World Academy of Science, Engineering and Technology
International Journal of Humanities and Social Sciences
Vol:7, No:5, 2013

The Highest Art Tasks of the World and Humans Transforming

K. Khalykov and G. Begalinova

Open Science Index, Humanities and Social Sciences Vol:7, No:5, 2013 publications.waset.org/4131/pdf

***Abstract*—**In the given article the creative arts is being investigated in the modern era and from the aspect of the artistic interrelationship, having created by the character of his personality and as the viewer. A study in the identity formation terms, the definition of its being unique, unity and similarity as a global issue of the XXI century has been conducted by the analyzing the definitions which characterize the human nature in the arts. Spiritual universality and human existence have been considered in the art system as a human who is a creator, as the man hero and as the character who is the recipient as well as the analyses which have been conducted along with the worldwide cultural and historical processes.

***Keywords*—**author, being, creative function of art, recipient and cultural contexts.

I. Introduction

THE art of the modern world and the situation of human existence is based on the transition of humanity living on a modern level. An artistic creation (product) in the art of the modern world passed the exaggerating subject, where art depicts the spectacle of human life. This status does not mean the creation of a classic art, but the art world along with this, also he proves that cultural space for all humankind is unite and that everything is interconnected in between and that the world is changing according to the political, business, economic, ethnic, religious, and ethical principles which are happening and boiling in our place in our multifaceted life experiences.

Creation of the cultural and artistic world structure, which at the end of the century had a total description, in many cases, become the discourse of communication, including the value and significance of transforming of the art and changed form of being and the method of art.

In the twentieth century, there has been observed a crisis in the arts between the classical, traditional and innovative, which lasted between the centuries, and appeared as a basis for making changes into development of the arts.

Kabyl Khalykov is with the T. Zhurgenov Kazakh National Academy of Arts, Almaty, 050000, the Republic of Kazakhstan, (phone: +7-7078913411; fax: +7-727-2720499; e-mail: kabylkh@gmail.com).

Gulnar Begalinova is with the T. Zhurgenov Kazakh National Academy of Arts, Almaty, 050000, the Republic of Kazakhstan, (phone: +7-7772448502; fax: +7-727-2720499; e-mail: begalinova@mail.ru).

II. An Identity Creating the Arts Its Image and the Recipient

Each work of art is obviously formed by personality who creates the works by the character, who finds its reflection in the images, and by the recipient, who perceives. They are by themselves represent the implementation process, which determines the direction of the work of art with its model and forming a certain type of art and different conclusions of artistically significant layers.

The types of relationships between the internal and external environment of a man are being reflected there. Under the influence of all these effects this given work of art becomes the hardest of all cultural phenomena. Its difficulty consists of the following aspects such as creative text of the author identity, the current recipient (the viewer), the truth, which is in the text of the period and the truth of the epoch itself, the things that planned to be transmitted and being transferred, and has been passed between the lines in a figurative sense. The social nature of the work is unlimited relationship between author and reader (or if to be more exact, the author's idea which is the basis for the whole idea of the work). The art work remaining alone by itself being under the influence of the life and artistic experience historically changes and begins to possess the new significant and valuable characteristic features. With each new generation, it is read as a new and with the new eyes. Reading of the literary text has been maintained in the form of communication on the accepted conditions between the author and the recipient, (the reader, the viewer, the listener).

Relationship of art work with the philosophy takes place in the works of the ancient philosophers (Pythagoras, Plato, Aristotle, Plotinus, and so on). Thus, an important object of special study in philosophy is considered to be classical German philosophy. The role of philosophy in art and creative processes was also reviewed in various representatives of the philosophical schools of the twentieth century. It was connected with the theoretical and materialistic or idealistic tradition. Philosophy is a single scientific study depicting the world and man, and the art is figurative and emotional appearance of scientific and philosophical truth. Such methods are referred to as ‘applicative or even second-class’ philosophy in terms of outlook. According to Plato's view, ‘the authors write as the clairvoyant in the unconscious form,’ that is, they are clearly aside of the highest real wisdom. Understanding of the author the meaning of his own written text is no more than an understanding of magnetism in pulling

Open Science Index, Humanities and Social Sciences Vol:7, No:5, 2013 publications.waset.org/4131/pdf

iron by the magnet. In this method, images of art are estimated simply as 'the shadow of shadows' [1].

They 'does not depict ideas, but the things that surround us in the world of sense, they are by themselves represented in the form of vague and unclear ideas.' An explanation and analysis about art at the appropriate level has been offered by Hegel. Plato, in comparison by Hegel highly evaluated the role of art perception, but he reviewed arts as a certain stage of human history, and showed it in the absolute values since because ancient times sensual and rationality still has been together with each other.

According to Hegel's point of view the art creativity in the Middle Ages was not been able to show fully the 'free spirit origin' and thus gives way to religion. In this approach, the art is a special kind of philosophical or scientific truth.

In the other words, the art work is 'a particular way of understanding the world.' So as it was said by many artists an outlook cannot be appeared in its full form as a science, therefore it is necessary to disclose it by using the artistic methods. Thus, as it has been defined by Goethe the art work helps to identify those invisible parts that are not possible to be comprehended only with the rational way, and which is not visible in the 'simple everyday life.' It is known that Boccaccio referred a number of prominent poets to the rows of philosophers, and Schilling has accepted Shakespeare, Dante, and Milton as the philosophers of the highest level. The multi sided sage a clear example of personality Leonardo da Vinci who is both an artist from one side and scientist from the other and showed a prominent difference between artistic and scientific methods in the 'segments' as 'pure philosophy of nature.' Exactly the same views have found the reflection in the art works of Schilling, and after that, in the art works of Schopenhauer. For example, Schilling says that 'philosophy of art is a form of all things or the study of the potential of art' [1]. He said later: 'The philosophy and God are alike; they share the common ideas of humanism and the beauty of truth. He clarified the following that the philosophy does not consider the truth, morality or beauty separately, but study it by finding something common to all of them 'art' [1]. And, Schopenhauer pointed that 'Art is the highest form of human knowledge.' According to his point of view, 'this is not a somnambular which gives no idea about the things' and also he reveals the inner essence of the composer world, transmitting the wisdom of unfathomable mind. Here Schopenhauer showed the music as a 'blind practice of metaphysics' [2]. Schopenhauer's opinion on the perception of art does not look alike as the opinion of Platon, but his concept of 'that in the world is based on an irrational world freedom' is considered to be distinctive. Creativity of the artist and the philosopher are spread out from common endeavor, because both of them draw the reality of the environment. Their ends up goals are separate. The main task of the philosopher is the systematization of the material and spiritual life of people. Because at the first glance, the world seems to be unity of characteristic, endless phenomenon, and the philosopher explains the importance and legitimacy of these phenomena. Recognition of the vital importance of the phenomena is the duty of the artist, but he does in different way. It is not necessary for the artist to pass on his first thoughts and complex branching of the logic characteristics of intuition; he just offers his understanding and a sense of world perception to his percipient. In order to illustrate this it is enough to compare the philosophical conception of J. Bosch's 'Inferno,' of Dante 'powerful comedy' and Aristotle or St. Thomas Aquinas [2].

The image of man, beauty and quality exist at the heart of each painting. The literature is understood by a word, and a painting is perceived by an eye. The text is at the heart of both things. View of the modern art of the human being is associated with an understanding of the separate texts. The text here is represented by changing and developing vector. The human being through the reading of the text problem is the image, idea, the plot, the content of philosophical thought, understanding the relationship of the nature transitory and eternity, embodied in the certain form of the modern art works. For example, in the humanism of the Renaissance epoch in the treatise Pick della Mirandola, about 'the Human Dignity' the uniqueness of human being has been revealed as a 'human freedom' [3].

In the world art image not only the world being is without the individual, as well as the existence of human being is without individual which is in the system of the illuminated beam of artistic images by means of man's relationship to the world and to the other people. This unity of the human spiritual inner peace, cultural existence and development and the qualitative characteristics of personality and sensual experience in the social environment, along with the desire for a common have been based on the principles of dialectics. If to take into consideration realism from the history of the last Renaissance painting despite its being progressive in comparison with gothic you can see its limited 'being ordinary' and 'idealization' in it. And even at that time in order to clarify the human personality being Masachchio tried to understand the differences between the shape and the image of things. The huge gigantic efforts 'idealization of human abilities' have been taken for realization the uniqueness of the human in this art at the last period of Renaissance epoch. 'The images of Masachchio were relatively more similar to life ones 'than Leonardo's, but the point of view of Donatello to things were relatively more stringent and less embellished than point of view of Michelangelo [4].

In the Gothic style the image of any relics has been depicted from naturalism to all tiny details. This is not a contradiction, but rather evidence of the fantastic and the irrational reality, and one of the aspirations of human nature to diversity. In order to 'drive people away from the earth images of martyrs in the religious works have been performed as close to naturalism and truth. Here man and mankind have been reviewed as being 'weak,' 'poor man', 'ugly', 'disabled' [5].

The principle of multisided development of the personality and his free difference of renaissance does not look like the principle used by hand craft people who use the ordinary, publicly adopted, traditional medieval patriarchal principle. This is Bruno, who determined that the 'development of the

Open Science Index, Humanities and Social Sciences Vol:7, No:5, 2013 publications.waset.org/4131/pdf

individual has nothing to do with parts of the things, and compared it with a universal artist' [5].

In this regard, the environment designed for the accurate perception of the formation of the Western European human image, in many cases, would not accept external image which is changed and beyond recognition and which is irrelevant to his inner psychological condition. The creative work experience of Velasquez of the 16th century differs from the surrealist artists such as Salvador Dali, Joan Miro, Rene Magritte that reflected the color and image or from Pablo Picasso who refused to draw a picture looking from the one and the same point. Not only the cultural achievements of this century, but the affects of deep philosophical thoughts, and personal manuscripts can have influence on the artists to reveal the inner world of a person. For example, the cubist painters paying attention to the artists or to the relation with external influences, believes that there has existed another influencing intrinsic factor, which assists in developing of a uniqueness of the art work. It depends on the personal, natural abilities of every person. In the classical realistic and modern art on creativity and intuitive desire is considered to be basis that reveals the view of the human existence. To achieve this goal, the artist strives to sensitive world, and is subjected to the world of fantasy, the subconscious, intuition, and perceptions, dreams and inner instincts, and associations. During his short life, the artist rises from the bottom to the top, looking out from the time and space from the image to the being, and all these above mentioned is being fixed through the actual and potential endless forms. The issue of the enhancement by the artist of his time is not only creative skills, but this is a long study of the time and space relationship of the text, and the term perception of the viewer. The artist does not create the product with the inner torment, however, in the process of these sufferings appears his ascension to the product. At the moment of the ascent and the particular condition, the transformation to the higher feelings of love is expected. At the moment of joy receives the complete and eternal satisfaction, and in the depth of his heart, agrees with his creator. The world truth is lined up in different images. He sees the melodies which are not transformed into being, the different colors, and also sees the ideas revolving around it. He starts understanding the world values of things and people, existing on the Earth and substances and starts understanding of himself as the origin of life being. This is not a deepening to the man's world starting from the outside world to the inside, but for an artist it is consideration of the body image from the side of significant world. So, the issue to read the text in the artist art work depends on a long time period of unearthly image entry and in no way relates to the artist.

The main goal of the artist is to achieve the special meaning. Here he has to find similar forms among the other various forms of the inner thoughts of artists. All of his senses and his subconscious, everything which has been seen in the dream associated images were the result of transference to the canvas. Involving artists in literature, in the akyns arts comes from the inner attempt, and from the arisen interest. It is known for us that the work of artists like Van Gogh and Vrubel were armed with words. The art experience of Rodin and his inspiration have developed from both the literature and literary music influence. This was written in the book of Rilke Modigliani poet. And the artists paid more attention to the illustration of the book. In order to study the examples of contemporary art versatile in the future, let's analyze them from the point of view of the text. If we consider the text as a work of art, so the role of the text interpreting and reading strategies will be examined in terms of hermeneutics. A literary text is the initial step of Art, which is taken into account, as graceful thoughts completed by values and aimed at arts. When a literary text is not in everyday life there is an idea that it is considered not as completed text, but as a potential creativity.

Artistic text is coupled and combined not only indirectly but with the form of ideas and a plastic appearance. The main content of the text can vary from image source to the nonplastically shaped side. These principles cannot be negated in the text as well as being exaggerated. For example, in an outlining or in sculpture art covers not plastic content aspect. In the literary text, along with the figurative beginning you can meet non plastic beginning. No plastic ideas is well developed in the literature of (Frisch, Durenmatt) and in symbolic images. Lessing, in his principle that 'poetry is speaking outline' nullified this. Scientists in the aesthetic branch Y.B. Borev suggests that there are three types of text: they are scientific text (which are research papers, essays, reports, lectures), it does not require interpretation, because of the uniqueness of scientific terms, because of the term meaning; the next one is practical Documentation text (which includes the letters, documents, reports) the interpretation in accordance with the communication; interpretation of a literary text is made up of: a) 'by way of similarity' identification of coincidences of truth transference, b) understanding in traditional cultural context [6].

There are varieties of a reading literary text. But it's being multi meaningfulness (amplitude of rotating axis from the point of values) is limited. The ends of the amplitude can be confronted with non coincidences of the text and readings. 'The mode of a literary text is diverse, but it covers the invariants of reading and provides a stable program for creative way (creative conclusion and valuable orientation). Characteristics of a literary text: 1) completion, the inability of external influence, 2) the historical and cultural instability associated with receptional groups 'dialogical' text, changing of the meaning by the various thoughts, accepting the artistic text recipient takes part in the additional art works, 3) the source of information which gives a special focus on artistic communication, 4) the story, contained in the text and cannot be existed in the future without this text, and 5) the relationship which is based on the recipient of the literary text and which cannot exist beforehand without the text' [6]. The relationship of text recipient is an interpretation (maintenance of explanation).

The problem of reading of the art is reviewed from the perspective of hermeneutics.

Open Science Index, Humanities and Social Sciences Vol:7, No:5, 2013 publications.waset.org/4131/pdf

A literary text is the initial step of Art, which takes into account, as graceful thoughts completed by values and ideas aimed at arts. When a literary text is not in everyday life there is an idea that it is considered not as completed text, but as a potential creativity.

Interpretation is an aspect of understanding aimed at the semantic content of the text. G. Gadamer states the unity of the application and understanding ontology of Heidegger in terms traditional culture transference and pays attention to the explanation of the text clarity. 'Understanding is always who is describing, and explanatory person is always who being explained, but the last explanation is in the process of' applying ', that is, the content of the text is interconnected with the thinking of modern practice.' Main goal of comprehension according to Gadamer is not clarification of meaning, and the main thing is to disclose the content activity depicted in the text [7].

The interpretation has also positive understanding; it refers to the reasons of establishing and opening of 'objective' occurrences of the text. Hermeneutics and semiology are against to its historical and genetic positions. There are two directions of the text and composite discussion in the understanding of semiology. By the first direction the creation of a narrative pattern is represented, with the help of which you can discuss the fluctuation of terms. By the second line all the narratives of the text, is reviewed in the process of meaning appearance, and it is understood as a space. The tasks of the text analysis consist of not only mandatory description of the content, but of the entry of the text content values and driving text structure of the art work (the historical context and the change depending on the reader's perspective). Therefore it is permitted to differentiate the content and text analysis, and also you cannot review them being opposed.

In hermeneutics text was intended to the probable reader to reveal the meaning, but semiotics the text is dedicated to the discoed system. Roland Barthes refers codes to the cultural sphere, 'codes are established, certain, known, readable, recognized types, the code is the basic form of a certain well-established thing, which leads to a form the being of a letter. Structuration of the text is based on the provisions of the experimental sciences, for example such as 'scientific code' provides an opportunity to create the cultural codes. 'Rhetorical code': the coded form of expression; meta linguistic statements are also included to these codes, chronological code: 'to define the time parameters' although it seems to be objectively faithful, but in fact (dramatization, goals, Scientific texts, aimed to achieve the genuine understanding) is conditionally proven by deep experience, social-historical code is time of our life, represents the expression by itself of thoughts about the origin of the knowledge of society and the state: 'action code' or 'actional code', this is the type code which supports the fable structure of the speech. During the speech or thoughts or of action implementing a code denotes so that gives the meaning and structures the list. Another the code is the 'mysterious code' [8]. How strongly emphasized U.R. Bart in his studies in classical statements there are two codes supporting the direction of the vector structuration. This actional code which is a code that based on the logical temporal order and the incognito code is in the form of questions and answers that give the uniqueness to the text. Investing great efforts in this principle Derrida states that deconstruction of text in some parts is repeated the possible logical figurative manifestation which exists in origination by the actionable code, which converts the 'truth' into a puzzle.

Taking into consideration the anthropological principles of F. Shleyermaher who is the underpinning of methodological knowledge of the human being, makes such kind of conclusions as 'where explanation completes the disclosure of meaning begins', the beginning of the interpretation comes from 'misunderstanding', and the perception of value, in contact with a practical rule of hermeneutics in explaining, as well as the in understanding from the particular to the general, from the general to the particular, despite their linguistic features which have been achieved by means of the question of philosophical conclusion, which is the value. If in the study of G. Diltey 'analyzing the research about the history and humanity is implemented by means of the hermeneutic space so' keeping the hermeneutic problem that is the basis pointing to a relationship of 'meaning' and 'mine', has been explained the relationship between the first intelligible and second reflective.

We are obliged to E.G. Husserl's rationale issues of philosophy. Philosophical change of the situation is concluded in that, where the well-known statement of Kant, 'What can I know,' is asked in the new why in Husserl philosophy as follows 'What is the meaning of what I know, and how can it be applied' according to Husserl its meaning is in follows: that there is something concealed behind of the representation, knowledge is not an object, and not even any ideal thought by itself. Truth is the foundation of knowledge, and its relationship undoubted and demonstration is clear. Now it becomes to a condition of our understanding and action. For a man the main way of life is that he has the mind of things, and the relationship to the second on the edge of consciousness. Now the question is not about that (the question of ancient philosophy) is the being forever, but in that 'what we can know?' and in which way will be existed it (the traditional question of modern philosophy). What is the difference between how Husserl understands the increasing of conscious feelings and stating the (things) and his consciousness? This arisen question is related to Husserl's analysis of his fifth study entitled 'Intentional experience and its values'. First of all, when the conversation is touched on the certain of consciousness effect of the content, you must firstly pay attention to the following things: that it is an element of intentional concept consciousness of (content) or Husserl generates two thoughts when he says about act. The question which is called two sided concludes its being studied from the point of view of a differential effect of sensory content and from the intentional content. Along with Husserl mentioned that there are the acts of 'sense and intentional materials which are predominated.'

Open Science Index, Humanities and Social Sciences Vol:7, No:5, 2013 publications.waset.org/4131/pdf

In contemporary art, all the avant-garde trends (preceding modernism, modernism, neo modernism, postmodernism), showing the different aspects of the artistic image of students, viewers, listeners, recipients generates activity, along with that are the basis for the author to create a literary text. Thus, the recipient in interpreting the text is given more content rights than even the author who created the artistic content. It turns out that artistic text created by the author of all the avant-garde is a semi-finished product turned into an art, transformed by means of interpretive activity of the recipient.

Let's look at the spiritual universality of the human being and his natural-instinct by means of human who is a creator, the character and the recipient in the system of art work. Firstly, the man is the master, and is capable in all areas of creativity by his nature, namely, he has ability in the arts. However, along with this he remains to be the master of the being spiritual, honest and 'human.' Consequently, one of the tasks of this person in the art is to show their highest human values, and spiritual -honest quality. Otherwise, the art turns out to be not in the artificial environment, but on the contrary will stay as violator and destroyer of art. Because of the man being capable to everything, therefore, his work can be directed not only to the development of human qualities, but on their personal egocentric goals. In such cases, negative information, energy, or the darkness may appear in the work of art. In its turn, this can have a negative impact on recipient (receiver of the Art). In a work of art only the spiritual and meaningful definitions of a person may be relevant.

People at a time can be a member of two worlds they are to be a representative of the natural world and the world of culture. By means of the mechanisms of natural instinct, unlike animals, protecting their feelings a person can be in complex relationship with nature.

According to that Rousseau spoke as follows, people - this is a perverse animal, going out the beyond organic life and lead not to the improving but to the deterioration of the human nature. 'If you transfer to the man his knowledge and actions, he will not lead to a stable life and provide you confidence' [9].

Thus, a man will live not in the organic world but in the world of intelligible form, created by him. The language is proof symbolical abilities of human beings with the mythology and religion being together composes the symbolic universe called 'layer intricate human experiences.' A man cannot resist the direct truth in the organic world; he only connected with it in a single thread of symbolic forms. In this regard, according to Ernst Cassirer, 'Corporal truth is increased with the symbolic actions of man. It branches out, and the images of art paintings, religious practices, new concepts, defining the concept of human rights in various spheres of knowledge are appearing at that moment. In expressing the possibility of human creativity by means of things and the body new horizons of definition are manifested as instead of understanding the essence of things, people often pay more attention to themselves, he does not know anything except his artificial intervention as a mediator'[9].

Mood must be presented in order a work of art can bring together the image and objective and subjective feelings in plastic materials of artist, writer, composer and performer. The works of art cannot be just a reflection of the subject (the internal world of the author), or a reflection of the object (the material world). It opens up his or another connection. Contributed material image is a separate entity, and a new 'sum', as it was accurately noted by Cassirer's 'sealed' step becomes a being.

The phenomenon of dance solves differently the internal and external problems. Here, the spiritual and the body form as well as the content, are differentiated as external and internal. The spiritual unity and theoretical and practical importance in the analysis of dance phenomena is the primary point of contact for humanity in the last centuries. Dance is a solution of the body plastic issue, shown by means of symbols. Dance is the highest value inherent to the body, being the body tool, are extolled as a spiritual body.

The leading experts of postmodernism explain the new images roles emergence of the specific environment in the given artificial expansion, in the potential of information technology because of the existing to relations to the actual everyday human activities.

It starting reviewing as the accurate daily activities, and which is directed and intersected in the language, and based on understanding and organized into the form of a multilevel system of education, in the point circulation of the body 'here and now'. New forms of giving information about human coincidences and reasonomatics were established, which prepared the future of modern humanism and modern anthropology.

The model of anthropology firstly was mentioned by researchers of visual culture mostly by the West researches. Firstly conversation was about new approaches of expertise that conform with the character change of the original subject perception of consciousness. The question about the perception of the new entity, (at the present it is not so important and relevant) represents by itself the system of permanent valuable ideological coordinates.

Gilles Deleuze in his work 'Cinema' considers system 'the image-movement' and the 'image-time.' For example, the 'image-movement' is a set of accenting the divisible particles which influence and act together in between. And 'center of the image' is the distance between the resistance and by the movement coming into the force, which is accepted. 'The image-perception' is a particle of the elements pointing to a relationship and affecting the center. Through cinema Deleuze, offers his conclusion by means of 'Cinema', where pays attention to the image and a sign of unity of film mantling movement between the host and the receiver in the contemporary art process.

In contemporary art, creating man with the discontent of his life (the causes of dissatisfaction with necessary features, by the disappearing of their limits, the disappearing of the utopian confidence as well as the transition to transendention), are exchanged by new experiences, and fixed by the way in a

Open Science Index, Humanities and Social Sciences Vol:7, No:5, 2013 publications.waset.org/4131/pdf

language we can communicate in the new spectrum of perception.

Relationship which creates overall excellence takes the main place in contemporary art. The product of the artist E. Meldebekov, 'My brother is my enemy' shows the aggression of one of the first comer person to another. Here there is no human friendly relation of a person to each other but on the contrary action promoting cruelty and atrocity. The photo shows two brothers who clutching the gun, it is not clear not are they going to shoot or not or they indulge. These paintings express the special relationship to the viewer. All of the above and the text 'Syndrome of Temirlan', written in French by creating a set, seems to convey the current state of the real life of the person. What does the artist want to depict? This picture has been presented Kazakhstan at the International Venice Exhibition Kazakhstan. As it is known today, successful achievement of artistic creativity is associated with art elegant means and with visual appeal. However, the composition of the given work art is symmetric and has the intention of the subject touching crisis. Here it is necessary to pay attention to the form and the content and form creates competition.

Why do people cater to each other? What is the reason for the resistance to each other? It is interesting. Is it a society which affects on a man, or maybe he is so angry by his nature? As Jaspers mentioned such kind of issues 'create bordering situation of a person in a dangerous situation you can see the real face of man.' Existentialism recognizes that individuals are dependent on others, and just relatively from public relations.

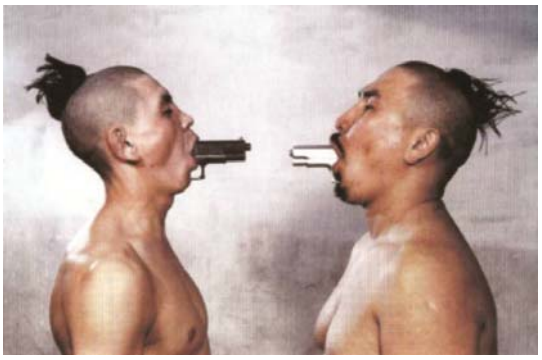


Fig. 1 Erbosyn Meldebekov, 2002 My brother is my enemy (Photography)

Dividing people into groups of 'others' they get into relationship despite the fact they are creating a scandal. This is called the 'existence of communication link with the others' Communication begins with the supremacy and service implementation [10].

These issues are explained from the point of real being situation. 'People aspiration to connect' creates fear before the communication process. In such cases, people cannot be real 'existentialism.' In order to become a free, individual person has to avoid the influences of the surrounding external world and the internal influences of the outside world, and to define goals and reasons of action. Does not this show a person responsibility for him and for others? As existentialism representative Zh.-P. Sartr thinks: 'The person with the birth is endowed to be free, endure all the world burdens and he is responsible for the whole world and for himself as a way of being' [11].

Existentialists also consider the opposite concept of being, and man belonging to the things. Hence it should be mentioned that from this we have saying of Marseilles 'the material, which I have, has me' [12]. While a person can get rid of things supremacy. Marseille had found the solution of this issue in the following: the contradictions are in the man's nature. So, the way out of this situation is in the sympathy and virtue. Especially 'it is considered that religion, the art and philosophy which soar a man to the level of being' [12].

The human being system is divided into two categories on the human being in the material world and pure human being. Material being did not exist before mankind had appeared. Therefore Garifolla Esim said that human's being begins from the first person called Adam's history' [13]. This being exists in unity of body and soul. Man lives in such a way. G. Marsell spoke of 'her freedom and of what could the material being be?' [12]. If you go over the history, we can mention more confusions and there is not the right way out. Until the present day, the motive of Rembrandt painting 'The Return of the Prodigal Son' has not lost its relevance. People on this vast land are busy only by the fact that they are looking for a key from losing. Nevertheless it is not known what is destined, what it is? Is it misleading, or a condition to get through from one more height in the aim of perception. Or is there another reason for this? This is a question, the entire philosophical anthropology deals with. May be the reason for all of this is concluded in the link of human being desire and the body system. How and at what level does the contemporary art understand the problem? Erkin Mergenov in his figures only from one side stops on the issues of human body and soul. There human being is connected to the existence of the body. The thing that the body is a slave of desire can be seen from the character implicitly of the 'XXI Century'.



Fig. 2 Erkin Mergenov, 2001 XXI Century. (Sculpture)

Open Science Index, Humanities and Social Sciences Vol:7, No:5, 2013 publications.waset.org/4131/pdf

Picture depicts bent woman and something like 'desire' hugged her. Here the desire is in the form of devil. It is probable that there is the fact that all the crimes of humanity comes out of it. This situation serves as an exemplar and takes place in the novel. Honestly speaking there is such kind of truth in the life; truth of technological substation aggression. From this we can divide into two systems the human existence they are on the existence of man and pure human being in the world of things of human existence. Technogenical mixture is composed in human existence of the world of things. It found its reflection through the desire. Now it is clear what the artist wanted to say and where is the pure being of man and where is concluded. Certainly it is under the influence of manmade substance. Above mentioned idea of 'Return of the Prodigal Son is clearly reflected in the serial work of E. Mergenov.

Here the God sits on a certain chair. His baby dolls come back and lay his pleading. But as if this action is confronted with failure. Certainly, the work of art is not an immutable text in meaning and content that is why, its content is an evolving phenomenon and public works. This process is not expiring its action until being everything fixed up and settled in the minds of the audience until the breeding to the successful idea. And therefore, we cannot fully touch the above mentioned issues. The question is in following, that encompassing of attractive idea by the artist is a necessary thing. It is no need to move from the abstract to the exact solution. The issue of being initially considers response to the two types of problems of being. From what does the philosophical thought of being begin? With being or not being? Thus not being is confronted to not being. So not is a category to denote nonexistent things.



Fig. 3 Erkin Mergenov, 1985 'Piette'(bitterness) 'Return of the Prodigals XX'

The issue of 'non-being' is deeply reviewed in Zen Buddhism, for example the apex of the developed image is white and pure canvas. As this work of art is full of thought, pure sense, and emits light. According to the conclusions of Zen, there is no any other work of art which is better than this. The work of Art of K. Hayrullin 'Whistling Wind' is still under the influence of the system of Western philosophy thoughts on the issues of being. If until now, the idea of the of 'empty space' work is demanded in the world of theater and culture, the inference 'Holy empty space' appeared in German philosophy at its level presented a scene the holiness of existence meaning.

After the collapsing of the Soviet Union starting from the 90s, the Kazakh artists experienced spiritual twists and creative peak. Expressing their deep thoughts about the creative study, they also returned to the problems of being. Speaking more precisely they express a special interest in the system unidentified being. Garifolla Yesim said citing the example of Abai's saying 'If something dies, so can die nature, not mankind,' thus he states that the real nature of man is destroyed, but the spiritual existence is forever. Truth of human idea is eternal they are mind and the soul. Truth of human idea is being which is an inexplicable by mind [12].

Here, the question of the mind and soul of man as being, which is impossible to cover, have been touched in the work of artist (S.G. Gumarov, A.S. Sydykhanov, R.H. Halfin, G.Madanov, B. Bapishev, K. Khairullin, M. Bekeev). The notion remaining as an inheritance from the ancestors and formed in Kazakh traditional culture has been reflected in the works as ambiguous forms of being. There was a phenomenological inspiration. People began to look for the basis of their being from the abyss of the conscious. Artist Saken Gumarov remembered that he was an artist of the ancient Turkic period ('Heavenly Body', 'Shiver of the Space').

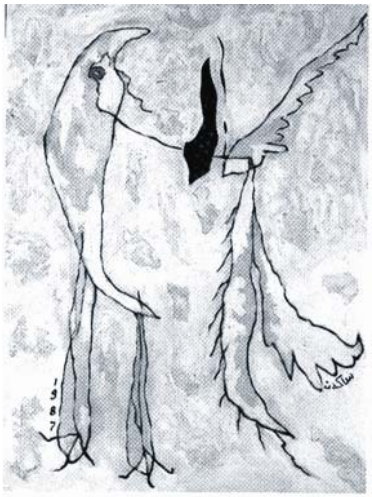


Fig. 4 Saken Gumarov, 1987 'Shiver of the Space' (Oil, canvas)

Force has penetrated through the sand trampled by the ancestors which had given strength and power to the hands of the artist was reflected on the canvas. In other words, the dome of past culture which expresses 'the soul and memory' by the means of image forms of being has been transferred to the canvas. Works of Bakyt Babishev memory of grandparents found its reflection in the works 'heap of stones', 'emanation' ('Four of the Prophets', 'Family muzzy').



Fig. 5 Bakyt Babishev, 1990 'Family muzzy' (Oil, canvas)

Their way of life is presented as a metaphor. The spirits surrounding our ancestors came to the level of abstract images. Here the human body is as a connecting lever between the universe and man, representing the understanding of the unity of existence. In modern science of physics on the new levels of tiny, quantum particles the layers and levels of existence are opened. Ideology of the Soviet Union among the seventy years tried to turn existence into the not being. Works of this effort is to return the non-existence into being. Thus the work done by the artist so-called 'second' nature of things, objects, created by man has been connected into a single being. According to the definition, the category of being is a unit of the objective and subjective realism that lives independently of human consciousness in the objective world.

Many philosophers, artists, culture workers painstakingly work on theoretical study of Kazakhstan modern art of middle and younger generation of artists. Raised the issue directly or indirectly found its reflection in the research of the scientists. However, we are interested in the person issue, who, along with studies of artistic phenomena becomes the foundation of works, and to what extent he has contributed his part in creation of anthropological knowledge of the subject or in the issue related to the given problem. Today, one of the rationale issues is how the artist includes personality in its worldwide creative and cultural trends and identifies by means of comparing the cultural philosophical sciences and their theoretical analysis, and how it is reflected in modern Kazakhstan art. The study will be effective in case if the interrelation between a work of art and science is fixed, and the author of a creative work, and his character as well as recipient is defined at the appropriate level in the previously mentioned knowledge. The study of human being is not only philosophy anthropological science, but the science branched out into many spheres, which indicates a long pursuit of human knowledge. The subject of anthropology is now being expanded and updated. The purpose of the study is to identify various trends and to review it with different aspects of modern anthropology. The origin art creative work has been grouped and starts with the basics of this science. This is a law that it covers all of the creative spheres, including advanced ideas and the attempts of each period. For example, if the anthropological philosophy as a special branch of science considers the nature of man as a part of the world of being, so the philosophy of life, being in personalizm, existentialism, psychoanalysis, and neofreudizm, phenomenology, hermeneutics and structuralism found their particular reflection. Varieties of anthropology cover all areas of beginnings from human biology, to the constitutional, evolutional, population, ethnical, physical, and medical aspects of human life.

In the modern art the anthropological knowledge and research are becoming more important for the artists. It is shown that the artist Marc Quinn in a work entitled 'Self' as the means for depicting used his blood in 1991.

For several years he had been collecting and keeping his blood in the fridge, then filled in the form of his head, created a self-portrait. For creating this figure he used blood approximately by volume equals to the blood of a man of average years. This is stored in the New York Museum of Modern art. Thus, taking medical analysis of human DNA contents, which is the achievement of genetic engineering artists began to create their works of art. Also the huge interest is arisen to the biological nature of man to his particular ancestor history and personal characteristic features. In general, a modern work of art has squeezed its artistic scope and start brining information from different areas of anthropological sciences. In such situations a character perceiving and creating as an object becomes the subject and is grouped, and is perceived as a literary text around a man.



Fig. 6 Marc Quinn, 1991 'Self' (sculpture) New York

In the works of our time the being of the individual in comparison to other periods and is confronted and finds differences. In contemporary art a creator on the basis of his being feels some dissatisfaction, and the crisis is shown up. For example, it finds the features of its being to be inadequate. It changes the language and method of art for a new experience, having recognized the offensive anthropological crisis as the separation and loss of utopian faith and attempt to transcendence. On the field of struggles all the characters and recipients of the new Kazakh authors of Art such as K. Ibragimov, S. Maslov, R. Halfin, M. Narymbetov, V. Dergachev, etc.

Open Science Index, Humanities and Social Sciences Vol:7, No:5, 2013 publications.waset.org/4131/pdf

Open Science Index, Humanities and Social Sciences Vol:7, No:5, 2013 publications.waset.org/4131/pdf



Fig. 7 Kanat Ibragimov, 2009 Performans Almaty

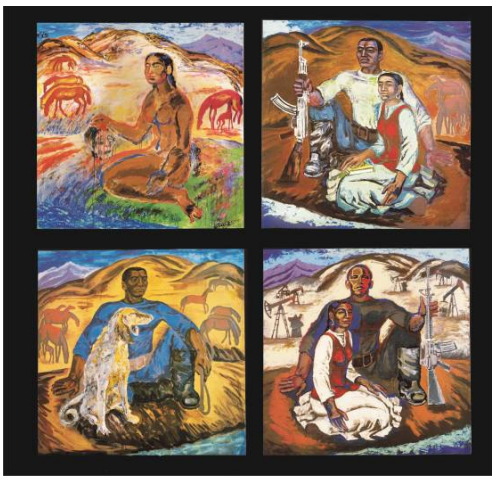


Fig. 8 Kanat Ibragimov, 2009 'Judif', 'Love III', 'Love IV', 'Love V' Almaty



Fig. 9 Moldagul Narymbetov, 2009 'A beetle is Scarab' (Framework, rubber) Almaty

Thus they would like to show the concept of a new world, which depicts not being in the anthropological aspect, but transferring to new level, by means of the 'other-scientific' model, which describes a way of the world on the postmodernism direction interaction. However, today in the education system is known, that it is impossible to build a world based on old concepts. The emergence of a new view on the world and the emergence of a new culture, as well as specifics of the labor force people to think over. Here the desire to the features of human existence is represented in a primary position.



Fig. 10 Sergei Maslov, 2003 Myths about 'A love letter to Whitney Houston', 'Priest to the pop star to kill by itself amorousness' (Photography)



Fig. 11 Vadim Dergachev, 2006 'Dead project' (installation)

III. Conclusion

Art perception in the historical and cultural context can be reviewed in connection with the culture and art of a certain period. We accepted this process as a process of artistic perception between recipient and image, and in art it is described as the result of a creative art of communication.

Relationship and interviews are an important side of art work that represents the priorities as a way of the Art on mankind and universe transformation. Thanks for their creative abilities a man can embellish, new and spiritually develop the desired to himself piece of art. This can be reviewed in the system 'artist' 'work of art' 'recipient' and predetermine this as communication on the creation and identity formation. Creativity introduces novelty by means of free thinking, rational interpretations and conclusions. The main feature of art is not just in describing only the beautiful images and the formation of aesthetic taste, but in learning the true image, in the creation of a special social control in the content of a person's culture. Art is not a monologue but it is a dialogue. People in connection with the 'philosophy interview' can come into contact with your inner being and the world. Dialogue which is an interview in other words a little bit relates to history of philosophy science origination, it is explained as the truth search or achievement through the debate.

References

[1] Schelling, F.V.I., *The philosophy of art*. Moscow: Thought, 1966. p. 11.
[2] Zobov, R.A., Mostapenko A.M., About some problems of the relationship of philosophy and art. *The creative process and artistic perception*. Leningrad: 'Science' Leningrad Branch, 1978, pp. 9–31.
[3] Mirandola, P.d., It's about human dignity. Aesthetics Renaissance. Anthology in 2 volumes. Moscow: Art. 1981, Vol.1, pp. 37-38.
[4] Rutenburg V.I., Titans of the Renaissance. Leningrad, 1971, pp. 63-64.
[5] *The masters of the art about the art*. Moscow-Leningrad: OGIZ. 1937, Vol.1, pp. 17-24.
[6] Borev, Y.B., Aesthetics. A series of higher education. Rostov na Donu: Phoenix, 2004, pp. 169-172.
[7] Gadamer, G.G., The relevance of the beautifulness. Moscow: Art, 1991, p. 367.
[8] Bart, R., Selected Works. Semiotics. Poetics. Moscow, 1994, p. 525.
[9] Cassirer, E., Selections. Experience on Man. Moscow: Gardarica, 1998, pp. 34-37.
[10] Altayev Zh., Gabitov T., Kasabek A., Muhambetkaliev K., Philosophy and cultural studies. Almaty: Litera, 2001, pp. 167-168.
[11] Sartre, Zh.-P., Existentialism is humanism. Moscow: Science, 1953, pp. 167-168.
[12] Marcel, G. Les homes contre l'humain. Paris, 1951. – 459 p.
[13] Esim, G., Adamzat. Astana: Akarman, 2008, pp. 7-8.

Open Science Index, Humanities and Social Sciences Vol:7, No:5, 2013 publications.waset.org/4131/pdf