**Lecture 7**

**Kazakh culture in the context of modern world processes**

1) Globalization and the problem of self-identity of ethnic-regional cultures.

2) Main tendencies and direction of contemporary Kazakh art.

**Globalization and the problem of self-identity of ethnic-regional cultures.**

The process of *globalization* is an objective historical process. It is the idea about the formation and extending of the relationship and interdependence of countries in different regions of the world in various fields such as economics, finance, informatics, advanced technologies and in military perspectives. It is based on the internationalization of capital, which includes the international division of labour, the development and distribution of information technologies, which directed towards the formation of the global information space. As the definition suggests, globalization as the idea of a conducive interrelationship between different countries brings out various favourable conditions for foreign governments to connect and thrive. However, among them, there are consequences which bring out several problems such as an adequate understanding of identity, spiritual values and the criterion of education and people's awareness.

The process of globalization can be the cause of the increased migration of the population of different nationalities and different religions as well as the intertwining of civilizations. Expansion and deepening of globalization turn individual's identity into a susceptible and sensitive factor in social relations at various levels. Currently, underdevelopment of many countries, in particular, culture, education, tolerance towards another and democracy and the political elite is increasing.

By definition, the concept of identity as a social relation implies: firstly, a system of material and spiritual, cultural values, primarily operating socio-political and legal institutions of a particular social institution, thereby distinguishing from other societies; secondly, the awareness, self-assessment by the state education of the social group and its representatives - individuals, both of their equality with others, and their qualitative difference from other subjects of relations, their uniqueness, uniqueness. Thus, it is inapplicable to reduce the notion of *identity* to a psychological phenomenon, which significantly narrows its boundaries and does not allow revealing the objective foundations of its formation and historical dynamics. It is both a system of functioning social institutions and a broad socio-historical relationship, in which each side, through the other realizes itself, its diversity, as well as similarity and equality with them. Here there is a dialectical unity of positive self-identification, expressed in the thesis ***we are like that***, and negative, reflected in the idea ***we are different, we are the best***.

The system of material, spiritual and cultural values of society are the objective foundations of *identity* at any level (from personal to state). The system reflects the level of development and potentiality of all spheres of society. But such is also the contradictions between the social (*collectivist*) and personal (*private-individualistic*) principles of the social body, arising from the material and spiritual-cultural, including educational differences in the level of education. In the community, the people form and accumulate material and spiritual values which were possessed and accepted jointly as a method and means of maintaining their integrity and stability. During contacts, collisions and other forms of relations with other communities, these values serve as the basis for the parties' awareness of their belonging to this particular social organism, and not to another, of their difference from others. The process of globalization is accompanied by the birth of myths, legends and proverbs. The process also incorporates the solidification of one's name as well as the stranger's character which, in turn, testifies the formation of the foundations of identity, the self-knowledge of the community as a single national-ethnic community and as an equal subject of interethnic relations. However, the statuses of public education and the effectiveness of the education system in general primarily determine the degree and level of awareness of identity factors.

Nowadays, the modern cultural process is characterized by contrasting trends. Two critical trends in the development of contemporary world culture can be singled out: the *localization of national-state cultures and the integration of various cultures into a single planetary culture*. Material culture is essential in the union of scientific and technical progress.

There are global trends in the development of modern civilization which in turn complicates cultural and technical development. Among those trends are:

- the formation of an information society;

- the emergence of modernist trends in art;

- the manifestation of mass culture;

- the increasing influence of religions on the worldview of people and their practical activities,

- and the aggravation of global problems.

All these factors make it possible to speak about the involvement of modern Kazakhstan in the comprehensive processes of globalization. Spiritual culture develops in the same multifaceted way. The system of scientific knowledge reaches a high level to meet the requirements of modern civilization. This process is facilitated by the education system, which is an essential element of the functioning of spiritual culture. It is crucial to highlight that the principal value of education is its mere accessibility. The compound of education with that of good upbringing is of great importance. There are no clear boundaries between what is permissible and what is not, what is aesthetic and unaesthetic, moral and immoral, art and non-art, etc.

The culture of Kazakhstan appears to be a complex multi-level structure that lays the foundations of a large society in a vast space. At the same time, culture is created both in individual's space and in interpersonal relations. What are the internal typological gradations of the Kazakh national culture? The answer comes from many criteria. To mention a few:

- the degree of prevalence and rootedness of specific values in the public consciousness;

- compliance with the people's worldview;

- the foundations of national character and its embodiment;

- carriers of social values;

- ideological content and sequence of spiritual development

Following these criteria, the following types of Kazakh culture can be distinguished:

1) the *known* and *unknown* culture. A *known* culture is in circulation, the second culture - *unknown* had existed in the past or exists today in isolated social niches;

2) the culture of the individual, social group, society. Among social group culture the problems children culture, the youth and adult generations' culture have been existed;

3) capital and local culture, urban and rural, the classics are concentrated in the capital, in large cities, and the folk in the provinces (mythology, folklore, arts and crafts).

The analysis of national culture presupposes a systemic characterization. The main thing in the concept of culture as a system is not a description of its elements, but the fixation of specific connections. National culture includes spiritual, socio-political and material components. The systematic analysis allows to create a model of national culture as a historical, cultural and socio-cultural phenomenon and reflects three series of relations: man (society) - nature; Man (personality) - society; person (character) - person.

**The main trends and directions of contemporary art in Kazakhstan.**

The most current art of Kazakhstan is the same age as independence. When USSR collapsed at the beginning of 1990s, the country witnessed a powerful surge of artistic energy, which was constrained for decades by restrictions of both censorship and corporate order.

Artists, most of whom were not members state organization that is - the Union of Artists of Kazakhstan, made an aesthetic and technological revolution which led to the creation of a new type of art for the country, but also entailed the destruction of the old system of cultural isolation.

Defending the right to freedom of creativity, the artists of the late 90s not only destroyed the typical Soviet principles of art representation but also felt for new vectors of its development.

During the Soviet period, an artist was a member of an elite rank; in the post-Soviet era, an artist became an ordinary person who was yet to be recognized by the new country. Thus, artists, and the peoples of the former USSR, faced the task of *self-determination* according to the principles of citizenship, nationality, political and aesthetic views. The mission of survival has also been prevailing in people's minds.

The famous artists, the leaders of the then alternative art scene - Rustam Khalfin (1949-2008), Sergei Maslov (1952-2002), Moldakul Narymbetov (1948-2011) turned to experimental practices because they lacked a piece of intelligible information about the world art processes which is naturally a spontaneous one.

Kazakh artists had taken the first steps which directed towards demolishing the frozen system of socialist realism, and thus they searched for new ideas. It was a movement which replaced the deadly pictorial form by the live-action of artists. The performances of the first years of independence shook public opinion.

The genre of performance, by definition, presupposes a *hero*, who most often becomes the artist himself, his body, costume and actions. But even in the gradually appearing photographic and video works, the author himself becomes the main character trying on various roles.

The artists did not consider the *cultural codes* of the Soviet regime as research material. In a closed system, they seemed more like signs of uniformity and unification than a distinctive feature. But gradually, with the strengthening of globalization processes, the post-Soviet/post-colonial discourse is becoming one of the essential components of Kazakhstani art. Thus, Erbossyn Meldibekov in the large series “Family Photo Album” (2009) likens *everything Soviet* to *the nationalist*, arguing that these are two sides of the same coin.

The *national self-identification* of fine arts in the years of independence acquired a large-scale character, *combining the aesthetics and philosophy of the national worldview with the latest means of the artistic language*.

National archetypes are reflected both in traditional forms which are - ornament, applied art, and in contemporary visual arts such as painting, performances, video art and design. We see that *ethnosign*, Tengrian elements of rites, the colours of the endlessness of Kazakh steppe, cult animalistic images, musical instruments, and historical characters serve as material for the embodiment of the author's intention.

The last decade has brought new qualities to the art of Kazakhstan. The feeling of novelty was gone. The legitimization of new technologies in art has taken place. An artist's social status was repeatedly changing - he has turned into a media person, a hipster or even a bobo (*a person having both the values of the counterculture of the 1960s and the materialism of the 1980s; a bourgeois Bohemian*).

Culture is the sphere, where ethnic traditions and national identity are indeed preserved. Art has genuinely endless expressive capabilities that can distinctly reproduce the spirit of folk culture. Today *traditional* *ethnocultural codes* are acquiring new and relevant forms.