



ART FEATURES OF SELF-PORTRAITS BY THE PAINTER TOKKOZHA KOZHAGULOV

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Abstract

This article focuses on the artistic features of the portrait genre in the visual arts. The main task is to find a compositional identity and reveal the content of the self-portrait. The article is devoted to the self-portrait of the artist T. Kozhagul, who made a special contribution to the Kazakh fine arts. The problem of comparing self-portraits of the artist with self-portraits of world artists is the spiritual value of culture. In the article, the specifications and similarities of the self-portrait are considered. The composer's decisions in the artist's paintings are deeply rooted in philosophical thoughts and studied in terms of their depth and mastery. He widely used in his work artistic, mythical and tattooing images of the Kazakh people. Determination of the direct impact of the article on historical value and geographical space in the understanding of artistic value, artistic value. The compositional structure of the author's portraits of the artist reflects the fact that the basis of time and space is the basis of visual and decoding tools of different styles.

Key words: portrait, self-portrait, model, gamma, composition, plot

Introduction

Portrait is one of the most promising genres of fine art. In the artistic space of the XXI century young artists should receive rich information from the classical works of the world and the Kazakh fine arts. Providing portraits, including scientific publications about self-portraits, aesthetic information will certainly contribute to the formation of imagination of young artists,

this will also affect their fantasy and the world of artistic perception. In this article, for the first time, on the basis of specific examples, the fact that the writing of three images in one picture is a serious problem in the art of painting is considered.

“The peculiarity of this period is determined not only by social changes, but also by the internal laws of the development of art, changes in the

understanding of its substantive tasks, poetic structure, stimulated by a change of generations, which could be observed in almost every republic.” [1, 142 p].

Portrait is a work of art, depicting the harmony of the external appearance of man and his inner world. What is a portrait? Man's interest in man. Equal talk. Portrait is the model's trust in the artist, as well as the artist's ability to see in the model a person, an individual personality [2, 10 p]. In ancient times artists used to paint themselves looking in the mirror. Such methods, arising out of necessity, have led to great trends in the visual arts. This can be called progress in the portrait genre.

According to art historian Bayan Barmankulova: if an artist needs to find a distinctive sign of color, the model is a means of interpreting the essence of creativity and art for the artist [3, 53p]. In this regard, Michelangelo said: “the picture should not just draw but it should be conveyed with the help of thought.” Artists began to think about their inner world and paint portraits paying attention to the mood of the person. In the XVII century, Rembrandt began to produce psychological portraits in the visual arts delving into the inner world of man, the depth and complexity of his spiritual life.

Among the outstanding masters of the portrait genre is worth noting Leonardo da Vinci, V. Titian, D. Velasquessa, P. Rubens, among Russian artists there are I. E. Repin, O. I. Kiprensky, V. I. Surikov, as for the Kazakh artists it's worth to note A. Kasteev, M. Kenbayev, U. A., G. Ismailov, A. Galymbayev, K. Shayakhmetov, S. Aitbayev and others. In the Renaissance portrait genre has another special genre called self-portrait appeared. The artist raises his status in society, portraying his portrait. The concept of self-portrait (consisting

of the Greek word “Avtos” which means “myself” and “portrait”) is an artistic composition in which the artist depicts his own image [4]. Psychological description of the self-portrait reflects the artist's attitude to society and the environment, and his artistic decision can understand his assessment of his creative principles. Humanity's members are not like each other, each person has its own unique features. Therefore, the artist depicts his own self-portrait through the mood of his inner world.

The works of Jan Vai Eyck in 1433 and Albrecht Dürer in 1490 are the first self-portraits in European art. One of the main representatives of the Renaissance, the talent of fine arts Albrecht Dürer, who lived in the period 1471-1528 years, was born in Nuremberg, Germany, in the family of a goldsmith. (see fig.1)

Dürer was one of the first German artists to depict a naked man. He deeply studied such sciences as anatomy, perspective, and mathematics. Dürer went to Italy twice. These trips contributed to the development of the humanistic aspect in the artist's work. Like Italian masters, Dürer seeks to know the world and humanity in a scientific sense. [4, 87-88 pp] Artist Tokkozha Kozhagulov who was grown up based on the works of such artists is currently developed as a person promoting the genre of the portrait (see fig. 2). In 1979-1984, he studied at the Kazakh pedagogical Institute named after Abai at the faculty of fine arts and graphics.

Methods

We analyze the artistic features of the paintings by comparing the self-portraits of the Kazakh artist Tokkozha Kozhagulov with the works of world artists, as they are similar in content. The great German artist Albrecht Dürer, who contributed to



Figure 1. Self-portrait Albrecht Durer. 1498. Prado Museum Madrid. Engraving.

the development of the portrait genre, created many works in the field of graphics and painting. Initially, the artist wanted to go to Italy, he was attracted by the nature of this country. That is why the nature is reflected on the background of his Italian self-portrait. The artist portrays himself in this painting as a trustworthy person with a thoughtful look. The image that allows you to evaluate changes in yourself on the path of self-knowledge is a self-portrait. This picture has become one of the most popular paintings. Dürer skillfully presented his image of a young and handsome man looking at the audience from the right side. He was wearing rich clothes, his golden curly hair falling on his shoulders. Taking into account the features of contrasting colors in the painting, he used them properly. For example, in describing his character, the artist uses a close color scheme to express calmness and restraint. In this context, the landscape on the background of the self-portrait gives the effect of secret silence [2]. However, the self-portrait of



Figure 2. Tokkozha Kozhagulov. Self-portrait. 1987. Water-color.

Tokkozha Kozhagulov shows that the artist is currently engaged in the genre of still life. Judging by the picture in the background of a self-portrait, a sculpture of a young girl, the artist's brush and oil paints, you can see that this is a self-portrait of a young artist who has just embarked on the path of art. Artist Tokkozha Kozhagulov skillfully reflects the mood of using opposite colors in his work. The artist was able to show in his work that the contrasting colors can be both warm and cold. Next to the self-portrait there is depicted a sculpture of a young girl and a painting by the painter Titian called "Danae" and a portrait of a mother. The images of young girl and mother seemed to show the stages of life. For example, a portrait of the grandmother hanging next to a picture of "Danae" indicates that after youth old age comes. Here the artist rationally thought over the composition [3]. These two artists also expertly combine the features of colors in the visual arts. From here, we can see the similarity of artistic trends, analyzing the creative experience of these artists. Of

course, despite the similarity of fate, the artists have chosen completely different ways; their color world is also different. The periods of their existence are also far, but despite this, we can see similarities in their works.

Since a person is a mysterious world, it is difficult for an artist to depict it. Looking at self-portraits by Dürer who wrote it in his 26 years and self-portrait of Tokkozha in 21 years it is noticeable that the artists in their work based on a certain period in life. This shows that Dürer depicted his image with a thoughtful look, while Tokkozha Kozhagulov describes the manner of his youth. A distinctive feature of the paintings of the two artists is – time. Time in a broad sense is a historical dimension. The diversity of our relations to the artistic space and time is determined by the diversity of our positions of consideration. If at first art critics analyze the manner in which artists depict space and time in their compositions, then in the second case they are joined by culturologists and philosophers to study the spatial and temporal framework in the content of the work of art [6,35 p]. Of course, time plays an important role in determining the artistic characteristics of the works of our artists. Only talented artists are capable of depicting life on canvas with the help of a brush.

The work of the great master of painting Rembrandt (1606-1669) is one of the outstanding masterpieces of world painting. Dutch painter Rembrandt Van Rijn Harmenszoon finds his calling in portraiture. On the way to this achievement, Rembrandt writes a lot of his self-portraits and of his close friends. (Figure 3, 4) In addition, Rembrandt along with his interest in the genre of landscape and portrait performs a series of portraits of lower members of the social class. [7,

125-127 pp.]

Rembrandt's contribution to art is known in history as the Golden Age in Holland. Rembrandt from childhood was a portraitist, from the images of his self-



portraits made in different age periods can be seen the flow of life. We will focus on his self-portrait made in 1639 on the technique of engraving. In his self-portrait

in the style of etching Rembrandt with his self-confident look instantly fascinates the viewer. The image of the artist leaning on a stone tablet shows his restraint. Looking at the costume of the artist of the XVI century, we learn what were the costumes of rich people of the past period [4]. Watching the interest of the artist Rembrandt to art and self-portraits at each stage, one can notice the similarity with the artist Tokkozha Kozhagulov. He also wrote many portraits. Art historian Orazkulova K.S. said: "the view of nature of his native land surrounded by mountains, has strengthened the desire of Tokkozha to art. As he said: "when I was a child I used to draw on the ground."

Especially distinctive was his desire to portray the human image. Who knew that this passion would gradually expand and lead to such a success [8]. For this reason, the artist even studying at the University was determined to engage in the portrait genre. The artist painted his self-portrait in graphic style in 2010.

In this regard, we will focus on the description of a self-portrait of the Kazakh artist Tokkozha Kozhagulov embellished by charcoal hatching. The painting reflects the artist's thoughtful look on the viewer [5]. While the background of Rembrandt's self-portrait is white, T. Kozhagul's self-portrait is depicted on a black background. They practically determine the relationship of color, tone and hue. Both artists sensually depict the shape of a person's face and skull. It is noticeable that they mastered plastic anatomy very well. In both pictures, the light falls from the right side. Both artists were able to feel and present light and shadow. In this regard, the rational is the opinion of the critic B. Baizhigitova who believes that the most important thing in the work of Tokkozha is the light, that is, the contrast of light and shadow [p

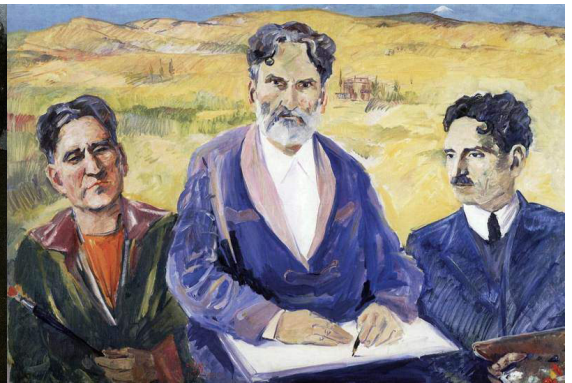
9,14]. When artists present their mood, in their view, we notice that they are thinking about something. Looking at these two paintings, we see that each artist wanted to convey to us the images of the period of its existence, while they attach special importance to the style of clothing. This is the truth of fine art. Relatively analyzing the truth, we can draw conclusions. When depicting a person, artists paid attention to its shape and proportion.

Results

Art is like a huge sea. Art does not stand in one place. Moreover, the bird hovers exactly the same way in the sky on two wings. For art, there is no limit, and the reason for this is the development of self-portrait genre, is not it wonderful? The image of three portraits in one picture is a great achievement. The image of a self-portrait from three sides by the artist Lorenzo Lotto was a great breakthrough at the time. Lorenzo Lotto (1480-1556) is a Venetian painter (see fig. 5).

Painting by Lorenzo Lotto "Three sides of goldsmith" made in 1500 distinguished from other portraits by its novelty. Here the artist painted an image of a man in front, turning and sideways on one canvas. By drawing one image from different sides, it leads them to one common conversation and creates a new composition. This is why this painting is valuable; it also forms a new direction in the portrait trend [5]. Famous Armenian artist Martiros Saryan (1880-1972) continued this trend in his self-portrait "Three ages". Saryan wrote many self-portraits. . (see fig.6)

In the self-portrait "Three ages", the artist not only depicts himself, but also reflects the influence of continuous change of time on the artist. His whole life is connected with the brush, so the artist, it seemed, in search of truth and reality,



silently addressed his audience through his images. Depicting portraits of a man on three sides M. Saryan also painted a portrait of his wife.

Let us consider the works of these hardworking, patriotic, creative painters, who performed tripartite self-portraits and worked in various areas of portrait like Lorenzo Lotto, Martiros Saryan and Tokkozha Kozhagulov. Martiros Saryan (1880-1972) is an Armenian painter. Sarian painted many self-portraits. In them, the artist is interested in the fate of the artist and special aspects of life. In the self-portrait "Three ages", the artist not only depicts himself, but also reflects the influence of time changes on the artist.

His whole life is connected with the brush and the constant search for truth. Depicting a dreaming young man, a formed man and an old man, the artist reflects the slowdown in creative search, the depth of his eyes at the old age shows the need for further search and the artist depicts all this based on saturated bright colors.

Art critic Manan Andronikova gives the following description of the self-portrait of Martiros Saryan called "Three ages": against the background depicting the vast steppes of Armenia, Saryan shows his image in three forms: on the right – youth, palette in his hands, looking into space; on the left – maturity, looks at the picture with a brush in his hand, right in the middle of the picture shows his old age with a

pen and a large album in his hands. The main idea of this picture is to show the movement of time, the movement of life, life itself, the complexity of life, intelligent experience, wisdom.

It is assumed that the artist for a long time internally prepared to write this picture. [10, 292 p.] A self-portrait of Martiros Saryan depicted his creative path in his life, dividing into periods. In the self-portrait, we see the biography of the artist. A handsome young man on the right holding a small palette in his hands, as if showing that he has chosen the path of the artist. Still a little life experience, but at the discreet nature you can understand that a person has clearly set a goal. From the picture on the left side of the picture, you can see that the artist has creative experience, self-confidence; even how he confidently holds a brush in his hand reflects his joyful mood in the portrait.

The third image of the artist - is old age, gray hair, white beard, a look aimed directly at the viewer. From this picture, you can see that in old age in his eyes, there was sadness, and he sits like in a deep thought. Holding a brush, the artist takes to depict on a white canvas what he sees and understands, using a peculiar style. It should be noted that before painting the artist deeply delves into his inner world. Evidence of this is the words of art critic Manan Andronikova who reported the appeal to his inner world when writing a

three-sided picture. For the first time he portrays himself as a formed person who has found his place in art [6].

The painting “Stages of life”, written in 1999 by artist Tokkozha Kozhagulov shows three images. It depicts the childhood, youth of the artist and the time when he is full of energy in three different compositional structures. Depicting three images of three ages with a difference of 12 years, the artist managed to find a very good compositional solution to his profession. Twelve-year cycle is important in the tradition of the Kazakh people. (Figure 7) In the concept of the Kazakh people, the calculation of age is based on a twelve-year cycle. The first cycle begins at 13 years, and then added to 12 years. It turns out two of this form a cycle of 25 years, three cycles of 37 years, and four cycles of 49 years and so on.

Previously, older people when they were 63 years old said, “I am five times twelve-year cycle and two years”, and when 85 years old said “I am seven times twelve-



year cycle.” Twelve years is a significant period of human life. For example, the first cycle (13 years) coincides with childhood,

two cycles (25 years) is a time when a person is full of energy, in three cycles (37 years) – a person is diversified, four to five cycles (49-61 years) is a period of maturity, and then follows old age. [11, p.250] We see that the artist pays special attention to age peculiarities, and he not only skillfully depicts a self-portrait, but also attaches great importance to the plot idea. Placing the amulet on the edge of the fabric right in the center of the picture the artist brings harmony to it. The triangular amulet shows an eye. We know that the number three in the tradition of Kazakh people is considered to be sacred. For example three juz, three twelve-year cycle, third time is a charm etc. People wore amulets to protect against the evil eye, hex, and put them on animals as well. They were read and prepared by the mullahs, believers and healers. Amulet worn around the neck or worn in a hat or collar of clothing. In addition, amulets are made of good-quality expensive fabrics or leather.

This tradition exists to this day, and the people should be aware that there is no harm from it. “In our language there are the next name, which are based on types of amulets: the pillow-talisman – this product from quadrangular non-ferrous metal. Split talisman – talisman consisting of shiny parts that are worn as decoration. Ruby talisman – talisman decorated by ruby stones. Embossed talisman – talisman with embossed pattern. Golden talisman – silver-plated talisman. Tumarsha – necklace of precious silver, worn mostly by girls. Talisman-tilla – a kind of amulet covered with gold” [12, p. 331-332].

In the image of T. Kozhagulov, which shows his youth, his shirt's red color reflects the stage in life when the person experiences a burning feeling. A white suit is a symbol of purity in life, and this is the moment when a person is just beginning

to understand what is what and turn his dream into a goal.

Using contrasting colors as white and red, the artist shows his perception of life, and thus indicates that life has not only white but also black stripes. The use of white represents the pursuit of honesty and humanity. When writing his own image, the artist was able to accurately depict proportional units of measurement [8]. Looking at the youth of Martiros Saryan, we see a handsome, young man. The costume on him is an image on its way of formation as a personality.

The artist used contrasting colors. For example white and black. Both paintings, which depict youth, the shadow and the light directed at the person, are successfully combined. From self-portraits can be seen that the artists are primarily well-mastered human anatomy. It is seen that the units of human nose, humeral bones and head are equal. Even faceting of the maxillofacial bones is taken into account.

Along with the ability to penetrate into the human soul, the ability to depict it on canvas with a brush is a real achievement. From the works of Martiros Saryan can be seen that he drew with his left hand, that is, he was left-handed. From the pictures of Tokkozha Kozhagulov, you will notice that he painted with his right hand. No matter what hand painted, the main thing is clear that both artists were talented, evidence of this are their paintings in other genres. Each of their paintings attracts people's attention. Martiros Saryan was able not only to delve into the human soul but also to convey through the paintings what was the personality of the 20th century.

Similarly, Tokkozha Kozhagulov became the portraitist of his time. If we consider this topic more deeply, we can understand that in the evaluation of fine art and in the

process of studying the values inherent in art there is a direct impact of time and geographical space. The analysis of the compositional structures of the two artists' self-portraits reflects the specifics of space and time as the basis of visual and decoding methods of different styles. Nevertheless, we should not forget that the appearance of the works of our artists is connected with spirituality along with the level of their talent.

Discussion

Analyzing this article, we come to the following conclusion. All of the abovementioned artists have worked in various fields and they are personalities who have their place in the art of painting. We see that the contribution of artists of each century to culture, art and science is precious (see fig.6). It is noteworthy that the images of the genre of self-portrait are not only a person, but also the inner world of man and the temporary space of each century.

Thus, they took their rightful place in history. Last year a solo exhibition of Tokkozha Kozhagulov called "Quiet music" was held. The exhibition featured more than 50 paintings of the portrait genre.

Holding such a big exhibition is a great event. It should also be noted that in 2016 an exhibition of the artist Modigliani of 30 paintings in Moscow was held. Paintings of such talented and capable artists affect every viewer.

Many of the paintings of Tokkozha Kozhagulov written in the genre of the portrait were sent to museums. These include portraits of Abay, Zhambyl, M. Auezov, Mukagali, Tattimbet and others. Also it is impossible not to mention the group portrait painting. Picture by T. Kozhagulov "Face of the great steppe" refers to the group portrait.

The painting depicts the head of state N.A. Nazarbayev, British and Japanese architects Norman Foster and Kisho Kurokawa as well as mayors of the city. At the round table is the layout of the project EXPO-2017. He successfully portrayed the moment of discussion of the problem with the help of gestures. Represented not only the personalities depicted in the interior of the Baiterek monument, but also the view of the city itself. This is a plot picture. The peculiarity of the picture is that it contains many elements of the genres of fine art (see fig. 9).

For example, a portrait inside the interior, a landscape outside the portrait, a still life inside the interior. The value of this picture is different in that the movement



Figure 8. Leonardo da Vinci. The Last Supper. 1495-1498.



Figure 9. T. Kozhagulov "Face of the great steppe". 2017.

is clearly described in accordance with the event. In the background, the tiger is indistinctly depicted. According to the art critic Turganbayeva Shahizada: in many of the artist's works presented in a wide creative range, the mythical, totemic images remaining to us from the beliefs of our ancestors are truly reflected. [13, 10 p.]

In this context, the artist is working on explaining his point of view on different cultural and religious-magical categories of the great steppe. Looking at the composition of the picture, it can be understood that the artist has been in search for a long time, because it is very difficult to paint so much on a horizontal canvas. When depicting personalities on the front row, he boldly used saturated colors, and he painted a view in the background in a blurred manner. The view of the city from the window of the Baiterek monument is very impressive, reflecting the real life.

He skillfully depicted the formation and prosperity of Astana, the relationship between man and nature, the relationship between earth and sky, and the harmony of the environment. As if, he was passing on the history of the 21st century. This indicates the sobriety of his imagination from which his desire to contribute to the development of society and provide common solutions for the whole nation is evident. [10]

The compositions of the image itself vary widely because the place of culture in history is ambiguous. The painting is a witness to a century, which conveys to its audience the history of the world. This picture is similar to the work of Leonardo da Vinci's "Mysterious evening" (1495-1498).

Let us briefly dwell on the history of this picture. Leonardo da Vinci began painting "The mysterious evening" in 1495 by order of the Duke of Milan Ludovico Sforza and his wife Beatrice d'Este. The painting was completed in 1498. The characters of the group portraits of the two artists are arranged on the same plane so that the faces of the characters are visible to the viewer. The content of the picture is contradictory.

While the painting “The face of the great steppe” radiates peace and harmony, the “Mysterious evening” evokes a feeling of distrust between people with pompous thoughts on their minds [11].

Let us look at the general categories of paintings by levels. Plot: the story of religious and political plot. Plan: 1-Table 2-Personality 3-Landscape. Format: horizontal – horizontal. Technique: fresco-oil paints. Events reflected in the pictures can not be compared. Because each story is unique in its own way. Our goal - from the point of view of art to determine the methods used by the artist in painting, in what direction they used these methods and how did they act to convey their vision.

These paintings can be attributed to the highest category, to the advanced model. Because they have a plot. In the portrait genre analysis, a more thorough consideration of self-portrait and group portrait complements the concept of portrait.

The artistic potential of the artist of each country can be unlimited. Each artist perceives the phenomena of the mysterious nature in his own way and tries to reflect it on the surface of the canvas. The genre of the portrait was more widely considered due to a thorough analysis of self-portraits, portraits and group portraits of the artist T. Kozhagulov.

Conclusion

Summing up, we note that our goal was to reveal the peculiarities of the mysteries of fine art based on comparison of creative

works of T. Kozhagulov with the works of world artists. The most important thing to look at the works of masters of the brush who through the love of art brightened their lives. We have to understand that no matter what country the artist belongs to, art is a common heritage.

Ability and talent are qualities that are found not in every person. And Tokkozha Kozhagulov one of those who has these two qualities. We see how he was born gifted, further he professionally engaged in creativity, and then worked tirelessly to further improve his abilities.

If earlier he extolled art, now art extols him as a great personality. In this regard, we recall the following statement of P.P. Chistyakov “The ability to draw is the ability to analyze.” By analyzing the features and similarities of the pictures can be distinguished. Each artist portrays his self-portraits in a unique style. Therefore, when comparing the self-portraits of the Kazakh artist Tokkozha Kozhagulov with the self-portraits of world artists, the following problem arises – the spiritual value of culture. Self-portraits of artists show that they have a kind of secrets that are different from each other and inherent in each people. Art does not choose a nation. However, the laws of fine art, composition, and plot style are common for painting as a whole.

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КЕСКІНДЕМЕШІ ТОҚҚОЖА ҚОЖАҒҰЛОВТЫҢ АВТОПОРТРЕТТЕРІНІҢ (ТӨЛТҰЛФАТТАРЫНЫҢ) КӨРКЕМДІК ЕРЕКШЕЛІГІ

Аңдатпа

Бұл мақалада бейнелеу өнеріндегі портрет жанрының көркемдік ерекшеліктеріне назар аударылады. Басты міндет- көрермен назарына портрет жанрындағы автопортрет түрінің композициялық құрылымы мен мазмұнын ашу. Мақалаға қазақ бейнелеу өнеріне өз үлесін қосып жүрген кескіндемеші Т.Қожағұлдың автопортреттері арқау болды. Суретшінің автопортретін әлем суретшілерінің автопортретімен салыстыруда туындайтын мәселе- мәдениеттің рухани құндылығы. Талдау арқылы картиналардағы ерекшеліктер мен ұқсастықтар ажыратылды. Кескіндемешінің картиналарындағы композициялық шешімдері терең философиялық ойларға құрылып, мазмұнының тереңдігімен, көркемдігімен ерекшеленетіні зерттелген. Ол қазақ халқындағы әдет-ғұрып, мифтік, тотемдік бейнелердің шынайы көрініс табуы шығармашылығында кеңінен қолданған. Мақаланың түйіні бейнелеу өнерін бағалау, өнерге тән құндылықтарды ұғыну барасында тарихи уақыт пен географиялық кеңістіктің тікелей әсерін айқындау. Суретшінің автопортреттеріндегі композициялық құрылымдары әр түрлі стильдегі бейнелеуші және айқындаушы құрал – тәсілдерінің негізі кеңістік пен уақытты сомдау ерекшелігінде екені қарастырылған.

Түйін сөздер: портрет, автопортрет, модель, гамма, композиция, сюжет.

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ХУДОЖЕСТВЕННЫЕ ОСОБЕННОСТИ АВТОПОРТРЕТОВ ЖИВОПИСЦА ТОККОЖИ ҚОЖАҒҰЛОВА

Аннотация

В этой статье уделено внимание художественным особенностям жанра портрета в изобразительном искусстве. Главная задача- найти композиционное своеобразие и раскрыть содержание автопортрета. Статья посвящена автопортрету художника Т.Кожягула, который внес особый вклад в казахское

изобразительное искусство. Проблема сравнения автопортретов художника с автопортретами мировых художников- это духовная ценность культуры. В статье рассмотрены спецификации и сходства автопортрета. Композиционные решения в картинах художника глубоко укоренены в философских поисках и изучены с точки зрения их глубины и мастерства. Он широко использовал в своем творчестве художественные, мифические и татуирующие образы казахского народа. Определенно прямое воздействие исследования на историческую ценность и географическое пространство в понимании художественной ценности, художественной ценности. Композиционная структура авторских портретов художника отражает тот факт, что основа времени и пространства является основой визуальных и декодирующих инструментов разных стилей.

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