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MODERNIZATION PROCESSES IN THE MODERN FINE ART

Abstract. Today, in the visual arts of Kazakhstan, the actual art is developing dynamically. Although the popularity of new technologies has been observed only in the last decade, there are selected, unique works in the actual art of Kazakhstan. The artists received the core of actual art they were interested in from the conceptual art of Russia. It began to expand, because in General, within the framework of conceptual art, social and basic ideas were very well developed. This affected not only the spiritual process, but also people's thoughts. The main search for contemporary art can be observed in the creation of mythological images. The attempt of brush masters to abstract originates from bold fantasies that smoothly pass to iconic images, along with various ways of image; there are attempts to convey the idea of compositional works. In the article, the authors review the space of historical development of the art of Kazakh painting. In addition, the modern art of painting in Portugal is offered as an analysis of the set themes and positions of modern art of painting, comparative analyses are provided. Today's visual art landmarks will be used to analyze the predictive and critical point of view of the past and future.

Key words: contemporary art, painting, visual arts of Western Europe, installation, comparative art, future, national trends, conceptual art, nomadic traditions, European modernism.

The relevance of the topic. The theme of our article is mainly based on the spiritual world, the consciousness of each person, formed on the basis of heterogeneity of symbols and various phenomena, where you can feel the joy of life, the simple life of the steppe. The art of this period is largely characterized by the versatility of the artistic language and the concept of styles that have preserved their high level of professionalism as a tradition laid down in previous periods. At some exhibitions, you can see the revival of the style of fauvism, surrealism, avant-garde, abstraction that appeared in the beginning of the XX century in Europe. This is, of course, due to the fact that the conditions of interaction and influence of different cultures are the constant and natural process. All these are significant factors in the overall cultural development. This, however, also applies to the visual arts. Starting from this moment, you can notice the emergence of new trends in the visual arts of Kazakhstan. This is a symbolic conceptual approach, a new realism, and also considered “contemporary art”, and others. Let's try to weigh the thematic boundaries of most of the works of modern Kazakh fine art and the depth of consciousness of artists. However, it should be noted that it is necessary to remember the general opinion. These symbolic foundations are the origins of modern Kazakh pictorial art. It is not a mistake to mention that symbolism opened the way to modern design and lighting of Kazakh painting. The basics of symbolism begin with the creation of S. Aitbayev (Bahyt) 1960s-70s, ovetensis “tarbinskiy painting”. They are continued in the system of object, formal installation and abstract painting, filled with modern mystical mythology. In the early 1990s, a lot of new phenomena appeared in the actual art of Kazakhstan. One of the outstanding personalities of this phenomenon was A. Sydykhanov, who participated in the formation of the national school of painting of Kazakhstan. It is not superfluous to say that he was the founder of the “national new style” direction in Kazakhstan.

Materials and methods of research. A. Sydykhanov, who started his career in professional painting with the stage of national style, the search for self-expression, sought to show the symbolic and conceptual movement of iconic works, freedom, and mutual harmony in the pictorial art of Kazakhstan. Continuing

this direction, such masters of the brush as A. Esdauletov, B. Bapishev, took their places on the horizon of fine art in Kazakhstan. Also, another side of the phenomena that arose in the early 1990s is defined by such groups as “Turkestan”, “Shymkent Transavangard”, “Red Tractor”, “Journey to the East”, “Observatory of the Left Without Share” (S. Atabekov, M. Narymbetov, S. Bayaliev, V. Simakov), “Road Junction” in Almaty.

The goals set for these groups are associated with the stated direction of “modern style”. In addition, we want to draw attention to the requirements of the artist of this period. The artist did not think that the knowledge of experimenters is so necessary. The experience also helped allied artists. Their work became popular due to a high degree of personal criticism.

In this regard, in parallel with the independence of Kazakhstan, a large number of independent exhibition halls are opened in the regions. Exhibition halls set themselves non-commercial, creative requirements. Currently, some of the exhibition halls require the opposite.

One of the first is the exhibition hall “X”, which features an original lively exhibition “Green triangle”, “Road” (1989) and “Quarter of Artists”, etc., which became an example for a talented generation of young people. Local talented artists B. Bapishev, V. Lyuko, A. Esdauletov, E. Kozaryan and others took a direction to the countries of mythological characters of the fairy-tale world. They have made a great contribution to strengthening their own experience and skills. In addition, the organizers paid special attention to the meaning of the names of the presented exhibition halls. One of them “Tengri Umay” is the source of the Turkic people, connected with ethnic traditions, and is explained as a symbolic magic of three units and the source of vision of everything, and the name “ARK” means the chronicle-spiritual symbolic proximity of the art of the East and West (for example, “lack Square” by Malevich and the black stone in the Kaaba in one sense).

Research results. While reviewing the history of this modern Kazakh fine art, we analyzed the differences between modern Kazakh art and Western modern art (Portuguese modern fine art). It is worth noting that the main goal here is to compare the main theme and main idea of modern Kazakh painting with the main idea of Western Europe. First, we will review the works of art that are displayed in the Museum of modern art Serralves, built by the Portuguese architect Alvara Siza Vieira, located in the city of Porto in Portugal.

We witnessed the exhibition of Paula Rego and openly saw the drama in the artist’s works. At the same time, we have seen that modern problems of human existence exist not only in a certain country, but also in the world. The work of Paulo Rego demonstrates special manifestations of the human psyche. Deep philosophical portraits that lead a person to gloomy reflections, and works of critical view in the guise of an animal, contribute to the coverage of socially significant problems. He mercilessly criticized domestic problems between men and women, including the place of women in the society [1].

Today the family problem between the woman and man is a big global topic. Since this topic was raised from the very beginning of the existence of mankind, it has not lost its relevance today. We clearly see in the artist’s works such qualities, inequality, loneliness, and others that bring suffering and frustration to the human soul. And, thus, the viewer suffers along with the character of the work. This is shown through the color, based and artistic skill of writing a psychological portrait in the artist’s works.

Paulo Rego of the Portuguese artists is distinguished by a pronounced display of figurative art in his own work with the features of monumentality. Thanks to the monumental images, we see a lot of the artist’s image in his works, which criticizes a person in the society, especially a woman. In this connection, we inevitably recall the conclusion of Salvador Dali “Surrealism is Me”. Because no matter what image of the character the artist portrays in his works, he conveys all the tragedy and dramatic decisions in his image. So the artist shows through his works that the whole situation in the society can pass not only through his thoughts, but also feel his nature [2].

The Serralves Museum also has a wide range of works such as Video Art, Installation, Invoice, which are examples of modern fine art. Among these works we will find works by artists such as V. Principio, M. Oliveira, Match, etc. Thanks to the works of these artists, we can see a collection of life conclusions with the modern material foundations.

Unlike video clips, video art is created for space, and modern Portuguese artists, who freely used these features, have brought their works closer to the audience’s perception. From a number of video art works, thanks to the beauty of nature and perspective depth in artistic patterns, we will be able to penetrate into another world. Video works expressed not only in black and white, but also in multi-colored tones,

attract people with their unusual way of transmission. In addition, the uniqueness of the exhibition in the Serralves Museum also contributes to the value of the work. For example, one video art work may be interesting, because it is located alone in the same room. In an audience, such as a movie theater, the audience tries to make the most of the video art work that will interest them as much as possible. The connection between the work and the audience in the twentieth century works in the special way.

Along with the Serralves Museum, we are witnessing the MAAT Museum of architecture and technology (Museum of art, architecture and technology) in Lisbon, Portugal, as well as the Chiado Museum of national and contemporary art (Chiado), which presents works made through video art models of works on a unique theme [3].

The Museum of architecture and technology was founded as an expanded version of the Central Museum of power plants and electric networks, located in the capital of Portugal. The main goal of the Museum is to show the connection between technology and art. When such a unique idea is presented, the world Press Photo exhibition of electricity is held in the Museum of electric networks.

Thanks to these features, we see that we can connect the heritage of our country with the present day, show the history and past of the country through the art. Thanks to the numerous historical relics of the Kazakh people that link the heritage of the historical art with modern art in our country, we can increase the number of viewers in the museums. Works of electricity, placed in the Museum of modern art, attract the viewer independent working appliances of electrical networks. And the new form of the Museum is the second Museum of modern art, which leads a person to another world. In other words, through Museum exhibits aimed at linking the past with the present and demonstrating the capabilities of the modern technology, the viewer can formulate a lot of thoughts.

In the modern artificial space, the concepts of thought, the imagination of a person, lead to the appearance of a modern person. In this way, the viewer can have a dialogue with a modern person. With the help of media art, you can hear one conceptual word, based on each work, turning the sounds to yourself. This opens the way to understanding the main idea of the work [4]. And in some works there are no thoughts at all. This could mean a dead end. However, these media art works are found not only in Portuguese artists, but also in the works of Kazakh artists. In this regard, we can say that Kazakh media art is considered on an equal footing with the works of Western artists. But if you look at what the main feature is, it is in the past and present. In particular, the future is shown usually in the modern works of art that we see in Portuguese art museums, such as Serralves, MAAT and Chiado. And the analysis of this future is the main goal of this task.

And the past is the main theme of the modern Kazakh fine art. Because the singing of history is a source of acquaintance and presentation of the Kazakh people. For that Kazakh artists have been through the history and have created their works through the transformation of the arch-typical images. Here we can see the significance and value of the works of modern Kazakh art that have historical significance. Next in line is the definition of the stages that we have left to create media works that link the past and present. At the same time, seeing in some works of Western European art that have a long history of thoughts about hopelessness, you can perceive this as a “dead end” in art. However, we must not forget that these works, balanced by philosophical thoughts, are directly related to the activity of the self-consciousness of each person. And the intelligent field of human consciousness undoubtedly adds it to the wave of certain thoughts. In other words, we recall Yves Klein’s conclusion that the viewer can make content out of a work by himself. This mystery increases the value of the work [5].

Installation style in the art of the twentieth century, which was headed by Marcel Duchamp, has become one of the main styles of the modern artist. The artist strives to convey his thoughts and ideas through the material features of the objects that were used in the installation. During the review of works of fine art by Portuguese artists, we saw the exhibition “Design and architecture” at the national and contemporary art Museum of Chiado. The exhibition presents transformations of drawings of famous world buildings. Using these diagrams, the depth of thought is shown in media art. In addition, the space of the future world is shown.

From the works of artists based on space and depth, to fine art with the help of modern media technology, it is possible to replace a lot of objects with an illusory space, widely demonstrating to the audience the possibilities to penetrate into distant space worlds through the foundations of perspective depth in the laws of composition [6]. The peculiarity of this exhibition is that compositional schemes in

the field of design and architectural art are presented in a computer, technical, as well as in an installation version. Because of the works of architectural media that represent the future world space in the form of chaos, we lose the freedom to predict the future. We look into the future not with a happy look, but with fear. However, it also praises the truth. As any white has its black color, so all circumstances are in the hands of the future. If you go deep into the works of Portuguese artists who teach you to look at any thing with a realistic view, you can see the presence of a deep truth [7].

And in modern Kazakh fine art, widely covered topics are closely related to mythology and religion. They became the main characters of the works of archetypal images of Tengri, Kok Bori, Shaman, Baksy, Korkyt and others, turned into their compositional and form outlines. These themes have been gaining relevance in Kazakh visual art since the 1980s and today they occupy their exclusive places in media art works with transformable diverse format images [8].

In general, through the review of Portuguese monuments of art and culture, we were able to see many gaps and achievements in the Kazakh culture. As we noted above, the absence of national ornaments on our modern architectural monuments is one of our main gaps, and the themes of linking the past with the present in the visual arts, the foundations of historical education are our main achievements. In this regard, we show that we must specifically develop this specificity [9, p.145].

But we must remember that art is a mirror of today. Creating a myth about the past and future is carried out in the soul of the artist, with excited thoughts and imagination. In other words, the fruits of each artist's thoughts will become historical data for the current and future generations. Given this situation, the main achievement would be to show not the image of the past and future, but the image and state of today. Because only you and we can see today, and the vague myths and tomorrow-oriented future have not seen it. Special attention is paid to the revival and introduction of ethno-cultural symbols of the Kazakh people as a special sign of the formation of the national identity of Kazakhstan and the awakening of its national consciousness. In this regard, the history of Kazakhstan has the great importance as an ethno-cultural symbol. The Message of the First President of the Republic of Kazakhstan N.A. Nazarbayev to the People in 2019 states: "The Basis of the national identity is determined by the discovery of the national code. In addition, the third spiritual modernization of the Kazakh people opens up wide opportunities for history, self-knowledge" [10]. The basis of the spiritual revival and the discovery of the national code specified in this message the balance by the increase of mythological consciousness. Mythology is history and orientation to the future. Legends, fairy tales that complement our history, ultimately revive the myth. The wise sayings shows that without knowing the past, it is impossible to navigate to the future. And in the early 1980s, the formation of freedom of their own knowledge, a worldview based on the mythical principles, singing of the history of the past by Kazakh artists, passing it on to the present generation was started.

"Focus Kazakhstan" project is implemented within the framework of the "Rukhani Zhangyru" Program as part of its special project "Modern Kazakh culture in the global world", aimed at promoting the art of Kazakhstan in the world cultural and intellectual space. A distinctive feature of the project is a comprehensive approach to its implementation, consisting of a presentation part and a professional educational program for the artists. The project is aimed at creating interest among the foreign public in artists, who create the diverse picture of Russian contemporary art. Exhibition designed to show the work of artists from different periods and generations, to explore Kazakhstan art in the context of the global art scene, to identify the narratives of art of Kazakhstan of the XX-XXI centuries through the study of the work of artists of the Soviet period and contemporary artists show the continued artistic tradition and the birth of modern art in the period of independence. At the same time, the national Museum of Kazakhstan for the first time initiated the opening of an art residence for Kazakhstani artists abroad. From June 1 to September 30, artists can acquire new knowledge, skills and experience in the workshops and studios of the Betania House of Artists (Berlin).

Conclusion. The undisclosed theme of shamanism, the Turkic world, and archetypal images (Baks, Dukh, Kok-Bori, Umai, Tengri), which was not disclosed to the West, caused a demand for works by Kazakh artists, and thus became known in the foreign countries. Of course, this is a great opportunity and a reasonable position in the matter of learning and acquaintance with the country. We cannot refute artists who are realistic about today's life and the situation in society. It is obvious that no one can describe the truth of each period better than an artist of this period.

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ЗАМАНАУИ БЕЙНЕЛЕУ ӨНЕРІНДЕГІ МОДЕРНИЗАЦИЯЛЫҚ ҮДЕРІСТЕР

Аннотация. Қазақстан Республикасының Тәуелсіздік жылдарында суретшілер Қазақстанның бейнелеу өнерінің дамып келе жатқан бағыттарына – символдық, концептуалды, реалистік бағыттарға сүйене отырып, шығармашылық бағыттарын қайта пайымдай бастады. Қазіргі Қазақстан өнерін – шығармашылық ізденіс, стереотиптерден бас тарту, қазіргі заман мәселелерін түсіндіретін бейненің жаңа стильдері дамуда сипаттауға болады. Қазақ халқының әдет-ғұрпы мен тарихына, өмір салтына үндеу, ұлттық тарихты, оның оқиғалар тізбегін, батырлар ерлігі мен қазақ даласының ұлы кеңістігіндегі ұрпақтың күнделікті өмір көріністері туралы аңыздарды білдіретін Қазақстанның қазіргі заманғы кескіндемесінің өзіндік ерекшелігі болды. Этникалық, ұлттық мәдени жады қасиетті саналған тұста қабылданған мәдениетімізді өзін-өзі танудың жаңа кезеңіне, өзін-өзі тануының философиялық, зияткерлік, саналы түсінуіне, жалпы адамзаттық мәдениет қазынасына рухани үлес қосады. Қазіргі сыншылар жаңа академизмді ескірген дәстүрге қайшы болып саналатын және заманауи техника жетістіктерімен өнердің органикалық синтезін құрметтейтін классикалық өнердің жаңғыруы ретінде түсіндіреді. Жаңа бағыттар мен стильде тұрақты теориялық негіз бар. ХХІ ғасырдың бейнелеу өнері Қазақстанның бейнелеу өнері эстетикасының, бейнелеу тілінің, отандық және шетелдік ғалымдар еңбегіндегі дәстүрлі және қазіргі заманғы өнердің өзара қарым-қатынасы мен сабақтастығын зерттейтін бейнелеу құралдарының мәселелерін зерттейді. ХХІ ғасырдағы Қазақстанның кескіндеме өнері өнердің басқа түрлерімен салыстырғанда қарқынды дамып келеді, соңғы жылдары жаңа көркемдік формалар мен жанрларды дамыта отырып, бейнелеу туындысының құрылымы мен тақырыптарындағы қазіргі заманғы әдістерді, ұлттық дәстүрлер мен тәсілдерді, ұлттық заманауи көркем тілді, белгілі бір мәдени, саяси, тарихи және технологиялық факторлар нәтижесінде пайда болған Қазақстанның кескіндеме өнерінің жаңа бағыттарын қалыптастыра отырып, жас және танымал кескіндемешілер шығармашылығы қазіргі заманғы кескіндеме және дәстүрлі классикалық өнер әдістерімен үйлесімді өмір сүреді. Дәстүрлі қазақ өнері мен дәстүрлі классикалық өнердің көптеген элементтері жаңа көркемдік бағыттарды қалыптастырады, бұл қазіргі заманғы өнердің дәстүрлі тәсілдері мен әдістерінің сабақтастығы сақталады әрі жаңа ырғақта дамытады. Қазақстан кескіндемесінің қазіргі заманғы бағыттары тақырып аясын кеңейтті, көркем тілді байытты және ұлттық құндылықтар мен руханилықты іздеуге ықпал етті, басқа ұлттардың өнер тілінен ерекшеленетін бірегей тілді қалыптастырып, ұлттық дүниетанымға негізделген үрдістерді ашты. Қазіргі замандағы кескіндемеде ұлттық тақырыптар, дәстүрлі салт-дәстүрлер, ұғымдар мен аңыздар жаңаша түсіндіріледі. Қазақстанның қазіргі заманғы кескіндеме еуропалық сабақтастықтан және дәстүрлі өнердің дамуымен, мемлекет тәуелсіздігі жылдарында алған өзіндік болмыс пен дамудың бұрын-соңды болмаған динамикасында, суретшілердің шығармашылық өзін-өзі көрсету еркіндігі, ұлттық дәстүр мен қазіргі заманғы әлемдік өнердің тәжірибесіне негізделген бағыттар мен ізденістердің алуан түрлі және кең векторлығымен ерекшеленеді. Кескіндеме мен концептуалды өнердегі ұлттық үрдістерді дамыту контекстіндегі Қазақстанның қазіргі заманғы өнерінің жанрлық, стилистикалық ұстанымдары мен түпнұсқалық авторлық ұмтылыстарының әртүрлілігі бейнелеу өнері мен концептуалды өнердегі ұлттық үрдістерді дамыту контекстінде бейнелеу өнерінің жаңа сегменті ретінде жаңартатын ежелгі көшпенді дәстүрге ерекше назар аударады. Бұл көркемдік бағыт – бір уақытта көшпелі архаикамен шынайы үрдістердің байланысы, еуропалық модернизм және постмодернизм.

Түйін сөздер: өзекті өнер, кескіндеме, Батыс Еуропаның бейнелеу өнері, инсталляция, салыстырмалы өнер, болашақ, ұлттық үрдістер, концептуалды өнер, көшпелі дәстүрлер, еуропалық модернизм.

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МОДЕРНИЗАЦИОННЫЕ ПРОЦЕССЫ В СОВРЕМЕННОМ ИЗОБРАЗИТЕЛЬНОМ ИСКУССТВЕ

Аннотация. В годы независимости Республики Казахстан художники стали переосмысливать направления своего творчества, вливаясь в развивающиеся направления изобразительного искусства Казахстана: символический, концептуальный, реалистический. Искусство современного Казахстана можно охарактеризовать как творческий поиск, отказ от стереотипов, развитие новых стилей изображения, которые интерпретируют вопросы современной эпохи. Обращение к бытовым и истории казахского народа, жизненному укладу стало характерной особенностью современной живописи Казахстана, выражающей память национальной истории, цепь ее событий, легенды о подвигах героев и сцены повседневной жизни поколений на великих просторах казахской степи. Воспринимаемое почти сакральным причастие этнической, национальной культурной памяти выводит нашу культуру к новому витку самопознания, к философскому, интеллектуальному, осознанному пониманию своей самости, своего духовного вклада в сокровищницу общечеловеческой культуры. Современные критики трактуют новый академизм как возрождение классического искусства, выступающее противником устаревших традиций и почитающее органический синтез искусства с достижениями современной техники. Новые направления и стили имеют под собой устойчивую теоретическую основу. Изобразительное искусство XXI века исследует вопросы эстетики изобразительного искусства Казахстана, его изобразительного языка, его изобразительных средств, исследующих взаимодействие и преемственность традиционного и современного искусства в научных трудах отечественных и зарубежных ученых. Живопись Казахстана XXI века развивается интенсивно в сравнении с другими видами искусства, развивая в последние годы новые художественные формы и жанры, формируя эстетический язык высокого уровня, вбирающий в себя современные методы, национальные традиции и подходы, национальный современный художественный язык в структуре и в тематике изобразительного произведения, новые направления живописи Казахстана, которые возникли в результате определенных культурных, политических, исторических и технологических факторов. Творчество молодых и известных живописцев гармонично сосуществует с методами современной живописи и традиционного классического искусства. Многие элементы традиционного казахского искусства и традиционного классического искусства формируют новые художественные направления, что сохраняет преемственность традиционных подходов и методов современного искусства, развивая его в новом ритме. Современные направления живописи Казахстана расширили тематику, обогатили художественный язык и способствовали поиску национальных ценностей и духовности, формируя уникальный язык, отличный от языка искусства других национальностей, открыло тенденции, основанные на национальном миропонимании. В современной живописи по-новому трактуются национальные темы, традиционные обряды, понятия и мифы. Современная живопись Казахстана отличается от европейской преемственностью и развитием традиционного искусства в небывалой динамике самобытности и развития, обретенной в годы независимости государства, свобода творческого самовыражения художников, разнообразный и широкий вектор направлений и поисков, основанных на национальных традициях и опыте современного мирового искусства. Разнообразие жанровых, стилистических позиций и оригинальных авторских устремлений современного искусства Казахстана в контексте развития национальных тенденций в живописи и концептуальном искусстве особое внимание вызывают древние кочевые традиции, обновляющие живопись как новый сегмент визуальной культуры, выражающее философский и поэтический смысл через оригинальные пластические средства для выражения. Данное художественное направление вмещает в одно время связь реалистических тенденций с кочевой архаикой, европейский модернизм и постмодернизм.

Ключевые слова: актуальное искусство, живопись, изобразительное искусство Западной Европы, инсталляция, сравнительное искусство, будущее, национальные тенденции, концептуальное искусство, кочевые традиции, европейский модернизм.

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