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Universidad del Zulia
Facultad Experimental de Ciencias
Departamento de Ciencias Humanas
Maracaibo - Venezuela

Thinking in fine arts as a problem of modern and foreign philosophy

Sholpan A. Akbayeva

Kazakh National Pedagogical University named after Abay, Almaty,
Kazakhstan

sakbayeva@yahoo.com

Zhanar S. Kenessarina

International Educational Corporation Kazakh Leading Architectural and Civil
Engineering Academy AO (JSC), Almaty, Kazakhstan

zh.kenessarinal1@mail.ru

Ardak A. Nigmatova

International Educational Corporation Kazakh Leading Architectural and Civil
Engineering Academy AO (JSC), Almaty, Kazakhstan

aa_nigmatovaa@bk.ru

Abduali T. Tolebiev

International Educational Corporation Kazakh Leading Architectural and Civil
Engineering Academy AO (JSC), Almaty, Kazakhstan

abduali_tolebiev@mail.ru

Inna M. Zayats

International Educational Corporation Kazakh Leading Architectural and Civil
Engineering Academy AO (JSC), Almaty, Kazakhstan

in.zayats088@mail.ru

Alina N. Lobanova

⁶International Educational Corporation Kazakh Leading Architectural and
Civil Engineering Academy AO (JSC), Almaty, Kazakhstan

lobanova.alinainfo@mail.ru

Ellina E. Ysembayeva⁷

⁷International Educational Corporation Kazakh Leading Architectural and
Civil Engineering Academy AO (JSC), Almaty, Kazakhstan

ysembayeva.esi@bk.ru

Dariya B. Arshabayeva⁸

⁸International Educational Corporation. Kazakh Leading Architectural and
Civil Engineering Academy AO (JSC), Almaty, Kazakhstan

daria.arshabaeva@bk.ru

Abstract

The authors analyzed the phenomenon of freedom of creativity in artistic culture via the historical, cultural and artistic-philosophical

approaches. As a result, many new facts, concepts, names entered the scientific circulation. Promising were the studies of socialist realism as a special discursive practice or the space of patron-client relations and informal networks of influence. In conclusion, Russian researchers are less likely to have theoretical ambitions; they are engaged in gathering facts and publicistic assessments of the past while domestic experts are more interested in the political aspects of the history of art.

Keywords: Problem, Creative, Freedom, Fine Art.

Pensar en las bellas artes como un problema de la filosofía moderna y extranjera

Resumen

Los autores analizaron el fenómeno de la libertad de creatividad en la cultura artística a través de los enfoques histórico, cultural y artístico-filosófico. Como resultado, muchos nuevos hechos, conceptos, nombres entraron en la circulación científica. Fueron prometedores los estudios del realismo socialista como una práctica discursiva especial o el espacio de las relaciones patrón-cliente y las redes informales de influencia. En conclusión, los investigadores rusos tienen menos probabilidades de tener ambiciones teóricas, se dedican a recopilar hechos y evaluaciones publicitarias del pasado, mientras que los expertos nacionales están más interesados en los aspectos políticos de la historia del arte.

Palabras clave: Problema, Creativo, Libertad, Bellas Artes.

1. INTRODUCTION

A lot of scientific works are devoted to the theme of creativity in interaction with freedom. The problem of freedom of creativity has been studied and continues to be studied by art

theorists, culturologists, philosophers, psychologists, and sociologists. During the period of debunking of Joseph Stalin before the beginning of reconstruction, many books, albums, popular articles and serious monographs on the artistic life of the 1930s and mid-1950s were published, the fate of artists and creative associations, genres and types of the fine art of the golden age socialist realism. The authors of these publications were mainly art historians, critics, representatives of the Soviet artistic bureaucracy.

They tried inwardly to comprehend what happened to the fine arts in the years of Stalinism, from the point of view of people involved in the world of the arts. In the 1950s-1970s, they compiled and published extensive, albeit fragmentary, material on the artistic trends of the 1920s, and restored the reputation of some artists and trends subjected to unfair criticism. However, the research work of those years was conducted under the strict control of censorship, in the conditions of unconditional domination of the doctrines of socialist realism and struggle with formalism. To describe the artistic processes, euphemisms were used: some contradictory tendencies and phenomena, shortcomings in professional skill, admiration for external, purely spectacular moments, interest in the festive aspects of life, splendor, false pathos (REID, 1996).

In the counter-cultural essay by GERMAN (1989) *What is Socialist Realism? Literature and, more broadly, the culture of the 30s and 50s.* appeared as semi-classic semi-art of not too socialist at all realism. The bold, revealing text of a shrewd literary critic was not published, distributed in self-publishing. In the publications of the 1950s-1970s it is useless to expect free controversy about the state of Soviet art or to seek answers to questions about the artistic cult of Stalin, the fate of repressed masters of culture, the history of the union of artists, and artistic everyday life. Although during the thaw years' attempts were made to analyze the social, institutional aspects of the system of fine arts, censorship of this kind was written on the table and was published much later. In the history of the artistic life of the Stalinist era, there were too many blank spots; it clearly lacked an analytical outlook from outside, from specialists in other humanitarian disciplines who could write fine art in the context of the social, intellectual, and political history of Soviet society as a whole. Artistic creativity is one of the most important spheres of culture in any society at any stage of its historical development (GROYS & HOLLEIN, 2004).

In the conditions of the destruction of Soviet censorship, the historiographic situation began to change. Previously driven by official criticism, the avant-garde and the underground received official recognition. Not only art historians, but also historians, philosophers, and publicists turned to the themes of political

repression of cultural figures, censorship, corporate artist's organizations, historical preconditions for the turn made by Soviet art in the 1930s from avant-garde to traditionalism.

During this period, heated discussions about socialist realism proved to be precisely the field in which new theories for the Soviet specialists were tested vocabulary, and argumentation. The heuristic shock was caused by the publication of provocative works by Groys (1989), who cast doubt on the impeccable reputation of the Russian avant-garde. The discussion of the audience of socialist realism, the artistic consciousness of that era as a whole, began. At the same time, it was not always possible to avoid the brutal feuilletonics, characteristic for publications on historical topics during the years of restructuring. With the collapse of the Union of Soviet Socialist Republics, a modern period begins in the development of the national historiography of the Stalinist era. The revision of the Soviet past gave a powerful impetus to the biographical genre, represented not only by publications about cultural figures and the artistic bureaucracy of the 1930s-1950s but also by Stalinism.

The purpose of our study is to present the results of the analysis of the essence of freedom of creativity in the context of fine art, the manifestation of the freedom of artistic creation on the example of Russian and foreign (mainly Anglo-American)

historiography of 1980-2000 related to the study of the art of the era of Stalinism (DEGOT ET AL., 2005).

2. METHODS AND MATERIALS

The peculiarity of the experiment was that in two control groups (C1 and C2) the work on the development of the historical, cultural and artistic-philosophical approach took place under the usual conditions of training, and in the experimental group (E) the effectiveness of the developed methods was tested.

The objectives of the experiment were:

- 1) The study of changes in experimental data on the problem under study;
- 2) Analysis and interpretation of the obtained data;
- 3) The formulation of the final findings of the study;

3. RESULTS AND DISCUSSION

At the beginning of the experiment in the experimental group, the main part of the students, according to this indicator, was also at the productive level of the formation of freedom of artistic creation (55%), the reproductive level was in 18% of the students. At the end of the experiment, the number of students with a productive and creative level increased - the productive level was 58% of students of all age groups, creative - 32%. At the reproductive level - 10% of students. That is, during the experiment, the number of students with a creative level of freedom of artistic creation increased by 1.4 times, and with the reproductive decreased by 1, 8 times. In control groups, the number of students with a creative level of cognitive education increased by 1.1 and by 1.24 times in groups C1 and C2, respectively (KURMANALI ET AL, 2018).

Table 1. Data on the change in the level of formation of cognitive manifestations of the freedom of artistic creativity of students in the course of the forming experiment

Index	Course	Group	Stages of the experiment	The level of manifestation of freedom of artistic creativity		
				Reproductive	Productive	Creative

			nu	%	nu	%	num	%	
			mbe		mbe		ber		
Cognitive manifestations of freedom of artistic creation	2	C1	beginn	2	19	7	60	2	21
			ending	1	15	8	64	2	21
		C2	beginn	17	18	62	63	18	19
			ending	11	12	62	63	24	25
		E	beginn	18	16	67	58	30	26
			ending	3	3	49	43	63	54
	3	C1	beginn	22	23	57	59	17	18
			ending	15	16	60	62	21	22
		C2	beginn	20	23	44	52	21	25
			ending	13	15	44	52	28	33
		E	beginn	16	21	44	57	16	21
			ending	2	2	27	35	49	63
4	C1	beginn	20	25	42	54	16	21	
		ending	16	20	43	56	19	24	
	C2	beginn	23	25	55	60	14	15	
		ending	16	17	57	62	19	21	
	E	beginn	28	25	58	50	28	25	
		ending	9	8	41	36	64	56	

The presented results allow us to draw a conclusion that in all three groups there was a positive dynamics of the level of formation of freedom of artistic creativity manifestation, but in the experimental group the dynamics were more clearly traced. Mathematical processing of the quantitative results of the ascertaining and control stages of the experimental work was carried out using Student's t-test. The Student's criterion is aimed at

estimating the differences in the mean values of two samples, which are distributed according to the normal law. Table 2 presents the results of Student's t-test for paired samples.

Table 2. Results of mathematical processing by Student's t-test

Criterion	Group	The level of manifestation of freedom of artistic creativity					
		Reproductive		Productive		Creative	
		Result: t Emp	Empirical Significance	Result: t Em	Empirical Significance	Result: t Em	Empirical Significance
Personal	C1	2,7	Zone of uncertainty	2,8	Zone of uncertainty	1,8	Zone of insignificance
	C2	7	Zone of significance	0,8	Zone of insignificance	2	Zone of insignificance
	E	7,3	Zone of significance	4,8	Zone of significance	7,2	Zone of significance
Regulatory	C1	2,6	Zone of insignificance	1	Zone of insignificance	1,3	Zone of insignificance
	C2	8,8	Zone of uncertainty	3,5	Zone of insignificance	5,3	Zone of uncertainty
	E	5,6	Zone of uncertainty	16,5	Zone of significance	19,4	Zone of significance
Cognitive	C1	2,3	Zone of insignificance	2,5	Zone of insignificance	1,9	Zone of insignificance
	C2	20,2	Zone of significance	1	Zone of insignificance	10,5	Zone of significance
	E	10,5	Zone of significance	52,5	Zone of significance	34	Zone of significance

Communi- cative	C1	5,1	Zone of uncertai	1,8	Zone of insignifi	2,5	Zone of insignifi
	C2	11,1	Zone of significa	3,6	Zone of insignifi	5,3	Zone of uncertai
	E	34,3	Zone of significa	12,9	Zone of significa	11,9	Zone of significa

Table 2 presents data obtained as a result of mathematical processing of the results of a study of the criteria for the manifestation of the freedom of artistic creativity of students in the subgroups C1, C2, and E. The calculation of Student's t-test of the personal level of manifestation of freedom was carried out at a critical value of the indices from 2.57 to 4.03 (tKr). Student's t-test of regulatory, cognitive and communicative manifestations was calculated at a critical value from 4.3 to 9.92 (tKr). Starting from Table 2, we see that all the results of temp calculation in the experimental group are in the zone of significance, which indicates the effectiveness of the experimental work done. Thus, the received statistical calculations allow to draw a conclusion about the achievement of the main goal and confirmation of the relevance of this topic (GULDBERG, 1990).

The problems of this work cover the field of aesthetic, cultural, art, and artistic research. Therefore, the theoretical and methodological basis of this work is a historical-cultural and artistic-philosophical approach, which involves the study,

comparison and intersection of several forms of analysis. The historical-typological method allowed the authors to trace the historical forms of the manifestation of the freedom of artistic creativity in the human-society system. The philosophical and aesthetic analysis was carried out to justify the phenomenon of freedom in the context of creative realization. According to the selected dates, as long as the artistic culture in cooperation with the artist is formed in conditions of diverse socio-cultural determination.

The problem is being actualized, which is intended to explain the measure of freedom of artistic creation. For a long period of time, among artists and in art history itself, this issue was of an insignificant nature. However, the modern cultural situation, subject to collisions, risks the fate of the historical achievements of human civilization.

The peculiarity of the historiographic situation of the 1990s is the blurring of terminological boundaries. Thus, the term socialist realism was understood the whole art of 1930 - 1950-ies, or a ceremonial parade, samples, cultural policy, or artistic consciousness of that time in general. In the atmosphere of intellectual searches of the 1990s, the publications of GROYS (1989), in which it was proposed to consider socialist realism an early version of postmodernity, caused a wide resonance. Those

specialists for whom Stalinism was part of personal experience reacted emotionally and sharply negatively to these provocative ideas.

The possibility of a different approach was demonstrated by GROMOV (1998) in the book *Art during the Cold War from Vladivostok to Kalamazoo*. She compared the development of art on different sides of the Iron Curtain, choosing as an object of study the art print - the most popular works of art, widely replicated on postcards, posters, calendars, albums. GULDBERG (1986) concluded: From Vladivostok to Kalamazoo, the most popular and massively represented was the art of conservatism, conformist in content.

After the collapse of the Union of Soviet Socialist Republics, several circumstances influenced the historiographic situation in Russian historiography and foreign Rusistics. Firstly, as a result of the archival revolution, researchers gained access to previously closed archival funds, special soup, and uncensored memoirs. As a result, not only the evidence base but also the subject matter and geography of research changed fundamentally. Western experts got acquainted with the peripheral Russian cities and regions, which helped them to go beyond the boundaries of the study of Moscow and Leningrad. Secondly, it was in the last decade of the 20th century. a genuine dialogue of Russian and Western experts begins,

realized in the development of not only exchange programs, but also joint projects. It is pertinent to note that in the 1990s, Western Russian philology recruited many ex-Russian humanitarian workers into its ranks. Their work combines expert knowledge obtained in the Union of Soviet Socialist Republics, a memory of the realities of Soviet everyday life with professional criteria and methodological innovations of the West.

International exhibitions in Moscow, Berlin, New York, Oxford, London, St. Petersburg, Kassel and many other cities played an important role in drawing attention to the art of the era of Stalinism. Some projects had a local resonance, others - international. Of recent projects, the scale and conceptual consistency of the exhibition *Factory of the Communist dream. The Visual Culture of the Stalinist Epoch in Frankfurt am Main and Soviet Idealism in Liege*. It is noteworthy that exhibitions of this kind were held not only in large cities and cultural centers but also in the backwoods. For example, since 1990, more than 40 exhibitions of Russian and Soviet realistic art have been held in the United States.

After the collapse of the Union of Soviet Socialist Republics in 1991, the period of the most intensive and fruitful study of Soviet culture begins. This is evidenced, in particular, by the topic of these defended in American universities. A significant

contribution to the study of social history and the systemic principles of Soviet fine arts was Reed's thesis *De-Stalinization and Remodernization of Soviet Art*.

Non-standard was the object of her research - the Soviet artistic establishment. No less innovative was the thesis of J. Plumper, where the cult of Stalin was first analyzed in the visual arts. Further development in Western historiography received trends that emerged in the years of perestroika. Supporters of the idea of totalitarian art advocated numerous publications. At the same time, the concept of totalitarianism for excessive politicization and inattention to social history was no less actively criticized.

In the newest period, international seminars and conferences are held, where architecture, literature art, theater appeared in social, symbolic, economic dimensions. It was this approach that was implemented in the collective projects *The Art of the Land of Soviets*, painting, sculpture, and architecture in a one-party state. *Socialist realism without shores*, *Lausanne project on the study of the institutional system of Soviet art*. As a result, many new facts, concepts, names entered the scientific circulation. Promising were the studies of socialist realism as a special discursive practice or the space of patron-client relations and informal networks of influence. Accordingly, the study of art drifted in the same direction as the

study of Soviet society as a whole: what was studied was not what happened, but how it happened, in the spirit of the theories of social practices, P. Bourdieu and M. Foucault.

The palette of themes touched by Western researchers of Soviet fine arts has become much more complex and richer. Until recently, the period of late postwar Stalinism remained almost unexplored. This gap was filled by the monograph of the French historian ELLIOT (1986) *Soviet socialist realism in the period of Zhdanov*. His work differed not only in conceptuality, a fundamental documentary base but also in the availability of a detailed reference apparatus, in which, in particular, information was gathered about all the laureates of the Stalin Prize and the artistic bureaucracy. This work was not translated into the dominant language of scientific communication (English), which, according to some Western reviewers, significantly reduced the audience of users of this publication.

Ambiguous evaluations of the specialists were obtained by JAMES (1973), who opened the Soviet realistic school for a wide western audience and presented it as a full-fledged alternative to Western modernism.

The desire to escape from the isolationist interpretation of the culture of Stalinism was manifested in the growth of the number of

publications on the historical prerequisites of socialist realism, about various variants of the Sovietization of art in the countries of the Eastern bloc.

The possibilities of the methodology of visual research were demonstrated in his work on the Soviet political poster by (BIRD, 1987). The attention of Western specialists was attracted by artists who played a decisive role in the formation of the visual language of socialist realism, certain genres, artistic images of advertising and postage stamps, traditional art crafts.

4. CONCLUSION

Thus, the fine arts of the era of Stalinism from the eccentric marginal plot turned into a respectable academic topic in the last 15-20 years. Comparison of Russian historiography and the most developed in the West, Anglo-American Russian Studies shows that the Western humanists are more active in studying this problem field, outstripping their Russian colleagues in conceptualizing the phenomenon of the art of Stalinism, and in expanding the range of subjects studied. Besides, the cognitive function of art has specific features that distinguish it from the cognitive function of science. For the latter, knowing the world is

the main task. Artistic cognition interacts with other sides and functional meanings of art in the name of a specific super-task: to shape and guide the spiritual world of the human person in accordance with a certain system of aesthetic values. Therefore, art reflects reality differently from science.

In the course of the experimental work, the hypothesis was largely confirmed. Western specialists tend to theorize and generalize facts. It is important for them to understand how cultural dynamics are linked to more global social and political processes, into which conceptual models of Soviet history the phenomenon of Soviet art fits. Russian researchers are less likely to have theoretical ambitions, they are engaged in gathering facts and publicistic assessments of the past. Domestic experts are more interested in the political aspects of the history of art (cultural policy, the relationship between the artist and the authorities), the Western - the social interpretation of the institutions of Soviet art, the social values reflected in the works of art, and the formation of Soviet identity through art. Common to both is the desire to write the art of the era Stalinism into a broader context in comparison with the concept of totalitarian art.

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