

ISSN 2523-4684
e-ISSN 2791-1241

ҚАЗАҚ ҰЛТТЫҚ ХОРЕОГРАФИЯ АКАДЕМИЯСЫ
KAZAKH NATIONAL ACADEMY OF CHOREOGRAPHY
КАЗАХСКАЯ НАЦИОНАЛЬНАЯ АКАДЕМИЯ
ХОРЕОГРАФИИ

Ғылыми
журналы

scientific
journal

научный
журнал

ARTS ACADEMY

4 (8) 2023

Желтоқсан 2023
Desember 2023
Декабрь 2023

2022 жылдың наурыз
айынан шыға бастады
published since March 2022
издается с марта 2022 года

жылына 4 рет шығады
published 4 times a year
выходит 4 раза в год

Астана қаласы
Астана city
город Астана

Редакциялық алқаның төрағасы

Асылмұратова А.А. - Қазақ ұлттық хореография академиясының ректоры, Ресей Федерациясының Халық әртісі, Ресей Федерациясы Мемлекеттік сыйлығының лауреаты.

Редакциялық алқаның төрағасының орынбасары

Нүсіпжанова Б. Н. - педагогика ғылымдарының кандидаты, профессор, Қазақстан Республикасының Еңбек сіңірген қайраткері.

Бас редактор

Толысбаева Ж.Ж. - филология ғылымдарының докторы, профессор.

Редакциялық алқа

Кульбекова А.К. - педагогика ғылымдарының докторы, профессор (Қазақстан);

Саитова Г.Ю. - өнертану кандидаты, профессор, Қазақстан Республикасының еңбек сіңірген әртісі (Қазақстан);

Ізім Т.О. - өнертану кандидаты, профессор, ҚазССР-ның еңбек сіңірген әртісі (Қазақстан);

Жумасейтова Г.Т. - өнертану кандидаты, профессор (Қазақстан);

Казашка В. - PhD, қауымдастырылған профессор (Болгария);

Вейзанс Э. - PhD (Латвия);

Туляходжаева М.Т. - өнертану докторы, профессор (Өзбекстан);

Фомкин А.В. - педагогика ғылымдарының кандидаты, доцент (Ресей);

Дзагания И. - филология ғылымдарының докторы, профессор (Грузия);

Таптыгова Е. - PhD (Әзірбайжан).

Жауапты редактор: **Жунусов С.К.**

Қазақ ұлттық хореография академиясының ғылыми журналы.

ISSN 2523-4684

e ISSN 2791-1241

Қазақстан Республикасының Ақпарат және қоғамдық даму министрлігі Ақпарат комитетінің мерзімді баспасөз басылымын, ақпарат агенттігін және желілік басылымды есепке қою туралы **02.02.2022 жылы берілген**

№ KZ77VPY00045494 куәлік.

Шығу жиілігі: жылына 4 рет

Тиражы: 300 дана

Редакция мекен-жайы: Астана қ., Ұлы Дала даңғылы, 9, 470 офис

Тел.: 8 (7172) 790-832

E-mail: artsballet01@gmail.com

© **Қазақ ұлттық хореография академиясы, 2023**

Chairman of the Editorial Board

Asylmuratova A. A.

- Rector of the Kazakh National Academy of Choreography, People's Artist of the Russian Federation, laureate of the State Prize of the Russian Federation.

Deputy Chairman of the Editorial Board

B.N. Nusipzhanova

- Candidate of Pedagogical Sciences, Professor, Honoured Worker of the Republic of Kazakhstan.

Editor-in-Chief

Zh.Zh. Tolysbaeva

- Doctor of Philology, Professor.

Editorial Board

A.K. Kulbekova

- Doctor of Pedagogical Sciences, Professor (Kazakhstan);

G.Yu. Saitova

- Candidate of Art History, Professor, Honored Artist of the Republic of Kazakhstan (Kazakhstan);

T.O. Izim

- Candidate of Art History, Professor, Honored Artist of the Kazakh SSR (Kazakhstan);

G.T. Zhumaseitova

- Candidate of Art History, Professor, (Kazakhstan);

V. Kazashka

- PhD, Associate Professor (Bulgaria);

E. Veizans

- PhD (Latvia);

M.T. Tulyakhodzhayeva

- Doctor of Art History, Professor (Uzbekistan);

A.V. Fomkin

- Candidate of Pedagogical Sciences, Associate Professor (Russia);

I. Dzagania

- Doctor of Philology, Professor (Georgia);

E. Tapytsova

- PhD (Azerbaijan).

Executive editor: **Zhunossov S.K.**

Scientific journal of the Kazakh National Academy of Choreography

ISSN 2523-4684

e ISSN 2791-1241

Certificate of registration of a periodical, information agency and online publication of the Information Committee of the Ministry of Information and Public Development of the Republic of Kazakhstan **No. KZ77VPY00045494, issued 02.02.2022**

Frequency: 4 issues per year

Printing: 300 copies

Editorial Office: Astana city, Uly Dala avenue 9, 470 office

Phone: 8 (7172) 790-832

E-mail: artsballet01@gmail.com

© **Kazakh National Academy of Choreography, 2023**

Председатель редакционной коллегии

Асылмуратова А. А. - Ректор Казахской национальной академии хореографии, Народный артист Российской Федерации, лауреат Государственной премии Российской Федерации.

Заместитель председателя редакционной коллегии

Нусипжанова Б.Н. - кандидат педагогических наук, профессор, Заслуженный деятель Республики Казахстан.

Главный редактор

Толысбаева Ж.Ж. - доктор филологических наук, профессор.

Редакционная коллегия

Кульбекова А.К. - доктор педагогических наук, профессор (Казахстан);
Саитова Г.Ю. - кандидат искусствоведения, профессор, Заслуженная артистка Республики Казахстан (Казахстан);
Ізім Т.О. - кандидат искусствоведения, профессор, Заслуженный артист КазССР (Казахстан);
Жумасейтова Г.Т. - кандидат искусствоведения, профессор, (Казахстан);
Казашка В. - PhD, ассоциированный профессор (Болгария);
Вейзанс Э. - PhD (Латвия);
Туляходжаева М.Т. - доктор искусствоведения, профессор (Узбекистан);
Фомкин А.В. - кандидат педагогических наук, доцент (Россия);
Дзагания И. - доктор филологических наук, профессор (Грузия);
Таптыгова Т. - PhD (Азербайджан).

Ответственный редактор: **Жунусов С.К.**

Научный журнал Казахской национальной академии хореографии.

ISSN 2523-4684

e ISSN 2791-1241

Свидетельство о постановке на учет периодического печатного издания, информационного агентства и сетевого издания Комитета информации Министерство информации и общественного развития Республики Казахстан № **KZ77VPY00045494**, выданное **02.02.2022 г.**

Периодичность: 4 раза в год

Тираж: 300 экземпляров

Адрес редакции: г. Астана, пр. Ұлы Дала, 9, 470 офис.

Тел.: 8 (7172) 790-832

E-mail: artsballet01@gmail.com

© **Казахская национальная академия хореографии, 2023**

Zh.E. Myrzabayeva¹

¹Kazakh National Academy of Choreography
(Astana, Kazakhstan)

ENVIRONMENTAL ART AND ITS IMPACT IN THE MODERN WORLD

Annotation

The article reveals the concept of art greening, its possibility of forming environmental consciousness and the way of influencing based on the principle of "ecological imperative". The main indicator of sustainable development is the harmony between socio-economic and environmental development, therefore, in the system of cultural values, the value of nature and attitude towards it acquires fundamental importance [1].

The author considers the stages of the formation of environmental consciousness in society through the art, as well as technological approaches, in particular, the art as a tool that allows, to come to the formation of environmental consciousness through the empathy.

Key words: greening, art, ecology, culture, sociogenesis, sustainable development.

Ж.Е. Мырзабаева¹

¹Казахская национальная академия хореографии
(Астана, Казахстан)

ЭКОЛОГИЧЕСКОЕ ИСКУССТВО В СОВРЕМЕННОМ МИРЕ И ЕГО ВЛИЯНИЕ

Аннотация

В статье раскрывается понятие экологизации искусства и его возможности формирования экологического сознания и как способ влияния по принципу «экологического императива». Главным показателем устойчивого развития - является гармония между социально-экономическим и экологическим развитием, поэтому в системе ценностей культуры основополагающее значение приобретает ценность природы и отношение к ней [1].

Автор рассматривает этапы формирования экологического сознания в обществе посредством искусства, а также технологическими подходами. В частности, искусство как инструмент, позволяющий посредством эмпатии прийти к формированию экологического сознания.

Ключевые слова: экологизация, искусство, экология, культура, социогенез, устойчивое развитие.

Ж.Е. Мырзабаева¹

¹Қазақ ұлттық хореография академиясы
(Астана, Қазақстан)

ҚАЗІРГІ ӘЛЕМДЕГІ ЭКОЛОГИЯЛЫҚ ӨНЕР ЖӘНЕ ОНЫҢ ӘСЕРІ

Аннотация

Мақалада өнерді экологияландыру ұғымы және оның экологиялық сананы қалыптастыру мүмкіндігі және "экологиялық императив" қағидаты бойынша ықпал ету тәсілі ретінде ашылады. Тұрақты дамудың негізгі көрсеткіші-элеуметтік-экономикалық және экологиялық даму арасындағы үйлесімділік, сондықтан мәдени құндылықтар жүйесінде табиғаттың құндылығы мен оған қатынасы негізгі мәнге ие болады [1].

Автор өнер арқылы қоғамдағы экологиялық сананың қалыптасу кезеңдерін, сондай-ақ технологиялық тәсілдерді қарастырады. Атап айтқанда, өнер эмпатия арқылы экологиялық сананы қалыптастыруға мүмкіндік беретін құрал ретінде.

Түйінді сөздер: экологизация, өнер, экология, мәдениет, социогенез, тұрақты даму.

Introduction. Currently, due to intensive changes in the natural environment, the importance of ecology and awareness of the scale of environmental problems have increased, which in its turn lead to disruption of the structure and functioning of nature. The topic of the environmental disasters is quite relevant in all areas, but information is often presented in an aggressive form. Aggression leads to the development of antisociality and a low level of empathy. As it is known, the developed ability to empathize is closely related to successful

conflict resolution as well as prosocial and altruistic behavior [2].

The art can act as a tool that has its own distinctive form of expression through its versatility, thereby forming empathy, altruism and as a consequence the environmental thinking.

The relevance of the study lies in the development of approaches to the influence of art on the formation of environmental awareness through technology and culture.

Research methods. The methods that have been used in this work are analysis of the stages of the formation of environmental consciousness in the field of art and synthesis of the data obtained.

Review of literature on the topic. The topic of ecology is currently relevant, but the greening of the arts has not been studied in sufficient depth. Currently the author is Mosko S. In his scientific articles, he identifies methods of influence by means of art to solve environmental problems. Foreign experience was also studied using the example of the Sustaining Great Art and Culture Environmental Report, which shows in more detail the annual results of the adopted environmental strategies. And in the continuation of the work, the works of Bashmakov I.S. "The main stages and technologies of the formation of ecological identity" were studied.

Main part. Culture is a necessary condition and driving force for the development of society, including economic, social and environmental aspects. The formation of an ecological culture is one of the important conditions for stopping the degradation of the biosphere. Ecological culture as a part of universal human culture is expressed in a person's perception of himself as a part of nature. Ecological consciousness, attitude and activity are usually identified as interconnected elements of environmental culture [3]. Thus, a person and society as a whole can have an ecological identity formed through the art.

In his research work S. Mosko identifies two ways of influencing society to solve environmental problems through the formation of environmental awareness –

there are an operational approach and an artistic approach [4].

The first method of influence has its own characteristics, such as manufacturability and calculation, which can include the policy of waste reduction and other similar measures. The second method involves the development of artwork inspired by environmental themes.

Both strategies can promote environmental consciousness in society and raise awareness of environmental issues, but they do so in different ways. The operations approach focuses on measurable and tangible solutions that have a direct impact on the environment. The artistic approach does not have direct quantitative results. Instead, the impact is conceptual and ideological, targeting the emotional, ethical, and cultural value systems that shape how society interacts with its environment. Neither method is necessarily better than the other [3].

Operational approach. The popularization of the operational approach is promoted by Arts Council England, England's government agency for the development and financing of the arts, a world leader in the field of the operational approach. One of the company's conditions since 2012 is to require environmental sustainability in its funding agreements for arts and cultural programs as part of its ten-year plan ("Growing Ecology," 2012). Arts Council England requires annual monitoring of its environmental impact and an environmental policy and action plan. Only if these requirements are met the government support would be possible.

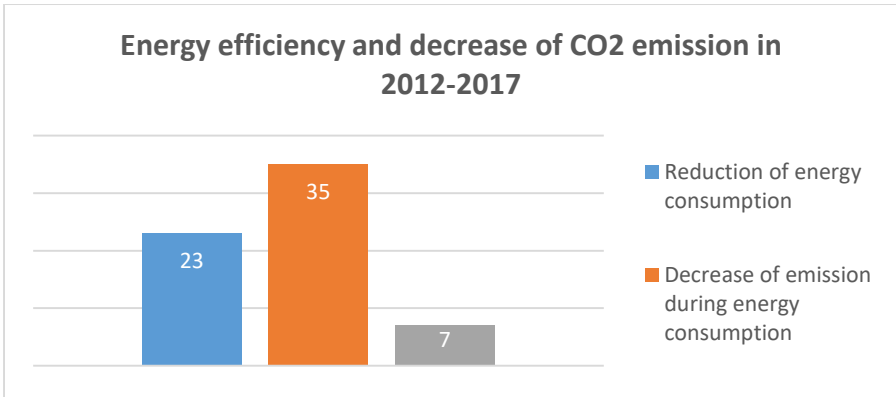


Chart 1.

As shown in Chart 1 the partner companies experienced a 23% reduction in energy consumption during the reporting period from 2012 to 2013, which translated into a reduction in emissions of more than 35% and in terms of electricity and gas is a reduction from 67,600 to 44,000 tons of CO2 emissions. The number of participating organizations during the reporting period was 136 companies [5].

The Pegasus Theater in Oxford has an environmental policy that is driven by an operational approach, resulting in a 4.3 tons reduction in carbon emissions in 2018 through its building management system. The theater's environmental policy provides for fresh air supply and cooling with minimal use of refrigerant gases, which in turn controls CO2 levels. The lighting of Theater is controlled by motion sensors and the solar panels are installed on the roof.

Turner Contemporary (Margate) also takes an operational approach that includes switching off computers to reduce power consumption at night. This led to a 50% reduction in energy consumption by the administration. The gallery also reuses exhibition furniture several times before recycling it. Skirting boards and plexiglass, which account for the majority of exhibition "waste", are reused by local artists, schools and businesses [5].

A correlation can be drawn between the operational approach and the economic approach in the above examples. Nowadays an operational approach breeds

environmental thinking and financial literacy. Thus, organizations related to the arts also take part in the fight against environmental problems, which allows them to ensure their funding and influence on solving complex environmental problems.

Artistic approach is based on the possibility of shifting emphasis from material values to spiritual ones and thereby helping to overcome the situation of environmental threat as emphasized by I.S. Sizykh [6].

This method of influencing through the artistic approach has new forms and directions: performance, immersive performance, eco-ballet, etc. The embedded eco-subtext in these forms shows the need for new research into art precisely as part of modern environmental culture.

Embedded references to environmental issues can also be identified in the genre of the modern one-act ballet "The Legend of Turanga". The theme of man's struggle with nature on the stage of the ballet theater looks quite frankly, where is shown the cruelty of people towards trees and birds. Despite the fact that the legend takes us back to antiquity, the problem of the fragility and defenselessness of the environment in front of people is quite modern. The artistic method of influence allows you to put an environmental orientation into art, creating works inspired by environmental problems and carrying subtext.

Both methods influence society by promoting environmental thinking, but do so in different ways. Particular attention is paid to technological solutions: waste sorting, renewable energy sources, etc. However, this is not the only way to solve problems. Many environmental problems stem from our culture, which in turn includes traditions, values and habits, which further influence the choices and actions of people, thereby shaping the environmental consciousness of society.

Ecological consciousness. I.S. Bashmakov, who has been studying the stages of the formation of environmental consciousness, identifies three main components necessary for the formation of eco-identity: cognitive, affirmative and instrumental [7]. The artistic approach enters the affirmative stage, influencing

emotional perception, developing environmental empathy and reflection on environmental activities.

A person's culture determines his formation as an individual through the influence of the environment and society. Thus, the collective ecological consciousness of society entirely depends on the transition to an ecological culture. Currently, there is a visible trend in the relationship between art and the development of society, and as a consequence, the influence of ecology in art on the formation of environmental thinking.

Conclusion. In conclusion, we can say that artistic and operational approaches are used in contemporary art both in collaboration and separately. These methods allow us to reveal art as an instrument of influence on society and bring culture to a higher level. However, there is a need to support at the legislative and economic levels the scaling up of the greening process of the art sphere, through the introduction of new technologies and the popularization of eco-culture in society.

We can say with confidence that art has its own unique versatility of its forms and is one of the most effective tools for influencing society. Solving environmental problems through art can have both a short-term and long-term effect, for example, the introduction of new technologies will solve many problems in a short time, and an artistic approach can nurture a whole generation of a conscious society with ecological thinking.

References:

1. Mamedov N. M. *Philosophical reflection on the evolution of the relationship between society and nature* // Philosophy and environmental problem. – M., **1990**. (In Russ.).
2. Miller P.A., Eisenberg N. *The Relation of Empathy to Aggressive and Externalizing/Antisocial Behavior* // Psychological Bulletin. – **1988**. – Vol.103. – P.324–344. (In Engl.).
3. Johnson, Justin Andrew; Baldos, Uris Lantz; Corong, Erwin; Hertel, Thomas; Polasky, Stephen; Cervigni, Raffaello; Roxburgh, Toby; Ruta, Giovanni; Salemi, Colette; Thakrar, Sumil. *Investing in nature can improve equity and economic returns.* / Proceedings of the National Academy of Sciences. – Vol. 120(27). – **2023**. (In Engl.).

4. Mosko S. *Stepping Sustainably: The Potential Partnership Between Dance and Sustainable Development* // *Consilience*. – **2018**. – Vol.20. – №1. – P.62-87. (In Engl.).

5. *Sustaining Great Art and Culture Environmental Report 2017/18* // Internet resource: https://www.artscouncil.org.uk/sites/default/files/download-file/Sustaining%20Great%20Art%20and%20Culture%202017_18%20FINAL.pdf. (In Engl.).

6. Sizykh I.S. *Art's Relevance for Sustainable Social Development, Istoricheskie, fi losofskie, politicheskie i yuridicheskie nauki, kul'turologiya i iskusstvovedenie. Voprosy teorii i praktiki.* / Historical, Philosophical, Political and Law Sciences, Culturology and Study of Art. Issues of Theory and Practice, **2011**. – №3-1(9). – pp. 175-178. (In Russ.).

7. Bashmakov I.S. *Main stages and technologies for the formation of environmental identity* // *The Earth Charter is a practical tool for solving fundamental problems of sustainable development: a collection of materials from the International Scientific and Practical Conference dedicated to the 15th anniversary of the implementation of the principles of the Earth Charter in the Republic of Tatarstan*. Kazan: Tatar Book Publishing House, **2016**. – pp. 413-415. (In Russ.).