

ANNOTATION

**to the text of the doctoral thesis of Yesperova Aigerim Tursynovna
“Problems of the interaction of traditions and innovations in the decorative
and applied art of independent Kazakhstan”, presented
for the degree of Doctor of Philosophy (PhD)
by specialty 6D041600 - Art History**

Relevance of the research topic

The searches of the masters of decorative and applied art of Kazakhstan affect the plastic language of all modern national art, as their work is distinguished by their focus on an innovative solution. This innovative strategy is in harmony with a heritage orientation. In this regard, the analysis of the possibilities of interaction between innovations and traditions becomes an urgent problem.

The first president of the Republic of Kazakhstan, N.A. Nazarbayev, in his article “The Seven Faces of the Great Steppe” emphasized that “our land, without exaggeration, has become the place where many objects of material culture come from. Many of the things without which the life of modern society is unthinkable were invented in our time. In their development, the inhabitants of the steppes discovered many technical innovations, became the founders of inventions that are still used in all parts of the world. Chronicles contain many well-known facts when the ancestors of the Kazakhs more than once radically changed the course of political and economic history in the vast expanses of Eurasia ”[1].

The relevance of studying the art of foundations and the symbolic features of Kazakh decorative and applied art is determined by the active process of understanding the heritage, the diverse searches of modern masters in this direction, the scale of the tasks put forward by the cultural development program adopted in the Republic of Kazakhstan. Today, favorable conditions have been created for the development of national art in the context of strategies for spiritual renewal. Applied art is an essential part of cultural heritage, reflecting the material culture and spiritual worldview of the nation. The cultural heritage of the Kazakh people is filled with ideas and experience that enrich the culture and life of the young generation.

The relevance of the study is also determined by the fact that in the modern process the post-modernist practice of filling traditional forms with new meanings has proved extremely fruitful.

Contemporary arts and crafts of Kazakhstan are distinguished by a wide range of innovative approaches and images. The study of the features of the development of Kazakh applied art during the years of independence with its colossal heritage and experience, as well as the scientific differentiation of traditional artistry and innovation, their continuity becomes an urgent task.

The relevance of the research is also determined by the fact that in the modern process the post-modernist practice of filling traditional forms with new meanings has proved extremely fruitful.

Now we are presented with the opportunity to increase the achievements of Independence, to bring the country to a qualitatively new level of development "[2], our president Kassym-Zhomart Tokayev noted in his Message of September 2, 2019. One of the manifestations of the multiplication of the achievements of Independence is the revival of traditional arts and crafts and the development of modern applied art.

The research work, designed to consider the relationship of traditions and innovations in the decorative arts of Kazakhstan, is included in the framework of state programs and corresponds to the directions of spiritual development and revival proposed in them, which clearly reveals the relevance of the research work.

The object of the research is the work of masters of decorative and applied art of independent Kazakhstan.

Subject of the research: continuity of formation and development of decorative and applied art of Kazakhstan in the period of independence, innovative trends in the artistic practices of modern masters, mechanisms of interaction between traditions and innovations.

The degree of knowledge of the research topic

Tradition has become an important tool for the transfer of historical heritage through the continuous connection of centuries, it in turn ensures the continuity, renewal and prosperity of arts and crafts.

In a general philosophical sense, A. Spirkin defines tradition as "a certain type of relationship between successive stages of a developing object, including culture, when the "old" goes into the new and productively "works" in it" [3, 8].

The concept of tradition in the literature of art is defined using two terms in which there is an equal relationship between modern and former culture, they are interpreted as "tradition" and "continuity". However, according to the authoritative opinion of a prominent art critic and critic A.A. Kamensky, it is necessary to distinguish between these two concepts: "for continuity, only the system and methods of transferring historical and cultural experience are important, without affecting the content side of the phenomena analyzed, and the concept of tradition, along with the characterization of the broadest and most dynamic cultural objects, covers the specific content of his paintings, in this collectively forms a systemic unity of styles, directions, schools in art. In addition, for tradition, the moment of evaluation plays a paramount role, for succession it is insignificant" [4, 219].

English art critic B. Taylor in his monograph "Art today: 1970-2005. Contemporary Art" considered the development trends of art of the late XX and early XXI centuries. B. Taylor classifies the main causes of the emergence of many innovations in art in this way: high technology, social networks, aggravation of social conflicts, interfaith clashes. In turn, the development of art is divided into several periods, starting from the 70s of the XX century: the art of the late 70s, 80s is inherent in the rejection of "prevailing art forms, namely, modernism"; and in the late 80s, early 90s - "ready-made images have returned again" [5].

Continuity in the development of posthistoric and contemporary art is a natural phenomenon. Based on the transformation of Kazakh traditional art in

contemporary art, we can revive our national art. In his work “The Culture of Kazakh Applied Art” O. Zhanibekov noted: “contemporary art arises when compared with the art of past periods” [6, 319 p.].

As R.A. Ergalieva notes, “in modern culture, masters made the impossible possible in a new artistic direction, re-paving their way” [7, 176 p.].

S.A. Shklyaeva notes that “in the 2000s, the metaphor of the national heritage based on the specifics of modern culture, rather than the literal appeal to traditional art, can be considered the most fruitful creative method of artists. In the classification scheme of the interaction of traditions and innovations, this type of traditionalism is called “structural integration”. [8].

Specially exploring this phenomenon from a philosophical point of view: M.S. Kagan [9], A.A. Kamensky [4], H.G. Gadamer [10], E.B. Taylor [5], V.G.Vlasov [11], V.I. Tolstykh [12], E. Schills [13] and others.

The artistic specificity of Kazakh decorative art is associated with the ornamental beginning. Consequently, its artistic features, the system of signs and symbols is an integral part of applied art. Significant in this aspect are the scientific works of A. Margulan [14], S. Kasimanov [15], T. Basenova [16], O. Zhanibekov [6] and other findings of which provide the basis for a deep study of the nature of decorative and applied art.

Analyzing the genesis of decorative and applied art, we relied on the historical works of Z. Samashev and N. Bazylkhan [17], K. Akyshev [18], K. M. Baipakov [19] and others devoted to the study of applied art found during archaeological excavations.

A significant role in analyzing the current situation and identifying the problems and characteristics of the dynamics of the development of decorative and applied art of Kazakhstan of the 21st century was played by the scientific and theoretical works of such domestic art historians as S. A. Shklyaeva [8], Kh.Kh. Truspekova [20], R.A. Ergalieva [7], Sh. Zh. Tokhtabaeva [21], A.M. Asylbekova [22], K.S. Orazkulova [23], A. Yusupova [24], R.I. Kargabekova [25] and other art historians who studied various aspects of the Kazakh decorative art of the period of independence. For searching the interpretation of traditions in the art of Kazakhstan during the independence period, we focused on the analytical approaches proposed in the dissertations of M.F. Mukanov [26], E. Rysymbetov [27] and Zh. A. Imanbaeva [28], which examine the interpretation of traditions in the artistic felt, modern art and design of the architectural environment of Kazakhstan.

The purpose and objectives of the research work: The purpose of this work is a systematic study of the issues of the interconnection of traditions and innovations in the decorative and applied art of independent Kazakhstan - the main goal of this topic.

The following tasks follow from the purpose:

to study the existing conceptual and theoretical apparatus in the aspect of the problems of traditions and innovations;

2) to explore the artistic value of the modern language of domestic decorative and applied art; through the analysis of works of modern art to identify the artistic and aesthetic specifics of “decor” (decoro) in applied art;

3) to consider various spatio-temporal modes of traditional arts and crafts and to reveal the features of arts and crafts of Kazakhstan in the context of traditionalist strategy;

4) consideration of the Kazakh traditional arts and crafts as the core of national art and determining the significance of its place and role in the revival of national consciousness at present;

5) to reveal ways of updating cultural heritage in contemporary decorative and applied art;

6) to analyze innovative solutions in the creative search of modern masters and identify the body of new images, motifs and trends in contemporary decorative and applied art.

Methodology and theoretical and methodological foundations of the research The research is based on an integrated approach combining the methods of various fields of humanitarian knowledge. The historical and cultural method became the basis for the study of extensive material to restore a holistic picture of the formation and development of artistic traditions. The formal-stylistic analysis of the works, the consideration of compositional and formative principles, ornament and decor made it possible to identify reference points of the creative approaches of modern masters. The art criticism method also includes identifying the originality of the stylistic and artistic-figurative features of the works.

The comparative historical method made it possible to understand the continuity of the cultural tradition, considering art as an informational text. It was used in the study of the continuity of the integration of traditional art with contemporary works.

Scientific novelty of the research work: The novelty of the dissertation is that the development of decorative and applied art in Kazakhstan is first considered in the focus of the interaction of traditional forms and innovative searches.

In the course of the study of the relationship between traditions and innovations in the decorative and applied arts of independent Kazakhstan, a number of new results were achieved:

1) the scientific and theoretical substantiation of the concepts “tradition”, “novation”, “decorative”, “applied” in decorative and applied art are given. They are taken as an object of art. Decorative and applied art as a synthetic art was considered through its traditional continuation and spiritual-material source;

2) the aesthetic and artistic features of decorative art were considered as a form, image, material of applied art, its artistic styles were determined. In the focus of the development of traditions, the refraction in the modern work of aesthetic, spiritual, moral, ethical national values is considered.

3) The symbolic value of the artistic decision of the spatial and temporal structure of traditional decorative and applied art is revealed.

4) The development of applied art in Kazakhstan was first considered through the correlation of traditional methods and innovative searches of molding, as well as periods of development of decorative and applied art were analyzed from the point of view of innovative features.

5) For the first time, the continuity of traditions and innovations in material and artistic solutions of the decorative and applied art of Kazakhstan during the years of independence is revealed, innovative trends in the decorative and applied art of Kazakhstan are revealed.

6) In contemporary works of art, the world experience of modern decorative and applied art is used, the works of young masters of Kazakh applied art are analyzed.

The issues of the relationship of traditions and innovations in the decorative and applied arts of independent Kazakhstan are studied on the basis of works performed over the past twenty-five years.

The main provisions to be defended:

1) The theoretical idea of the interaction of traditions and innovations contributes to an understanding of the fundamentals of the general development of the modern art process and transmission mechanisms, the creative rethinking of historical experience, cultural memory, national artistic logic and mythological poetry.

2) The aesthetic and artistic features of the Kazakh decorative and applied art determine the modern processes associated with experiments with forms, materials, signs and symbols, determining in their unity the uniqueness of national culture.

3) The artistic decision of the spatial and temporal structure of traditional art, permanent images and myths are the essential elements of the national-cultural tradition, which provides the opportunity for its preservation and development as a social value of national life.

4) The spiritual and material heritage of the Kazakh people enriched the traditions of decorative and applied art in Kazakhstan and contributed to expanding the boundaries of understanding the formal, technical capabilities of modern art, and actively and productively addressing mythological and poetic motifs and images.

5) The tradition in modern art of Kazakhstan is perceived by masters not as a canon limiting their activities, but as a field for creative development, varying heritage, developing formal diversity and semantic depth of a work.

6) The innovative search for the interpretation of tradition is associated with postmodern imagery, including intertextuality, quotation, bricolage, deconstruction, game with forms, as well as with the general directions of sustainability and environmental friendliness.

In the dissertation, the source of information was materials from the collections of the National and Central Libraries of the Republic of Kazakhstan, the Central Library of Nur-Sultan city, the Kasteev State Museum of Literature, Internet sites and article reviews published in the media. And also the basis of the

scientific work is the works of decorative and applied art of museum funds in the cities of Almaty, Nur-Sultan, Kyzylorda, Shymkent, Aktau, Atyrau, works from the personal collection of artists, statements of artists and conversations with them, as well as valuable information that helps substantiate scientifically -theoretical conclusions and determine the modern trends of art.

Scientific, theoretical and practical significance of the research work.

Intended scope of use of the dissertation: scientific works, study guides and lecture courses covering the history of fine and decorative arts of Kazakhstan. The study has scientific, practical, historical findings necessary for the research work of undergraduates and doctoral students and giving theoretical foundations to artists involved in decorative, applied and contemporary art.

Testing and publication of the research work. The dissertation was discussed and recommended for defense in an extended meeting of the department (protocol No. 6 / 1.1 of February 18, 2020) "History and Theory of Fine Art" of the RSU " Kazakh National Academy of Art named after T.K. Zhurgenova »MCS of RK.

The main theoretical questions and conclusions of the dissertation are reflected in 10 scientific articles. From these, published in a foreign journal registered in the database of international scientific journals with a non-zero impact factor, scientific article - 1, in journals for the publication of the main conclusions of dissertations in political science, philosophy and cultural studies recommended by the Monitoring Committee in Education and Science of the Ministry of Education and Science of the Republic of Kazakhstan - 3 scientific articles, in special collections of materials of international scientific conferences - 6 scientific articles (of which 1 is in a foreign publication).

The structure of the thesis. The dissertation consists of an introduction, the first section, "Theoretical and Methodological Aspects of the Study of Decorative and Applied Art", consisting of two subsections - "Theoretical and Methodological Prerequisites of Traditions and Innovations", "Artistic and Aesthetic Understanding of Decorative and Applied Art. The second section of the dissertation "Historical formation and development of Kazakh decorative and applied art" consists of two subsections - "Decorative and applied art in relation to time and space" and "The role and place of Kazakh decorative and applied art in the revival of historical consciousness". The third section of the dissertation "Borrow traditions and innovations in modern Kazakh decorative and applied art" consists of two subsections - "A new vision of traditional decorative and applied art in the modern cultural space" and "Modern searches and trends in decorative and applied art of Kazakhstan". The conclusion of the dissertation presents brief conclusions from the study.