PREREQUISITES AND PLOT-COMPOSITIONAL FEATURES OF THE DIRECTION OF SURREALISM IN THE VISUAL ARTS

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ABSTRACT

The article reveals the preconditions for the emergence and features of surrealism as an artistic direction. The rejection of the traditions of realism, the autonomy of the artist's personality, irony, playfulness in creativity, the scandalous and shocking nature of his presentation are due to the turning point of the era. The study of surrealism is aimed at forming a systematic, holistic view of the art of the past century in the reader, developing his own position in relation to its diverse innovations.

The influence of scientific art criticism in the field of surrealism on the formation of aesthetic views of modern Kazakhstani artists is considered. Philosophy, art or the real sciences: life, death, time, memory, war, love - these topics are always relevant for all areas of humanity and worldview. Describes traditional and modern artistic techniques used in the author's works of art based on the symbolic texts of surrealism. In today's era of globalization, when the country seeks to rethink its original culture and form a national idea and ideology, one of the most pressing problems of the modern era is the study of the origins and nature of our national traditional art.

Key words: surrealism, Freudianism, the unconscious, irrationality, absurdism, archetypes, symbols, art criticism

Ключевые слова: сюрреализм, фрейдизм, бессознательное, иррациональность, абсурдизм, архетипы, символы, художественная критика.
Surrealism (fr. Surréalisme superréality) is an avant-garde trend of the 20-60s of the XX century in literature, painting, theater, cinema, which originated in France and then spread in several European countries, as well as in the USA and Latin America. Surrealism was caused by the systemic ideological and social - the crisis of the late 19th and early 20th centuries in European civilization and typologically refers to the phenomena opposed to positivist culture, hence the name indicating the appeal to the hidden side of reality, which is inaccessible to direct observation, defies logical comprehension, impenetrable for clichéd mental modes. Surrealism manifested itself most fully and versatile in literature, therefore literary surrealism can be taken as the basis for understanding this phenomenon in other arts.

Dadaism was the first vast international movement, which set as its goal the fundamental destruction or devaluation of the meanings and values of European civilization. It emerged during the First World War, in the face of global catastrophe and the collapse of the optimistic hopes inherited from the late 19th century Enlightenment. Circles, groups, exhibitions, magazines, public actions (often having the character of "antics") of the bohemian community of Dadaists embarrass the peace of peaceful, neutral 1915, and since 1918 this wave has been sweeping across Europe that has ceased to be at war, but is in deep shock [1, p.60-61, 129-131].

The subsequent stages in the development of European avant-gardism owe much to Dadaism. Its first and main program point was that Dadaism does not tolerate any truths, no firm and unshakable positions, no aesthetic systems and no style, and is engaged in the destruction of any values, ideas and beliefs. Hence, such a great interest in "primitive" and pre-rational (including shamanic) practices, as well as any logical anomalies, mental deviations, in a word, everything that helps to violate the norms of European civilization and show them inapplicability or inadequacy [2, p.247-252]. "Logic is always wrong," says the manifesto of the theorist and leader of the Zurich Dadaists, the Romanian poet Tristan Tzara. He was followed and sometimes rivaled by Jean (Hans) Arp, Walter Zerner and others.

Surrealism is not just another style in the stormy pluralistic stream of new styles and artistic philosophical languages of the 20th century. The leaders of surrealism and its researchers emphasized that it is not so much about the methods of creating works and the forms of their existence, but about the picture of the world and the type of mentality.

Surrealism began to be called a creative philosophical concept created by a group of like-minded people united around the writer and art theorist André Breton. It included artists Jean Arp, Francis Picabia, Man Ray and Max Ernst, writers and poets Louis Aragon, Paul Eluard, Philippe Soupot and others. The philosophy of surrealism proceeds from the general postulate of a radical postclassical picture of the world, which was formed around 1900 and developed within the framework of new art and new philosophy throughout the twentieth century. The ordering and structuring of reality with the help of reason, morality and other anthropomorphic and civilizational means is considered unnecessary and impossible in this picture of the world, and therefore, those who try to separate truth and lies, delirium and reality, dream and reality, are mistaken or lie. facts and fictions, good and evil. In The First Manifesto of Surrealism (1924), rational thinking is rejected in favor of dreams, the aimless play of the imagination and unconscious psychic automatism; The Second Manifesto of Surrealism (1929) proclaims the need to overcome the senseless distinction between supposed opposites (beautiful and ugly, true and false, etc.), to which civilizations and societies concerned with perpetuating violence are so devoted [3, p.13-22].

The surrealist conception of art and life, taken completely seriously (that is, excluding quasi-surrealistic experiences in the spirit of ideological, salon, or "religious" surrealism) was a kind of test of the strength of the very foundations of civilization. To what extent is it possible to transgress the laws of logic and morality, common sense and social norms, consistently unfolding all the perspectives and potentials of the creative method and philosophy of surrealism? In essence, the activities of the radical surrealists (A. Mason, J. Miro, I. Tanguy) are aimed precisely at clarifying this issue of the limits of the possible. It should be borne in mind that autonomous art itself, as it developed in modern times (in contrast to ritual and magic-sacred art) is by definition a subsystem of a highly developed civilization. Surrealism actually offered a logically unimaginable thing: while remaining civilized and reasonable people, relying on the methods, capabilities and strategies of a highly developed civilization (science, philosophy, technology, etc.) to dismantle the very principle of "civilization" and "humanity" in general, make senseless and relativize the main supervalues.

Dreams, hallucinations and hypnotic states as sources and methods of the artist's creativity were of extreme interest to the members of the Breton group, and subsequent memoirs unanimously recall this side of their activities. None of them argued that non-rational and extra-moral states of the psyche should primarily be the subject of the artist's attention. The sharpest disputes and contradictions were caused, however, by the question "how?". Should we leave traces of psychic-automatic actions or direct reflections of dreams and hallucinations in their original form or subject them to some processing, without which they cannot turn into paintings or sculptures? And how, in fact, is it possible to fix unconscious or "automatic" impulses without some rational methods (after all, picking up a brush and a palette is already a very rational, expedient action)? As a result of these disputes, internal tensions arose in the group, which later turned into splits and fronts of fierce theoretical battles [4, p.190-201].

Surrealism brought to the stage of an all-encompassing artistic project those methods of criticism and "exposure" of anthropocentric civilization, which were gaining strength during the modern era and, after de Sade and Goya, splashed out
in art, thinking, literature of the second half of the 19th century (Baudelaire, Nietzsche, Dostoevsky, post-impressionists, etc.). The methods of implementing the so-called anti-civilization impulses were, however, highly intellectual and belonged to the sphere of "high culture". When Nietzsche wrote that the language and morality of the so-called cultured people grow out of madness and lies, out of violence and bestiality, and are, in essence, a cover for human non-humanity in the eyes of man himself, who deceives himself with the help of “culture” (“Man is a lying animal”), then this whole anti-civilization construction is itself, paradoxically, belonging to a high civilization and is based on the possession of the arsenal of Humanitas. Nietzsche also relies on the ideas of Schopenhauer and Pascal, on the pre-Socratic philosophy of ancient Greece, which was well known to him.

Surrealism appealed precisely to those "masters of thoughts" of the ancient and recent past, who knew how to turn civilizational mechanisms and archives against themselves. Surrealism was indifferent to the ideas of "rejection of civilization" as such (for example, to the neomythology of Gauguin or Cézanne). The surrealists had little interest in the preching of pure expressiveness in the art of the French Fauves or the German "wild". But surrealism was extremely sensitive to such creations of art and literature as Goya or de Sade. Call on refined methods and the richest arsenal of culture to help you in order to show the impotence of this culture, its ultimate subordination or its genealogical connection with the forces of chaos, savagery, bestiality and extrahuman factors - these and similar "partisan" methods of fighting civilization were its own weapons adopted by the surrealists. The methods of the surrealists were decidedly different from those of other demijures of the high avant-garde. They moved away from that aural ritual and cult atmosphere, from that pathetic mythology, which surrounded themselves with other leaders and pillars of classical avant-garde [5, p.44-45].

Many national traditions and centers, as well as almost all types of art and literature, were represented in the new movement. In the face of surrealism (as well as in the face of constructivism), the avant-garde turned into an international, global, all-encompassing phenomenon, and this testified to the attainment of a new stage of maturity [6, p.37-44]. Former avant-garde trends and trends (cubism, fauvism, futurism, expressionism, primitivism) were limited in their distribution to more or less closed areas or were tied to separate national traditions and centers. Surrealism was from the very beginning a general Western movement (with the participation of immigrants from Eastern Europe). The French A. Breton, P. Eluard, I. Tanguy, A. Mason were the ideological cream of the Parisian group, Germany was represented by such first-class masters as M. Ernst, H. Bellmer, R. Yeletze, Belgium gave R. Magritte and P. Delvaux, Spain - J. Miro and S. Dali. In the 1920s, Picasso, who moved independently, also approached surrealism.

Artists and psychologists know a lot of objects, configurations and figures, which even to the so-called normal eye are in two ways. (A textbook example is a way to draw a vase with a contour, in which, if you wish, you can see not a vase, but two faces facing each other, depicted in profile.) This shows that paranoid people are not wrong; on the contrary, their perception can be considered a completely legitimate way of interpreting and experiencing reality. Hallucinations and fantasies of madmen, like supposedly meaningless dreams, are not errors or deviations of the psyche, but a certain language that has access to levels of meaning inaccessible to other languages [7, p.50-54].

Only the idea that there can be a lot of mental norms, in principle, opened up new ways in thinking about a person. Radical psychoanalysis in the middle of the twentieth century, drawing decisive conclusions from Freud's outlines, played a decisive role in this shift. Lacan was one of the protagonists of this shift, and his contacts with the young surrealist enthusiast Dali gave him confidence in his quest. Only this revolution in consciousness induced by surrealism could ultimately lead to the fact that women, aborigines and madmen ceased to be second-class people in the eyes of science, philosophy and art, representatives of deviant behavior, an imperfect psyche and an undeveloped mind [8, p.133-137].

Currently, the direction of surrealism has become noticeably commercialized. Continuing the tradition of Dali, Tanguy, Delvaux, Ernst, the artists borrowed from them mainly the external side of the direction - the phantasmagoricity of the plot. The deep psychological side of surrealism, expression, the expression of one's unconscious fantasies, sexual fears and complexes, the transfer of elements of one's own childhood, personal life in the language of allegories - this internal aspect, which was considered in the 1920s and 1930s, the titular, defining quality of surrealism is most often ignored [9, p.232]. Jim Warren fills the canvases with colorful, life-affirming stories, considering the main goal to raise the mood of each individual viewer, inspire him with an interest in life and reverence for nature. The paintings of Lyubov Zubova can be divided into "warm" and "cold": she saturates them with either pleasant, tender colors of the sunset and the golden sea, or with cool colors of the night or early morning. Some canvases combine both warmth and cold. The paintings seem to encourage the viewer to simply admire the beauty, crystal air, serenity of the sea, without mediating all this with any meanings. An interesting example of surrealism in cinema is the experimental films directed by Mathieu Seiler. Thus, surrealism has evolved and it is difficult to speak of it as a pure direction nowadays: it was strongly influenced by fantasy art and classical art [10, p.95-100].

The main area of the artistic practice of surrealism has become the visual arts. In this area the Surrealists include not only painting and sculpture, but also the relatively recent "innovations" of the Cubists, Futurists and Dadaists - collages, readymade, frottages, reiographers, etc. The rubbing method, based on nothing more than an increase in the irritability of the ability of the brain with appropriate technical means, excluding any consciously mental conduction (reason, taste, morality) and bringing to an extreme the active participation of the one who was hitherto called the...
"author" of the work, this method later turned out to be the true equivalent of what was already known as "automatic writing." Rubbing is replaced by scraping. The canvas, previously primed with light paints, is placed on an uneven surface and, using a plastering spatula with a darker paint, lines visible to the light appear on it. Collage (from French - to glue) was introduced by the Cubists. The collage was created by gluing various pieces of colored paper, scraps of magazines and newspapers, advertisements, and also by attaching pieces of wood and iron to the canvas [11. p.112]. Many surrealist artists (M. Ernst, H. Miro, I. Tanguy, E. Mesep and others) were engaged in collages, but their works did not gain popularity. The surrealists supplemented the collages with frottage (from the French for rubbing). Frottages were created by transferring natural patterns of wood, fabrics, leaves, etc. to paper from objects placed under it. This transfer was achieved by rubbing the paper with a piece of lead. At the same time, the shapes of fantastic landscapes, ghostly birds and animals appeared on paper from specially selected and placed objects under it.

Surrealism helped to strike the strongest blows on the key postulates of the white masculine European Christian civilization and anticipated the project of a hypothetical other civilization, about which forecasters and diagnosticians of civilization at the end of the twentieth century are trying to reason. The point is not that beginning in the XXI century, a new phase in the development of civilization will have to become materialistic, savage and paranoid (for all its high technology): such conclusions would be extremely primitive and vulgar. The point is that the forecasts of M. Berman, J. Deleuze and a number of other thinkers regarding the "new enchantment" of the picture of the world (science, art and everyday consciousness), appearing at the end of the 20th century, largely restore those motives and postulates that were relevant to surrealism in the first half of the century.

Almost all the works of surrealists are aimed at revealing the deepest secrets of the human soul. They shook each person’s inner self and allowed him to look straight into the eyes of his fears and apparitions. This is one of the reasons why the interest in the work of Surrealists is still growing.

Almost all the works of surrealists are aimed at revealing the deepest secrets of the human soul. They shook each person’s inner self and allowed him to look straight into the eyes of his fears and apparitions. This is one of the reasons why the interest in the work of Surrealists is still growing. It is true that Surrealism has had a great impact on the development of world culture and art, as well as scientific art criticism of this phenomenon in art has undoubtedly contributed to the formation of artistic tastes of the new wave of artists. Painting of Kazakhstan in the XXI century is developing rapidly in comparison with other forms of fine arts. Modern trends in Kazakhstan's painting expand the range of themes, enrich the artistic language, contribute to the search for national values and spirituality, and today have opened new directions based on the national worldview, forming a language different from the language of art of other nations. Modern painting in Kazakhstan differs from modern European art in the development of methods inherited from traditional painting in new ways, in the creative freedom achieved during the years of independence, and in a wide range of directions and quests based on national traditions and world contemporary art.

The basis of the deep and unique phenomena in the fine arts of Kazakhstan is accumulated in the ethnoculture of the nation, that is, it arises from the traditional historical worldview of the Kazakh people. The original idea and stable core of the Kazakh culture, which has survived to this day, and the influence of national identity and national consciousness, which is the basis of spirituality, have become an influential source of guidance and spiritual culture for modern art. Consideration of the native culture of the peoples of the world, including the fine arts, which have formed into an ethos to this day, through the own worldview of those ethnic groups, determines their archetype. Archetype means "argy tup" in the Kazakh language. The archetype is reflected in the worldview and mythology of each nation. The plot line of mythology, the similarity of themes and ideas in different peoples is its universality, and the difference is its uniqueness. For example, the main concept of the fine arts of the ethnic groups living in the mountains is the height, while in coastal countries the main theme is the abyss. And the main world outlook of the Kazakh people living in the vast steppe is closely connected with space. According to the well-known art critic Raikhana Ergaliyeva, the original images recognized as archetypes in the fine arts can be divided into three groups:

1. Universal-continuum (space, being, space, time, etc.)
2. Anthropological and axiological (life, life, traditions, national values, etc.)
3. Mythological-theological (mythical cognition, the first religious beliefs, religion) [12, p. 182].

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Speaking of archetypal features of the Kazakh national worldview, first of all, the original images of the Kazakh national culture are "Space", "Steppe", "Road", "Mother Earth", "Tengri", "Ru and tribe", "Moon and Sun". Second, the national way of life, arising from the peculiarities of life, migration, animal husbandry, hunting, customs, traditions, household appliances, especially the shanyrak, had an archetypal character. Thirdly, the nature of the world, the forces of nature, the mysteries of nature, and religious beliefs are rooted in ancient mythological beliefs and are intertwined with the worship of deities, the heavens, the sun, and fire, and Islam. However, in the Kazakh national culture, the archetypal images of these three groups are often reflected in the form of images that are permanently connected with each other. Let’s take an ordinary Kazakh yurt as an example. Today,
researchers of the national worldview say that the yurt is a simple model of the nature of the world in terms of cognition. The fact that the house is spherical and the roof is circular is a symbolic symbol. And when the Kazakh people had a great respect for the shanyrak, it was probably a sign of worship of the Sun. Therefore, the frequent appearance of the image of the shanyrak in the works of Kazakh artists can be explained by the fact that before the beauty of appearance and everyday necessities depict the archetypes of the ancient worldview. And now, the comparison of shanyrak and the sun in modern Kazakh art is a clear manifestation of the recognition of these archetypes. For example, the comparison of the Kazakh yurt with the surrounding world in the work of the artist Kulbay Aitbai “Bereke-Birlik” is an example of a comparison of its real and symbolic appearance. One of the clearest manifestations of the archetypal image of sun worship in modern art is the image of the “Sun” on our national flag. The reason why it is supported in the public aesthetic consciousness and meets modern tastes and requirements is that the permanent signs are reflected in the collective unconscious.

One of the most revered archetypes of the Kazakh people, along with the Sun, is the Moon. It is usually a symbol of unattainable, flawless, pure and proud beauty. In Kazakh mythology, the nature of the world consists of three parts: the sky (sky), the earth’s surface and the underworld. As a rule, the sky is the abode of good, the subsoil is the abode of evil, and the earth is the abode of the two. Guzybek Akpanbek, a scientist who has analyzed this archetype, believes that another common archetypal image is a bird sitting on the right hand of an ordinary balbal stone - the Sky, a bowl in his left hand - Water or Underground, and the man in the image of a balbal - a symbol of life on Earth. In addition, the equations “Blue - Father” and “Earth - Mother” have a special place in nomadic culture. One of the main archetypes of Kazakh art is the theme of heroism in the protection of the Motherland from the evil enemies of the sky [13, p.58]. One of the most common permanent personal images in modern Kazakh fine arts is the Mother Archetype. In the Kazakh sense, the concept of “Mother” is a very sacred and sacred concept. Therefore, its anthropological image was transformed into a theological version and became clear in the form of Umai-ana. Umai was the goddess of the Mother Earth, the benefactor of the Kazakhs, the patron saint of procreation in the mythology of the ancient Turkic peoples, the goddess of abundance. Transformed into the position of "Mother Nature" in the modern archetypal view, taking its archetypal initiative as a protector and patron of fire from such equations as "Earth - Mother, Heaven - Father". Therefore, the image of Mother, which began with Umai Ana, has become a symbol of respect for women and mothers in modern Kazakh art. For example, the image of the mother in the painting "Domalak Ana" by the artist Baseback Akanaev is similar to the image of Umai ana, the guardian of the Kazakh hearth and its strength, the patron saint of the young mother [14, p.488].

One of the anthropologically and axiologically stable features is the traditions of life, ie the principles of customs and traditions. This is the archetype that is often seen in the desire to return to our modern national spiritual identity and revive it. The theme of most Kazakh artists is connected with this archetype. The issue of Death and Life in the traditional Kazakh worldview is one of the constant themes in modern art. It is natural that this process, which is more stable than the public consciousness and the unconscious, has a clearer place than art [15, p.496]. In the works of Kazakh artists, death is depicted not through human corpses, but mostly through mazars and balbal stones. A steppe sculpture carved out of balbal stone, which is a ghost or a witness to history, is a monumental image that is often found in the works of Kazakh artists of all periods. The image of the balbal stone is a symbolic image of the ancestral spirit, and sometimes even perceived as a canon that characterizes the “Kazakh spirit” of the steppe, glorifying the inseparable image and true picture of the Kazakh Sahara. Therefore, its transformation into a stable and unchanging canon in traditional art is evidenced by the transformation of archaic sculpture into modern art.

Conclusion

Surrealism, as an artistic movement in philosophy and art, has aroused great interest in society since its inception, and such interest was primarily related to the topics raised by surrealists. Today, the work of young and talented artists is combined with modern painting and traditional classical art. In recent years, new artistic forms and genres have emerged, a high level of aesthetic language, including modern methods, national traditions and views, and modern artistic styles, including approaches to the aesthetics of surrealism.

It is true that Surrealism has had a great impact on the development of world culture and art, as well as scientific art criticism of this phenomenon in art has undoubtedly contributed to the formation of artistic tastes of the new wave of artists. It is obvious that modern Kazakh art has begun to develop in three new directions: symbolic, conceptual and new realism. Innovative artists, who took new directions, were able to turn the intuition of complex artistic perception into a masterpiece of art. Following the reivs of true realism, in which all the trends of art are reflected, they managed to discover for themselves in a abstract way a new direction of surrealism. From their work we can recognize the imaginary nature of the past, present and future, which directly affects the consciousness through color, space, rhythm, and includes the integrity of time. Their works lead the viewer to solve unanswered riddles.

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РОЛЬ РЕКЛАМНО-СУВЕНИРНОЙ ПРОДУКЦИИ КАК ОСОБОГО ЭЛЕМЕНТА ГРАФИЧЕСКОГО ДИЗАЙНА В КОНТЕКСТЕ РАЗРАБОТКИ ФИРМЕННОГО СТИЛЯ ОРГАНИЗАЦИИ

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АННОТАЦИЯ
В данной статье рассмотрены основные подходы к определению рекламно-сувенирной продукции как особого элемента маркетинговых коммуникаций. Рассмотрена роль рекламно-сувенирной продукции в контексте разработки фирменного стиля организации и бизнес-коммуникаций. Рекламно-сувенирная продукция рассматрена как особый элемент графического дизайна.

ANNOTATION
This article discusses the main approaches to the definition of advertising and souvenir products as a special element of marketing communications. The role of advertising and souvenir products in the context of developing the corporate identity of the organization and business communications is considered. Advertising and souvenir products are considered as a special element of graphic design.

Ключевые слова: рекламно-сувенирная продукция, сувенир, реклама, графический дизайн, маркетинговые коммуникации, коммерческая организация, фирменный стиль, деловые коммуникации.

Keywords: advertising and souvenir products, souvenir, advertising, graphic design, marketing communications, commercial organization, corporate identity, business communications.

Обращаюсь к роли рекламно-сувенирной продукции в контексте разработки фирменного стиля организации и бизнес-коммуникаций, представляется необходимым, в первую очередь, определить также существующие подходы к определению рекламно-сувенирной продукции как особого элемента маркетинговых коммуникаций.

Первый подход рассматривает рекламно-сувенирную продукцию в качестве носителя рекламы, рекламного сообщения [7, с. 161]. Как указывает Дмитриев Л.М., «сувенирная реклама является одним из каналов распространения рекламы, который использует при этом предметы утилитарного назначения с надпечатками в виде имени рекламодателя, его адреса и/или его торгового обращения» [6, с. 94].


Второй подход рассматривает рекламно-сувенирную продукцию в качестве особого элемента имиджевой (корпоративной) рекламы. Данный подход достаточно близок к первому и может быть выражен определением, которое дал Шарков Ф.И.: «сувенир (англ. specialties) представляет собой бесплатный фирменный подарок, несущий в себе название торговой марки или иные отличительные знаки компании, которые