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CONCERNING OF KAZAKH DECORATIVE ARTS

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Abstract: This manuscript covers and gives detailed information about the Decorative Art materials. The given paper also demonstrates what hides behind the actual meaning of the Decorative Art's Directions.

One could argue that there are different origins of the one unique trend – Decorative art. They could be attributed to sentimental traditionalism, national essence, eclecticism, as well as romanticism. On the basis of this sort of Art lies rich historical background. It has been present during many centuries, and people who worked on this field saw the manifestation, and they themselves helped the art to develop.

One of the examples of interior decoration with decorative and applied art elements is ethnic elements. As an example, the Kazakh people have always been able to give life comfort and warmth to their homes, using the decoration of realistic structures using kurak elements.

Among the many varieties of decorative and applied arts among the peoples of the world, Kazakh decorative art occupies a special place. It has a long and rich history.

Keywords: national design in Kazakhstan, traditional Kazakh crafts and their types, Kazakhstani artists, historical background of traditional arts and crafts.

In XX century, a number of artists had a very innovative viewpoint. They had expressed their opinion and inner thought through fresh and beautiful spectrum. These artists' style differed from other era's style. Style is a phenomena, with which an artist could show originality of their art work. In other words, style is a separate unique manner of each individual master. [1]

Some historical styles has become a tradition in creating an art work and we can see it's patterns in modern visual cultural pieces. (Mikhalkova 1)

That is a fact that artists know the way to create artistic styles through changing the world around them. The artists do it via the manner in which he or she portrays the work, the subject; the way an artist uses form, structure, composition, and color. Another approach to determine an artist's style is to see what technique, method he/she used in order to finish her masterwork. All of the above mentioned details adds up to compose one final aspect – the unique style of an artist. [2]

Kazakh decorative art can be seen in every walks of life, such as traditional crafts, ornamental felts, embroidery, artistic processing of metal, wood, stone, bone, leather; textile art - tapestry, carpet, carpet weaving, hand-woven carpets, ceramics (clay, ceramics), artistic wood decoration and finish, works of metal and leather, as well as jewelry, felt printing; whipping cream; reed making, weaving, batik, etc. An applied art of Kazakh nation has handicraft patterns in wide variety of techniques, forms, and full of amazing ornamentation. It has traditional beauty elements, which many common people would perceive as aesthetic as well, versus modern beauty features which are understandable to few.

Nowadays, Traditions and innovations in arts, crafts are in close relationship with Kazakh nation's viewpoint. Doctor G.D. Gadamer studied, and later explained a connection between history and cultural traditions, while his research was primarily focused on this area. [3]

Modern decorative and applied art of Kazakhstan have come to lives of common people mostly through spiritual values. And later, through national and international, cultural experience. Due to this fact, people who can not afford themselves to travel, are being exposed to the culture and traditions of other nations; and thanks to this – people are being educated about international arts. Stable trends that determine modern domestic art development in globalization

era - stylized ornaments, Kazakh felts and carpets, the trinity of jewelry preserved from ancient times. They became a direct source of modern Kazakh decorative and applied art. Artists and craftsmen learn from color laws, the principles of fashion, referring to the traditional heritage.

One way to understand that Kazakh decorative art had been publicly acknowledged is via international recognition. Kazakh artists have been using cultural heritage, new solutions in creating sensational compositions [4] and innovative combinational techniques, traditional and new materials, as well as modern technologies in their work.

In arts, the “brand” exhibits cultural aspect, national image and economical stability of the nation. Furthermore, in addition to economical-commercial side, the “brand” also bears cultural and ethnic points. Hence, it can effectively alter or affect the traditional culture and community, society’s life in itself. [5]

R. J. Collingwood wrote a scientific report about arts in ‘Principles of Art’. It is considered as an experiment in reality and individuality [6]. Collingwood’s work explains in detail dark dependence on culture and focuses on the possibility of self-expression, rather not on cognitive reflection, through self-knowledge. It is an actual finding, as the paper goes through experience of people’s lives as understanding all conditions for the presentation/perception of the truth, but also as its transformation into self-realization.

Trends in modern decorative arts can be described by two main directions: traditional Kazakhstani arts and crafts, enriched by centuries of national experience of arts and crafts and world-class art. Additionally, there are active developments in classical methods, which contribute to the further development of national school.

It is a fact that arts and crafts have a special significance in global social changes, social progress, intellectual and cultural prosperity. Many activists agree that the process of expressing creative ideas depends on tolerance of nation, national development.

There are two directions developing simultaneously in folk art. They represent tradition that is coming through ancestors and tradition of understanding deep meaning of stability.

In XX century, the relationship between innovation and tradition was not well defined, and only slightly understood by many activists at that time. It is important to be aware that the priority was not on arts or art works, rather it was spiritual meaning, and its perception by common people. Therefore, “structural integration” is the form artists used to express their composition in order to be seen by majority, by wealthy society members. Their work could be classified as ‘innovative’, the one that has traditional integrity and has national artistic consciousness.

Professional artists had learned to modify their compositions, hence, it was “easier” to perceive national identification (‘national in content’) in their work. It was accomplished through artists’ consciousness. This step could be differentiated as “modification” and “developing” stages. The first being the ‘hereditary’ and ‘explanatory’ where traditions prevail, whereas the following is where new style types are being developed and forgotten technologies are being updated, such as batik, Altai painting, roasting, stone processing, etc.

Leather vessels had played important roles in national, traditional and cultural hereditary significance. It is not surprising that the vessel’s shape has been repeated independently throughout the history numerous times. The sophisticated technology of making tools has allowed to develop the ancient traditions of artistic woodworking. C. Baldano decorative jars contain traditional methods of wood-working, the plastic volume is close to the natural shape of root or growth.

“Interpretive” tradition was one of the many types of new iconic compositions. It contains unique tapestry patterns, figurative images on felt, decorative elements, romantic images in design and clothing. Correlation between traditions and innovations has expanded tremendous possibilities in creative art works for the artists around the world.

Convergence is very spread in tapestry industry. It stores the true value of conventional textile design, the value of machine work. For instance, ‘Harvest’ – an art work by artist L. Kalimova, and ‘Youth’ – a work by artists S. and A. Bapanovs (1988). These works show more

than the common individual sees from the first impression, it has “more” in everything than just a “plot” of an art work.

Compositions of both A. Bapanovs (1988) - ‘Space’ and H. Miro’s tapestry simultaneously represent the same idea, although they had been created very much apart. They have intertextual references and features as national symbols, and have deep figurative meaning.

Other artists, such as J. Krupko in ‘First shoots’ (1984), work with felt using collage method, combining different materials and techniques. E. Kuznetsova transfers the painting experiments of abstractionists to felt plane. ‘Hereditary’ and ‘successive’ traditionalism and assimilation of the compositional practice can be noted in patterned mats – ‘shim shi’.

Female jewelry had been acquiring more from plastics rather than just the metals. With the help of more materials, artists had been able to create more decorative and easel art’s properties. The combination of various materials, dynamic forms, appeal to the experience of fine art contributed to new vibe in jewelry art of Kazakhstan.

Trinity as a symbol has been always present in Kazakh women jewelry. These symbols emphasized not only women’s beauty, but also testified to the wealth of the clan, played the role of amulets, amulets, generic signs, set off and diversified clothing, indicated her position in society, carried a sacred function, etc. These were unknown to the modern artistic critics. As a rule, temples, the frontal part of the face, chest, wrists, and solar plexus were decorated (protected). At that time, decorations that women used were very festive. And despite that fact, Kazakh women wore them for everyday use, and they wanted to look nice and beautiful in their lives.

Leather has become very interesting material, and many people started to use them at the beginning of 1980s. Craftsmen and artists, Umbetov Zh. (1983), made traditional vessels as torsyk, zhantorsyk, saba etc. It also showed the natural common sense to study and use heritage. In D.Chokparov’s work, the manufacture of traditional cases – kesekap - for bowls, horse harnesses, saddles, vessels, torsos and jantors occupies an important place. D.Chokparov studied methods to process leather. He also used to teach his students different ways of handling the leather material.

In the beginning of 1980s, there was a tremendous boom in clothing style dedicated to folk tradition. The pioneers in this field were artists Zhugralina B. and O. Vereykina. What they did is they used to create folk style designed fabrics using techniques in traditional manner. These trends have become very prominent in Turkish style creations as well.

In Kazakh nation’s lives, fabrics and textiles have played many roles. On the one hand, they used stylish decorations to furnish their housing, on the other hand, fabrics had a specific sacral and symbolic meaning. Having a nice and beautiful composition was well correlated with health, harmony, well-being of a family, close bonding, friendly tribes, healthy childbirth. [4]

By the time passing, there came a next – more complex and complicated level in folk traditions in clothing. That means that artists and designers used to work with mainly wealthiest heritage of the Kazakh costume. Later, they switched to working with people as well.

Decorative and applied arts has become closely related to historical traditions, archaic and mythological folklore art. That in order gave new wave of national-romantic tendencies. Such ‘historical pluralism’ took place during European romanticism era, mainly in the 1/3 of the 19th century. At the 19th and early 20th centuries, there was a new wave in national-romantic revival, which happened in Northern Europe state and the Slavic world. Both of these occasions affected and at the same time developed cultural traditions and historical heritage. Examples could be that European romanticism gave a new life to Middle Ages and folklore, Shakespeare and Bach, whereas national-romantic movement of Kazakhstani artists provided a novel spectra for mythological and creative heritage of ethnic groups of historical epochs - Andronovites, Saks, Huns, Turks and medieval Kazakhs. It could be concluded that romanticism took a new approach for describing naturalism and idealism in artistic unity. National romanticism, in Kazakhstan particularly, has grown in terms of national spirit and modern artistic language.

Kazakh artists had learned about sentimental traditionalism, which was present in

Australian, Mexican states, however, in Kazakhstan that new pattern was barely present. That difference in arts' development in different creative styles of applied art is also very prominent: the other cultures develop more efficiently in clothing design, jewelry, felt, tapestry, less often in ceramics, shim shi, and partly in embroidery. There are some art styles that are least interesting to artists, such as processing of wood, stone, bone, metal.

In modern art science, ornament can not be defined with one scientific term, rather an ornament is perceived as an order of various elements in terms of both figurative and non-figurative language. Ornament usually used to decorate a surface. In addition, ornament is a component of culture, and it is connected with different life spheres. Cultural ornament reflects the peculiarities of management, ideological attitudes, social status. Some people may prefer the ornament to be connected with artistic signs, pictorial or abstract, which conveys architectonic order of a real surface. That particular subject does not require a viewer to feel another spatial/spiritual environment in imagination world. An artistic essence of ornament has its own specifics: "formal"-mathematical principles applied in organizing objects over the strictly pictorial ones; generalization trend - decorative stylization of natural motives; developing in close interaction and exists almost exclusively with the arts. An ornament has functional organizational character, being used in the real life environment – applied art and architecture. [7]

Traditionally, a person subconsciously or consciously expresses his belonging to the specific culture through using national motives in the image. He/she also shows admiration, his/her attitude of friendship and love for the country and patriotism. An artist returns to national origins and to the mysterious principles of human existence, because he/she has interest of modern world man. [8]

During creating a composition – also called “artistic process”, the most significant technique an artist needs to have is creative handwriting. Morris type (craftsman) is an accepted creative style. "Expression" of the personal principle is an important aspect for artists, although reflection is also significant part important. Manual technique and identification of material properties have been found to be determining spectras in artist's creations. A number of artists work in different fields at the same time and they find various genres of fine art to be interesting to work. That feature stimulates and assimilates the ‘essence’ of applied art to some extent, and also assists to interpret and interact with trends.

The modern trends have been analysed. In decorative and applied art, the analysis showed in order to successfully develop, the artists have to try to accomplish three important tasks. The first task is be involved with culture and pass on national traditions in their works. The second task is to educate people in their inner aesthetic feelings, to teach them to give a correct assessment of art compositions. The third task for successful and accomplished artists is to apply different subjects, additionally to create art works that are unique in content and interesting in shape. Innovation and creativity can be used to generate new ideas in their professional activities. Artists could use these above mentioned patterns in order to respond accurately for the strategic and situational cases. [9]

One of the main requirements for modern artists is that they reflect people's lives, set educational value both for a citizen and for a person in global world who is conscious about planetary problems (natural disasters, fragile life of less fortunate, a world without war, etc.).

The ancient artisan art has been in great demand recently. People have come to conclusion that their origins have a deep meaning. [10]

In market economy and modern socio-cultural practice, applied arts hardly try be commercialized subject. The contemporary applied artist often becomes the owner of an art salon/museum, gallery, antique dealer, and sometimes an organizer of a workshop, etc.

Nowadays ethnic identity is increasing in the world. It has led to a surge in interest in national and cultural traditions. Globalization process erases ethnic differences, it encourages many countries to make alive disappearing cultural values. Manufacture of decorative applied art products is affecting self-awareness of the ethnic groups, and an indicator of nationality. [11]

Traditional applied art is the quintessence of national culture. Accepting traditional issues changed at various levels of applied art development in Kazakhstan. Hence, it influenced the artistic images, tendency patterns of their subject matter.

In order to become and stay as an active creator of life, a person needs to 'relate himself to the world in an artistic sense'. [12]

According to Roerich: "Culture is the veneration of light, Culture is the love of man. Culture is fragrance, a combination of life and beauty. Culture is a synthesis of sublime and refined achievements. Culture is the weapon of Light. Culture is salvation. Culture is an engine. Culture is the heart. If we gather all the definitions of culture, we will find the synthesis of the effective good, the center of enlightenment and the dream of beauty." [13]

Conclusion: In Kazakhstan, development of applied arts has been reviewed using a correlation of traditional methods and innovative search, as well as development periods of decorative and applied arts analyzed from innovative features' viewpoint.

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Аннотация: Эта рукопись дает подробную информацию о некоторых фактах из истории декоративно-прикладного искусства Казахстана. В данной статье также дается информация о некоторых направлениях казахского декоративно-прикладного искусства.

Можно утверждать, что есть разные источники уникального направления искусства как декоративное искусство, такие как: сентиментальный традиционализм, национальный романтизм, эклектика.

В основе декоративно-прикладного искусства лежит богатый исторический фон, который существовал на протяжении многих веков, передаваясь от поколения к поколению, и мастера различных видов декоративно-прикладного искусства вносят свой вклад в общее его развитие.

Один из примеров декора интерьера элементами декоративно-прикладного искусства - этнические элементы. Как пример, казахский народ всегда умел придавать своему жилищу жизненный комфорт и тепло, используя художественное оформление реалистичных структур с использованием элементов курак.

Среди большого разнообразия декоративно-прикладного искусства народов мира казахское декоративное искусство занимает особое место, имеет продолжительную и богатую историю. Одним из свидетельств являются памятники древнетюркского искусства и ремесел, являющиеся свидетельством индивидуальности выдающихся ценностей материальной и духовной культуры, что свидетельствует также об особенностях тюркской культуры и вкладе тюркских этносов в мировую цивилизацию.

Ключевые слова: этно дизайн в Казахстане, традиционные казахские ремесла, виды ремесел, казахстанские художники, историческая справка о традиционных декоративно-прикладных искусствах.

Түйін: Бұл қолжазба Қазақстандағы сәндік-қолданбалы өнер тарихынан кейбір деректер туралы ақпарат береді және бұл мақалада қазақтың сәндік-қолданбалы өнерінің кейбір салалары туралы да мәліметтер берілген.

Сәндік өнер ретіндегі өнердің бірегей бағытының түрлі қайнар көздері бар екенін дәлелдеуге болады, мысалы: сентименталды дәстүршілдік, ұлттық романтизм, эклектика.

Сәндік-қолданбалы өнер сан ғасырлар бойы қалыптасқан, ұрпақтан-ұрпаққа жалғасып келе жатқан бай тарихи негізде жан-жақты дамуына қол өнердің сан алуан түрлерінің шеберлері ықпал етеді.

Этно элементтер - сәндік-қолданбалы өнердің интерьерді безендірудің бір мысалы. Қазақ халқы қашанда құрақ элементтерін пайдалана отырып, өз үйлерін өмірге жайлы жылы етіп ұйымдастыра білген.

Дүние жүзі халықтарының сәндік-қолданбалы өнерлері сан алуан түрлері арасында ұзақ және бай тарихы бар қазақтың сәндік-қолданбалы өнері ерекше орын алады. Соның бірі-түркі мәдениетінің ерекшеліктері мен түркі этностарының дүние жүзіне қосқан үлесін айғақтайтын материалдық және рухани мәдениеттің көрнекті құндылықтарының даралығын айғақтайтын көне түркі өнері мен қолөнерінің ескерткіштері.

Қазақстанның заманауи сәндік-қолданбалы өнері қарапайым халықтың өміріне рухани құндылықтар арқылы, кейін, ұлттық және халықаралық, мәдени тәжірибе арқылы енді.

Кілт сөздер: Қазақстандағы этнодизайн, қазақтың дәстүрлі қолөнері, қолөнер түрлері, қазақстандық суретшілер, дәстүрлі қолданбалы өнер туралы тарихи мәліметтер.