

# ZIYAKHAN SHAIGILDINOV

*Video Artist, Author of Objects*

## 1. PROFILE

<b>Sex</b>	male
<b>Web-address</b>	www.ziart.narod.ru
<b>Date and place of birth/death</b>	Born on 7 November 1950 in Issyk, Alma-Ata oblast (as per his Kazakhstan passport No. 2538035). In his biography he stated 1948; this year was also indicated on his last identity card, the date on the grave was inscribed in accordance with this last ID data. Died on 5 April 2000 in Almaty.
<b>Religion</b>	Irreligious, though in his last years he was fond of non-traditional methods of healing and paranormal phenomena.
<b>Artists in the family</b>	No information
<b>Education</b>	Higher, not completed <ul style="list-style-type: none"><li>▪ 1966-67: Polytechnic Institute</li><li>▪ 1970-72: Kazakh State University, Faculty of Law</li><li>▪ 1993: Took part in the 1<sup>st</sup> World Congress of Alternative Medicine held by the International College <i>Teaching Natural Healing</i>; October 3-8, Gurzuf, Crimea</li></ul>
<b>Membership in creative associations</b>	<ul style="list-style-type: none"><li>▪ 1988-89: Exhibited his works with the <i>Green Triangle Group</i></li><li>▪ from 1989: Was the founder of ShaiZiya &amp; Co. creative group; ascribed many his actions to the group</li><li>▪ from 1994: member of the Political Party of Pofigists*, founded by himself</li><li>▪ from 1996: Exhibited his works with the Almaty Art-Centre</li></ul>
<b>Employment</b>	<ul style="list-style-type: none"><li>▪ 1972-1974: Odd-job worker</li><li>▪ 1974-1982: KazakhFilm Studio, lighter, then assistant to the cameraman (dismissed in March 1982 for truancies; reinstated by the Kalininsky People's Court in April 1982; resigned in August 1982)</li><li>▪ 1982-1983: Group Manager in the Scientific Technical Association, then Head of the Laboratory in the Planning and Design Office of KazSeleZaschita (dismissed for truancies)</li><li>▪ 1984-1988: KazakhTeleFilm, assistant to the cameraman, then cameraman. In 1988 he was appointed mounter of the scenery.</li><li>▪ 1988-1990: Photographic laboratory assistant in Almaty</li></ul>

---

\* The cool; easydoers.

State Institute of Theatre and Arts (1.07.1989 – dismissed for truancies; 15.06.1990 – reinstated by the District Court; 27.08.1990 – dismissed for truancies; 14.12.1990 – reinstated by the People’s Court; 17.12.1990 – dismissed for truancies).

***Additional Information***

- From 1991: freelancer. Cooperated as cameraman with the CTC (Commercial Television Channel), private companies; video shooting by orders
- 1985: 3 months of treatment in the mental institution; then he passed an independent expertise in Moscow where he was acknowledged healthy; he even got a driving licence later
- 2000: 2 months (February-March) of treatment in the mental institution
- *There is also a possibility that he was in the mental hospital in 1992-1994, however no exact information is available.*

**2. PERSONAL EXHIBITIONS**

None

**3. GROUP EXHIBITIONS**

*1980*

- **Zhiger**, Contest of Documentaries; Almaty, Kazakhstan

*1982*

- **Zhiger**, Contest of Documentaries; Almaty, Kazakhstan

*1989*

- **Green Triangle**; Geology Museum, Almaty, Kazakhstan
  - 3-5 objects
- **Crossing**; Directorship of Art Exhibitions, Almaty, Kazakhstan
  - *A Queue to the Public Convenience*, 1989
  - *Urbanistic Guitar*, 1989
  - *Tools of Communistic Labour: a Helmet*, 1989
  - *Tools of Communistic Labour: a Saw*, 1989
  - *Striking Clock*, 1989
  - *(?) The Door of Time*, 1989
- **Exhibition of Avant-garde Artists: Shai-Ziya & Co. Club**; basement of the building on the corner of Karl Marx street and Gorky street, Almaty, Kazakhstan
  - over 25 objects

This was the most complete exhibition of Shai-Ziya’s works. He was both the artist and the organiser (the curator) of the exhibition. The artworks was not named by the artist; each had a plate signed *Shai-Ziya. Comp(osition). No...* The numbers were taken by the artist arbitrarily: 3, 221, 700... The spectators at the exhibition were

requested to offer their own names for the objects and write them on special sheets of paper beside the artworks. There is a video recording of the exhibition made by the artist himself.

1990

- **Stalin: Yesterday, Today, Tomorrow;** Directorship of Art Exhibitions, Almaty, Kazakhstan

1991

- **Paintings of the Spirit;** Exhibition Hall of the Cathedral, Almaty, Kazakhstan

1995

- **Parade of Galleries 1995;** Kasteyev State Museum of Arts, Almaty, Kazakhstan

1996

- **Mask Exhibition;** Arman Movie Theatre, Almaty, Kazakhstan

1997

- **From and To... Afterword to Surrealism;** Ular Gallery, Almaty, Kazakhstan
- **Almaty's Dull Art;** Voyager Gallery, Almaty, Kazakhstan
  - *Triangle Time*, collage of wristwatch faces on the wooden basis
  - *A Dog (A Bull?)*, object of iron parts
  - *Karl Marx in the Spider's Web*, painting, hair-pins
  - *Portrait of Lenin with Applied Plastic Mask*
  - *Portrait of Lenin Painted with Flowers Over the Image*
  - *Guitar*
  - *The Party is not the Mind, the Dignity and the Conscience*, collage, 1991
  - *Responsible for Fire Safety*
  - *Study and Fulfil Safety Requirements*
  - *Do Not C.P.S.U.*
  - *Composition of Shoes on a Wooden Basis*
  - *Composition with Gas-Masks*
  - *Composition of Iron Objects in the Aquarium*
  - *Socialistic Commitments*, collage
  - *The Mask*, two plastic construction helmets, wig, glasses
  - *The Bust*
  - *Composition of Gears on the Reverse Side of the Gobelin*
  - *Hammer and Sickle*, collage on the red canvas with painted hammer and sickle
  - *Advertising: Providing Advertising Space on the Back of the Head. Shai-Ziya*

Shai-Ziya's works were exhibited in a separate small room. His artworks went well with the concept of the exhibition.

During this exhibition, Shai-Ziya was unmercifully beaten in the street when returning home. He considered it to be the machinations of the KGB. So he added another exhibit to the exposition: his torn jacket stained with blood which he wore that evening.

1998

- **Pro Vitamin S**; Ular Gallery, Almaty, Kazakhstan  
Shai-Ziya represented himself with a group of students from the Almaty Construction Academy (ACA). A huge composition of iron utilised objects was created in the small hall of the gallery with a fracture bed in the centre.
- **Opt-Art**, Directorship of Art Exhibitions, Almaty, Kazakhstan  
The exhibition was held with assistance of the Almaty Cotton Plant (that provided fabrics of various colours) and the Road Signs Plant. The model agency *Andres* organised a show of spectacles at the opening day.
- **Parade of Galleries 1998**; together with the Almaty Art-Centre; Kasteyev State Museum of Arts, Almaty, Kazakhstan
  - *Kazakhstani Art*, composition: a guitar, an iron plate with a bone nailed down to it and a mask made of two construction helmets were installed in the broken camp-bed. Shai-Ziya wore the mask on the exhibition at presentations of some galleries.
- **Self-Identification: Futurological Prognosis**, First Annual Exhibition of the SCCA, Moscow Shopping Centre, Almaty, Kazakhstan
  - *The Bed: a fringe programme*

2000

- **Communications: Experience of Interaction**, Second Annual Exhibition of the SCCA, Atakent Exhibition Centre, Almaty, Kazakhstan
  - *Pioneers and Komsomol of Kazakhstani Video Art: a fringe programme*
- **ZIART**, Exhibition of Video Projects, Gogol Street 207, Almaty, Kazakhstan  
The exhibition was organised by Vadim Ganja, a friend of Shai-Ziya, in his own office, however the exhibition was open to everyone. The objective of the project was to show a huge number of video films shot by the artist.

2001

- **New Acquisitions from Central Asia**, Zimmerli Museum, New Jersey, USA
- **Shai-Ziya: an Autonomous Area**, Ular Gallery, Almaty, Kazakhstan
- **Triangle Time**, Ular Gallery, Almaty, Kazakhstan

2002

- **No Mad's Land**, The House of World Cultures, Berlin, Germany
- **Trans Forma**, Centre of Contemporary Art, Geneva, Switzerland

2003

- **From Stalin's Torture Chambers to the Triumph of Freedom**, Umai Museum, Almaty, Kazakhstan
  - *Guitar*
  - *The Party is not the Mind, the Dignity and the Conscience*, 1991
  - *Responsible for Fire Safety*
  - *A Queue to the Public Convenience*, old shoes, wooden board, early 1990s

- *Do Not C.P.S.U.*
- **Made by Markovich: Exhibition of Ular Gallery Collection**, Ular Gallery, Almaty, Kazakhstan
  - *Composition of Hair-Pins No. 8*

#### 4. PERFORMANCES

1996

- **Action with the Art Centre**, Fountain on the corner of Kirov Street and Baiseitova Street, Almaty, Kazakhstan
  - *A Dog (A Bull?)*, object
  - *Karl Marx in the Spider's Web*
  - *Portrait of Lenin with Applied Plastic Mask*
  - *Guitar* (floating in the fountain)

The action was organised by the newly created Almaty Art Centre. Shai-Ziya posed "playing" on his "guitar" and put a plastic mask on the portrait of Lenin.

There is a video recording of the action made by Ziyakhan. It is conserved by the artist's family.

1998

- **The Bed: a fringe programme** at the First Annual Exhibition of the SCCA *Self-Identification: Futurological Prognosis*, Moscow Shopping Centre, Almaty, Kazakhstan

There is a video recording of the action made at the opening day. It is kept in the SCCA archives.

#### 5. VIDEO FILMS

Ziyakhan Shaigildinov shot a huge number of video materials during the period of his work. Various sources say there were about 250-300 video cassettes after his death. Most of them are not of significant artistic value, as they were shot at different actions (exhibitions, contests, seminars) in order to sell them later. However, these shots include very interesting episodes that were transformed into artistic video projects after processing.

*Anti-Butya*

1994, 3 min., Vadim Ganja (music), SCCA-Almaty, Kazakhstan

*Clip*

1998, 4 min., Vadim Ganja (music), property of the artist's family

This film is interesting with its artificiality and the montage – the parts of the film are redistributed and each "actor" has his own thought-out role with a sequence of pre-agreed movements. The shooting was made to a tune that was later replaced. In other words, it was a film, thought-out from the very beginning (even if not in all its aspects), with definite anecdotal moments. And that was extrinsic for Shai-Ziya's work. The film probably has no super artistic value as there is no deep concept in it, however it is interesting as a video art project specially made by the artist.

## 6. AWARDS

- 1990 *III<sup>rd</sup> Degree Medal for Unity of Idea, Epatage and Factual Account with Use of Ordinary Stuff* at exhibition *Stalin: Yesterday, Today, Tomorrow* held by the Directorship of Art Exhibitions, Almaty, Kazakhstan
- 2002 Diploma for participation in the *Art against the Poverty* documentaries' contest

## 7. SCHOLARSHIPS AND GRANTS

None

## 8. IMPORTANT TRIPS ABROAD

- 1989 Trip to Germany (personal invitation from acquaintances); the trip did not influence his work significantly

## 9. ARTWORKS IN COLLECTIONS

### *Norton Dodge's Collection, Zimmerli Museum, New Jersey, USA*

- *The Door of Time*, wood, wristwatch faces, 1989, 165×42
- *Karl Marx in the Spider's Web*, painted portrait, plastic hair-pins, 1987, 86×65
- *Hammer and Sickle*, 1987, 85×94

### *Richard Spooner's Collection*

- ???

### *Ular Gallery's Collection*

- *Composition of Hair-Pins. Collage No. 8*, rectangular hair-pins of various colours, 1995, 65×84

### *Private Collector (No exact information)*

- *Bioenergetic Modules No. 3, 4, 5* (made of plastic clothes-pegs), 66×86, 70×90, 66×86

## 10. BIBLIOGRAPHY

1. Akmullayev A., Sultanbayeva Z. He was in a Great Hurry to Live // *Novoye Pokoleniye (New Generation)*, No. 34 (118), 25.08.2000, p. 9.
2. Yeskhuatova Zh. Baksy at the Turn of Centuries // *Atamura*, 06.10.1994, p. 11.
3. Ibrayeva V. V. Fathers and Sons of Kazakhstani Contemporary Art // *Khudozhestvenny Journal (Artistic Magazine)*, No. 43/44, p. 85-88.
4. Ibrayeva V. V. Fathers and Sons of Kazakhstani Contemporary Art // *Tamyr*, No. 1(6), 2002, p. 55-61.
5. Nuriyeva A. He Melted Like Snow in Spring // *Novoye Pokoleniye (New Generation)*
6. Orazymbetova G. I Would Present the Seventh Order from the Pofigists Party to Kasymov – Ziyakhan Shaigeldy // *Vremya PO*, 19.01

7. Sabitov A. R. Pioneers of Kazakhstani Video Art // Khudozhestvenny Journal Kazakhstana (Kazakhstan's Artistic Magazine), 2002, p. 36-45.

## 11. LIST OF MOST IMPORTANT ARTICLES AND COPIES THEREOF

1. Akmullayev A., Sultanbayeva Z. He was in a Great Hurry to Live // Novoye Pokoleniye (New Generation), No. 34 (118), 25.08.2000, p. 9.
2. Yeskhuatova Zh. Baksy at the Turn of Centuries // Atamura, 06.10.1994, p. 11.
3. Ibrayeva V. V. Fathers and Sons of Kazakhstani Contemporary Art // Khudozhestvenny Journal (Artistic Magazine), No. 43/44, p. 85-88.
4. Nuriyeva A. He Melted Like Snow in Spring // Novoye Pokoleniye (New Generation)
5. Orazymbetova G. I Would Present the Seventh Order from the Pofigists Party to Kasymov – Ziyakhan Shaigeldy // Vremya PO, 19.01
6. Sabitov A. R. Pioneers of Kazakhstani Video Art // Khudozhestvenny Journal Kazakhstana (Kazakhstan's Artistic Magazine), 2002, p. 36-45.

## 12. ACTIVITY OF THE ARTIST

Ziyakhan Shaigildinov was not an artist by profession, but he was an amazingly receptive person. Definite events and things he came across in his life impressed him deeply and imprinted on his further life and activity. The most important of those events was probably a video film made by an Armenian artist. The record is available, but unfortunately there is no name of the artist and no exact date. His artworks are compositions of rather large utilised objects, dolls' heads, iron tubes, faucets. The compositions are interesting, and as says Vadim Ganja, a friend and a co-author of many Ziyakhan's video projects, he often talked about them. And most probably after he got acquainted with the artworks of this Armenian artist (that happened in 1984-1985, the works themselves are marked 1984), Ziyakhan Shaigildinov started creating his own pieces.

The creative period of the artist can be conventionally divided into three stages. The first stage includes works created in late 1980s – early 1990s. These are numerous objects that were created by the artist out of everything that attracted his attention: worn shoes, wristwatch faces, old playbills, iron door-handles, etc. He created a lot of them and exhibited in the Gorky park and in Arbat. He was full of inexhaustible vigour of creation. Creation *ex nihilo*.

Most objects of the artist have social implication. Most often it is an obvious and direct protest against existing aspects of the socialistic regime. Friends and relatives of the artist incline to consider it no to be the echo of the critical moment in the policy of our state at that time, but the influence of his father, a cruel person who worked in KGB and who depressed Ziyakhan in many respects. Although not all his works were such forthright at first sight, Shai-Ziya's own interpretation of them included elements of social gap and injustice that existed and are existing around. This "social concern" (as one might say) can be seen in his improvisations in explaining his own works and in analysis of others' works (there are many video records of such improvisations).

A turning point in the artist's work was visiting the International Congress of Alternative Medicine in Crimea in October 1993. Then he started "telling fortunes" and "treating" people for stresses in Arbat. He posted up an advertisement beside him:

*"Master of Psychology, Extrasensory Artist:*

1. *Relieving of chronic lassitude syndrome, evil eye and hoodoo.*
2. *Determination of extrasensory potentialities and biological field.*

### 3. *Telling fortunes by hand lines, eyes' colour, blood group and rhesus-factor.*"

In 1994-1995 Shai-Ziya started to create large artworks made of children's mosaic of various colours, plastic clothes-pegs, meccanos. He called them "energetic modules" and attached a special effect to them that can influence a man's health. He exhibited these artworks at the First Parade of Galleries in 1995 where he was interviewed by the CTC on therapeutic characteristics of his "modules" and on video films distributed by him. In Vadim Ganja's opinion, who made the video background for the project, Shai-Ziya never believed in any energetic effect of his artworks and he just earned for his living by his actions in Arbat.

At the same time, Shai-Ziya continued to create objects out of utilised stuff and to exhibit them at various artistic exhibitions. He began to make collages out of identical objects of various colours: women's hair-pins, medical clamps, labels for industrial goods. Replication of images is also typical of a number of his photographic works created in the same period. Making several shots on the same frame, he reached the effect of "multiplicity" of objects, unique in the reality.

The most part of Shai-Ziya's heritage are video films. He shot them always and everywhere, sometimes by orders, but most often because of an inner need. He had a good professional video camera. About 70-80% (maybe more) of his video recordings are of no artistic value. Most of them are recordings from various exhibitions or sport competitions that he then tried to sell to those he had shot. His other films are interesting because Shai-Ziya was able to see the problem where the others passed by.

Almost all his video projects are more or less interesting but natural recordings, as if they were made *a la prima*. And then in order to process them and produce a video art project, he took a whole natural part of the film, often shot by chance. But his "live" shootings were always unusual. He applied overlays and masks and used various video effects at the very moment of shooting.

Many aspects of his activity can be easily named curatorial today. He always tried to organise some artistic projects or actions. One of such curatorial projects was an exhibition of Sergey Chernenko, a young artist, in Shai-Ziya's house. There was also an interesting performance held at the same time as the exhibition: hammering the first nail by the first exhibited artist. Shai-Ziya was an unsurpassed master of improvisation, he could turn anything into an action or a performance.

One of his last ideas was to build the Centre for Creative Rehabilitation of Artists. That was to be a kind of a commune where artists could live and work. He even found a desolate plot within the precincts of the city and, as always, he approached TV channels and announced that in the news. He always wanted to make his undertakings known to the broad masses. For example, when he announced of creation of the Political Party of Pofigists, he called an official press conference. When they were turned out from an apartment they rented together with Vadim Ganja to keep the equipment, Shai-Ziya prepared and launched on the CTC the material "about spies".

His ideas were utopian in many respects. However he really wanted to make the world better, to draw attention to social discrepancies and to remove them, if possible. Supposedly, his main trait was no indifference. There are political artists, and Shai-Ziya was a social artist. And one might understand his friends and family who only accuse him of bad luck and of keen sense of justice.

Ziyakhan Shaigildinov was one of the first artists in Kazakhstan who worked in the contemporary art and who created video projects.



### 13. LIST OF WORKS SELECTED FOR DESCRIPTION

1. *The Door of Time*, wood, wristwatch faces, 1989, 165×42
2. *Urbanistic Guitar*, object, 1989
3. *Karl Marx in the Spider's Web*, painted portrait, plastic hair-pins, 1987, 86×65
4. *Lenin*, late 1990s, 83×66
5. *Collage of Labels*, 1995, 70×90
6. *Composition of Clothes-Pegs*, 1995, 60×80
7. *Bioenergetic Module*, 1995, 131×138
8. *A Dog (A Bull?)*, object of iron parts, 1996
9. *The Bed: a fringe programme* at the First Annual Exhibition of the SCCA *Self-Identification: Futurological Prognosis*, Moscow Shopping Centre, Almaty, Kazakhstan, 1998
10. *Anti-Butya*, video film, 1994

### 14. DESCRIPTION OF OBJECTS

#### *The Door (The Door of Time(?))*

*object, 1989, 165×42*

*Norton Dodge's Collection, Zimmerli Museum, New Jersey, USA*

“No one knows who owned these watch faces. But they belonged to people. And many of them have already gone. And many are alive, but they do not know that their faces, their souls are here, with us, at this exhibition. Who are they? Heroes or criminals, academicians or schizophrenics...” – that was how Shai-Ziya commented the object to the audience at the exhibition of 1989.

*The Door* was an object of a series of artworks made in 1988-1989. At that time the artist made collages out of a great number of wristwatch faces. He placed them on the plane putting various figures together. There were triangles, sand glasses, etc. *The Door* is the largest work of them. It is fully covered with watch faces hammered with nails in their centres. Most of faces are round, less rectangular, and just some of them are oval. There is no clear regularity in colour assortment, though the very bottom of the door is darker. The name (*The Door of Time*) was given to the object by artist's friends after his death.

- **New Acquisitions from Central Asia**, Zimmerli Museum, New Jersey, USA

#### *Urbanistic Guitar*

*object, 1989*

This is one of most interesting pop-art objects. It is made of a neck of a real guitar, fastened to a wooden seat of a lavatory pan with an iron tray (painted with flowers) hammered to it. Combination of the tray (used to serve the food) and the seat of the lavatory pan (used to get rid of this food) is a typical method of the contemporary art and for Shai-Ziya's works.

- **1996: Action with the Art Centre**, Fountain on the corner of Kirov Street and Baiseitova Street, Almaty, Kazakhstan
- **1997: Almaty's Dull Art**; Voyager Gallery, Almaty, Kazakhstan

- **1998: Parade of Galleries 1998**; together with the Almaty Art-Centre; Kasteyev State Museum of Arts, Almaty, Kazakhstan
- **2001: Shai-Ziya: an Autonomous Area**, Ular Gallery, Almaty, Kazakhstan
- **2001: Triangle Time**, Ular Gallery, Almaty, Kazakhstan
- **2003: From Stalin's Torture Chambers to the Triumph of Freedom**, Umai Museum, Almaty, Kazakhstan

### *Karl Marx in the Spider's Web*

*painted portrait, plastic hair-pins, 1987, 86×65*

The artwork was created in early 1990s. The artist chaotically covered the portrait of Karl Marx in the wooden frame with plastic hair-pins in the form of bows. All hair pins are black with copper-goldish fasteners. The compositional arrangement of the pins on the plane of the portrait resembles a network or a web, and that is why the work was named *Karl Marx in the Spider's Web* after the death of the author.

- **1996: Action with the Art Centre**, Fountain on the corner of Kirov Street and Baiseitova Street, Almaty, Kazakhstan
- **1997: Almaty's Dull Art**; Voyager Gallery, Almaty, Kazakhstan
- **New Acquisitions from Central Asia**, Zimmerli Museum, New Jersey, USA

### *Lenin*

*late 1990s, 83×66*

Lenin as the communist leader was one of the most attractive images for Shai-Ziya. After perestroika, when numerous official institutes ridded themselves of Lenin's portraits, it was not unusual to see them at a dump. The artist had several portraits of the Leader and used them for his compositions. He painted one of them with small flowers in the top and grass green dye in the bottom. He left unpainted just the area of the neck. He used another portrait for performances putting a funny plastic mask over the Leader's face. Probably that very portrait was then painted over with tawny dye. There are concentric lines formed by texture of the layer applied on the painted plane. Just left part of the face is unpainted: the chick, the eye, the moustache and the beard. It is easy to identify the person known to many generations, however we don't know if the artist wanted to show how the great personality of former times leaves the conscience of the people.

- **1996: Action with the Art Centre**, Fountain on the corner of Kirov Street and Baiseitova Street, Almaty, Kazakhstan
- **1997: Almaty's Dull Art**; Voyager Gallery, Almaty, Kazakhstan
- **2001: Shai-Ziya: an Autonomous Area**, Ular Gallery, Almaty, Kazakhstan

### *Collage of Labels*

*1995, 70×90*

This collage is a classic pop-art work. It was made of self-adhesive labels for cleansers. Such labels are usually widely distributed at industrial exhibitions. Bright, glossy and easy to use, they seem to have been invented just for pop-art. The artwork is double-sided: the reverse side is also pasted with labels, but of another type. There is a vertical symmetry in the composition: the work is made of stripes of similar labels pasted one below another. Five types of labels are used in the artwork. Prevailing colours are yellow, blue, red and light-green. Dark and light colour spots in the composition are balanced, and it looks very integral.

- **2001: Shai-Ziya: an Autonomous Area**, Ular Gallery, Almaty, Kazakhstan

### *Bioenergetic Module*

1995, 131×138

This work is from the series of 1994-1995. It was made of children's meccano of various colours. A separate item is a plastic Russian letter "P" ("П") where the "legs" are hollow tubes. On the top of crossbars of the letters, there are small shanks that connect the "leg" of an item with the crossbar of another item. Staggered items produce the "canvas" of unlimited dimensions. The composition of this *Energetic Module* is the "dispersing circle"; it can be rather clearly read in the centre and is "diffusing" along the edges. Six colours were used for the artwork: white, yellow, pink, red, light-green and blue. The composition is absolutely symmetric. There is an opinion that it was created by Shai-Ziya and his friend who lived in his house at that time (no one knows his name exactly).

The artist endowed these compositions with the ability to energetically influence the people and their health. Having no big ideas about serious diseases, Shai-Ziya said that these artworks could help to get rid of stress, fatigue and irritability.

- **Parade of Galleries 1995**; Kasteyev State Museum of Arts, Almaty, Kazakhstan
- **2001: Shai-Ziya: an Autonomous Area**, Ular Gallery, Almaty, Kazakhstan

### *Composition of Clothes-Pegs*

1995, 60×80

In the middle of 1990s, Shai-Ziya managed to buy or to find freely a great number of similar items of various colours, which he then used to create his compositions. These items include rectangular hair-pins and children's meccanos of two types. He used special mats for drivers to upholster the walls in his house and to curtain windows of the unfinished first floor. These objects also include medical clamps in the form of drops used for droppers. Their form allowed to arrange them densely on the plane and to create compositions by varying the colours. Shai-Ziya used white, yellow, orange, pink, green, blue and mustard cloth-pegs. As distinct from his *Energetic Modules* where he used small items, the composition of cloth-pegs had a rougher pattern: pronounced vertical, horizontal and diagonal lines forming sharp angles.

- **Parade of Galleries 1995**; Kasteyev State Museum of Arts, Almaty, Kazakhstan
- **2001: Shai-Ziya: an Autonomous Area**, Ular Gallery, Almaty, Kazakhstan

### *A Dog (A Bull?)*

*object of iron parts, 1996*

The artwork was made in 1995-1996, but it can be attributed to the "first" stage of the artist's creative period when he made his objects out of waste metallic items that he found in the streets. The trunk is made of a wooden frame of a TV-set with ribs made of wooden chairs' arcs. The "ears" are more like horns, so it is not easy to define the animal created by the artist.

Shai-Ziya dedicated such artworks to environmental issues. He said that thrown-out iron stuff contaminates the environment, and even after having been processed it doesn't leave it but just modifies. However, when used to create an artwork, it changes its outer and inner essence materially as if it has passed on to another way of existence.

- **1996: Action with the Art Centre**, Fountain on the corner of Kirov Street and Baiseitova Street, Almaty, Kazakhstan
- **1997: Almaty's Dull Art**; Voyager Gallery, Almaty, Kazakhstan

## 15. DESCRIPTION OF PERFORMANCES

### *The Bed: a fringe programme*

*A fringe programme at the First Annual Exhibition of the SCCA Self-Identification: Futurological Prognosis, Moscow Shopping Centre, Almaty, Kazakhstan, 1998*

Shai-Ziya did not take part in the contest of works for the exhibition, but he participated in it in his own way, as he did many a time at other artistic actions. At the opening day, he attached to his back an iron netlike bed (without backs) and walked with it at the exhibition. Probably, that was how he wanted to show homeless and restless life of a real artist, as well as of himself. Some manage to find a comfortable way of living, the others have to go carrying everything they have in their hands.

## 16. DESCRIPTION OF VIDEO FILMS

### *Anti-Butya*

*video film, 1994, 3 min.*

Shai-Ziya paid great attention to sociological problems and saw them where the others just passed by. His video *Anti-Butya* is a vivid example of the same. The plot is rather simple: BUTYA company holds a charity action, giving out New-Year's gifts to children. The author is attracted by feelings of a boy standing right at the table of organisers and looking attentively how other kids get their presents. The denouement is sad: after they have found out that the boy doesn't have a special invitation, the women, distributing the presents, just drive him away into the crowd. The material for the film was absolutely spontaneous. And when he started to shoot, the author could hardly predict the finale of this "little" drama. Though he probably felt it. Later he added *The House of the Rising Sun* as soundtrack for the film.

This film is one of the very few completed and integral video projects of Shai-Ziya. It is also the only one belonging to the SCCA-Almaty.

- **Communications: Experience of Interaction**, Second Annual Exhibition of the SCCA, Atakent Exhibition Centre, Almaty, Kazakhstan: *Pioneers and Komsomol of Kazakhstani Video Art: a fringe programme*
- **ZIART**, Exhibition of Video Projects, Gogol Street 207, Almaty, Kazakhstan  
The exhibition was organised by Vadim Ganja, a friend of Shai-Ziya, in his own office, however the exhibition was open to everyone. The objective of the project was to show a huge number of video films shot by the artist.
- **Triangle Time**, Ular Gallery, Almaty, Kazakhstan
- **No Mad's Land**, The House of World Cultures, Berlin, Germany
- **Trans Forma**, Centre of Contemporary Art, Geneva, Switzerland