

Report

"The role of women in the visual world culture. Development of international cultural exchange provided that national schools of fine arts are preserved "

Associative perception of the role of women in world art.

When it comes to the "woman in the visual arts", the first images that come to mind are the numerous Venus, Danae, Aphrodite, certainly the image of the Madonna and the characters of modern art.

The word "artist" in many languages refers only to the male sex - by default it is assumed that it was men who were the first to create works of art.

A woman is always perceived at best as an "inspirer", a muse, a companion creator, at worst - a model. That is why many women, creating works of art, chose to do this under male pseudonyms.

The most striking examples are taken from literature.

A well-known assumption is that readers are more fond of male writers. It is believed that women are only able to write female romance.

Zinaida Gippius

The poetess used not one, not two, but six male pseudonyms. The philosopher of the symbolism Gippius signed her first literary articles with such names like Lev Pushchin, Roman Arensky, Anton Krainy, Nikita Vecher, Comrade Herman, Anton Kirsha.

Georges Sand

As a matter of fact, under this inconspicuous name was hidden Amandine Aurora Lucille Dupin. The 19th century French writer wrote novels about independent and powerful women, describing their life under a man's name.

She wrote together with her beloved Jules Sandeau at first (she created along with him such works as "Commissioner", "Rose and Blanche"). After their joint work came to naught, she began to sign her further works as George Sand and in the literary circles Aurora was known only under this male pseudonym..

Bronte Sisters

Sisters Bronte (Charlotte, Emily and Ann) gave the world of literature amazing novels about women. However, in the 19th century, a female writer was an improbable phenomenon, so they self-published a poetic collection. Its official authors were Ellis (Emily), Carrer (Charlotte) and Acton (Ann) Bell. The collection was published in May 1846, and the following summer they began to look for publishers for their novels "Agnes Gray", "Teacher" and "Wuthering Heights". These novels too, had to be published under male pseudonyms. It was only after the tremendous success of "Jane Eyre" that the sisters refused to use pseudonyms.

Joanne Rowling

The story of the creator of Harry Potter is quite unique: in one year she went from being a woman living on unemployment benefits to turning into one of the richest women in Britain.

The writer's agent advised her to come up with a male pseudonym, so that the book would be better bought (again, a frivolous attitude towards women writers). It was

decided to leave the surname, and to only use the initials of her first and second names (the second name being in honour of Rowling's grandmother Kathleen).

Max Fry

Mysterious writer of Russian modernity.

It is believed that under the pseudonym of Fry were hidden a man and a woman, but in reality most of the books were written by a woman. Igor Stepina and Svetlana Martynchik together came up with a pseudonym for both the author and the hero of the books. For a long time a legend was kept that Max Frey is a blue-eyed African - but Dibrov debunked this myth in 2001. After that, the book "The True Story of Max Fry, Author and Character" was published.

Now Svetlana Martynchik is already writing without a co-author.

Elsa Triolet

Sister Lily Brick.

During the years of the Resistance, she (under the pseudonym of Daniel Laurent) released the novel "Avignon Lovers". The book was published with the help of the underground publishing house "Midnight". The novel tells the story of one of the heroines who fought against the Nazi invaders.

George Elliott

Marie Anne Evans.

A novelist from Britain who wrote "Middlemarch", "Mill on Floss", "Daniel Deronda." She took a male pseudonym to protect her personal life and to gain respect from her readership.

But Charles Dickens, a contemporary of Evans, immediately guessed that it was indeed a female writer hidden under a male name.

I will not bore you with information about a woman in painting or sculpture. Otherwise, I will never finish this report.

Studies of ancient art monuments and the role of women in the formation of folk traditions.

The noble deed making art was a priori ascribed to God's most supreme creation - man.

This word, too, in many languages has an absolutely masculine meaning.

Meanwhile, ...

Many of us are familiar with images of this type:



This is Cueva de las Manos (Cave of Hands) in Argentina. But similar works of primitive art exist on almost all continents.

People of the Palaeolithic era often left images of their palms on cave walls. They did this by pressing a painted hand against the wall, or using the palm like a stencil and applying paint around it, so the area covered by the palm remained unpainted. It was generally believed that these images of hands were left by men during hunting rituals, and that the smaller hands belonged to adolescents.

Dean Snow, professor of anthropology at the University of Pennsylvania, in the context of his research, became interested in an article written 10 years ago by a British biologist John Manning, who tried to establish a relationship between the proportions of the palm, not only with the sex of a person, but also with characteristics such as sexual preferences and predisposition to heart disease.

Snow decided to apply Manning's data to analyse the images of the hands of primitive people found in the caves of France and Italy. According to the results obtained, only 10 percent of the handprints on the cave walls were left by adult men, 15 belonged to adolescents and as many as 75 percent of the palms turned out to be female.

Concerning the authorship of objects of ancient ceramics, there is no point to argue, since simple household items in virtually almost all civilizations were created by the hands of women.

The standard way of development of national schools of fine arts

On the scale of the whole society, art is a special way of knowing and reflecting reality, a form of social consciousness and part of the spiritual culture of all mankind, a diverse result of the creative activity of all generations.

To study the history of fine arts, it is necessary to study the primary sources - in our case, art monuments and objects. Accordingly, we refer to the ancient architectural monuments and the results of research of archaeological expeditions. But in order to study valuable artefacts of nomadic cultures, it is necessary either to excavate or to go to other countries in order to have access to museum exhibits.

Features of the fine arts of nomadic cultures.

In the sixth millennium BC. in the south-west of Central Asia the Jaytun Neolithic culture emerged.

Among the most studied monuments of culture in the south-west of Central Asia is the Altyn-Depe civilization. The centres of this proto-urban civilization were protected by fortified walls made of raw bricks. The cult complex of Altyn-Depe aroused special interest in research. It included vaults, the house of the high priest of the cult and the burial chambers of high priests of the cult. The temple complex was dedicated to the God of Moon. Findings of archaeologists testify to the close links between the civilization of Altyn-Depe and the cultures of Mesopotamia and the Harappian civilization of the Indus Valley.

We can conduct an experiment right now - we can ask young people who study history, philosophy or some other science - where is Troy located and why is it famous? Believe me, we will get, if not exhaustive, an answer in which the name of Helen the Beautiful will be involved.

For comparison, we can try to find out what "Princess Ukoka" means for modern youth from our region. I am saying now that the events that took place in Greece at the turn of the 13th and 12th centuries BC are well known both to you and our children, in contrast to the Pazarak culture that existed in the mountainous Altai and whose monuments are found by archeologists in Eastern Kazakhstan today belong to the Iron Age. ...It is about one thousand years older. And these artifacts are by no means primitive in their beauty and quality of execution.

Another example: ancient Türkic (Orkhun) manuscripts about the campaigns of Kagan Gultegin are not very popular in comparison with the Scandinavian runes on the Tarot cards.

In the 10th century, in the place where we are now with you - the city of Astana, was the city of Bozok. This urban centre had a system of irrigation ditches, irrigation canals, fortifications, production facilities, residential quarters and a necropolis.

Are these facts not to be a matter of national pride?

The need for research and the formation of an expanded database of world history of fine arts.

It's no secret that the main and fundamental studies on the history of fine art were published by European scientists. For example, Vasari witnessed the development of the careers of many Italian Renaissance artists; this is what he wrote about a lot and naturally conveyed his emotions in the analysis of works of art.

The German researcher Winkelmann crucially contributed to the structural development of global art history. But, to the great detriment of the regional representatives of all cultures, textbooks on art history, even in specialized educational institutions, do not contain enough information about the monuments of Eastern and Central Asian civilizations.

The influence of the ancient Greek culture on the formation of common aesthetic canons of fine arts is both unconditional and undeniable. But the value of monuments of other cultures should not be discounted. Today, in order to bring the monuments of our common cultural heritage to the registers of protected objects, it is necessary to apply to international organizations, whose headquarters are in European capitals. A huge number of artefacts are located many thousands of kilometres away from the original place where they were crafted.

Today, there is a good momentum around these issues: the bearers of the spiritual values of the Eastern countries are uniquely interested in the popularisation of their own cultural symbols, but it is impossible to convey the full information to their children (pupils) trying to explain the value of artifacts when the objects themselves are absent. Associations of international museums actively arrange "tours" of particularly valuable items of global ancient art. Why are they not shown to the countries of their origin?

The influence of the fine arts on the formation of national mentality

A person lives in a visual environment ever since birth and the perception of aesthetic norms is formed at an early age. The so-called "sense of taste" is shaped by family and folk traditions. These are the objects that have surrounded us since childhood. The older generation still remembers "grandmother's" hand-made carpets, encrusted trunks, blankets made of colourful silk pieces, folded into ornaments and women's hands in massive and beautiful silver bracelets. This aesthetic was formed over the centuries. Now in place of this traditional aesthetic came other standards. Nevertheless, only women can preserve the heritage of our masters of traditional arts, that is modern women – like you and me. A woman is a creator by nature.

Development of international cooperation in the promotion of the cultural heritage of the "Silk Road"

Conducting cultural events is extremely important. The organization of exhibitions, concerts, festivals, forums, should be well structured. Only in an organized and co-operative way can one achieve results. It is necessary to form a common database on the history of culture and art of the countries of the Silk Road.

I am referring once again to daily life. If a woman has a room, she will make a home out of it, if there is food, she will cook meals, if there is a textile fabric - she will sew clothes: simply because it is necessary.

I am absolutely sure that it is vital for our children to know which culture they come from. And that's why I call for the implementation of projects aimed at ensuring that our children know their culture not only theoretically from pictures and texts in books.

Programs to popularize folk crafts, traditions, the history of culture, art - should be applied in schools and should be maintained at all educational levels.

We are all on the Silk Road. And it is natural that everyone considers themselves to be the most important part of this unique phenomenon: the core, the heart, the crossroads. I think it does not really matter how you call yourself.

The Silk Road is a channel: an energetic, cultural and economic one.

And if at some interval a problem arises, everyone suffers.

Let our way be bright and clean.