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REFLECTION OF FEMINISM IN THE ARTS OF MODERN KAZAKHSTANI PAINTERS

The article touches on the topic of self-expression of contemporary artists through their work concerning feminism. The theme of the woman, her inner world, and the attitude towards her in different historical epochs have always occupied a special place in the visual arts. There is hardly an artist who does not understand this mystery, but everyone has discovered it in their way. The progress of civilization gradually awakened the consciousness of women. People are beginning to realize that women occupy an important place in the humanities, the arts, and other fields. The emergence of feminism has led to profound social changes in the world. The emergence of feminist works in art history is an objection to the once-dominant artistic paradigm and enriches the traditional art genre.

The concept of modern art feminism emerged due to the formation and development of modern civil society and public space. It is a form of contemporary art expression in a public space and an artistic medium for communication between people and the environment.

The definition of feminism is the simplest one. It's the idea that a work of art could portray women's power, independence, quality, dignity, and identity.

Key words: art, feminism, artist, the modern art of Kazakhstan.

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Қазіргі қазақстандық суретшілердің туындыларындағы феминизмнің көрінісі

Мақалада қазіргі суретшілердің феминизмге қатысты жұмыстары арқылы өзін-өзі көрсету тақырыбы қарастырылған. Әр түрлі тарихи дәуірлерде әйелдің тақырыбы, оның ішкі әлемі және оған деген қарым-қатынасы әрдайым бейнелеу өнерінде ерекше орын алды. Бұл құпияны түсінбейтін суретші болуы екіталай, бірақ бәрі оны өз жолымен ашты. Өркениеттің ілгерілеуі біртіндеп әйелдердің санасын оятты. Адамдар әйелдердің гуманитарлық ғылымдарда, өнерде және басқа салаларда маңызды орын алатындығын түсіне бастайды. Феминизмнің пайда болуы әлемдегі терең әлеуметтік өзгерістерге әкелді. Өнер тарихындағы феминистік жұмыстардың пайда болуы бір кездері үстемдік еткен өнер парадигмасына қарсылық болып табылады және дәстүрлі өнер жанрын байытады.

Қазіргі заманғы көркем феминизм тұжырымдамасы қазіргі азаматтық қоғам мен қоғамдық кеңістіктің қалыптасуы мен дамуы нәтижесінде пайда болды, бұл қоғамдық кеңістіктегі қазіргі заманғы өнердің көрінісі, сонымен қатар адамдар мен қоршаған орта арасындағы қарым-қатынас үшін көркемдік орта.

Феминизмнің анықтамасы қарапайым. Бұл өнер туындысы әйелдердің күшін, тәуелсіздігін, сапасын, қадір-қасиетін және даралығын бейнелей алады деген идея.

Түйін сөздер: өнер, феминизм, суретші, Қазақстанның қазіргі заманғы өнері.

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Отражение феминизма в картинах современных казахстанских художников

В статье затрагивается тема самовыражения современных художников через их работы, касающиеся феминизма. Тема женщины, ее внутреннего мира и отношения к ней в разные исторические эпохи всегда занимала особое место в изобразительном искусстве. Вряд ли найдется художник, который не понимает этой тайны, но каждый открыл ее по-своему. Прогресс

цивилизации постепенно пробуждал сознание женщин. Люди начинают понимать, что женщины занимают важное место в гуманитарных науках, искусстве и других областях. Появление феминизма привело к глубоким социальным изменениям в мире. Появление феминистских работ в истории искусства является возражением против некогда доминирующей художественной парадигмы и обогащает традиционный жанр искусства.

Концепция современного художественного феминизма возникла в результате формирования и развития современного гражданского общества и общественного пространства. Это форма выражения современного искусства в общественном пространстве, а также художественная среда для общения между людьми и окружающей средой.

Определение феминизма – самое простое. Это идея о том, что произведение искусства может изобразить силу, независимость, качество, достоинство и индивидуальность женщин.

Ключевые слова: искусство, феминизм, художник, современное искусство Казахстана.

Introduction

An essential chapter in the history of 20th-century art is the field of women's art. Feminist art emerged in the second wave of the feminist movement and became an essential part of postmodern cultural thought.

In the early 1920s, Max Weber put forward the theory of comparative characteristics of men and women from a sociological point of view: «Human development is the countless alternations of male and female advantage with the benefit of gender equality-countless reincarnations represent human history, and gender advantage also directly affects the development of body art, when a representative of one gender has an advantage, the other becomes the center of expression of body art. There is an example of many paintings, for example, the picture painted by Manet “Breakfast on the Grass,” where the women are completely naked, and the men are dressed – this work was called a masterpiece. Nevertheless, when Auguste Rodin's work- “the Age of Bronze” statue was shown at the Paris Salon, at the official regular art exhibition, it caused an absolute scandal. The figure in the form of a naked body of a man was slandered by public opinion at the time. These cases more or less reflect the social life of that era.

Since the late 1960s, with the gradual decline of “masculinity,” a new school of art has emerged in the field of Western art. After the influence of feminism on lifestyle in the United States and Europe, feminist art rapidly became a global artistic phenomenon. It quickly rose with a clear sense of self and a clear political position. Whether it's looking at medieval paintings and sculptures or appreciating modern pop art, it's not hard to find that the proportion of the female body is much more significant than the male body in body artworks.

In general, Western feminist art is divided into two major stages, limited to the 1980s, the early

period of classical or traditional feminism, and the late period of modern feminism. The feminist theory presented by Linda Norklin belongs to classical or conventional feminist theory, and its late representative is Griselda Pollock.

The concept of femininity has a strong association with the category of beauty. Objects included in the category of the beautiful have “feminized” features, while things related to the concept of the sublime have pronounced “masculinized” characteristics (Feminist Aesthetics, site, 2012). Furthermore, Cornelia Klinger, a researcher of feminist philosophy, notes that “for a long time, the category of the beautiful was negated as the main principle of aesthetics: it was increasingly taken out of the realm of serious art and art theory, giving it a place in the field of advertising and design. As soon as the category of the beautiful was abandoned entirely in the twentieth century, the category of the sublime was immediately brought to the fore of aesthetic theory and practice. And in the twentieth century, the sublime type carries masculine overtones”(Anthology of feminist philosophy, 2006: 412-413). Femininity is a particular set of feelings, behavioral inclinations, and mind and character features. It is also a compulsion to an aesthetic embodiment, a way of affirming and reproducing gender norms, which are externally manifested by many flesh styles (Anthology of feminist philosophy, 2006: 383).

Men are undoubtedly the mainstay of today's era. Therefore, the gender choice of male body art artists once again points to women, many of whom in the works of some artists are erotic, feminine as a creative language, although it is impossible to blindly judge the trends of their work by the photographer's gender, however as a strong gender in society, some male photographers make in their creations either an obscure or explicit expression of their gender position or materialize or weaken the women in order to achieve the goal of raising the sacred status of men.

Thus, under the call of women artists in Europe and the United States, the choice of the body as a symbol to express the position of feminism became a conscious or unconscious choice of some local women artists among not many modern women artists.

The Republic of Kazakhstan's acquisition of sovereignty and independence has entered into a new market relationship. People's lives, including cultural ones, began to change noticeably. Recent ideological and ideological Western trends have come. The former Soviet and then post-Soviet cultural landscape of the state directly felt the influence of Western culture (Massalimova, 2016: 181).

Factors influencing the artist's work

The most significant difference between art production and other production is this: art products are produced by the artist with his own life experience as raw materials, with the dynamic energy of life, this is the very body of the project's behavior, from the artist's personality the spirit of art is the external embodiment of the artist's character, the artist's nature determines the conduct of his creativity and practice.

The experience of childhood has a profound influence on the composition of the artist's personality; this experience comes from the inner feelings of the living body, whether the artist is a person so that his knowledge and self-awareness in the surrounding living environment turn into one of the specific events of life experience.

So what kind of ideological and creative impulses do women have, oppressive and sexist attitudes in their lives in this stable environment?

Influence of time

With the development of society, the concept of feminism has become widely accepted, but the meaning of feminist art is not limited to the visual field. The purpose of the feminist movement, in addition to the above aesthetic dialectics, is more important than a significant reform of social significance, so it seems that the women's movement only began after the postmodern post. Gender studies, including women and men, will always be a hot topic for discussion.

Through the interpretation of the works of some women artists, it can be found that in the form of artistic expression, they do not seek to destroy the erotic role of the female body in the eyes of men but create self-deprecation and distortion of the artistic

image; it is worth emphasizing that the liberation of women and the blind parallelism of the abuse of the value of the body are developing to the extreme, it will be difficult to control in the era of vulgarity.

In Western paintings, women's images are often placed in the perspective of what is being looked at, and women are often associated with everyday life unrelated to politics. Based on the life of the Dutch painter Vermeer, women in his works are usually presented as workers, servants, and spectators. In contrast, works with nude women vaguely reflect the authority and desire of male society. In the works of the 17th-century Spanish artist Velasquez, the kitchen seems to be the only territory for women, while most of the men in the painting appear as patrons.

With the progress of society, feminism continues to develop, and various genres are gradually formed. Among them, liberal feminism emphasizes equality and believes that men and women should receive the same political rights and social resources. Feminism criticizes women's absence in social civilization, sees differences between men and women and emphasizes freedom and equality. Radical feminism believes that women's responsibility in society becomes the leading cause of women's oppression, forming feminist ideas that men should not be the system's beneficiaries; women should be social change leaders. Under the influence of post-modernism, feminism began to think about race, identity, and class. Some women artists understand this feminism as a critique of society and politics and use it as a theme for artistic creativity.

The birth of feminist art became a prerequisite for its use to solve social problems of feminist ideology, which gained wide popularity in the seventies of the last century due to the emergence of openness to change in society and people's recognition of the problem of gender stereotypes. In support of the artists of art-feminism in 1972, a magazine appeared in America, spreading the ideas of feminism about the lack of full gender equality in society and promoting the demonstration of the power and independence of women (Muslumova, 2015: 114-120).

In the literature of art history, Griselda Pollock, a representative of radical feminism in the West, is an art history theorist. In an article published in 1988, she first put forward in the context of art history: "The priority of feminist art history is the critique of art history itself." Pollock's theory emphasizes the importance of feminism in the history of art. With feminism in art theory, more and more works on "feminism" appear in contemporary art. The stylistic development and form of expression of

these works also reflect the artist's different understanding of the trends of feminist thought.

Art-feminism is brought to life in contemporary art in Russia as well as at other venues, for example, Tatyana Volkova is engaged in curating feminist music festivals, and Alexandra Shadrina, Galina Rymbau, and Oksana Vasyakina broadcast art feminism through the creation of poetry zines, educational projects, and publishing houses dedicated to women's literature and criticism of sexism in literary texts (Serenko, 2019).

Some feminist artists believe that promoting gender is a sign of cultural practice for women's art and against the idea of male superiority. In such works, the artist exaggerates women's characteristics as an image that undermines the patriarchal society. American artist Judy Chicago, as the most representative figure of feminism, in her installation "Dinner party," dishes with a female pattern are placed on a triangular platform; in this triangular space, long tables are made up, on which are laid out napkins with the printed names of 39 great women in history. Judy Chicago's work challenges a patriarchal society in the form of women's art. This landmark work proclaims feminist attempts to change the history of Western art that men once dominated.

Research methodology.

In the course of the research, the authors of the article successfully applied such methods as theoretical and general philosophical analysis. The paper examines the method of philosophical and art history analysis used to study the visualization of the gender specificity of the Kazakh culture in works of fine art.

Results and discussion.

In modern society, tolerance is of particular importance: it acts as a value orientation and as a rule of social action, and as a political necessity. Tolerance is manifested in various spheres of society life (moral, legal, political, religious, economic, art, etc.), acting as an important prerequisite for cultural interaction (Ismagambetova, 2016: 5034).

According to the contemporary Kazakh artist Bakhyt Bubikanova, As a student, she constantly "cooked" in a male team, with which she had to compete to not seem "weak" because of male pressure; feminism was more than enough for her. The history of Kazakh art is relatively short; there are not only a few women but also men in it. Historically, women were mainly engaged in applied arts-ceram-

ics and painting and were very respected (Harper's BAZAAR Kazakhstan, 2021).

In 2018, an exhibition of young Kazakh artist Zoya Falkova was held in Almaty. Falkova takes the place of a housewife who is tormented by washing floors, cooking, and endless laundry and allows the others to look at her "sacred destiny" – to be a mother, wife, and servant.

"Modernization of Creation" is the artist's first solo exhibition with a sharp look and uncompromising statements. Everything is unusual here, and many things are new: for example, this is the first exhibition dedicated to feminism in the history of Kazakh art. The issue of the status of women in the art of Kazakhstan has not been particularly touched upon until this time.

The Kazakh artists of the XX century had no task to modernize or promote feminism; at that time, there was no idea of feminism. Artists of the beginning of the XXI century began to think about this issue. But they stood in the position of a man and looked at the object with the eyes of a man (Ibrayeva, 2017).

The artist takes a diametrically opposite position – she offers to look at the situation from the woman's side. Falkova notices details that already seem natural. The artist does not try to abandon the objects surrounding her every day; on the contrary, she raises this simple everyday life into a cult.

One of Kazakhstan's most recognizable contemporary artists, Gani Bayanov, often raises eastern themes with a pronounced Asian mentality to a level no worse than the European in his works. He does not reflect feminism in his works, but his Central Asian mentality is recognizable by the type of Asian woman, the same in all his works (Duspulova, 2020). Bayanov describes a picture he painted at 26 – "Girls with a white camel." Where he conveys the image of strong and pure women:

The work is symbolic. My mother died young, leaving behind her image as the epitome of love and kindness—a wonderful ideal of sacrifice and purity. I understood why girls soar, why the white camel and the Asian crescent are iconic in the steppe. Even before the beginning of the work, I saw my mother with my inner vision as a transparent, weightless beauty going into the distance.

Gani Bayanov, 2020

Only those that are anchored in eliminating the feminine qualities of their works or that completely hide the feminine symbols of their works can pass through the male-dominated art world. The core of this form of creation is not entirely free from the idea of a male power center. Feminism is not about

eliminating women's physiological characteristics and social attributes but about putting gender characteristics in a more open space for discussion. Feminist works in contemporary art In the context of visual culture By definition of feminism should not stand in isolation from men, which will make feminism in a marginal situation and cannot go beyond the field of theory. The experience of women artists in society is different from that of men. The experience of encountering emotions and life experiences will exist in artistic creativity as a recognizable visual experience with a feminist style. Appealing to femininity and using it as a symbol of the work can be used as a way to position feminism. This is an effective way for feminism to realize self-positioning by combining the experience of female identity and generalizing it into a universal theoretical system. The development of the time and to this day, no single field of research can fully explain the concept of feminism. Women's art in contemporary art must form a mature methodology by which other areas of the theoretical system will help refine the idea of feminism.

Not every work of art created by a woman is legitimately considered feminist. This is understood as a work where feminism is proclaimed as a manifesto, as an expression of the political and social po-

sition of the author, clothed in artistic forms. Many aspects of a woman's daily life are read as a reflection of a sexist power system, and therefore a priori deeply politicized (Lippard, 1976: 11).

Conclusion

The merits of art-feminism at the present stage of art development deserve the freedom to depict female corporeality in any manifestations. Feminist art has devoted a lot of attention to the problem that the image of men and their physiological characteristics in any form is a sign of strength and should be treated with respect. In contrast, the image of women's physiological characteristics, which are not widely distributed among the masses, is perceived as something unworthy and blatant.

Feminist aesthetics presents the valuable methodological potential for analyzing the main issues of aesthetic discourse and art practices. The considered concept is based on the theoretical basis of feminist philosophy, which denies the masculine nature of aesthetic ideology and the misogynous interpretation of the category of femininity.

The personification of art-feminism in contemporary art is one of the most powerful tools to convey criticism to the currently existing art institutions.

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