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## TAPESTRY ART IN THE PERIOD OF KAZAKHSTAN'S INDEPENDENCE

### Annotation

*At the beginning of the 21st century in the tapestry art of Kazakhstan, many artists have found plastic possibilities. At the beginning of the 21st century the tapestry art of Kazakhstan found its plasticity, which could not be preserved for many artists.*

*As for the tapestry style of contemporary art, they are full of different directions and themes. Its ultimate goal is to abandon universally recognized standards and limitations, but instead, clearly express their creativity by interpreting the categories of new forms and cognitions. In today's artistic space, there are many areas for forecasting and developing the future. At the same time the development of routes that are connected with the world-view system of the national culture does not slow down its development.*

*The artist understands the famous utilitarian tapestry art, and at the same time the artist acts as a designer and artist. The development of technology has contributed to the emergence of new images in this art.*

**Key words:** *tapestry, plastic, technology, synthetics, applied art, style, world outlook, national, ethnocultural, artist, aesthetics, designer.*

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## ҚАЗАҚСТАННЫҢ ТӘУЕЛСІЗДІК КЕЗЕҢІНДЕГІ ГОБЕЛЕН ӨНЕРІ

### Аннотация

XXI ғасырдың басында Қазақстан гобеленінде, көптеген суретшілерге сарқылмайтын пластикалық мүмкіндіктері табылды. Қазіргі өнеріміздегі гобелен стилінің нышандарына келсек, олар алуан түрлі бағыттар мен нақыштарға толы. Оның түбегейлі мақсаты – танылған қалыптар мен шектеушіліктен бас тарту, өз шығармашылығын мейлінше толық түрде әйгілеу, жаңа пішін мен таным категорияларын пайымдау. Қазіргі көркемдік кеңістікте оны бұрынғы кезеңдермен байланыстыратын және қазірдің өзінде болашақты болжайтын бағыттар да жеткілікті. Сонымен қатар ұлттық мәдениетінің дүниетанымдық жүйесіне байланысты бағыттар дамуын бәсеңдетпей, жаңаша өрістеуде.

Суретші белгілі утилитарлы гобеленді түсінеді және сол уақытта дизайнер және суретші ретінде әрекет етеді. Технологиялардың дамуы бұл өнердегі жаңа бейнелердің пайда болуына әсер етті.

**Кілт сөздер:** гобелен, пластика, технология, синтетика, көркемөнер, стиль, дүниетаным, ұлттық, этномәдениет, суретші. эстетика, дизайнер.

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## ИСКУССТВО ГОБЕЛЕНА ПЕРИОДА НЕЗАВИСИМОСТИ КАЗАХСТАНА

### Аннотация

*В начале XXI века гобелен Казахстана нашел дальнейшее пластическое выражение. Что касается гобеленового стиля современного искусства, то его отличает разнообразие направлений и тем.*

*Современное искусство гобелена отказывается от признанных стандартов и ограничений, интерпретирует категории новых форм и знаний. В современном мировом художественном пространстве есть много направлений развития. В то же время развитие тенденции, связанные с национальной культурой, определяют наличие самых взаимоисключающих направлений.*

*Современный художник понимает знаменитый утилитарный гобелен и в то же время выступает в роли дизайнера и художника одновременно. Развитие технологии способствует появлению новых образов в этом искусстве.*

**Ключевые слова:** *гобелен, пластик, технология, синтетика, прикладное искусство, стиль, мировоззрение, национальный, этнокультура, художник, эстетика, дизайнер.*

At the beginning of the XXIst century Kazakhstani tapestry art found its plasticity, which could not be preserved for many artists. As for the tapestry style of contemporary art, they are full of different directions and themes. Its ultimate goal is to abandon the recognized standards and limitations, but instead, clearly express their creativity by interpreting the categories of new forms and cognitions. At the new stage of development of national culture, there is a renaissance of the system of traditional cultural consciousness to be inherited by inheritance. In today's artistic space, there are also many areas for forecasting and developing the future. At the same time the development of routes that are connected with the world-view system of the national culture does not slow down its development.

The tapestry art not consider only as the textile and dye effects, but also it is a new system of plastic thinking which is based on aesthetically new perceptions. The artist understands the famous utilitarian tapestry art and at the same time acts as a designer and artist. The development of technology has contributed to the emergence of new images in this art.

The creative practice at the beginning of the 21st century has shown that the new conception based on freedom of space thinking has dramatically

increased not only the monumental art, but also the requirements for the shape of the painting and the shape of the line for figure painting, as well as sculpture graphics. It is only in this period that national artists in decorative applied arts are considered as an important art and do not give a personal reflection. Nobody can deny the high development of tapestry art in Kazakhstan in many of the allied republican countries.

Thanks to our talented masters, the Kazakh tapestry art has proved to be a modern art plastic synthesis and a special kind of aesthetic development.

The Kazakh art can reflect any modern sculpture art, even stylishly designed, thoughtful, elegant and isolated from each other [3, p.331].

The artist's task is not to rehabilitate the past. Speaking of L.N. Gumilov's opinion, «creating a new one with the exception of old culture». In the works of many artists, the spiritual system and artistic categories of nomadic culture are seen in interpretation of spaces, color compositions, aesthetic requirements. The common signs of today's artistic reality are symbolism, astrology, philosophical reflections of the form movement, self-identification in the Center of Cosmic Laws.

At the same time, it seems as though the question of the introduction of the artistic idea in the thematic space of the environment has been raised.

In his works, there is a modification of the simplistic being as a myth, the spiritual heritage of the people, and its measurement with the present-day nature of the people.

The ethno cultural self-identification is carried out through interpretation, interpretation of concepts of regular consciousness. Traditional values are being developed in modern times. One of them is ancient roots, archaic, the beginning of understanding of national life, and the second is the expansion of the change and realization of tradition in art [5, p.152].

The unifying feature of contemporary art of Kazakhstan is its archetypal origin. Contemporary artists have rebuilt the spiritual culture of the Kazakh people with the beginning of ancient cosmic-natural Turkish culture.

In the twentieth century, the Kazakh art was also looking for its own image. The tapestry art is a kind of graphic art that has made excellent achievements in Kazakhstan over the past two decades. At the same time, the development of new species and new trends intensively exceeds. In Zaurbekov's tapestries, the monumentality and the camera solution are closely interconnected. From Zaurbekov's creative work you can recognize national traditions, customs and traditions, and see the ancient culture of our people and hear the echoes of the centuries. Through these tapestries, he tries to convey us that he has developed Kazakh culture and history

[3]. For example, the artist A. Bapanov sought to portray the world as a plasticist in an animated style through abstraction. A. Bapanov is able to convert various types of Kazakh symbols to his modern world as a special code for his mythical art. And S. Bapanova symbolically based on graphic images of the Kazakhs has added to the value of the value to be enhanced with the national artistic-plastic idea. Traditionally, the new artistic phenomenon, called «tapestry,» is a synthetic alloy that affects the many types of genres and affects the countless gypsophageal tissue and textile plastics. These changes, for example, appear in the work of the artist S. Bapanova. If we were to look for a figurative look and try to solve it as a crossword, it would be futile. Through this abstraction, he sought to portray the world in a plastic manner and noticed the attitude toward them. It is not an expression of art in simple terms, but their artificiality and their outlooks.

R. Bazarbayeva's works in the 2000s can see a combination of color combinations, the composition of the composite picture. These masters have their own point of view and direction. They tend to smoothen the hand-woven, colorful shades. Despite the complexity of his space solutions, R. Bazarbayeva takes up the life-force work through delicate metamorphoses, surrounded by external appearances, combined with human life. In this way, myths of the present age are shaped with great intensity. On the other hand, this is not a conceptual composition that is based on logic. It is a dye-like color that supplements these forms with abrupt forms of the heart. It is only a characteristic of R. Bazarbayeva [2, p.93].

The power of the composition is in the form of content. That's why R. Bazarbaeva should understand that the outlook is really the image of a real beauty category. The attractiveness of R. Bazarbayeva's works is in dialectical unity of paint expression and compilation statistics.

Opening of new styles and technologies in transformation has taken a major place today. In this way, we have a great enthusiasm and courageous experimentation in handmade knitting. Domestic artists are actively looking for new plastic tapestries. These tapestry masters faced the most pressing issues of artistic, material-form, object-space.

In the middle of the twentieth century, tapestry was found unexpectedly, in the absence of other forms of decorative art, uninterrupted plastic possibilities, which brought not only textile workers, but also artists, graphic artists, monumentalists and many artists. The Kazakh tapestry art - the most fundamental reform of traditional handicrafts, where the most extreme experimental construction of the most complex building structures, from applied art to monumental art. In the last half century, the requirements for this type of decorative arts have radically changed, and

there are ways to work in this area. During the manual knitting, texture, fabric and plastics were felt in the fabric surface. In its turn, this demanded the artist to master the richest carpet weaving of the past and the era. The artists moved from its design to its direct version, and the execution process was corrected several times from the original sketch of artists.

It was important to keep the tapestries in a harmonious combination of bright and smooth as well as dense and delicate texture. The tapestry art is not just a wall but it changes in space, it can be seen as a voluminous composition. Weaving technology has also been upgraded. This distinguishes artists of the time, as many artists already experiment with shape and color.

We see that these artists are eager to explore the opportunities of the national identity and to deepen their deeper stylistic attitudes to the stylistic impressionist approaches that bring these artists to national art. We can say that this phenomenon is a breakthrough of internal intuition, which is based on folk heritage, traditional art. If we talk about the formal aspects of such a work, the national character is reflected in compositional monumentality, its uniqueness, equilibrium and conjugation, and the clarity and decoration of the colors. This episode was a continuation of the first attempts of artists such as K. Ospanov, K. Tynybekov, in the past century, which is seen as a great phenomenon in national signature research [4, p.122].

The killing of the nation is its originality, the culture of the original, the tradition and the art. The people who appreciate it will be the highest. So, if we talk about the differences in the development of the contemporary Kazakh art, it is a place of visual art that brings to life the great works of Kazakh art, such as the national style, the mouthpiece, and the national style.

It is important to note that the introduction of the stabilization initiative gave a positive impetus to Kazakh art for these periods. Based on eternal world outlook and spiritual signs, this period is interrupted by the global and universal universe, with infinite connections. The history, the mythology of mankind, is reflected in their imaginary works, reflecting today's ancient rules of field life.

During the last twenty years of our century, especially in the first half of the century, the process of transforming art objects began to be intense and united. The means and methods of visualization and generalization are rapidly changing depending on the symbolism, definition, conditionality and metaphorization. One of the distinguishing features of the twenty-year painting was the fact that the artists created their own and group creative concepts in close contact with traditional Kazakh concepts.

The creative modernization of the world is the main purpose of human activity. The art of mastering the truth by serving as the spiritual power of the human being and the attempts of man to act on the ability to react to the world. The artificial cognition is an open system that leads to a visible and perceptive world.

Interestingly, masters of handmade art aspire to use the possibilities of fine arts in their compositions, but in contrast, painters aim to create world-view concepts through the traditional visualization.

Though we look at the problem in general, we need to explain the historical narrative of the Kazakh tapestry art, which is characterized by a unique quality improvement of the Kazakh culture with world culture. Folk creativity is a fertile and auspicious basis of our artists' search. The valuable properties of the applied art, such as the form of wealth, passion for life, tenderness, are continuing from their creativity. They make their compositions based on their subtle artistic perception. As a result, the unique artwork that invites people to think, to watch, to communicate directly [ 8, p.178].

But today's art of Kazakhstan shows that this art is not limited only in that direction, it consists of diverse and diverse styles and various creative peculiarities.

The traditional folk art has changed its shape, but nowadays it is a special feature in the artistic search of young people. The traditional methods have changed; new products have emerged.

Psychological components such as perception, perceiving, understanding, and perceptions are closely linked to the level of development - the result of art-aesthetic actions - in the patterns of imagination.

Looking back, the need for handicraft works has diminished in the era of civilization. Since handicrafts are an art that does not benefit from their nature. He is a workman, and it looks like a breakthrough in a person's inner world.

There is no doubt that the inner world of man represents its cultural level. Therefore, the spectator is relying on his knowledge, artistic experience, cultural level, artistic excellence, human qualities, and inner spiritual and cultural reality at the time he expresses his opinion about the artistic work. The viewer's outlook of these qualities is very important [1, p.152].

Thus, Kazakhstani fine artists have come to the artistic process through their own tradition of folk traditions, past history and cultural experience. Taking into account the achievements of creative work to the collegiate group, the sophisticated audience is one of the traditions of our time and culture.

When we go back to the inner world of the artist, we know that this world comes from real and full relationships with his life, people, and society. Feelings, emotions, feelings cannot be spontaneous. They are the result of life and are the result of some relationship. They create an objective basis for the artistic image, and mix with the artwork.

The sincerity of art is not merely the revival of life. In other words, it would not be an art while there is not a lot of paintings that make famous artists to be recognizable in the world. Having seen this theme without ever seeing the national color, it can be seen that the world of paints can reflect the majesty of the human qualities. Thus, the painter's talent is determined by the detailed presentation of the essence of the phenomenon being painted.

By knowing life, and the few who have the desire to turn it into art, its image is fading, and its aesthetic power is less. They do not speak paints, they do not speak after their originality, magic, or content. Every piece of art refers to true art only when it reveals a new aspect of life.

At present Kazakhstani tapestry craftsmen make their invaluable contribution to the development of the world culture and arts. Intelligent search of a group of painters has upgraded the elements of ancient history and artifacts to the level of study of traditional culture of ontological-sized traditional culture for all living creatures: B. Zaurbekova, A. and S. Bapanova, R. Bazarbaeva and other artists. They are excited about the roots and sources of traditional culture, and sometimes some work has come closer to the philosophical level of generalization, comprehension and typing on their subject and understanding. They were deeply ingenious and deeply thought-deep, meaningful and varied [7, p.192].

Most of the Kazakh artists are characterized by the fact that everyday life is a tradition, which is a kind of creativity, and an attempt to parallel the sophistication and cunningness, timing and eternity. Consciousness at the level of consciousness of a systematic, universal understanding of life is seen as an inner cultural code.

The continuity of tradition is the one of the main goals of the arteries in any art. Along with the antique Kazakh national handicrafts, the Kazakh people have been dedicating themselves to the unique quality of their unique peculiarities and with their extraordinary importance.

The visual art of Kazakhstan in the 20th century was marked by intellectual and spiritual maturity in the 3rd millennium. Kazakhstan's Independence acquired a tendency of self-renewal in the process of Kazakh decorative textile art. The tapestry art of this period is often characterized by a multifaceted multifaceted characteristic of the artistic language of its own high level of professionalism. The national image plastic stylistics has emerged as an artistic or historical artifact. The formation of Artrynok in



the art of Kazakhstan that is a commercial work has also been created [6, p.216].

Recent experimental experiments have shown that in the new architectural concepts, the basic relationship between the inner and outer environment and the artistic plastic form of the form are often found on the basis of artistic thinking of the space. At present, the tapestry is subject to artistic synthesis of space plastics. Due to this, the metamorphosis of the tapestry and the traditional plane are not only compatible with the relief-shaped panel construction, but also become aesthetically shaped, separated from the wall in the space.

This experience demonstrates integration within the whole art. Especially in the use of various materials, sculptors, monumentalists, and graphics are also involved in making the real practice that goes today to textile sculpture plastic. The impact of the secrets of the genre of painting on the development of the plastic language of the tapestry has been influenced by its textures and expanded its artistic horizons. The novelty and tradition of each national school in the Kazakh tapestry art is influenced by the intensification of the graphic gamma and the expression of the texture. Today, the Kazakh tapestry art is the one of the most active artistic plastic tracks.

At present, there are few elements of descriptive art that are worthy of our nation's growing culture. This situation shows that today the cost of the tapestry art is a new dimension of the new life, and is a new one.

After gaining the country's sovereignty, much attention has been paid to the renewal of our traditions. The evolution of our national traditions and traditions is a testimony to the fact that we have come back to life.

One of the reasons for the continuous development of world culture, Kazakh national art has a special place in national culture. The national culture and art - the sun's future, language, mentality and spiritual wealth [9, p.175].

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