

## **Urban sculpture of Ust-Kamenogorsk: from exclusive to kitsch**

The sculpture is one of the basic types of art: the first of them appeared during the first age of the modern civilization. Although, there are probably older one, inherited from atlantes, hyperborean and other not proved, nor denied by pracivilization science. The sculpture is a permanent art and therefore a reliable marker of the culture of each historical period. A monumental sculpture, as a rule, is public and sometimes it is locked in the museum walls, but it is born for streets. The ancient cities attract professionals and gapers by perfect assemblies – the organic unity of architectural structures and sculptural monuments of art. The possibilities of sculptures are great: it can emphasize urban coordinates, to be a landmark or compositional centerpiece, to allocate separate spaces, to adjust the large-scale features and secure visual ties.

There were not imageries in pre-revolutionary Ust-Kamenogorsk. In Soviet times, Lenin's decree on monumental propaganda reflected by the installation of the monument to S.M.Kirov, who has visited our city in 1934. To honor of Ust-Kamenogorsk citizens, the monument to Sergey Mironovich stil stands on the same place. The monument to V.I.Lenin opened in 1958 was less fortunate, it was dismantled from the main square and moved to the alley in left-park complex. The political threads removed Stalin monuments, the time has destroyed trendy plaster sculptures. But the best works with historical and artistic value are preserved. Firstly, the brilliant works of sculptor E.V. Vuchetich "To the stars" (1962) and "Beat swords into ploughshares" (1959). An example of the Soviet memorial aesthetics is a monument erected in honor of the first chairman of Ust-Kamenogorsk Deputy Council Ya.V.Ushanov, opened in 1973. The monument to I.M.Likharev, a founder of the city, opened in 1990, it is distinguished by the absence of a formal pathos, and the image of historically remote, almost mythologized time appears before us.

Certainly, the works of participants of four symposiums "The sculpture in the urban environment", which were presented in Ust-Kamenogorsk present the greatest interest. Our city is the only one in Kazakhstan, that holds such creative forums. The First International Sculptors Forum was held by virtue of initiative and organizational work of our sculptor Khamitby Kulchayev. Conditions apply; the works created by sculptors during the events become the property of city. Since 2010 with the akim's support, the symposiums were renewed and are held annually. Sculptors are offered to humanize the urban environment, to make it more harmonious and meaningful. Some authors, young and famous, local and foreign responded to the call. In 2010 16 authors from 4 countries took participation. In 2011, 17 sculptors from 11 countries, including Italy, Scotland, Poland, China, Turkey, Germany and Israel. In 2012 20 sculptors from 13 countries came to East Kazakhstan, Switzerland, Taiwan, Belgium, Spain, Egypt, Greece participated for the first time. The International Symposium demonstrated a

high professional level of participants, has served to strengthen international cultural relations, promotion of culture and traditions of Kazakhstan at the global level and contributed to the improvement of our city. Created sculptures have become an integral part of exteriors and integrated into an architectural and landscaped environment of Ust-Kamenogorsk.

It was impossible to ignore the fertile topics of Kazakh folklore and traditional culture. The works “Koblandy batyr”, “Oriental beauty”, “Korkyt ata”, “Nomad”, “The birth of batyr” are recognizable and to Kazakhstan’s poet Pavel Vasilyev is interesting. The work, which absorbed the poetic world, all beauty of the land that fed the poet is called “The cradle of the poet – a hawkish part”. It is complex by composition, full of details, but solid and monolithic. The author – Marat Abilkassimov – shows the relationship and mutual influence of two cultures, Kazakh and Russian: we see a camel, a symbol of the Kazakh steppe near the wicker fence of Cossack village. Two hawks are fighting in the heaven, in warm air flows. A boy below, who lifted a dropped feather and perhaps, who felt a call of poetic muse for the first time. Aspiration to the sky is enhanced by the upward movement of the steppe feather grass, rolling to the power of the wind.

The analysis of the work of three last symposiums leads to the same conclusion that is made by participants during the work. “The Europeans work in other style – says the sculptor Boris Kolmakov, our fellow countryman from Ust-Kamenogorsk. We have more extended realistic direction and they have abstract one.” And in conformation of these words, John Hudson, American sculptor, defines his intention as minimalist abstraction. The works of Igor Brown (Israel), Kanu Alessandro (Italy), Ernst-Ludwig Kolt (Germany), Odissey Tossunidis (Greece), Khanu Makhmud Fais Salama (Egypt), Akhlhelm Tobias (Germany), Liao Wen Yen (China) are such works. The sculptor of Igor Brown is vaguely smooth two halves of teardrop stones, connected in the top by thin stich-lintel. The author has expressed the concept of “union” and “interpenetration” in such a way. Two more mysterious and abstract compositions are: “Wave with metamorphosis” and “Rhythmical stone”. “Wave with metamorphosis” is loved my townspeople, children sit on it like on the bench. It reminds a sofa with curved armrests. As envisioned by the author, the wave is an image of the metamorphosis, its form does not know the statics. Kanu Alessandro says about his work: “Metamorphosis is the main idea of the temporary change and transformation of not only living beings, but also in the whole universe, happening all the time”.

We hope to open a small exhibition of sculpture on our territory in the future in the courtyard after its reconstruction. We hope that following symposiums of sculptors will delight with new works that will represent contemporary art in a new museum exposition.

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