NOMADIC SINGULARITY RELEVANT YAKUT PAINTING

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ABSTRACT
The experience of reflection on the results of the 3rd international Biennale of contemporary art (Paris-Yakutsk, 2013) is presented. The specificity of the organization of the space of the exhibition of contemporary art. The provocative inclusion of signs of the space of traditional culture in the environment from the context of random singular events: from self-reunification to nomadological dispersion in the described period of time was the first experience for modern Yakut artists.

Keywords: contemporary art, nomadology, rhizome, the cultural space, a singularity, a creative potential.

INTRODUCTION
In recent decades, the nature of the organization and holding of art exhibitions has changed dramatically. For example, Yakut artists together with partners from France, Belgium, Poland, Germany and other countries of Europe and America took part in the organization and work of the exhibition of contemporary art. It was held in Paris and Yakutsk as part of the 3rd international Biennale of contemporary art. This project is being developed in the format of a partnership between artists and cultural institutions. Yakutsk, National art Museum of Sakha Republic, northeastern University (NEFU), Arctic state Institute of arts and culture (Ogiik), on the one hand; on the other hand, in the work of the project included twelve artists and researchers from France, Portugal, Brazil, Venezuela, additionally, Yakutsk is connected to the residence of the doctoral students (from the University of Strasbourg, University of Paris 8). The project will run for a few years, continues with the signing of the tripartite international agreement between the University of Strasbourg, NEFU and Egyik; in the summer of 2018, the 5th Yakut international Biennale of contemporary art was held.

The proposed work, in fact, is an attempt to study one of the first joint experiences of the Biennale organization as a typical nomadological projection. Each of these projections refers to the idea of the rhizome, which "includes the line of segmentarity, according to which it is stratified, territorain, organized, signified, attributed" [3, p. 8]. The concept of contemporary art is close to the modern view of the world; but rather it is a mouthpiece of social problems. The meaning of contemporary art is not the result, but rather the actionality; the process itself is important for the speaker (in this case, the curator, the author): whether it is a call, a conflict or a provocation, which fits well into the discourse of "flow" and principled lack of structure.

The concept of the exhibition "Prelude to Siberia" was developed by French art critics françoise and elois Feria at the University of Paris 8 in Saint-Denis in 2013. The uniqueness of the University of Paris 8 is that the first faculties of synthetic arts are organized here, and, most importantly, outstanding philosophers of the second half of the twentieth century Gilles Deleuze and Michel Foucault worked.
here. On the second floor in the foyer of the incoming meets a huge portrait of J. Deleuze, ideas, theoretical concepts which in practice embodied his students at this University. Moreover, they have gone beyond the limits of space and, like rhizome, according to all the laws of nomadology, have captured all the space of modern culture and awaken, unpredictably transform, multiply, function in the modern global world. It turns out that the Yakut art with a half-century delay got to the point of bifurcation and the origin of contemporary art of the late twentieth century.

The exhibition gallery looks like an ordinary room, where in the center there are two chairs-black and red, in the form of human lips. They are placed side by side, but deployed in opposite directions, as if, at the same time suggest and break communication – conversation on an equal footing. Here you can read the "metaphysics of presence", the alogism of placement and, in General, – the most important thing, the beginning of the game with space: nomadism, habitation and appropriation. This hall carried the idea of complementarity, trust each other, not confrontation, and the meaning of installations with red and black chairs is that the dialogue may not take place.

In the second hall was decorated in white, which is associated with Yakutia and snow. On the flat and square showcases in the center of the hall there are various simulacra - signs of the North: a map of the Arctic - the North pole of the Earth, snowdrifts, ice and other "links" to the cold.

The third exhibition space is organized for communication and spontaneous solidarity. Here, black and red chairs were placed alternately around, and posters from the works of modern Yakut artists - participants of the exhibition hung on the walls. Anyone could ask questions to the artist sitting in a chair, or dance, sing, that is, the standard dialogue to translate into motion, into dynamics. The principal was the fact that the space of the hall is not dry and closed, as the window overlooking the courtyard, opened a view of the library. And in this space comes into play after the second tree key sign in poststructuralism Gilles Deleuze and F. Guattari – book (book-rhizome, contrasted with the classic book, tree). The inscription above the entrance to the library reads as follows: «the Words we say know more about us than we do. You can open the window if you want. If you don't want it, leave it closed.» In «pushing the envelope» of the spatial environment have gathered quite by chance a creative person, agree with the postulate that "no individual constitutes the world, but collapsed worlds of the entity that constitutes the individual... The world, folded in essence, is always..., an absolute radical beginnings» [2, C. 70-71].

Another space - is a showcase in a red frame, inside the pipe, reminiscent of the" Tower III international " V. Tatlin. This simulacrum-a kind of symbol of the Russian avant-garde of the early twentieth century. The basis-a pipe which was found by the French student, ennobled it and as a result of searches the modern art object turned out. In this action, and there is, according to francoise Feria, the meaning of contemporary art. In this fragmentation, fragmentation, randomness and unpredictability of spaces, creative potential is awakened, additional unexpected readings and unpredictable meanings are born.

Then the viewer gets to the cinema, where video presentations of fifteen artists of Yakutia are presented. There was also a screening of the documentary "Letter from Siberia" (1959), the world-famous film Director Chris Marker. One of the first he made a film about a trip to Siberia, including Yakutsk. The film has a completely unique footage of the construction of the city, bridges, captured the building of the Academy of Sciences and the Institute of permafrost study. The film uses footage from the production of Olonkho in 1957 in Moscow, unique footage of the performance of toyuk Sergei Zverev, the sounds of homus Luke Tournament, etc. The powerful Director's and cameraman's work emphasized the enthusiasm and optimistic mood of the people of that time, the air and energy of the Khrushchev's "thaw"era are heard and felt.

The last hall is represented by future art projects of artists from Germany, Venezuela, Brazil, who are preparing to take part in the 3rd Biennale in Yakutsk, scheduled for next year. For example, the artist from Venezuela adheres to the concept of migration of the peoples of Siberia across the Bering Strait, and the language of the Sakha people and many natives of Latin America, in his opinion, has common ground. He modeled his ideas in a virtual project, which can also exist as an art object. In the center of the hall there is a "brainstorming" of the exhibition-a table with a powerful computer center. In our opinion, is an example of emphasized non-zelazowski rigidly centered organization of space. One of
the students-geneticists of the University of Paris 8, who prepared the final magazine "Zero project" by the end of the event, directs the brain centre of the exhibition. It was made in the form of a piece of DNA, the proposed action was based on the idea that we are all United at the genome level.

In the section "Archivist" was installed AAL Luuk Mas – tree of the world, more precisely, its stylized version of the computer wire, made by a student from Yakutia, who is studying at the University of Paris 8. On a green tree of computer wires hanging Salama (in traditional culture-hair rope strung on her gifts of good and evil spirits: colored patches and bundles of horsehair, stretched between the hind or tree branches [5, c. 483]) from some organic matter required in the work of archivists. In the spirit of the nomadic singularity, as a "wandering feature" of this particular tree, the word"fragile" is written on every scrap of Salama. It says not so much that it is made of fragile material, but that all art and the human world is very thin and fragile. AAL Luuk Mas like a huge bright line "in the image of the Tree of the World ... transforms chaos into an ordered artistic space" [7, p. 65], a symbol of the culture from which ottalkivaemsya, denies the Creator of contemporary art, that is traditionally, and helpfully offers herself as a starting point of some momentum. Exactly as described in the work "Capitalism and schizophrenia": "a tree is a continuity, but the rhizome is Alliance, only the Alliance. The tree imposes the verb "byti, but the rhizome is woven from Koyuki "and ... and ... and ..." ... a place where things pick up speed" [3, C. 20]. This mutual exclusion most specifically demonstrates the change of the figure value depending on the situation. The pipe, the world tree, the documentary of half a century ago create tension at which "the state of things, actualizing some chaotic virtuality, borrows from it potential which is distributed in system of coordinates. It draws its potential from the virtuality it actualizes and assigns it to itself. Even in the most closed system though the web Yes stretches upwards to virtuality, and from there the spider" [4, page 156] descends. Characters face characters negate each other, but man, somehow strung them, interprets circumstances and puts himself in them.

The exhibition concept the exhibition "Prelude to Siberia" ends with the sounds osuoha Tuymaada (ritual round dance) which was registered as a Guinness world record in 2012. On multiple monitors simultaneously, it was possible to see and hear the Yakut osuokhay, and above them, on the wall, the participants of this event and the current landing of artists of Yakutia hung traditional Salama.

The meeting of fundamentally irreducible approaches took place; the way to another level of organization is in compliance with the rules of the "pure game": the so beloved by Deleuze game of nomads "go" - extended to the principles of the organization of an art exhibition. According to which: «1) There are no pre-established rules, each movement invents and applies its own rules. 2) There is no chance distribution among the really different number of throws; the set of throws asserts the case and branches it endlessly with each new throw. 3) Hence, throws realistically or numerically indistinguishable. But they differ qualitatively, although they are qualitative forms of ontologically unique throw. Each throw itself is a series, but the time is much smaller than the minimum continuous imaginable time; and the distribution of singularities corresponds to this serial minimum... 4) This game – without rules, without winners and losers, without responsibility, the game of innocence, running in a circle, where skill and chance are no longer distinguishable...»[1, p. 86-88].

And, despite the fact that at certain moments it seemed that «communication communicates with itself» [6, p. 102] that meeting, the Biennale has contributed to the expansion and liberation of consciousness, fulfillment and the realization of the creative potential of participants. Of course, the dialogue took place, we were United by a common language - the language of art, but, in fact, we were United at the level of consciousness unusual for today's descendants of ancient nomads. As a result, the change of the display of French art critics and artists of the Yakut came at the same time, the organizers brought us to the understanding of nonlinear methods of rusanesti and interaction. Through the strategy of nomadology in the process of global transition rite of supervisors modeled the liberation of artists from all variants of the structural order, thus the Yakut artists began the process, «opening the way for any art, poetry, mythological and aesthetic inventions» [4, p. 77]. In the culture and language of the Yakuts there is self-determination "people of long will", that is, our ancestors understood man as a manifestation of will, and it also refers us to the singularities of J. Deleuze.
REFERENCES