an acknowledgement to the painter as to the leading patriarch of Kazakh fine arts, one special person with full merit to be appreciated and as a very multi-faceted artist being around us. He also mentioned that Kanafiya Ospanov is one of the most advanced representatives of the national school of fine arts, and that students who took classes from his studio are now forming the cohort of recognized artists of the country.

Bolat Turgynbai, the Chair of the Monumental Arts Department and the member of Union of Artists of Kazakhstan told that he defended his diploma under supervision of Kanafiya Ospanov and that the great painter was the one to show him his way through life and arts. He mentioned that his mentor is among those who, during difficult times, were able to contest to find the special national way of arts and culture. Highlighting that because of having such decisive figures in all spheres we were able to gain independence, he wished the creative path of the painter to continue further on.

In his speech Kanafiya Ospanov said: «Since I am the person being sprung from my people, I always supported topics relevant to our nation. I tried to depict all problems and challenges of our people that I felt with the bottom of my soul. I always believed it is my duty to keep the reputation of our people high. There are lots of things in our history and culture worth being proud of. Kazakh people raised statesmen, heroes and scholars. In each of my works I gave a special meaning to depict the true image of Kazakh ethnic elements. I will unyieldingly advance our national values. I always wanted to demonstrate to the world that Kazakh people have got their own character and

look, different from others, and I put all my might to work this path through». This way he finalized his speech and expressed gratitude to those who came to enjoy his exhibition.

Professor Kanafiya Ospanov, the Member of Union of Artists of Kazakhstan and the Professor of T.Zhurgenov Kazakh National Academy of Arts was born on November 23, 1941 in Karaotkel village of Zerendi district of Kokshetau region. In 1964-1967 he studied in Almaty College of Fine Arts, and then in 1967-1972 he was refining his professional knowledge in the Fine Arts Faculty of Moscow Technology Institute.

Since the middle of 1972, with a special dedication to Kazakh ethnic topics, he expressed himself in water colors, in graphics, in monumental painting, producing meaningful works, also putting his efforts to ornamental tapestry. In 1975, after taking an active part in republican, regional and international art exhibitions, festivals and symposia, by the decision of presidium of Unions of Artists of USSR and of Kazakhstan he was accepted to both as the member of monumental arts section. Kanafiya Ospanov, gained a major experience while refining his professionalism in Moscow monumental arts section in Russia. The painter often depicts ethnic-style heroes and beauties in his works. His today's works are presented in this personal exhibition of the master artist.

Another great work of the artists, demonstrated at the exhibition is titled «Homage to Abai's Songs». Here the artist places the portrait of the great poet Abai to the compositional center of his work (Figure 3). The artist is trying to bring to the attention of viewers his own admiration with eternal values expressed in Abai's writings. The flight of a golden eagle, the

impetuous race of a stallion leave the impression of making a journey to the world of Abai's poems just in one complex depiction.



Figure 3. «Homage to Abai's Songs», 1995.

The artistic way of the painter was majorly influenced by his qualities of enthusiasm and thrift. His truly artistic works represent the soul of the nation, and while looking at them one can enjoy the combination of authentic Kazakh ethnic style and the author's honest dedication to it. It is especially seen major projects of depicting the Kazakh national traditions through the way of monumental arts.

The artistic path of this outstanding painter is to depict the images and personalities related to Kazakh national history and culture. It is especially seen from the portrait of people's music composer N. Tlendiyev, in which the painter made an outstanding effort to disclose the musician's inner world (Figure 4). The painter was able to beautifully harmonize the creative wit and the deep thinking in this portrait. The impression is that in the portrait the composer looks in the future, with the effort of introducing a new opus to the audience. It is also notable that the painter tried to make this portrait resemble the true look of Nurgisa Tlendiyev as

powerfully as possible.

The creative way of the artist vividly resembles the way of art development of the country. Deep and tender love to native land and people, in-depth understanding of people's aspirations, efforts to educate the future generations of the country in compliance with the highest spiritual standards on the grounds of experience of past historical epochs – this all may be recognized as the major trends in the painter's artworks.



Figure 4. Composer N. Tlendiyev, 2010.

When we take the approach that each opus will find its audience, then quite a reasonable piece of work at the exhibition is «Kazakh People» executed in colorful graphic style (Figure 5). In the self-portrait performed in a realistic manner we can also notice the resemblance to Kazakh Khans and famous members of Kazakh society. Among them there is also a world champion boxer Bekzat Sattarkhanov. The left part of the painting is taken by the beautiful stallion, which we believe is the legendary Kulager – the racing stallion of the poet Akan Seri. The painter also

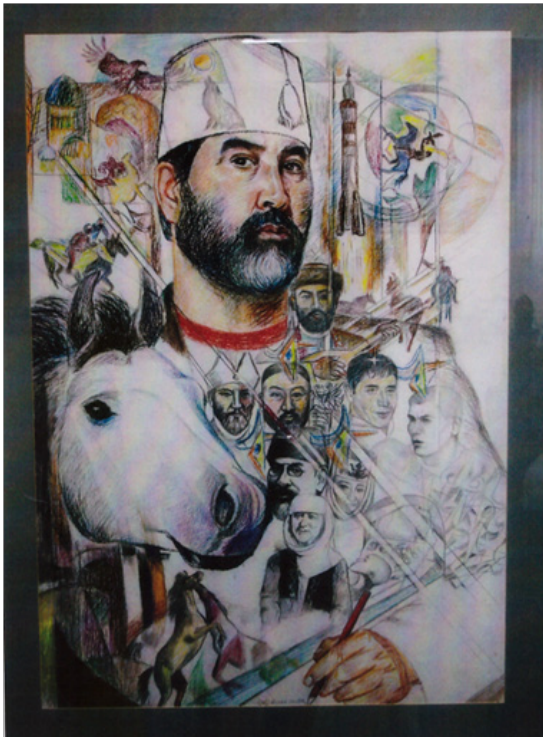


Figure 5. «Kazakh People» colorful graphic, 2002.

dedicated his other works to the image of Kulager.

The next piece of work based on the topic of depicting the images of the great intellectuals of Kazakh people is the pattern for tapestry titled «The Trip of Shokan Valikhanov to Kashgaria» (Figure 6). The main character is placed to the very center of the composition. The manuscript held in his hands demonstrates that since very young age Shokan was determined to be scholar. In general, the composition may be viewed as divided into three parts. The left part tells about the trip of the scholar to Kashgaria. The right part depicts Ethnography that Shokan have studied and researched. The central part is filled with the portrait of the great scholar's self. The picture is resolved in a straight format.

The creative path of the artists bears a huge resemblance to the actual trend of national arts. The deep and tender love to native land and its people, understanding the people's aspirations with the bottom of the artist's soul and the desire to raise the



Figure 6. «The trip of Shokan Valikhanov to Kashgaria» pattern for tapestry, 1990.

future generations of the nation in accord with the high values of historical and cultural traditions and on their grounds can be named as the main principle of life and creative work efforts of the artist.

The vitality of arts of Kanafiya Ospanov is measured by the pieces of work that he presents to the people. His monumental-decorative works serve as special artistic beautifications of public edifices in many cities and districts of our Republic (Figures 7-8).

In Almaty city (KIMEP University building) «*The Steppe Ballad*», in Southern Kazakhstan (Glavrishoz building) «*Labor*», «*The History of Kazakhstan's Medicine*» (Republican Sanitary-Epidemiological Station, Almaty), «*My native land*» (The Culture Palace in Arkalyk city) and other state-of-the-art works are performed according to impeccable standards and are recognized to be especially valuable (Figure 9). In the breakthrough works of the artist one can see the holistic depiction of Kazakh ethnic personality,



Figure 7. «Decorative composition» monumental-decorative work. 2016.

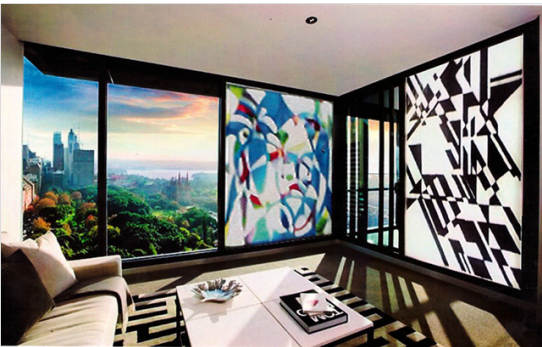


Figure 8. «Decorative composition» monumental-decorative work. 2016.



Figure 9. Mosaic on the wall of Palace of Culture of Maikotov village, 1990.

surrounded by the natural beauty of environment in its greatness and richness. Various man-made beautiful things and artworks, ornaments, music, as well as the inspiration and infinite energy that gave birth to creating all this – all is the impact of greatness and diversity of nature and its power. The natural springs share their secrets, forests play their tunes in the wind, and the floating rivers sing their melodies. Artist, depicting the images of nature, vividly expresses the feeling of grassy steppe and the beauty of its vastness. With mastery he uses brown and blue colors to express the nuances of light and air.

One of the main directions of artist's works is the art of tapestry. In this regards

the artist's mastery reaches the highest peaks of professionalism, seizes one's mind with unforgettable composing and color solutions that excite the imagination. Many of his works are widely recognized as valuable property of many public and private organizations or became the museum showpieces and prove that Kazakh tapestry art may on its national level boast the fruitful creative search and outstanding artworks. It is especially notable on the example of one of such tapestry works - «*Labor and Happiness*» (Figure 10). The composition of tapestry depicts the Kazakh youngsters in their bright future, happy with their unity. The work and its characters powerfully express that the whole happiness like that is

brought only through industrious labor. The artist performed this tapestry all in a harmonized arm color solution. It can be said that this work is very meaningful from the viewpoint of upbringing the youngsters.



Figure 10. K.Ospanov. «Labor and Happiness». Tapestry, 1988

Ethnic motives are disclosed in such tapestries as «My Kazakhstan» (Hotel Kazakhstan, Almaty city), «Kazhymukan» (secondary school of Kokshetau city) «Tune» and «Poetry» being showpieces in the A.Kasteyev State Museum of Arts. Their compositional structure also is in compliance with the ethnic depiction motives. The tapestry work titled «The Shepherder's Song» is a very vital artwork, beautifully characteristic to Kazakh people. The linear depiction solutions in the compositional structure of tapestry speak the secrets of everyday life, traditions and customs of Kazakhs (Figure11).



Figure 11.«The Shepherder's Song».Tapestry, 1989.

Also, it is true that his many graphical and water color works, being full of deep lyrism, by their chamber composure disclose the unity of author's and viewer's esthetic emotions, infinitely widen the

outlook of our cultural space.

Together with his fruitful creative work, K.B. Ospanov since 1978 is doing his teaching work in T. Zhurgenov Kazakh National Academy of Arts (the former tehatre and Cinematography Institute) (Photo 12).

That year, according to the Enactment as of May 30 of the Council of Ministers of Kazakh SSR, the Faculty of Fine Arts and Sculpture was created in Almaty. The professors included such famous artists and scholars as Y. Serkebayev, B.Omirbekov, D. Suleyev, K.Tynybekov and many others. The first intake cohort amounted to 35 students [2, p.11].

Forming the specific worldview towards native arts and upbringing the young talents is the duty of each outstanding teacher. K. Ospanov is one of such outstanding mentors. The students raised by his example, taking classes in his art studio are now joining the cohort of artists that make valuable contribution to Kazakh fine arts.



Figure 12. Kanafiya Ospanov and other Academy professors in the exhibition hall, 2016.

Art grows from one's life and environment. Nowadays, together with many priority endeavors in the era of globalization, we pay a great attention to national, cultural and spiritual values while specifically resolving the issue of education. It is doubtless that the challenge of training students with cultural heritage and spiritual values via fine arts and in developing their intellectual richness is one of the most relevant issues. Philosophically analyzing the art works

inherited from our ancestors, disclose their true meaning and trying to stimulate student's personal development of the grounds of that requires a great deal of responsibility. The master tirelessly pushes his efforts to development of powers of Kazakh fine arts sphere. Therefore, it is said that the national identity starts with arts [3, p.65].

Conclusion.

We can proudly state that the works of K.B. Ospanov are showcased in private museum collections of such countries as South Korea, Japan, Italy and America. Kanafiya Ospanov is the outstanding artist

who holds a worthwhile individual position at the global level of fine arts.

As of now the artist, in recognition of his creative and professorial efforts holds the «Medal for 10th anniversary of Independence of Kazakhstan» and the «Excellent Educator» Award. Even though Kanafiya Ospanov now turned 75, he is ready to burst with his creative inspiration and power. We truly believe that many more beautiful artworks will be produced by the master of Kazakh depictive arts to be enjoyed by appreciators and to reach the peaks of global recognition.

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ҚАНАПИЯ ОСПАНОВТЫҢ ҚР ТӘУЕЛСІЗДІГІНЕ 25 ЖЫЛ ТОЛУЫНА АРНАҒАН ШЫҒАРМАШЫЛЫҚ КӨРМЕСІ

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Аңдатпа

Мақалада танымал суретші Қанапия Оспановтың жеке шығармашылық көрмесі жайлы сөз қозғалады. Онда суретші, монументалды кескіндеме өнерінің шебері Оспанов Қанапия Бөженұлының көркем шығармашылық еңбектеріндегі жетістіктері жан-жақты қарастырылады. Көрмеде ұсынылған суретші шығармашылығындағы бейнелеу өнерінің түрлі саласы: графика, монументалды кескіндеме, көркем витраж және gobelen кәсібін меңгеруіндегі өзіндік құндылығы талқыланады. Қылқалам иесінің бейнелеу өнері жолындағы ізденістері мен жетістіктеріне тоқтала отыра кейінгі шығармашылық еңбектеріне жалпылама шолу жасалынады. Сондай-ақ суретшінің бір қатар жеке туындыларына өнертанушылық көзқарастық талдаулар беріледі. Қанапия Оспановтың академиядағы ғұмыры шығармашылығымен қатар ұстаздық етуден жалықпайтын, ерекше тәлімгерлігі айтыла отыра бүгінгі ұлттық бейнелеу өнерінің мектебін қалыптастырудағы қосқан үлесі жайлы сөз қозғалып, шәкірт тәрбиелеудегі ролі айқындалады.

Тірек сөздер: монументалды кескіндеме, gobelen, суретші, тұлға, шығармашылық көрме, бейнелеу өнері, туынды.

ВЫСТАВКА ПРОИЗВЕДЕНИЙ КАНАПИИ ОСПАНОВА, ПОСВЯЩЕННАЯ 25-ЛЕТИЮ НЕЗАВИСИМОСТИ РЕСПУБЛИКИ КАЗАХСТАН

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Аннотация

В данной статье рассматривается персональная выставка известного художника Канапии Боженулы Оспанова. На юбилейной выставке были представлены работы художника, охватывающие различные виды изобразительного искусства, такие как графика, монументальная живопись, гобелен и художественный витраж. Дается подробный искусствоведческий анализ по отдельным видам работ художника. Прослеживается творческий путь и поиски художника в области изобразительного искусства Казахстана. Определяется роль преподавательской деятельности К. Оспанова в формировании современной национальной художественной школы Казахстана, а также его вклад в воспитание молодых поколений художников академии.

Ключевые слова: монументальная живопись, гобелен, художник, личность, творческая выставка, изобразительное искусство, произведение.

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