

The Culture Integration in The Context of National Art Schools - Prioritized Direction of Development of the Modern Humanities

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ABSTRACT

The modern picture of the world is experiencing a permanent transformation, adapting to the influence of various globalization factors, the dominance of information technology, dynamic development of a material environment, etc. In these circumstances, the society faces a problem of a technocratic knowledge domination without attention to humanitarian knowledge. In this context, the role of spiritual development is lost, as well as the role of moral growth, human values, the importance of cultural traditions. The timely problem of modern human knowledge development is considered and studied by the scientific community. But in practice, this trend more clearly represented in Asian countries, where even the technocratic component is based on a tradition, ethno-cultural experience, national art heritage. Therefore, this article addresses the problem of the national art schools development through the integration of cultures on the example of the Central Asian countries as well as Russia's role in the development of national art in the XX century through the system of art education.

KEYWORDS

Cultural integration, continuity, visual arts, the artistic process, artistic traditions, national traditions, Russian art school, European school of painting, creative method -

ARTICLE HISTORY

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Introduction

The article of B. N. Tarasov, "The importance of humanities in modern educational process" (2007) correctly marked the significance and the role of humanities for the formation and development of a man and society as a whole. "When science and technology progress is related to highest half of a human being, then that is a really true progress. Consequently, very important task of humanities is to deal not only with innovation, not just mechanical engineering, but also human engineering, because the future depends on what happens in the

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inner world of man. Consequently, the important is the synthesis of scientific, cultural and historical knowledge". This substantiation actualizes the vector of modern humanitarian knowledge development to the direction of the study of culture, art, development, interaction and mutual enrichment of cultures. Integration is an ancient process, and it is impossible to imagine the development of culture without it. The historical roots of integration go deep to the past and determine the main aspects of the interpenetration and mutual enrichment of national art. "Development in cooperation is not a new concept. All the great cultures that artificially broke contact with the world, stopped in their progress and degraded. The history of mankind can give many facts about it", - that's what the authors of the monograph "The moral and religious philosophy of L. N. Tolstoy and humanistic thought in Central Asia" R. Gabidulin and N. Tuktibaev noted. Integration stimulates the development of social practices, public institutions, ethnocultural processes, artistic experience, etc. "The problem of the culture interaction of different peoples gets extremely important in the current situation. The solution of this problem determines the development of modern society of Russia and Asian countries" (Gabidulin, Tuktibaev 2002). This thesis confirms the importance of considering the mutual influence and mutual enrichment of cultures. At the heart of every culture lies continuity, it serves the objective regularity of expression and manifestation of the relationships in the field of spiritual life and artistic practices, ethnic traditions (Nekhvyadovich 2014). Cultural relations of Central Asia and Russia are due not only to the geographical vicinity, but also a common historical past. These aspects are widely studied by Russian and foreign scientists and presented in the works of V. P. Vasiliev, M. T. Aitbaev, B. G. Gafurov, S. Daniyarova, N. Tolstov, F. Ilim, L. A. Perepelitsyn, etc.

Methods

Work is based on an integrated approach, on modern culturological and art criticism concepts, and it caused complex technique where methods of historicism, comparison, bibliography method, stylistic analysis were used. The problem of research of influence of the Russian art school on art of the countries of Asia in the XX century is considered on the basis of an analogy method. Works of artists are analysed with use of a bibliographic method. Works of painters are investigated by method of stylistic analysis. The special art criticism technique was used: method of attribution, analysis and synthesis, iconologic and iconographic methods. Special analysis techniques of documents (content analysis) and interviewing are applied.

Results and Discussion

In different historical periods regions of Central Asia and Russia were in close contact with each other. In I-III centuries B.C. there was the movement of nomadic Hun tribes, consisting of the Mongol-Turkic ethnic elements from Central Asia to the West. In the area of the Caspian and Black Sea prairies. Hun tribes came into contact with the Slavic, including ancient Russian tribes. The fact that relations between them were not only military but also economic and cultural, has archaeological evidence. The area of interference in the Middle Ages expanded with the help of aggressive campaigns of Genghis Khan. In this period the peoples' culture experienced the interpenetration of traditions, for example, the Russian language has borrowed many Mongolian words: "karaul", "yamshik", etc. Russian craftsmen and artisans who worked for the Mongol aristocracy

contributed to the expansion of artistic traditions in the field of arts and crafts. Trade relations have resumed mutual interest of Russia and Central Asia in the XVII century. The most intensive contacts of Russia in the West of Central Asia at that time were its relationships with the Kazakh Khanate. In the 30-40s of the XVIII century Junior and Middle zhuzes (regions of Kazakhstan) got the protectorate of Russia, and became a part of the Russian Empire (Ganiev 2012). In 1819, the Asian Department was established in the Russian Ministry of Foreign Affairs. In 1822, Emperor Alexander the Ist issued a decree on the establishment of "Charter of the Siberian Kirghiz". Since the last third of the XIX century and until the end of the XX century relations between Russia and the western part of Central Asia developed in the integrative direction. The culture and art interact in the political, economic and social context. National Art Schools explore creative experience and present it in a variety of forms and genres of art (Nekhvayadovich, Stepanskaya 2014).

The integration process is most clearly manifested itself in the XX century by the example of the artistic experience exchange between Asia and Russia, where a special role in the formation and development of art played Russian art school. The artistic traditions exchange, their mutual influence contributed to the emergence of new trends, forms, methods, means of artistic depiction in various art forms, and it caused mutual enrichment of cultures. Appropriate culture existence is impossible without the initiation to the world experience, which form was to get acquainted with European art schools through the educational system of Russian higher education institutions.

Undeniable role in introducing Asian artists to the European system of art education of the XX century played workshops of leading teachers of the Academy of Arts, founded in 1757 (Moleva 1991). Among the Academy of Fine Arts teachers were A. P. Losenko, D. G. Levitsky, A. A. Ivanov, K. P. Bryullov, N. I. Kramskoy, N. N. Ge, I. E. Repin, V. I. Surikov, V. A. Serov, M. A. Vrubel and other masters of Russian art. The Academy, throughout the history of its existence, was the main methodological center, where the efforts of outstanding educators established the foundation of a realistic system of art education. In the XX century, the development of the best traditions of academic pedagogy helped the establishment of the Soviet school of art, and helped to strengthen the method of realism in the art of multi-ethnic state. Famous masters of Soviet art were B. V. Johanson, V. N. Yakovlev, A. A. Osmerkin, N. F. Petrov, P. S. Naumov, K. I. Rudakov, M. G. Manizer, I. I. Brodsky, Professor M. P. Bobyshov, graphics workshop was led by P. A. Shillingovsky, graphics masters I. J. Bilibin and K. I. Rudakov, artist, art theorist, educator I. E. Grabar and other outstanding artists and teachers. The period since 1947 is considered as a new stage in the history of the Academy of Arts (Melekhova 2014). In the same year the Russian Academy was transformed into the USSR Academy of Arts with the following structure: I. E. Repin State Academic Institute of Painting, Sculpture and Architecture in St. Petersburg, V. I. Surikov Art Institute in Moscow, Moscow Institute of Art Theory and History, Scientific Research Museum, scientific library, scientific and bibliographic archives, workshops and laboratories. According to the charter, adopted on September 29, 1947, USSR Academy of Arts became the supreme scientific institution, uniting the most outstanding art activists. In Academy of Arts throughout its history important problems of the humanities development were solved based on the introduction to the classical artistic values through the education system.



One of the objectives was: "The solution of the national problem in the field of artistic culture". A. M. Gerasimov, the Academy of Arts president in 1947 says in the progress report: "The implementation of the doctrine about all nations' right to self-determination created the basis for the flourishing of art of numerous peoples of USSR, socialist in content and national in form. The peoples which for centuries have not been able to develop their artistic talents, after 1921 have got an opportunity to build a new culture. The successes of Soviet Union in the cultural development of the socialist countries have no analogues in the world. In shortest time the peoples who for centuries did not know easel painting and sculpture, who were limited only by application of decorative kinds of fine art, have got national schools of art. This is Azerbaijan, Uzbekistan, Kyrgyzstan, Kazakhstan, Turkmenistan, Bashkortostan, Tatar Autonomous Soviet Socialist Republic, Mongolia, and other republics. Authentic art flourished in Ukraine, Belarus, Armenia, Georgia". The results were achieved through the national policy of the Soviet government, where the priorities were to raise the cultural level in the countries of the socialist community. Council of USSR Ministers have set the goals for Academy of Arts: "... to ensure uplift and development of the national republics and socialist countries fine arts in all forms on the basis of the consistent implementation of the socialist realism principles and to further develop the best progressive traditions of the USSR peoples".

At the third session P. M. Sysoev in the report raised the question of the training of young artists for the republics: "Academy of Fine Arts needs to extend the work on taking in Moscow and Leningrad universities the most talented young people, first of all from those republics, where there are no art schools. In Moscow and Leningrad universities youth representatives will be able to explore the best way to learn experience of Russian and Soviet artists, and that will undoubtedly enrich and contribute to the development of national art" (First and second session 1947; Sysoev 1949). Exactly this way the government adopted a special decision on the organization in I. E. Repin All-Union Institute of Painting, Sculpture and Architecture a national group of students united artistically gifted youth of Central Asia and Kazakhstan republics. That was the first time the question of amalgamation rich folk art traditions with the traditions of Russian professional realistic school of art have been fixed upon a national scale so broadly (Lichman 2010).

For students from Kazakhstan, Kyrgyzstan and other republics, as well as for students from socialist community countries opportunities for education were provided in universities and secondary specialized colleges of Moscow, Leningrad and other cities of the country. There were formed the special branches with allocated budget places in universities, which were booked in advance, and the conditions of acceptance for studies were facilitated. Thus, foreign students from the countries of socialist community at entry to higher education institutions, including art, were getting a number of privileges right at that moment and during their education. The most of places were reserved for students from the republics and socialist countries. So, 30-40% students in groups were foreigners. Students and graduates with poor knowledge of Russian took a preparatory course. They were necessarily provided with the residential area (the hostel) at the time of their education. They were paid a scholarship (Chutcheva 2006a).

In general, the culture of the Soviet Union had an impact on the development of the socialist community countries. In the culture of many peoples common

features and consistent patterns of Soviet culture are emerged, the level of development was gradually raised, the economic, socio-political, scientific-technical and cultural relations are expanded and strengthened (Chernyaeva 2014). In many national cultures new artistic tendencies appeared that found their identity and uniqueness in the process of assimilation. The culture of each nation developed the best national traditions and broadened its experience under the influence of Russian culture (Chutcheva 2006b). The professional fine art germinated in Central Asia countries. For example, in Kyrgyz art from the 30s of the XX century a vector of formation and development of the fine arts, based on the Russian art school, was formed. As Masut Mahmudovich Fatkulov said: "If you look at the history of fine art in Kyrgyzstan, it is necessary to recall the names of Semen Chuikov, Gapara Aitieva, Lydia Ilyina and other great masters. Almost all of them were studying in the leading universities of Russia and combined the traditions of Russian realistic painting with the search of artistic means for the expression of the Kyrgyz national character" (Stepanskaya, Melekhova 2015). Thus, in the art of Kyrgyzstan, Kazakhstan, Mongolia, and others appeared bold full-scale solutions, democracy of images, love to the themes of folk life, a holistic approach to the solution of artistic problems. All this is due to the close relationship with the Russian tradition of painting, with a creative method that has been learned in consequence of the art education system through the professionalism of Academy of Arts masters.

Among the students in the five main departments of Academy of Arts: painting, sculpture, book and easel graphics, architecture, theory and history of art in the 60-80 years of the XX century were young artists from Central Asia countries. They took courses at the workshops of V. M. Oreshnikov, A. A. Mylnikov, I. A. Serebryany, A. D. Zaitsev, U. M. Neprintsev, E. E. Moiseenko, D. F. Popov; graphics – A. F. Pakhomov, M. A. Taranov, and other talented teachers. Creative method of Russian art school masters was an example and a model for talented young people from Central Asia countries.

Graduation works of Mongolian students Yadamsurengiyana Tula, Choyzhingiyana Ichinnorova, Baira Gambazhova, who studied at the workshop of I. A. Serebryany have common way to artistic problems solving. The choice of topics for graduation works - "The Fight", "The horse wranglers", "Sukhe Bator" - meet the basic directions of artistic life development of that time. The school of Serebryany was notable for accentuated pathetics. To this end, the compositions are preferably extended vertically, high skyline, this all emphasizes the depth and openness of the space. The integrity of the composition is the most important advantage of works: all the characters and all of the depicted scenes pieces are not random, they linked by a common mood and state. The unity of color, its preparedness and integrity serve to create expressive artistic image. A major role is played by landscape, and also organic connection between a man and nature expressed with lapidary means. One of the students of Professor I. A. Serebryany was Ali Dzhusupov, Kazakh artist. Artist Dzhusupov was attracted to the creation of the works of landscape painting genre. The interrelation of Ali Dzhusupov's works with the traditions of Russian art school, through the workshop of I. A. Serebryany, turns up in subtle artistic vision and the ability to express the image of the nature of native land in one piece, with rich means of painting. A special feature of Ali Dzhusupov creativity is the choice of the "pure nature" landscape. In the works of the artist are clearly seen the committing to the interpretation of the Mountain Kazakhstan image within the framework of lyrical landscape



associated with the traditions of Russian realistic tonal painting. The artist works with the natural material, trying through the subtle tonal design of color to save light and aerial attributes of depicted environment and through it to pass the state and mood. These trends are expressed predominantly in landscape studies. The color palette is used in the paysages of the artist as a means of expressing the emotional state and ideology. Romanticism and lyrical note is the feature of Ali Dzhusupov paysages (Rinchen-Habaeva 2005). Student works of young artists from Central Asia who got educated in the workshop of I. A. Serebryany, were united by a bright color, expressed in the local color, the rhythm of composition construction, the predominance of horizontal lines, pasty technology, striving to achieve the ultimate expression of images by the most laconic means.

Professor E. E. Moiseenko passed on improvisational skills and artistic basis to his students. Romanticism of the heroic is fully manifested in the works of many students. Excitement, deep emotional imagery, a unique manner of painting with harsh character of the painting the characteristics of Moiseenko school. The students of Moiseenko were Sumjzhavyn Dondog, Demchingiyn Myagmar, Yodonngiyn Ulziyhutag, Sengeravdangiyn Elbegdor, Damdisurengiyn Purevdorzh. Their works are joined by extensive manner of painting, heroics of graphic structure, poetic and epic pathos. Landscape in the works of students, as well as the master, emphasizes and enhances the artistic image. A bright and festive, it gives the solemn sonority and delicately accompanies to the thematic picture, giving it a musicality. Characteristic features of Moiseenko workshop graduates' works became pasty layer of paint, a tendency for color complexity and scenic richness.

In the workshops of I. A. Serebryany and E. E. Moiseenko artists from Central Asia countries learned the different facets of creativity, learned to draw different images, stories, to use a variety of techniques. For a long time there was no tradition of working in such genres as paysage, portrait, still life in the traditional art of these peoples. Due to the education in the Soviet art colleges, new tendencies appeared in the works of artists. From their teachers, students took over the stylistic features of creativity, borrowed creative method. Many graduate works used household theme, but the form and content of these works were an example of how the creativity of artists have been transformed.

In Russian Academy of Arts the historical genre has always occupied a fundamental place. Traditions of referring to the themes drawn from Russian history were established in the XVIII century by artist and teacher A. P. Losenko who was considered as the head of academic school of historical painting. These traditions were continued by Soviet educators of St. Petersburg Academy of Arts Viktor Mikhailovich Oreshnikov and Yuri Mikhailovich Neprintsev. National Artist of USSR V. M. Oreshnikov led one of the largest workshops of art faculty and was honored with State Prize laureateship. His workshop was located in the halls, where Repin workshop once was placed. V. M. Oreshnikov is a master of thematic paintings on a historical story and portrait. A creative method was passed to his students, among whom were Battsendiyn Purevsuh, Tozhilsurengiyn Bataa. Nuanced approach to artistic material, thoroughness and experiment - these are the main features, typical for creative method of the master. The figurative solution is the result of an accurate working out the material through the study of historical facts, the archival documents analysis, interviews with contemporaries. As a result many schizzos and sketches, deep

historical works. The historical paintings of Oreshnikov's students had clarity, rhythmic harmony of composition, color harmony, developed narrative origin passed in the expressive and psychological interpretation. Artist-teacher insisted on strict analysis, precise clarification of all the advantages and disadvantages of each work. He demanded the integrity of the work, strict reasonableness of the composition, a clear justification of the need and the specific role of each picture element. Victor Mikhailovich treated young artists carefully, and tried to develop the positive qualities of everyone's talent.

Much attention to the battle painting was paid by USSR National Artist Yuri Mikhailovich Neprintsev - the head of the Painting Faculty workshop. A student of V. E. Savinsky and I. I. Brodsky, Y. M. Neprintsev developed in his works the best traditions of Russian realistic painting, also he is known as the author of thematic paintings. This artist was one of those creative individuals who have their own unique handwriting. Painter's attention was attracted by the images of his contemporaries, clarity of composition, the dynamics in construction of painting, the expressiveness of bright multi-faceted images of his heroes, the ability to comprehend and express in the picture the complexity of human character are specific features of his works. Specific features of Neprintsev's creative manner are precision of writing and drawing, careful attention to nuances, all these features were transferred to the students, including Mongolian students: Gavazhiyn Tomor, Orzhkhorloogiyn Dandindorzh, Danzanbalzhiryn Enkhtayvan, Gombozhavyn Tomor-Ochir, Lamjav Gandbold. Neither a creativity of the master, nor themes of students' works was modernity. Protagonists of the paintings were ordinary men. Important in teaching methods was observation and study of reality. In the paintings of Neprintsev's school themes of heroism were developed as well as life material. Even the theme of war in Neprintsev tradition was resolved through the emotional state of the characters, as, for example, in the work of G. Tomor "Farewell" lyricism and the dramatic moment of heroes parting are linked. There is no external movement in the work, but there is an inner depth of feeling expressed by gesture, silhouette, line and general light, soft color scheme. Famous Mongolian artist L. Ganbold took U. M. Neprintsev's approach to the artistic problems solving, and it made a solid foundation for his own skill. Lamjav learned wide range of color vision and developed a compositional thinking. With great appreciation Ganbold recalled his teacher, who found painter's skills in his student and helped him to identify the main directions of creative development in paysage genre by making the foundation of work with nature. His graduation work was the painting "Evening", that gained "excellent" mark from examination committee. In the workshop of U. M. Neprintsev K. Shayakhmetov also studied. His graduation work was "Kolkhoz Winners" (1956). Camille Shayakhmetov tends to a narrative, to paintings on the theme of national life that was assimilated in the workshop of Neprintsev. Authenticity, an optimistic outlook on life, soft lyricism, a sharp sense of beauty, harmony of man and nature, sunshine of K. Shayakhmetov works emphasize originality of his personal painting style. Prominent "choral origin", three plan construction of picture composition with plenty of details that complement the plot, which is a stable tradition of Russian school of painting, become the basis of works.

A continuator of Russian art school traditions and its pedagogical principles was a painter muralist Professor Andrei Andreevich Mylnikov. For many years he was the head of monumental studio in Academy of Arts. For a monumental style that the artist worked in, specific features are: a high degree of artistic



generalization, grandeur, immensity, sonority, deep comprehension of creative objective. The art of Mylnikov is always serious. As a teacher, educating monumental artists, he aimed first of all to develop their abilities in artistic creativity. Andrei Andreevich paid the main attention in teaching activities to the development and improvement of the creative gift of each of his students. He taught to think and feel by the images, restlessly develop creative individuality. For him, the main thing in art was professionalism and great skill. A. A. Mylnikov nurtured plenty of monumental painting artists. Among the students who were taught by Andrei Andreevich were mongolian artists Yadamsuren Urzhine and Sanchir Namhaytserengiyn. Yadamsuren Urzhine's graduation work was mosaic panel for the monument to the soldiers-emansipators of Soviet Army in Mongolia. The theme of personal heroism and the mass heroic scenes is largely solved by the artist through the figurative and compositional rhythms system, which gives the panels solemnity and evident musicality. In this work there are the light and power of creative method of the teacher - Soviet artist A. A. Mylnikova, a representative of St. Petersburg school of monumentalism. Graduation work of Sanchir Namhaytserengiyn was Glass painting at the Congress Hall. It is characterized by the complexity of the open-work pattern of lines, emphasizing the national stance of characters. The conception is based on a folk basis and figures' monumentality.

The representatives of Moscow School of Painting were talented teachers of V. I. Surikov Moscow Art Institute, who developed high artistic traditions through education system, through pedagogic approaches having deep humanistic significance. Tahir Teymurovich Salakhov is the master of portraiture, still life, paysage, thematic paintings, as well as a public figure, who took an active part in the strengthening friendly relations and creative contacts with the artists of socialist community countries, as well as Europe, Asia, Africa and Latin America. His workshop was international, there were students from the Netherlands, Germany, the Baltic States, Syria, Kazakhstan, Kyrgyzstan, Mongolia, etc. - he tried to develop national features in every student. The graduation works of artists Chultemin Balbator, Sereegeriyn Davgadorzh and other students were endowed with these qualities.

In the workshop of outstanding Russian artist Sergei Vasilyevich Gerasimov was raised constellation of students - followers of humanistic artistic method of Russian painting school. The deep ethical and artistic integrity of S. V. Gerasimov's art, the purity and adherence to principles of his quest, strength and mastership of the expression of new art purposes have put his name to a range of the biggest names of Soviet art, which defined the highest level of Soviet culture. S. V. Gerasimov was not only an outstanding artist, but also an excellent teacher of creative youth. In 1956 he was conferred the degree of Doctor of Arts. To see the artist in a student, to develop his creative qualities - it is a fundamental principle of Sergei Vasilyevich Gerasimov's pedagogical system, so he followed the rule: it's impossible to teach the skill first, and then demand creative solutions of artistic problems from a student. S. V. Gerasimov paid great attention to a composition. He believed that it is necessary to raise the artist with rich knowledge, ideas, knowing the ways of their expression and imaginative development. In general, the goal of Sergei Vasilyevich's pedagogical system was to promote the growth of the student, to develop his creative potential, taking into account national traditions and life experience of each student. Among the students enrolled in the workshop of S. V. Gerasimov, was a talented Mongolian

painter Nyam-Osoryn Tsultem, who has become a bright creative person in the Mongolian art. N.-O. Tsultem inherited specific features of the creative manner of his teacher, that consisted in a diverse range of perception of the seen, in the thin lyrical and psychological understanding of the world around him. Graduate of Gerasimov's workshop has become a master of color, and it helped him to achieve soulfulness and credibility in depiction of different images. In the period of 50-70th years the artist worked in the traditions of Russian realistic school. In his portrait works Tsultem tried to present complex psychological characteristics of images of his compatriots, among them Mongolian peasants, artists, musicians, ranchers, government officials, all of these people were his contemporaries. By the means of artistic expression artist passed emotional state of his characters, the inner world, character, spiritual beauty, expressed in a whole range of human emotions' different casts. N.-O. Tsultem used the soft, warm color, which gave special lyricism to his portrait works. The artists's genre and thematic works show his interest in modern theme. These works represented the life of Mongolian people, they did not express the revolutionary spirit, there was no social analysis in them, they are filled with warmth and love of the author to Mongolia life in contemporary period. Special attention Tsultem paid to the composition as the idea expressed by plastic means. Realistic images are complemented by national Mongolian elements: ornaments, national costumes. The paysages of H.-O. Tsultem are close to paysages of S. V. Gerasimov not only in terms of painting, the coloring, the composition construction, but also the spirit. These works are very emotional, full of spirituality, poetic, profound in content and clear in form, they delight by the reverence of color. I. M. Rinchen-Habaeva said: "Tsultem was able to see many colors and splendor of colors of his nature, and his paysages differ by exquisite taste, high and warm color, a rationality and proportion of harmony of color, warmed by his own attitude" (Rinchen-Habaeva 2005). Tsultem was master of lyrical paysage, this is manifested in a gentle, calm color scheme, in deliberate rhythm of composition, in the ability to literally see and generalize, highlighting the most interesting and scenic images. In the artist's work paysage represented a kind of creative laboratory, as he solved complex painting problems by sketches from the nature, based on the specific data of wildlife. Whereas the portrait works and thematic compositions of Tsultem are made in the spirit of modernity, then his paysages are musical, and it was one of attractive features of his works. The artist was perfectly sensible of nature conditions and was able by the means of painting to express different moods: sunny day, twilight, night sky, rain, thunderstorms, fog, etc. The natural landscape of Mongolia and cultural environment in which the artist grew up, were the factors that determined the prevalence of paysage genre in the works of Tsultem in 50-70th years. The art basis, formed by the realistic school of painting helped the painter to express these themes in his works. Well-known Kazakh artist Nagim-Bek Nurmukhamedov is also a graduate of Russian Academy of Arts. His works combined genres of poster graphics and battle painting, theatrical and decorative art, arts and crafts. As a graduate student at Academy of Arts, N.-B. Nurmukhamedov continued his studies in the studio of painter A. M. Gerasimov. Creative method of A. M. Gerasimov had a noticeable impact on the artistic style of N.-B. Nurmukhamedov and manifested itself primarily in adherence to historical portrait genre. The artist borrowed from his teacher broad sketch manner of painting, bold stroke, juicy color. N.-B. Nurmukhamedov repeatedly addresses to the themes of historical past of the motherland. Historicism is a characteristic feature of the



artist's work. Decorative artistic techniques, compositional structure of N.-B. Nurmukhammedov paintings emphasize preserving the continuity of the Kazakh folk art by the artist. In portrait works of N.-B. Nurmukhammedov we find a deep connection with the traditions of Russian school of painting with its specific feature of humanistic assertion of a person in all his complexity.

The development of Kyrgyz school of painting in the XX century is largely determined by the role of Russian Academy of Arts. The development of creative method of well-known Kyrgyz artist S. A. Chuikov runs back to Vkhutemas and masters of Soviet art A. A. Ivanov, R. Falk and others. Creativity of G. A. Aitiev and S. M. Akylbekov is associated with N. A. Krymov and P. N. Petrovichev, Russian artists, who attached great importance to the work from nature, sketch, the exact artistic solution of composition and coloristic problems. In the XX century in Kyrgyzstan art important place took paysage as independent genre, and as important component of image-compositional solution.

Conclusion

The integration of cultures in the context of national art schools is historical phenomenon, caused not only the geographical proximity of Central Asia and Russia and poliethnicity of territory, but also common spiritual roots. The national traditions not only live but also develop here, defining progressive modern development of the regions. The culture dialogue is at the heart of cultural and historical potential and the integration process development. In the XX century the culture dialogue manifested through the exchange of artistic experience between Asia and Russia. Russian Art School, pedagogical experience of Arts Academy masters, contributed to the emergence of new trends, forms, methods, means of artistic depiction in various art forms in Asian region, which led to the mutual enrichment of cultures. Russian and Soviet art school, formed by many generations of artists and based on the principles of realism, has played an important role in the development of art in Central Asia. Education in Russian Universities, the workshops of leading teachers gave the opportunity to get acquainted with the works of artists of the world, Russian, Soviet art, this had an impact on the formation of creativity of many young painters, graphic artists, film artists, etc. Students, who studied at I. E. Repin Academic Institute of Painting, Sculpture and Architecture, in V. I. Surikov Art Institute made a great contribution to the development of their national art.

The art of Central Asia countries in the XX century gained its traction. Due to creative communications through the system of art education national art schools have got new impetus to upgrade. The art of these peoples rose up to the international level and successfully developed through the dialogue of ethnic cultures of East and West. The continuity of cultures based on universal values is the main link in the process of society humanization, it is proved by the experience of Oriental artists' inclusion to the world art school through the education system.

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