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## A COMPARATIVE ANALYSIS: DIFFERENCES AND SIMILARITIES BETWEEN AFGHANISTAN'S AND KAZAKHSTAN'S FINE ART OVER THE LAST HUNDRED YEARS

**Abstract.** *This paper conducts a comparative analysis of the countries of Afghanistan and Kazakhstan. In terms of fine art, contemporary art, and painting, the study compares the two countries' art history of the last one-hundred years with the aim to find similitudes and resemblances for the evaluation for an inclusion in a thematic conjunct exhibition. A Framework for Comparative Art Analyses is used to compare two Central Asian countries with ancient and rich art histories. Throughout history, Afghan and Kazakh art have merged and absorbed each other, and both have continued to improve and develop. First, the history of Afghanistan is taken into account. second, the history of Kazakhstan is considered. Then the elements of conversion and diversion are identified, and subsequently, a conclusion is drawn based on the parameters of the exhibition.*

**Keywords:** *Afghanistan art, Kazakhstan art, Fine art, Painting, Exhibition.*

### Introduction

Fine art, according to Webster's Dictionary, is concerned more with aesthetic beauty than practicality, such as that found in painting, sculpture, and other forms of art. The art that is not of utility is called fine arts [1].

Hill (1969) says that the definition of "fine art," as it is presently employed in academic and official contexts, is complicated "Art" implied both the concept and the execution in the synthesis which the 15th century recognized and characterized "art" as the particular method of art or "manner," and the adjective "fine" signified the function, once more credited to the artist for capturing the beauty of nature [2].

The subject of modern Afghan art in the last century cannot be evaluated without considering the broader context of its long history. The origins and history of painting in Afghanistan can be traced back to various periods, including before the advent of the influence of Islam. Because of Afghanistan's unique geographical condition and the presence of the world's great civilizations, this art has undergone many changes and modifications over the years [3].

Since the Achaemenid Empire extended beyond current Iran and Afghanistan. Afghanistan was a country that was both highly cultured and prosperous. the carvings are from Persepolis, which indicates that they depict ancient Afghan people from that period, such as the Balkhis, Gandarians, and Sakas (Figs. 1, 2, and 3) [3].



Figure 1 – Ancient Afghans in Prominent Roles of Persepolis, Balkhian, Source: Abdul Hai Habibi, A Brief History of Afghanistan.



Figure 2 – Ancient Afghans in Prominent Roles of Persepolis, Gandarian, Source: Abdul Hai Habibi, A Brief History of Afghanistan.

The long history of Kazakhstan must be considered when discussing the topic of modern art in Kazakhstan in the 20th century. Paleolithic art is the oldest type of artwork found in Kazakhstan. They can be seen carved into the rocks in the Hantau and Karatau Mountains, and they resemble various animals. (Fig. 4) The petroglyphs of the Tamgaly archaeological complex, constitute one of the most ancient and well-preserved rock art monuments. Neolithic and Bronze Age petroglyphs discovered in the Tanbaly Gorge, the Bayanaulsky Cave, and on the northern shores of Lake Balkhash provide insight into the primary occupations and customs of the prehistoric tribes that once inhabited the area that is now Kazakhstan [7].



Figure 3 – Ancient Afghans in Prominent Roles of Persepolis, Sakasha, Source: Abdul Hai Habibi, A Brief History of Afghanistan.

According to Lorenc, Skolnick, and Berger (2007), exhibition design is a setting that uses graphic design as a medium to express the content [12]. There are four basic approaches to how exhibitions function in relation to their visitors in modern exhibition-making practice: exhibition as a means of displaying artifacts, exhibition as a means of communicating ideas, exhibition as a visitor activity, and exhibition as an environment. Because the art exhibition is often viewed as a public presentation of important art pieces, art museums tend to organize exhibitions that promote the display of artifacts [13].



Figure 4 – Petroglyphs in Tamgaly, Kazakhstan [Source: UNESCO World Heritage Site]

The purpose of this study is to conduct a comparison of the Afghan and Kazakh countries' fine art and painting history. The overall intent of this paper is to understand the similarities and differences between Afghanistan and Kazakhstan in terms of art, specifically in painting styles over the last 100 years, and evaluate whether these may constitute a theme for a joint exhibition in an art museum. The following research question was posed in this paper:

What are the similarities and differences between fine art styles in Afghanistan and Kazakhstan in the last century?

### **Materials and Methods**

The art and fine art of Afghanistan and Kazakhstan specifically in the period of the 20<sup>th</sup> century which was the modern period of art will be delineated in detail and the method for evaluating and finding the similarities and distinctions between these two nations in terms of art is comparative analysis.

#### *Contemporary Afghan Art in the 20<sup>th</sup> Century:*

Prior to around 1920, the only two types of fine art in Afghanistan were miniature Islamic art and calligraphic art. These art styles are thousands of years old, dating back to Sumerian times and continuing to this day. In the early 20<sup>th</sup> century, King Amanullah began to modernize Afghanistan. He identified and sent teenagers to Germany for rigorous training in the fine arts. Mr. Ghulam Maimangee, Mr. Brezhna, and Abdul Aziz were three of the most influential artists to come out of that school. Mr. Ghulam established the first School of Arts in order to train more Afghan artists. These master artists were responsible for bringing Realism Art back from Germany. Floral motifs were the primary theme of choice for both artists and Afghan society. Realism was the first modern European art style accepted in Islamic culture. The other popular style was Impressionism which has been deemed acceptable in Afghan culture of that period and dates back to the time of Brezhna in 1920 [4]. After 89 years, Realism and Impressionism still remain the dominant art styles in the “astonishingly beautiful” [4] paintings of Afghan artists.

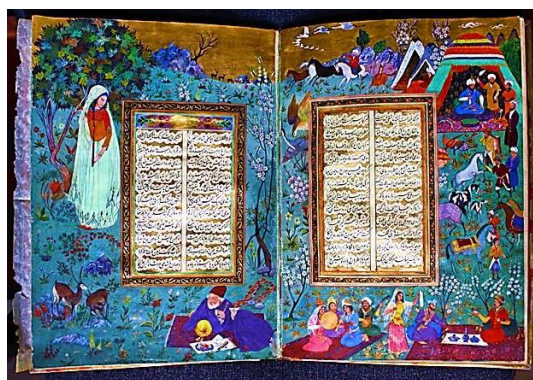


Figure 5 – "An Ode to the Divan of Farrokhi Sistani's Poems in the Descent of Amir Abu al-Muzaffar Fakhr al-Dawlah Ahmad ibn Muhammad, Governor of Chaghanian", calligraphy by Seyyed Mohammad Daud Hosseini Afghanistan National Archive-Treasure of the country's spiritual resources.

The visual arts, and thus the art of painting, have flourished in the last century, owing to the formation of the School of Masters of Industry by Afghan academic personalities with German and Indian instructors incentivized the rebirth of the visual arts, which eventually led to the foundation of the Faculty of Fine Arts in Kabul in 1983, attracting additional art enthusiasts. The influence of Western approaches on art is significant throughout this period. The foundation of the German School of Industry in Afghanistan might be considered the beginning of new aesthetic trends [3].

Many examples of manuscripts with excellent illustrations dating from the Timurid period to the early twentieth century, such as the books of Shahnameh, Golestan Saadi, Haft Orang Jami, and others, demonstrate that the illustration of literary books, as well as the close relationship between literature, mysticism, and painting, continue to hold a special place in Afghanistan. In comparison to works from the Timurid and Safavid periods, the motifs, composition, and coloring in this book are more naturalistic, with less design and color power. The dominating color is turquoise blue, which covers most of the work surface and influences even the motifs. The elements are less compatible with one another and communicate less visually (Fig. 5). One of these new tendencies has been the change of painting's independence from literary texts, which was a new manner of painting, to a core character rather than a content-oriented one. In terms of subject matter, composition, color, and themes, the later works show a deterioration in artistic expression when compared to the prior masterpieces of painting [3].

In Afghanistan, Realism first emerged during the Ghulam Maimangee era, and Herat's artistic hubs embraced the realistic painting movement from the 1960s through the early 1980s. Maimanagi was drawn to Tazhib and miniature art in the oriental style, but he later produced a large number of works in a realistic and classic manner. He mostly imitated Rembrandt's style and Behzad's style in miniature with skill. A painted landscape is one of Maimanagi's masterpieces in Berlin, Germany [5].

The second influencer of modern art was Abdul Ghafoor Breshna, a talented and ambitious artist. His approach to this phenomenon was astounding at the time. Although he had initially arrived in Kabul with a Western mindset, he did not feel alienated by Eastern painting and quickly grasped the meaning and aspirations of the surroundings. He took the painting from the school grounds to Kabul's historic routes and a natural setting. With his realism and free-form features, Breshna quickly won the hearts of art admirers and used straightforward language to show his support for the needs of the populace.

Another well-known artist who worked in modern Impressionist styles, and graphics was Mohiuddin Shabnam. He created a number of art pieces using impressionist techniques to illustrate the effects of war and the plight of the people [5].

The advent of the Western style (Realism), instead of the traditional approach in traditional painting, was the birth of a new age that brought new answers and possibilities in practically all aspects of human social life [6]. The breeze of modernity has established a base for itself in Afghanistan's artistic space. Young artists, voluntarily or unwillingly, were placed in the midst of Western artistic experiences. It is vital to remember that there is no illustration of manuscripts throughout this time

period. The pictures are typically in the shape of a single leaf with a view of the character and image of a human, animal, flower, and chicken, and nature disappears in the landscape. Decorating and performing arts are becoming increasingly popular among artists [3].



Figure 6 – a work by Professor Mohammad Saeed Moftizadeh, gouache, and watercolor.  
Source: Photo from the archive of Professor Tawfiq Rahmani.

The dominating current in Afghanistan in the thirties and forties was the current of Romanticism, which was more prevalent in the disciplines of art, especially literature, and poetry. Literature is a kind of return. The painting also attempted to return to the past in a romantic manner, bringing the world an emotional mood. In a work by Ustad Moftizadeh, a Herat-based artist from the 1970s and early 1980s (fig. 6). The characters are fairly realistic, and only the sort of pen engraving of the elements, which is one of the primary qualities of ancient painting, is considered in this work. This sort of work, which is increasingly prominent in Herat's modern works, continues the Romantic movement. This trend is especially obvious because it persisted into the late 1980s despite the modernism movement, the upheaval brought on by cultural change initiated by the ruling class, and the left's premature influence in traditional societies with strong religious beliefs. Through the innovative, social, poetic, and mystical themes in the form of single-page paintings enter Herat's painting field; his students then follow this route. Despite the fact that the truth of Romanticism was a reference to nature, and that nature was a way for the artist to express their emotions, Afghan painters who took a religious stance followed the Romanticism in painting trend. The artist used traditional aesthetics, religious undertones, and romantic motifs to combat the disorder in the environment, to bring about peace and order, and to be more in sync with nature. This method is also used in the work Ibrahim in Fire by Professor Mohammad Tawfiq Rahmani, but there is considerably more detail in the processors and the depth of the maps now than there was in earlier times [3].

#### *Fine Arts of Soviet Kazakhstan:*

Fine art emerged in the 19th century and advanced quickly over the course of a few decades in Kazakhstan. The history of fine art in Soviet Kazakhstan will be examined, as well as those individuals who played significant, eminent roles in the growth of this art [8].



The enforced art style by the Soviet Union was the "Socialist Realism" ideology. Negative or critical components were forbidden by socialist realism. The protagonist of a work of Realism must be a strong character who overcomes all obstacles. This means adopting realist approaches to convey positive and idealistic depictions of life via paintings, murals, mosaics, and sculptures. Up to the latter half of the 20th century, Socialist Realism served as the Soviet Union and its territories' official aesthetic [9].

After the Great October Revolution, Kazakhstan's fine arts scene became more professional. Although it took only a few decades to create a school and a culture of representation. A sober and unbiased assessment of the current situation of the arts was made and in the 1930s and 1940s, art started to take on a more distinct appearance. Moscow and Leningrad-born artists greatly contributed to this. Along with having a disjointed artistic vision, Kazakhstan had no artist union until 1933, when a committee led by V. Sladkov, A. Ismailov, and F. Bolkoev was founded and in 1940, the first congress was held. The second stage of development is distinguished by a creative body and intimate ties to the overall direction of all Soviet art. The 1960s saw a shift in the artists' focus from real life to representational publicism, which was then interpreted as the "stern style" in search of a new hero. The art of the 1970s was in a more complex stage, with diverse interpretations, behaviors, and aesthetic preferences [8].

In 1879, N.G. Khludov is credited with starting painting in Kazakhstan. a creative individual who paints unusually. People owe Khludov gratitude for capturing the details of that era's way of life and for treating each model he depicted with solicitous and attentive regard. He also led the Alma-Ata art studio. The first national painter, Ablykhan Kasteyev, had a remarkably balanced nature to accurately depict. He was meticulous in his representation of the objects in his 1929 painting "Interior of the Yurt." The vivid local colors reflect both the subject's variegated world and the inhabitants' optimistic life. The painter's coloristic sense unites them into a harmonious whole [8].

At the beginning of a more active period, Talents became stronger, and they attended art schools for their main education. Many remarkable art crafts had been done by artists and they formed a cultural environment. The Bartnikov painting was extremely popular at the time because the artist attempted to represent both the rebels' response to Frunze's speech and how it contrasted with the facts [8].

During the Great Patriotic war years, many artists were evacuated. The war years brought about a change in perspective toward the original land, nature, and man. Postwar photos increasingly bear the reflection of loving human feelings. Epic landscape panoramas of the pre-war years give way to small-scale images of native areas, and adoration of nature's transitional states replaces celebration of its leisurely life. The appearance of bright young people who graduated from Kazakhstan's central higher schools heralded the start of a new stage in the country's art in the mid-1950s. Professionalism and the growth of artistic thought resulted in a focus on national issues rather than the establishment of a system of representational languages [8].

Concern for the local culture and moral considerations influenced many painters' creative endeavors in a positive way. A.Galimbayeva and G.Ismailova are talented cinema and theater art directors who must become familiar with the distinctive

characteristics of local attire, decorations, household goods, and customs. In her still life "Koumiss" (1966), Ismaliova depicts the majestic simplicity of people's lives. A. Galimbayeva awoke to the beauty of old pottery ("Ancient Kazakh Ceramics," 1966). Both female artists adopted the idea of exalting Kazakh women's beauty [10].

While the new generation of artists continued their predecessors' efforts, their gracious material representation was different, which was unacceptable to the earlier artists. The search for a new hero with a new style by artists initially followed the path of the all-union 1960s art movement known as the "stern style". In this style, They took note of the most crucial details in the events and objects and searched for a readable representational element, which is obvious in S. Aitbayev's artworks. Everyone who creates a romanticized image of people, whether from a younger or older generation, adds his or her own touches. Revolution and war were the two most discussed topics in those years.

Many artists appeal to the eternal and lovely idea of motherhood in their search for underlying truths (U. Azhiev, T. Dosmagambetov, S. Baldano)-others, to the theme of the family, emphasizing specific forces of relationship within a small human collective, where everyone is an individual and a particle of one organic whole at the same time (G. Ismailova, A. Rakhmanov). Landscapes were popular among painters and graphic artists as well [8].

### **Results and discussion**

According to the materials collected and explained in the preceding section, a comparison between Afghan and Kazakh art in the twentieth century will be discussed.

#### *The distinctions between Afghan and Kazakh Realism Fine art.*

The art of painting and other forms of fine art dates back many thousand years In Afghanistan and Kazakhstan. However, actual modern art is quite new and just began in the 20th century in each of the aforementioned nations. There are exact modern art styles that were popular among artists in that period. Moreover, as this portion of the article will examine whether there are more similarities than differences between the works of Kazakh and Afghan art.

Kazakh fine art derives from socialist realism, a movement that combines ideology, propaganda, and aesthetics. The Soviet Union imposed this art style, and as Soviet Kazakh, artists adopted it from the start. Socialist realism was concerned with something that had not yet occurred, with a specific vision of the socialist future, with the aspirations of a socialist world. It rejected the concept of autonomy in art, viewing it as only one component of a larger socialist universe, a tool that contributed to the development of a desired future and the formation of the new socialist individual. It was a creative process that valued art for its social significance. Realism was adopted by all schools of art in Kazakhstan during the 20<sup>th</sup> century, and there are countless valuable artworks from that time [11].

Modern art started in Afghanistan with the Western Realism style. Since the early twentieth century, Eastern painters have attempted to keep up with the long-delayed and eventful journey of Western realism art. Artists who studied in Europe and

came home after graduation began teaching Western concepts, Western art, and technology to college students. Although this familiarity extends back centuries, the impact of these influences on art took time. During a period when the country is still fighting for freedom from the three post-Timurid regimes, there is a shift in painting in Iran with the rise of Reza Abbasi and artists like Mohammad Zaman, who travels to Rome to acquire classical European techniques [3].

Even though both nations followed the Realism style, for one it was the expression of a formally imposed propagandistic authority, while for the other it was rather the local expression of a foreign stylistic influence that had evolved more organically from art history over many years. Nonetheless, there are certain similarities in this style, which was pursued by artists from both countries for more than six decades beginning at the turn of the twentieth century.

*A comparison of the second stage of art growth, particularly painting, in Afghanistan and Kazakhstan.*

The new stage of art evolution consists of professional artists transferring art from Realism to more actual life, encompassing natural sceneries and with diverse interpretations, behaviors, and aesthetic preferences. These new styles emerged in the second half of the twentieth century and captured the attention of most artists. The impressionist and romantic movements in Afghan painting have a lot in common with the Kazakh Stern style.

A sequel to Socialist realism can be observed in the art trend known as "steppe romanticism," or stern style in Kazakh art which depicts colorful landscapes, idealized yurts, and nomads. Art, too, does not depict the present but invents it; it does not represent reality but instead provides a vision and builds a dream. The late 1980s and early 1990s saw the rise of this fresh artistic movement in response to traditional art. The rules of traditional realist painting began to be broken by painters who identified as modern artists as they experimented with medium and form. Arystanbek Shalbayev, a pioneer in Kazakhstan's modern art scene, once remarked, "I realized that art is not a mimesis, is not a copying of reality, but it is a creation of new space, of a new concept and a new gaze." [11].

The Romanticism and Impressionist movements in Afghanistan, which were more prevalent in the literary and poetic domains of art throughout the 1930s and 1940s, were the dominant trends at the time [4]. Artists in Herat preferred romanticism, whereas those in Kabul preferred impressionism. The modernism current, the upheaval caused by the time's rulers' cultural reforms, and the left's premature effect on traditional societies with strong religious beliefs—an influence that lasted until the late 1980s—are particularly indicative of these developments. Social, emotive, and supernatural topics within the context of single-page portrayals enter Herat's portrayal area via the torchbearer, and his understudies follow suit. Despite the fact that the truth of Romanticism was a reference to nature, and nature was a means of communicating the artist's emotions, faithful Afghan painters followed the stream of Romanticism in painting. The artist used Romantic themes with religious themes and a traditional view to fix the surrounding disorder, be more in sync with nature, and provide peace and order [3].



To compare historical works of art by Afghan and Kazakh painters, several parallels emerge: Kazakh painters develop the theme of nomadism, local culture, and the local landscape. They attempted to depict the precise habits and traditions of the inhabitants alongside the breathtaking nature of the Kazakh territory. In the same approach, Afghan artists also attempted to depict the country's rich cultural heritage, using traditional villagers who lived in harmony with nature. The artistic movements of both countries conveyed similar values and ideals. Every artwork from that era displays landscapes that are colorful, lighted, and lyrical in mood, as well as a rich history of civilization that includes nomadic people and traditional clothing that reflects peace and life.

### **Conclusion**

The differences between Afghan and Kazakh fine art were initially founded on distinctions in their historical backgrounds, national cultures, and political issues, which led painters to have diverse expression approaches in painting conceptions. Despite the fact that the work was created in various styles, the fundamental idea was the same and unique in both nations.

What has been learned from studying the history of painting in Afghanistan and Kazakhstan and the comparison between them, from the early twentieth century to the end, despite the West's and colonialism's influence for many years, may be observed in local and cultural manifestations in paintings. Contemporary painting topics with different styles are developed from everyday practices and present living conditions and examine topics like identity, memory, social structures, and power dynamics, and they involve the public in online discussions. Most of the works of art are in line with the artist's intelligently addressed problems and worries of the people. The majority of the topics are social in nature, with literary and religious backgrounds and themes in Afghan art. With the same purpose, Kazakh art reimagined nomadism, the revival of suppressed culture, and the development of a new post-Soviet identity which is not simply modern art storylines; they also reflect the cultural transformation that Kazakh society is going through.

As a result, this study successfully points out how these two stunning and culturally distinct central Asian nations, with both strong artistic traditions and skilled artists, have both made an effort, despite the different influences, to evolve their artistic expression to represent their own national identity, often depicted with scenes of the modern nomadic lifestyle, the glory of their native landscapes, the appearance of locals with animals, and their traditional homes. This commonality of goals and values between the two cultures, combined with the intricately rich and diverse artistic substrate of the two countries, may provide a solid and interesting theme for an exhibition route. A conclusion is reached about a particular exhibition theme for art and the display of artifacts to represent it in an art museum.

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**СРАВНИТЕЛЬНЫЙ АНАЛИЗ: РАЗЛИЧИЯ И СХОДСТВА  
МЕЖДУ ИЗОБРАЗИТЕЛЬНЫМ ИСКУССТВОМ АФГАНИСТАНА  
И КАЗАХСТАНА ЗА ПОСЛЕДНИЕ СТО ЛЕТ**

**Аннотация.** В данной статье проводится сравнительный анализ стран Афганистана и Казахстана. Что касается изобразительного искусства, современного искусства и живописи, то в исследовании сравнивается история искусства двух стран за последние сто лет с целью

найти сходства для оценки на предмет включения в тематическую совместную выставку. Основа для сравнительного анализа искусства используется для сравнения двух центральноазиатских стран с древней и богатой историей искусства. На протяжении всей истории афганское и казахское искусство сливались и поглощали друг друга, и оба продолжали совершенствоваться и развиваться. Во-первых, принимается во внимание история Афганистана. во-вторых, рассматривается история Казахстана. Затем определяются элементы конверсии и перенаправления, и впоследствии делается вывод, основанный на параметрах выставки.

**Ключевые слова:** искусство Афганистана, искусство Казахстана, изобразительное искусство, живопись, выставка.

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## САЛЫСТЫРМАЛЫ ТАЛДАУ: СОҢҒЫ ЖҮЗ ЖЫЛДАҒЫ АУҒАНСТАН МЕН ҚАЗАҚСТАННЫҢ БЕЙНЕЛЕУ ӨНЕРІ АРАСЫНДАҒЫ АЙЫРМАШЫЛЫҚТАР МЕН ҰҚСАСТЫҚТАР

**Аңдатпа.** Бұл мақалада Ауғанстан мен Қазақстан елдеріне салыстырмалы талдау жасалады. Бейнелеу өнері, заманауи өнер және кескіндеме туралы айтатын болсақ, зерттеу тақырыптық бірлескен көрмеге қосу үшін бағалау үшін ұқсастықтарды табу мақсатында соңғы жүз жылдағы екі елдің өнер тарихын салыстырады. Өнерді салыстырмалы талдаудың негізі Орталық Азияның екі елін ежелгі және бай өнер тарихымен салыстыру үшін қолданылады. Тарих бойы ауған және қазақ өнері бірігіп, бір-біріне сіңіп, екеуі де жетілдіріліп, дами берді. Біріншіден, Ауғанстан тарихы ескеріледі. екіншіден, Қазақстан тарихы қарастырылуда. Содан кейін конверсия және қайта бағыттау элементтері анықталады, содан кейін көрме параметрлеріне негізделген қорытынды жасалады.

**Түйін сөздер:** Ауғанстан өнері, Қазақстан өнері, бейнелеу өнері, кескіндеме, көрме.