

# Exploring National Identity

## *Through Modern Monumental and Decorative Tapestry of Kazakhstan*

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### Abstract

In the context of technical and global transformations, art persists in articulating national identity. The aim of this study is to analyze in depth the art of monumental decorative tapestry in Kazakhstan, with a focus on its contribution to the search for a new paradigm and national identity in contemporary visual arts. Methods of analyzing and comparing artistic works of tapestry artists of contemporary Kazakhstan were used. This research analyses chosen works and their impact on the cultural environment, demonstrating that current monumental and decorative tapestries in Kazakhstan serve not merely as aesthetic objects but also actively contribute to the formation of collective identity. The findings indicate that these tapestries maintain cultural memory by incorporating traditional motifs, nomadic symbols, and historical narratives, while simultaneously reinterpreting them through contemporary artistic expressions. By doing so, artists cultivate pride in national heritage, encourage discourse on Kazakhstan's shifting identity, and establish tapestry art as a medium that connects the past and present while enhancing the worldwide conversation on cultural sustainability. This study advances academic comprehension of art's function in modern society by examining the use of massive and decorative tapestries in the search for national identity.

**Keywords:** *Interpretation, Creative Diversity, Cultural Dialogue, Globalization, Heritage Preservation, Tapestry, Kazakhstan, National Identity*

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## Introduction

In the context of this study, analyzing contemporary monumental and decorative tapestries in Kazakhstan is of particular importance, which helps to reveal aspects of contemporary art for several reasons. In recent years, Kazakhstan has been actively developing as an independent state, and national identity is becoming an important aspect of social development. The study of art, including tapestries, as a means to express and strengthen national identity is important in this context. Kazakhstan is a country with a rich history and a multinational population. Tapestry as an art form can serve as a bridge for dialogue between different cultural traditions and communities. This becomes especially important in the context of globalization and increasing cultural exchange (Doszhan, 2023).

Art always reflects societal and political changes. Contemporary monumental and decorative tapestries can serve as an indicator of cultural changes and ideological trends in Kazakhstan. Examining these works clarifies how artists incorporate classical components and symbolism into current artistic concepts, while also uncovering the meanings expressed through imagery and their reception by modern audiences. The primary issue of the study is to comprehend how these tapestries operate both as artistic expressions and as communicative instruments that protect cultural heritage, affect interpretation, and impact society. Zholdasbekova et al. (2022) assert that the incorporation of fine and applied arts into educational practices enhances the spiritual and moral qualities of students, thereby connecting traditional creative forms with modern pedagogical methods. Their findings highlight that tapestry art, as an element of Kazakh fine arts, can function as an educational instrument for fostering cultural continuity in younger generations.

Umralieva and Sabyrova (2023) illustrate how the virtual museum approach facilitates enhanced engagement with applied art, such as massive and colorful tapestries, by making cultural material available via digital formats. This approach enhances Kazakhstan's cultural environment and fosters public discourse on the reinterpretation of traditional art in contemporary circumstances to reinforce national identity. As Tanirbergenov et al. (2019) monumental and decorative tapestries play a key role in transmitting national history and cultural values through art. They serve not only as decorative elements, but also as a means of forming national identity and patriotic sentiments. Tapestries become an important element of the cultural space of Kazakhstan, enriching cities and public spaces with artistic works. They contribute to the creation of a unique atmosphere and inspire discussion and understanding of cultural roots.

According to Bonastra and Deulofeu (2024), tapestries play the role of art monuments that unite the past and the present. They act as a kind of time capsules that preserve cultural codes for future generations. Monumental and decorative tapestries contribute to the education of pride in cultural heritage and the formation of patriotic sentiments. They acquire significance not only as artistic works, but also as symbols of national unity. Sarsembayeva & Zhubanova (2020) note that tapestries have a strong emotional impact on society, activating dialogue about cultural values and national identity. They call for perception and analysis of historical and cultural events. Monumental and decorative tapestries play a key role in the formation of the cultural identity of Kazakhstan. They are a means of transmitting cultural heritage, stimulating dialogue about tradition and modernity.

The purpose of this study is to deeply analyze and explore the art of contemporary monumental and decorative tapestry in Kazakhstan in order to reveal new paradigms and ways of shaping national identity. In the course of this research, the following tasks were real-

ized. Actualization of cultural identity, analysis of artistic approaches, study of the impact on identity, role in modern interiors, assessment of the impact on social dialogue, the process of creativity and craftsmanship. Additional assignments:

1. Analyzing a variety of artistic approaches to the creation of tapestries.
2. Examining the influence of symbols and motifs on the formation of cultural identity. Examining the role of monumental and decorative tapestries in modern interiors.
3. Assessing the influence of tapestries on the public dialogue about national identity.

### Materials and Methods

In the course of this study, various methods of scientific cognition were applied, which allowed a more in-depth and comprehensive consideration of the topic of the art of modern monumental and decorative tapestry of Kazakhstan and its role in the formation of the latest paradigm and national identity. The choice of these methods is conditioned by the desire for a comprehensive analysis and comprehension of this topic. The tapestries chosen for research were selected for their cultural relevance, prominence in prominent public or business settings, and their embodiment of several artistic methodologies in contemporary Kazakh tapestry. Works including "My Homeland – Kazakhstan," "Olzha" and "Alatau," "The Golden Age of the Scythians," and "At the Foot of the Sacred Tree" were selected for their representation of essential themes of national identity, symbolism, and inventiveness.

With the analytical method, a very thorough and in-depth analysis of various works of monumental-decorative tapestry, which are currently in the collections and interiors of the Republic of Kazakhstan, was carried out. This whole research process was extremely systematized and carried out with special attention to detail. In the course of the analysis, each work was subjected to a detailed deconstruction, including absolutely all aspects and elements that make up its artistic embodiment. This means that each of them was dismantled into its constituent artistic elements in the smallest detail. These elements included not only color palette, composition, texture, lines, shapes and proportions, but also many other aspects that can influence the visual and emotional perception of a work. The color palette, as one of the key elements, was carefully analyzed in terms of its harmony and the interaction between individual colors. Each color was subjected to detailed analysis to find out its meaning and role in the overall composition of the work. This allowed understanding what emotions or symbolism the colors used might carry. In terms of composition, the positioning of each element on the tapestry and its relationship to the other elements were studied. The attention to balance and harmony in the composition, as well as the principles of symmetry or asymmetry, was paid that the artists may have used to create a visual impression.

The next important aspect was to analyze texture, lines, shapes, and proportions. The texture of the materials used and their effect on the perception of the work was investigated in detail. Lines and shapes were analyzed in terms of their structure and meaning, and how they interacted with the rest of the components. This methodological approach allowed for a very in-depth analysis of monumental and decorative tapestries, enriching the understanding of their artistic value and cultural significance. Semiotic analysis was carried out through a deep interpretation of the symbols and motifs found in the monumental and decorative tapestries. Each symbol was carefully analyzed to determine its semantics

and meaning in different contexts, including cultural, historical and social aspects. Semi-otic methods such as analyzing the sign system, identifying connotations and denotations of the symbols were used in the process of analysis. This allowed unravelling the deep and multiple meanings that symbols carry and exploring their interaction with the culture and identity of Kazakhstan.

Extensive analyses of scientific literature and various sources were conducted, and monumental and decorative tapestries by contemporary Kazakhstani artists were studied. This allowed deepening the theoretical background, identifying general trends, gaps in knowledge and formulating our own conclusions. In addition, the study used visual materials such as photographs of monumental-decorative tapestries in various interiors of Kazakhstan. These materials served as visual examples to illustrate the analysis and interpretation of artistic elements. The use of archival materials, such as exhibition catalogues, archives of art organizations and museums, made it possible to carry out a historical overview of the development of monumental decorative tapestry in Kazakhstan. All these materials complemented each other, creating a complete and multifaceted overview of the art of contemporary monumental decorative tapestry in Kazakhstan and its impact on national identity.

## Results

Contemporary art always reflects the spirit of the time, and in the modern era, against the background of globalization and cultural movements, it plays an important role in the search for a new paradigm and the strengthening of national identity (Denes and Pradit, 2022). One of the most expressive forms of this interaction are monumental and decorative tapestries created by contemporary artists of tapestry art in Kazakhstan. These tapestries turned into art are not only magnificent works of art, but also carry the rich symbolism, historical heritage and values of the nation. Contemporary tapestry art artists endeavour to combine traditional craft techniques with modern artistic approaches, creating unique works that bridge the gap between the past and the present.

One of the key features of these tapestries is the use of motifs from the national culture and nature of Kazakhstan. From depicting nomadic lifestyles to depicting symbols associated with the history of the nation, these works become a kind of “chronicle” of national identity. They allow the viewer to be transported to the world of the distant past, while remaining relevant and significant today. The monumentality of tapestries increases their impact on public consciousness. As part of the public space, these works become symbols of the nation, evoking pride and patriotism. They raise important questions about who we are and where we come from, exploring the connection between cultural roots and contemporary life. The process of creating monumental and decorative tapestries also plays a role in shaping a new paradigm. Artists explore new techniques and approaches, blending tradition and modernity. This process inspires creative discovery and helps to form a unique artistic language capable of conveying complex ideas and emotions. Monumental and decorative tapestries of contemporary Kazakhstan are not only art, but also a key element in the search for a new paradigm and the strengthening of national identity. They unite history and modernity, tradition and innovation, creating a bridge between generations and promoting a deep understanding of the cultural richness of their nation (2023).

The creation of two monumental and decorative tapestries in a diptych format is an ambitious and creative project that reflects the desire to unite art, culture, and collaboration. Monumental and decorative tapestries have the ability to “enliven” the space in which they are placed. Their size and detail allow immersing oneself in the world of the work, as if becoming part of it. This dialogue between art and space brings new visual and emotional accents to the environment. Diptych as a format offers a unique opportunity to create two interconnected yet independent compositions. These two tapestries can complement each other, creating harmony and contrast, telling a coherent story through different visual techniques. In general, the creation of monumental and decorative tapestries in the diptych format is a journey into the world of art, combining the efforts of talented artists and conveying complex ideas, emotions and national identity through a large-scale and impressive artwork.

One of the monumental tapestries was created in a big format, particularly “My Homeland – Kazakhstan,” woven as a solid fabric measuring 3\*12 m. The size highlights its quality and suitability for incorporation into the concert hall. Figure 1 shows an image of this tapestry.



Figure 1. Tapestry “My Homeland – Kazakhstan” in the concert hall of the main office of “Kazakhstan Temir Zholy,” Astana. Source: Grant (2021).

This tapestry, serves not only as an artistic interior decoration, but also symbolizes the importance of cultural events and musical performances for the organization. Such works of art in corporate spaces can help create a unique atmosphere and emphasize the cultural values and interests of the company. Thus, the tapestry “My Homeland – Kazakhstan” illustrates how monumental and decorative art can be integrated into the working environment, emphasizing the importance of culture and art in the corporate context.

Multifaceted in their artistic methods, they are based on a harmonious combination of traditional and contemporary approaches to creating monumental and decorative works. These artists strive to create works that not only inherit the rich cultural and historical essence of Kazakhstan, but at the same time reflect contemporary artistic trends. Their views on contemporary monumental and decorative art epitomize the desire for innovation and pioneering. They emphasise that monumental art should be dynamic, interacting with contemporary audiences and environments. Contemporary tapestry artists play an essential role in shaping national identity. Their works become not only artworks, but also symbols of cultural heritage and dynamic evolution of Kazakhstan. Using the motifs of national culture, they create works that contribute to strengthening the link between the past, present, and future of the nation. They also boldly experiment with artistic methods, synthesizing traditional and contemporary art. Their views on monumental art and its impact on national identity emphasize the importance of creativity in preserving and revealing the cultural wealth of Kazakhstan.

The creation of the monumental and decorative tapestries “Olzha” and “Alatau” was an important event in the cultural sphere. These works of art were commissioned by S. Netaliev, President of Olzha JSC, and embodied by M. Mukanov and A. Zhamkhan. The tapestries, which were named “Olzha” and “Alatau,” are not only beautiful works of visual art, but also symbols of deep cultural significance. They reflect the unique nature and richness of the region, where the majesty of the mountains and the vastness of the steppes are personified. This creative collaboration between S. Netaliev and tapestry artists emphasizes the importance of supporting and developing art in modern society. The “Olzha” and “Alatau” tapestries not only decorate the space, but also remind of the beauty and versatility of the country’s cultural heritage. These works of art become a bridge between the past and the present, between tradition and modernity. They invite us to reflect on the importance of nature, art, and culture in life, and contribute to the preservation and dissemination of the values of the people. The creation of the “Olzha” and “Alatau” tapestries is an example of a harmonious fusion of creative inspiration and professional craftsmanship, and they will undoubtedly remain in history as an important achievement of contemporary art.

The tapestries “Olzha” and “Alatau” possess significant symbolic meaning for Kazakh identity, grounded in natural settings and social memory. The Alatau mountain range, which dominates southeastern Kazakhstan, serves as a potent metaphor for durability, continuity, and protection. In Kazakh oral tradition, mountains are often portrayed as protectors of the people, symbolizing stability during historical instability. The tapestry’s depiction of towering mountains evokes this symbolism, representing the enduring nature of the nation’s cultural legacy and its geographical significance in forming identity. Simultaneously, “Olzha” (signifying “trophy” or “gain”) embodies a similarly intricate symbolism. Beyond its literal interpretation of prosperity and success, it embodies the challenges and ambitions of the Kazakh people in their quest for independence, self-determination, and contemporary accomplishments. Collectively, “Olzha” and “Alatau” function as dual metaphors. They highlight the expanse of Kazakhstan’s historical and natural wealth while simultaneously



illustrating the socio-cultural dynamics of a civilization balancing tradition with modern economic advancement. The diptych is a symbolic embodiment of resilience, hope, and national pride.

The tapestries shown in Figure 2 represent a manifestation of monumental and decorative art. Figure 2 shows images of these tapestries, which decorate the interior of the main office of Olzha. These works of art probably not only serve as aesthetic decoration, but may also symbolize important aspects of the company's activities and values. These tapestries probably also serve as some kind of visual element that emphasizes Olzha's connection to the culture and art of the region. The tapestries thus illustrate how monumental and decorative art can be incorporated into the office interiors of corporate organizations to create a unique atmosphere and highlight the cultural values of the company.

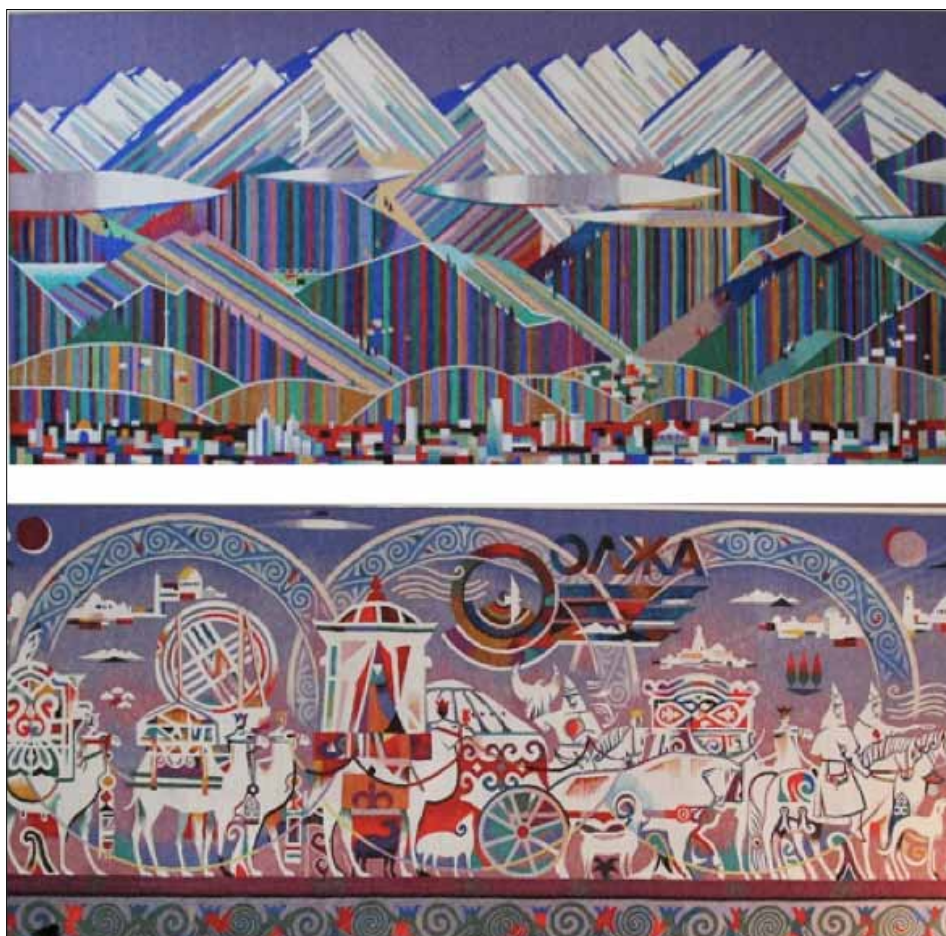


Figure 2. Tapestries in the main office of the Olzha Joint Stock Company, Almaty. Source: Audinet (2022).

The works of contemporary masters of artistic textiles transcend the framework of mechanical transmission of traditions, revealing a unique synthesis of past and present. They realize that cultural heritage is not static, but can be alive and relevant in the modern age. Tapestry artists realize that to achieve a harmonious fusion of tradition and innovation, it is necessary to make their own creative contribution. They use their unique artistic voices to bring individual vision and creative energy to the works. This approach gives their work

vibrancy and originality. Contemporary tapestry artists approach traditional elements of monumental and decorative art with respect, while exploring the possibilities of contemporary aesthetics. They blend familiar motifs and symbols with contemporary forms and styles, creating an interesting interplay between past and present. This synthesis allows them to create works that appeal to art historians and viewers, while maintaining a connection to their roots. One of the key features of this synthesis is the incorporation of innovative artistic methods and modern aesthetics into the traditional art of tapestry. This could be experimenting with color palettes, using modern techniques in production, or even integrating contemporary images and symbols into classical compositions. The synthesis of past and present in the works of contemporary textile artists is not just an attempt to perpetuate national heritage, but also an active demonstration of its dynamism. This approach emphasizes that cultural heritage can serve as a source of inspiration for new creative ideas and invest new meaning in a contemporary context. As a result, tapestry artists create works that transport us to a world where past and present are closely intertwined, inspiring the exploration and interpretation of national identity.

“The Golden Age of the Scythians” tapestry is an impressive masterpiece of art. This work, created by M. Mukanov, A. Zhamkhan and A. Kalacheva, embodies not only a magnificent visual impact, but also a significant historical and symbolic value. It transports us to the distant past, to an era when the Scythians were leading their magnificent civilization. The size of this work allows fully experiencing the grandeur and scale of the events it depicts. The reflection of detail and the mastery of imagery allow looking at this period of history from a new and profound perspective. The cooperation between the authors M. Mukanov, A. Zhamkhan and A. Kalacheva emphasizes the multifaceted nature of this period of history. It is not only the result of creative inspiration, but also the synergy of different ideas and visions, which came to life thanks to their unique abilities. “The Golden Age of the Scythians” not only recreates the beauty and importance of this historical period, but also serves as a reminder of the richness of the cultural heritage of the ancestors. This tapestry becomes a bridge between the past and present, allowing seeing how history shapes modernity. With its profound symbolic power, “The Golden Age of the Scythians” makes an important contribution to the understanding of history and tradition. Its presence in the space reminds us that culture and art are an integral part of life, capable of inspiring and transporting us to worlds of distant eras. This work of monumental and decorative art not only enriches the interior of the bank, but is also an important element of corporate identity.

The tapestry “The Golden Age of the Scythians” conveys history not through strict documentary precision but through a symbolic distillation of Scythian cultural symbols. The Scythians, nomadic tribes that formerly ruled the Eurasian steppe, left a unique creative legacy, most seen in the “animal style” embellishments present in gold artefacts, weaponry, and burial items. The tapestry features recognizable motifs, including stylized representations of horses and carnivorous animals, which in Scythian cosmology represent power, vigor, and the perpetual conflict between life and death. By integrating these symbols into the massive canvas, the artists establish a visual connection between the ancient Scythian perspective and the contemporary quest for national identity in Kazakhstan. The compositional appearance of the piece indicates both the qualities of Scythian civilization and its value as a cultural ancestor of contemporary Kazakh culture. The deliberate employment



of symbolic imagery, as opposed to rigorous historical reconstruction, underscores the interpretative role of art above its archival purpose. The tapestry references the Scythians as cultural antecedents, enabling current audiences to interpret their legacy through the lens of modern identity development and historical contemplation. Figure 3 shows this tapestry, which reflects the national culture and historical heritage of Kazakhstan, as well as link the bank to the rich history of the region, in this case, the Scythian era.



Figure 3. Golden era of the Scythians "Halykbank," Almaty. Source: (Minardi 2021).

Contemporary tapestry artists often refer to symbols and patterns that have become icons of Kazakhstan's national culture. These may be well-known national patterns, geometric motifs and decorative elements that have deep meaning and historical significance for the people. Incorporating these elements into artworks becomes a way to establish a connection with the culture and traditions of their people. In addition to patterns, artists also introduce symbols that play an important role in the formation of national identity. These symbols can be associated with historical events, national heroes or mythological characters. Their inclusion in the works gives them deep meaning and allows the viewer to feel connected to the rich history of the nation.

Some tapestry artists choose to depict key historical events that have influenced the formation of Kazakhstan's cultural heritage. They present these events through the prism of their art, giving them a new aesthetic interpretation and emphasizing their importance to the national identity. The use of national symbols and motifs in tapestries allows tapestry artists to communicate visually with the viewer. These symbols can be a key to understanding deep historical and cultural contexts, as well as a way to activate a sense of belonging to a national culture. As a result of the analysis, it becomes evident that contemporary art textile masters use the emblematics of national identity as a powerful means of visual communication. Their works become not only works of art, but also cultural symbols, enriching and revealing the meaning and richness of the cultural heritage of Kazakhstan in the modern context.

The creation of the monumental and decorative tapestry "At the Foot of the Sacred Tree" is an impressive contribution to the world of art. This work, created by M. Mukanov and

A. Zhamkhan, is imbued not only with visual beauty, but also with deep symbolism. The tapestry “At the Foot of the Sacred Tree” takes one into the world of magic and mysticism. The size of this work allows fully immersing oneself in its atmosphere, and the details and decorative elements reveal to us a unique world filled with symbols and meanings. Combining diverse visions and ideas creates a unique work that is not only pleasing to the eye, but also makes one think. “At the Foot of the Sacred Tree” becomes a bridge between reality and fantasy. It invites one into a world where the real and the imaginary intertwine together and opens up new ways of understanding and interpreting art. This tapestry is not just a work of art, but a source of inspiration. It reminds one of the importance of myths, legends, and stories in the formation of cultural identity, and how art can reveal many interpretations.

The tapestry “At the Foot of the Sacred Tree” is deeply rooted in the mythological and spiritual symbolism integral to Turkic and Kazakh cultural identity. In nomadic cosmology, the sacred tree frequently serves as a “world tree,” a vertical axis connecting the heavens, earth, and underworld. This is visually expressed through the lengthy trunk and branching shapes that prevail in the composition, indicating a conduit of communication between many cosmic realms. Ornamental motifs, spirals, luminous leaves, and stylized roots emphasise the concept of cyclical renewal and spiritual continuity. The figures and patterns positioned at the tree's base imply ceremonial assemblies and ancestral presence, establishing the tree as both a mythical origin of life and a centre of community identity. The tapestry employs graphic motifs that not only reference mysticism abstractly but also concretize it in a manner that aligns with enduring cultural beliefs like fertility, protection, and cosmic balance. This symbolic stratification enables the work to function both as a visual story and as a modern reactivation of spiritual archetypes within Kazakh identity.

Figure 4 shows a tapestry placed in the head office of Halyk Bank of Kazakhstan JSC (“Halykbank”) in Almaty. This tapestry probably serves as an interior element and at the same time may have a symbolic meaning within the corporate culture of the bank.



Figure 4. Head office of JSC “People’s Bank of Kazakhstan” (“Halykbank”), Almaty. Source: Elsayed et al. (2022).

Kazakh tapestry artists are progressively integrating traditional motifs with contemporary techniques, producing works that are both heritage-based and in harmony with global art trends. One of the most prominent artistic strategies is the modification of abstract and semi-abstract compositions, wherein conventional geometric patterns are reconfigured into modernist visual languages, generating a conflict between familiarity and innovation. Artists experiment with color gradation techniques, creating delicate changes that imitate the depth and dynamic of painting within woven forms. Technically, they use mixed-fiber weaving, integrating wool, silk, and occasionally synthetic threads to provide changes in texture, luminosity, and durability. Contemporary tapestries have relief weaving or layered surfaces, imparting a three-dimensional character that enriches spatial interaction. Furthermore, digital design tools are sometimes employed during the planning phase, facilitating accurate pattern manipulation prior to loom implementation. Through the integration of contemporary methodologies, artists broaden the expressive potential of tapestry, elevating it from a mere ornamental craft to a medium that interacts with modern aesthetics and conceptual issues.

The works of tapestry artists can mirror socio-cultural changes in society. They can respond to current issues, challenges, and events that shape contemporary society. The introduction of such themes into artworks makes them more relevant and understandable to contemporary audiences. Tapestry artists interact with contemporary society by using art as a means of communication. Their works can elicit dialogue and reflection from viewers, raising important questions and stimulating discussion of contemporary themes. This interaction promotes artists' active engagement with society. Contemporary art textile artists can interact with different cultures and arts, mixing ideas and styles (Huo and Skliarenko, 2024). This allows them to create works that not only reflect modernity, but are enriched by the influence of diverse cultural influences. Their works become a bridge between history and the present, allowing viewers to experience and understand contemporary challenges and transformations through an artistic perspective. Thus, they actively participate in the formation of cultural dialogue and enrichment of contemporary art (Balakrishnan, 2019).

In the context of the influence of the socio-cultural environment on contemporary tapestry artists in Kazakhstan, it becomes evident that artists largely reflect and interact with the current social and cultural trends characteristic of contemporary society. Further, some examples of world trends among tapestry artists will be given. The world wars of the 20th century had a strong influence on tapestry artists. A classic example of this influence is the tapestry "Battle for Hong Kong" by E. Beiber, created during the Second World War. In this work, the artist reflected the drama and patriotism of that era by depicting a battle in Hong Kong. With the development of digital technology, artists have begun to incorporate it into their work. An example is S. J. Hilton's Digital World tapestry series, in which the artist uses computer graphics and digital design to create unique textile works. Social movements and activism can encourage artists to create tapestries that express social change. For example, the tapestry "Women's Spring" from a series of works by French artist E. Flauvin reflects the feminist movement and women's rights. Environmental issues have become an important source of inspiration for artists. J. Axerson's "Coral Reef Collapse" illustrates the destruction of coral reef ecosystems and calls for their preservation.

Thus, these examples demonstrate how specific factors and changes in society influence the creativity of textile artists and stimulate them to create works that reflect current socio-cultural trends (Ponglawhapun and Utiswannakul, 2022). Contemporary Kazakhstan is characterized by multifaceted cultures, ethnic diversity and complex historical dynamics. Tapestry artists perceive this diversity as an important means of expressing their own individual identity. They endeavour to create works that are both in line with national traditions and adapted to contemporary reality, reflecting the diversity of cultural experiences. The social transformations associated with modernization and globalization actively influence the perception of art and artistic expressions. Contemporary tapestry artists respond to these transformations by engaging with new technologies, materials, and ideas. They often utilize contemporary methods and techniques to create works that will be relevant to contemporary audiences.

In the context of the modern world, where interaction between cultures is becoming increasingly intense, the works of tapestry artists serve as bridges connecting various aspects of cultural heritage and modernity. They often incorporate current social issues and global themes into their works. This may be related to environmental issues, social justice, gender equality issues and other challenges of our time. They use art as a means of expressing their views on complex issues and as a way to contribute to public debate. The sociocultural context of modern Kazakhstan has a profound influence on the work of artistic textile masters. They find inspiration in this context, engage with social change, and use their works to reflect the complexity of modern society. The results of this analysis highlight the importance and relevance of the art of modern monumental and decorative tapestry in the context of modern Kazakhstan.

## Discussion

The research conducted in this paper emphasizes the importance of a balanced approach to the preservation of cultural heritage and the simultaneous development of new artistic ideas. The creation of tapestries combining traditional elements and modern artistic concepts shows a deep respect for the historical and cultural wealth of Kazakhstan. The approach aimed at integrating innovations into traditional art contributes to the development of a modern artistic paradigm in the country. The creation of tapestries becomes a platform for experimentation with a variety of techniques and materials that allow artists to express their individuality and contribute to the formation of new artistic trends. The findings of the study have the potential to have a positive impact on the contemporary art scene in Kazakhstan. New tapestries, embodying a synthesis of tradition and innovation, can become symbols of a unique cultural identity on the world stage. These works of art will not only support and strengthen national identity, but also contribute to enriching the world artistic heritage with new creative approaches and ideas.

Noroozi (2021) emphasizes the importance of the balance between tradition and modernity. Analyzing the works of Kazakhstani tapestry artists highlights their role in the preservation of cultural heritage and the formation of national identity. Studying artistic practice in the modern world, also notes that contemporary tapestry artists make an important contribution to the dialogue of contemporary art. However, it is worth noting that the attention is to be paid to the dynamic nature of contemporary artistic approaches, including tapestry. In



their work, they pay more attention to the general evolution of artistic art, while this study focuses specifically on monumental and decorative tapestries as an important component of art in Kazakhstan.

Soroka & Krawatzek (2021), studying Kazakhstani textile artists, emphasize their role in the preservation of cultural heritage and the formation of national identity through art. It is emphasized that they not only preserve traditions, but also actively contribute to the global dialogue of contemporary art, becoming an important part of the world artistic palette. Nevertheless, the emphasis on the dynamics of contemporary artistic approaches is noteworthy. Much attention is paid to the overall evolution of artistic endeavours in modernity. While this study takes an in-depth look at monumental and decorative tapestries as a means of forming national identity in modern Kazakhstan.

Wildgen (2023) emphasizes that contemporary tapestry artists from Kazakhstan successfully combine national traditions and the latest artistic approaches, creating works that resonate with contemporary audiences. This balance between heritage and modernity influences the formation of cultural identity. The works of Kazakhstan's masters of artistic textiles have a significant impact on the contemporary art dialogue, complementing the global art palette with unique aesthetics, innovations and national context, delving deeper into the analysis of monumental and decorative tapestries as a key art form in Kazakhstan. This specific direction gives the study a special value, allowing it to bring new aspects to the discussion of national identity through art.

Ilies et al. (2022) highlight the importance of the balance between tradition and modernity in the work of contemporary tapestry artists. Significance in preserving cultural heritage and shaping national identity. This is reflected in the current study, which also emphasizes the importance of combining heritage and modernity in the works of tapestry artists in Kazakhstan. The study of artistic practice in the contemporary world highlights that contemporary tapestry artists make an important contribution to the dialogue of contemporary art. This is consistent with the data of the study, where it is also noted that the works of Kazakh masters influence the art scene, enriching it with a unique national aesthetic. At the same time, it is worth noting the dynamic nature of contemporary artistic approaches, including tapestries. In contrast, this study takes an in-depth look at monumental and decorative tapestries as a key element of art in Kazakhstan. This focus emphasizes the importance and uniqueness of the art form in the context of national culture.

De Tiesenhausen (2020) emphasizes the importance of a balanced approach to combining traditional and modern elements in art. Considering the work of Kazakh artists, emphasizes their role in preserving national identity and shaping cultural heritage through a unique art-form. This approach is consistent with the data of the study, which also reveals the importance of the balance between tradition and modernity in the work of contemporary masters of artistic textiles. Their works have an important impact on enriching the contemporary artistic palette. This confirms similar conclusions of this study, which highlights that tapestry artists from Kazakhstan make a unique contribution to the artistic dialogue by combining national symbols with contemporary trends. However, I have delved deeper into analyzing specifically monumental and decorative tapestries as an important aspect of contemporary art in Kazakhstan. This focus allowed shedding light on a unique art form and its influence on the formation of national identity.



Blackburn (2019) emphasizes the significance of the synthesis of traditional and modern elements in the works of contemporary tapestry artists. Studying their work, emphasizes the ability to convey national values through the modern language of art. This is in line with the findings of this study, which emphasizes that contemporary tapestry artists strive to create works that combine national heritage and modern trends. The importance of maintaining a unique cultural identity in the context of globalization. This is also important in the current study, which analyses how contemporary art textile masters combine national symbols with global trends and contribute to artistic dialogue. On the other hand, it pays attention to the broader context of artistic approaches emphasizes the general evolution of artistic art. While in this study, the focus is narrowed on monumental and decorative tapestries as an important component of art in Kazakhstan (Malik, 2019; Esanu, 2021).

This study deeply analyses contemporary tapestry art in Kazakhstan and reveals that contemporary tapestry artists strive to preserve and transmit national heritage through a contemporary artistic language. Their ability to combine elements of tradition with innovation allows them to create works that not only reflect contemporary artistic trends, but are also imbued with a deep cultural heritage. The article emphasizes the role of the art of monumental and decorative tapestries in shaping the national identity of modern Kazakhstan. The works of muralists become a platform for discussion of national symbols, historical events and cultural values. This is important for strengthening cultural consciousness and maintaining connection with historical heritage. Contemporary masters of artistic textiles successfully interact with global artistic trends, integrating them into their works. This process not only allows them to remain relevant in the global art context, but also adds new perspectives to the global dialogue on contemporary art.

### Conclusions

As a result of the study of contemporary monumental and decorative tapestry art in Kazakhstan, it becomes clear that this art plays an important and multifaceted role in expressing and strengthening national identity, as well as in the search for new artistic paradigms. The results of the analysis and interpretation of these works, studied in a theoretical context, allow drawing the following key conclusions, the art of monumental and decorative tapestry becomes an iconic symbol of the modern artistic paradigm of Kazakhstan, combining traditional artistic elements with innovative ideas. This synthesis demonstrates the cultural wealth of the country and allows artists to express their individual creative concepts. Monumental and decorative tapestries have a strong impact on the cultural environment, actively contributing to the preservation and interpretation of the national heritage. Incorporating traditional motifs and symbols into contemporary works of art creates a unique context where past and present come together to create a profound emotional and cultural experience.

The art of monumental and decorative tapestry becomes a platform for dialogue between the past and the future. These works not only perpetuate history and tradition, but also bring fresh interpretations, adapting to the contemporary context and showing the importance of dynamic artistic development. The art of contemporary monumental and decorative tapestry in Kazakhstan plays a key role in the search for new artistic paradigms and the strengthening of national identity. By combining tradition and innovation, tapestries reflect the dynamic cultural evolution of the country, and emphasize the importance of

preserving cultural heritage and its adaptation to modern challenges. These findings emphasize the practical and theoretical significance of the study for artists, cultural practitioners and researchers, and point to further research perspectives in this area. Further research could focus on a deeper analysis of the traditions and symbols used in monumental and decorative tapestries. This would help to better understand the relationship between the past and the present, as well as identify changes and evolution in the use of these elements.

Research can also focus on assessing the impact of monumental and decorative tapestries on the cultural environment and society as a whole. What emotional and cultural experiences they evoke in viewers and how this affects the formation of identity and cultural consciousness. Further research can delve deeper into exploring contemporary artistic practices used in the creation of monumental tapestries. What innovative techniques and materials artists use and how this affects the outcome of their work. Research in this area can be interdisciplinary, including analyzing the impact of monumental decorative tapestries on architecture, interior design, and cultural policy. What might be the interactions between these areas of art and practice. An important aspect of further research is the issue of preservation and promotion of monumental and decorative tapestry art. Thus, the study of contemporary monumental and decorative tapestry art in Kazakhstan provides a basis for further research and development in this area, which can make an important contribution to understanding the cultural and artistic evolution of the region and the country as a whole.

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