

ANNOTATION

**to the doctoral dissertation by Bauyrzhan Tattibekovich Doszhanov
on the topic “Kazakh Monumental-Decorative Art of Tapestry: Models of
Traditional and Innovative Development”,
submitted for the degree of Doctor of Philosophy (PhD)
in the specialty 6D041700 – Decorative Art.**

Relevance of the Research Topic

The primary challenges of contemporary Kazakh monumental-decorative tapestry art represent one of the most pressing and relevant issues in the period of development of Kazakhstan’s national artistic culture. This situation in the development of domestic visual arts is characterized by its uniqueness, determined by the complex interaction of traditions and innovations. Today, in Kazakh textile art, as well as in tapestry art, various authorial styles and trends distinguish themselves through new aspects of development.

For contemporary Kazakh art, in the context of the reflection on global and national philosophical and aesthetic currents, there is a significant lack of a methodological approach that would allow the national monumental-decorative art of tapestry in Kazakhstan to be considered from a new, deeper perspective, through the lens of critical realism and the tapestry metaphor.

In the context of the revival of national identity, a deep analysis of the stages of spiritual development of our art, the study of historical traditions, and the key periods of the formation and development of tapestry art are of particular importance, meeting the pressing needs of the time. An essential role in this process is played by the government’s ongoing cultural support program.

One of the priority directions of the state cultural policy of the Republic of Kazakhstan is the preservation and development of national art, its study and updating in accordance with contemporary requirements, as well as the protection of cultural heritage. The government of Kazakhstan has introduced the concept of “Creative Industry” to foster the development of a creative economy, which closely connects culture, economy, and social policy. The year 2021 was declared the International Year of Creative Economy. In this regard, the President of the country, K.K. Tokayev, instructed to regulate the normative aspects of the creative economy: “The Kazakh cultural wave is confidently carving its way on regional and global levels. We must wisely use the existing opportunities to promote and advance our culture in the world. Therefore, I have instructed the Government to take comprehensive measures to support this strategically important sector.”

The experience of the national school of fine arts, the tradition of harmony between folk and architectural art at the end of the 20th century, contributed to the emergence of new trends that stimulated the interaction between painting, monumental painting, sculpture, decorative art, conceptual art, and other fields. This opened new possibilities for plastic and visual explorations by Kazakh artists, enabling an accelerated creative interaction between well-known art forms and trends in our country, elevating their connection with architectural art to a new level. This is

discussed in greater detail in the article “Transformation of the Role of Monumental Decorative Tapestry in Contemporary Interiors and Its Interaction with Design.”

The relevance of the chosen topic is determined by the fact that the main stages and trends in the development of Kazakhstan’s monumental-decorative tapestry art, as well as their specific features, have not yet been the subject of comprehensive and systematic research within the framework of the methodology of critical realism and the tapestry metaphor. Thus, this research provides an opportunity to redefine the important role of the formation and development of the domestic tapestry school within Kazakh art studies.

Object of the Research

The object of this research is the development trends of Kazakh and global monumental-decorative tapestry art from the mid-20th century to the present.

Subject of the Research

The subject of the research consists of the models of traditional and innovative development in Kazakh monumental-decorative tapestry art.

The purpose of the Research

The purpose of the dissertation is to conduct an art historical analysis of the artistic and ideological content, development preconditions, governing theories, metaphorical aspects, elements of socialist realism, as well as epic and metaphysical patterns, and to explore new models of technological, educational, production, and economic development within the framework of contemporary Kazakh monumental-decorative tapestry art.

Objectives of the Research

- To explore monumental-decorative tapestry art as a design category, originating from fundamental aspects of lifestyle, and to determine its historical and cultural foundations.
- To investigate multidimensional management theories and the metaphorical aspect within the study of tapestry art.
- To analyze the specificities of the development of monumental tapestry in the context of socialist realism within Soviet visual arts.
- To conduct a comparative analysis of the evolutionary patterns of artistic imagery in contemporary Kazakh tapestry art, from traditional epic to metaphysical expressions.
- To assess the new systems of technological, educational, production, and economic models in the development of monumental-decorative tapestry art in Kazakhstan.
- To analyze the process of transformation in Kazakh monumental-decorative tapestry art within modern interiors, along with new formal explorations and models of artistic-technological development.

Degree of Development of the Research Problem

This dissertation utilizes an interdisciplinary approach, based on the scientific works of prominent philosophers, cultural scholars, art researchers, historians, and archaeologists. The theoretical foundations presented in the works of foreign art researchers have formed the basis of this study, allowing the application of a historical

method to explore the origins and development of decorative art and its historical progression.

Key sources in foreign literature dedicated to tapestry art include works by authors such as T. Byers, H. Tzoukis, S. Fleetwood, D. Marsh, M. Mayer, P. Schmidt, and others.

In studies concerning the cognitive and pedagogical aspects of tapestry, particular attention has been paid to the works of authors such as K.M. Miraglia, C. Oliver, J. Dalton, J. DeLong, J. Cresswell, S. Baerwoldt, H. Herman, M. Bakhtin, J. Whitehead, J. Williams, and others.

In the 20th century, the formation and development of tapestry art in the Soviet Union were studied by art researchers such as V.I. Savitskaya, L.N. Khomanko, D.A. Nachulen, N.V. Melnikova, G.D. Kusko, V.D. Uvarov, and others.

At the beginning of the new century, significant contributions to the scientific study of tapestry art were made by the works of N.I. Bescheva, L.B. Semizory, O.I. Kiseleva, A.V. Matyukhina, G.D. Gachev, V.I. Savitskaya, and others.

The philosophical investigation of the national art and culture of Kazakhstan was conducted by domestic scholars such as K.Sh. Nurlanova, S. Akatai, B.R. Kazykhanova, B. Ibrayev, T.Kh. Gabitov, B.K. Baizhigitov, K.Z. Kalykov, Zh.T. Beristenov, A.K. Malayev, and others. Their theoretical approaches and principles have become the foundation of this research.

The works of cultural scholars such as B.R. Kazykhanova, B. Ibrayev, A.Kh. Margulan, K.T. Ibrayeva, M.S. Mukhanov, M. Auezov, and S. Akatayev were also considered within the framework of art studies.

To address the issues raised in this dissertation, the works of ethnographers U. Zhanibekov, S. Kasimanov, K. Arginbayev, A. Tazhimuratov, N. Mynzhani, and K.N. Raimkhanova were utilized.

The scientific works of Kazakhstan art researchers have provided an essential informational and material base for conducting dissertation research. Notable among them are G. Sarykulova, I. Rybakova, M. Gabitova, E. Vandrovskaya, L. Plakhotnaya, V. Buchinskaya, R. Kopbosinova, R.E. Yergaliyeva, S.K. Kobzhanova, K.K. Trouzbekov, G.K. Ibraishin, S.K. Qarzhaubaeva, and others.

The creative works of the founders of the Kazakh national school of tapestry were researched by art researchers such as K.K. Muratayev, S.A. Shklyayeva, A. Eraly, A. Kalinina, U. Ayazbekova, N. Vull, B. Barmankulova, Zh. Beristenov, and others.

In general, despite the considerable number of general scientific studies in the field of art studies in the Soviet Union, Russia, and Kazakhstan, a new approach to the study of tapestry art – both through critical realism and the tapestry metaphor – has not yet become an independent subject of art research within the context of seeking a national monumental-decorative artistic form. This indicates the necessity of a deeper study of cognitive, theoretical, and artistic knowledge about contemporary Kazakh tapestry art within domestic art studies.

Research Methods

The research employs a range of methods, including objective-analytical, comparative analysis, specific-historical, systemic, logical, and methodological approaches. The dissertation aims to analyze the art of tapestry in contemporary

Kazakhstan through the use of a hermeneutic approach, reflecting the intention to reveal the distinctive features of monumental-decorative tapestry art.

Methodological Base of the Research

The foundation for establishing the modern global theoretical imperative is grounded in the works of foreign scholars such as T. Byers, D. Marsh, M. Mayer, and P. Schmidt. Their research on reflection and innovative practices has served as a model for development in the field.

A significant contribution to the analysis of these issues comes from Soviet and post-Soviet art researchers such as D.A. Nachulen, N.V. Melnikova, and V.I. Savitskaya. Their work has had a substantial influence on our research, allowing for a broader analysis of the subject.

Furthermore, the dissertation research of M.F. Mukhanov, titled “The Artistic Image in the Contemporary Tapestry Art of Kazakhstan”, defended in 2016, contributed to a more systematic approach to the study of tapestry art.

Scientific Novelty of the Research

- The origins of tapestry art are considered as a design category that reflects the lifestyle of society and its interaction with the surrounding environment. The socio-cultural content of tapestries is revealed through their ideal, meaningful, and integral qualities of existence.

- The evolution of tapestry art in the context of global artistic practice is analyzed through the relationship between "material" and "ideal" realities, identifying the socio-managerial and artistic execution values of tapestry art.

- An art historical analysis of the monumental-decorative tapestry art during the Soviet period has been conducted, with an exploration of the ideological direction of socialist realism in artistic creativity.

- The study identifies the patterns of evolution in the artistic images of contemporary Kazakh tapestry artists, transitioning from traditional epic (complexity of structure and thematic diversity, the shift from objectivity to subjectivity) to metaphysical (transformation of aesthetic views in culture, ontological status, the "medium" of being, revealing essence through signs and symbols).

- The analysis of works by domestic artists who created monumental tapestries has revealed technological, educational, and production features of their work.

- Changes brought about by interaction with contemporary styles, as well as the incorporation of national elements, are analyzed, reflecting technological and artistic features of modern tapestries.

Provisions for the Defense

1. From the perspective of design, tapestry is a category of creation that reflects the surrounding environment and living space. The drive for conceptualization in modern cultural contexts is characterized by an excessive focus on its symbols. In this case, art is not seen as a process governed by the norms of natural imagery, but rather as a means of creating images that correspond to a particular stage in the cognitive process, where these images act as “methods of affirming ideas.”

2. Tapestry, on one hand, is a "material reality," connected to the individual in a specific environment, and on the other, an "ideal reality," through conceptual forms representing objects that correlate with the concrete reality. The use of various

materials and methods in tapestry creation emphasizes its variability and openness to interpretation by other creators, making this phenomenon dynamic and multifaceted.

3. Kazakh tapestries should not be considered as a continuation of traditional applied arts in the field of decorative weaving, but as an independent phenomenon of the development of monumental forms and objects during the Soviet period. Tapestry art in Kazakhstan evolves under the influence of both internal and external factors and continues to occupy its position as a distinct type of decorative applied art within the context of contemporary art.

4. The monumental-decorative tapestry art of Kazakhstan, with its plastic solutions and artistic concepts, reflects general cultural and aesthetic models in the art of the second half of the 20th – early 21st centuries. The epic nature of the tapestry artworks, their monumental solutions through traditional folk motifs and images, became the foundation for the formation of a “national style” in Kazakhstan's art.

5. The interconnection between monumental tapestries and architectural interiors and design has helped to reveal their national cultural significance and innovative authorial styles. At the end of the 20th and the beginning of the 21st century, the main direction of development in Kazakh monumental art was the use of informational extrapolations, statistical methods of evaluation, and algorithmic approaches in the creation of artistic works.

6. The analysis of the interaction between monumental-decorative tapestries and interior design art revealed their ability to synthesize various artistic methods and techniques in plasticity. The substantive features of Kazakh tapestry art are largely expressed through folk motifs, the philosophy inherent to the national worldview, and representations of nature, which emphasize the holistic perception of the world.

Theoretical and Practical Significance of the Research

The study of contemporary innovations in the field of national monumental-decorative tapestry art in Kazakhstan holds considerable significance both from an art-historical-theoretical standpoint and from an educational-methodological and practical perspective.

The results presented in this dissertation significantly expand the existing understanding of monumental-decorative tapestry in the context of domestic visual art, demonstrating its aesthetic and philosophical multiplicity. The findings of this research are highly valuable for art historians and artists working in the field of tapestry art.

This work opens wide opportunities for the deepening of theoretical knowledge among modern specialists in the field of artistic textiles, students, master's and doctoral candidates, as well as for the further expansion of theoretical knowledge for tapestry artists working in monumental art.

Approbation of the Research

The findings of the research, along with the key principles developed throughout the study, are thoroughly presented in two articles that were published in reputable international scientific journals, which are indexed in the Scopus database.

Structure of the Dissertation

The dissertation consists of an introduction, three sections (each containing two subsections), a conclusion, a list of references, and an appendix. The volume of the dissertation is 122 pages.