

Modern Kazakh art and institutions

Ardak K. Yussupova¹

¹Kazakh National University of Arts; The Republic of Kazakhstan, Astana city, 50, Tauyelsyzdyk ave.
ardak_kz@mail.ru

Gulzada A. Khussainova²

² Kazakh National University of Arts; The Republic of Kazakhstan, Astana city, 50, Tauyelsyzdyk ave.

husainovagulzada@mail.ru

Gaini S. Mukhtarova³

³ Kazakh National University of Arts; The Republic of Kazakhstan, Astana city, 50, Tauyelsyzdyk ave.

gaini2008@mail.ru

Abstract

This article analyzes how the infrastructure of modern fine and music arts are being formed and developed in the Republic of Kazakhstan via theoretical and empirical methods such as comparative analysis of sources on the research problem. As a result, the Union of Artists helped them to own creative workshops, receive State orders, craft materials and paints, etc. As a conclusion, there is a need in art ecology, in observing legal, moral, even ethical norms, well-thought-out regulatory measures, developing quality policy in the field of culture and art at all levels, including the State level.

Keywords: Institutions, Kazakh art, Art market.

Arte e instituciones Kazajas modernas

Resumen

Este artículo analiza cómo se está formando y desarrollando la infraestructura de las bellas artes y las artes musicales modernas en la República de Kazajstán a través de métodos teóricos y empíricos, como el análisis comparativo de fuentes sobre el problema de la investigación. Como resultado, la Unión de Artistas les ayudó a realizar talleres creativos, recibir órdenes estatales, materiales de artesanía y pinturas, etc. Como conclusión, existe una necesidad en la ecología del arte, en observar normas legales, morales, incluso éticas, medidas reglamentarias pensadas, desarrollando políticas de calidad en el campo de la cultura y el arte en todos los niveles, incluido el nivel estatal.

Palabras clave: Instituciones, Arte kazajo, Mercado de arte.

1. Introduction

Our Republic as a Sovereign State was formed after the collapse of the Soviet Union – this year, it marks its 25th anniversary. At the same time, we should note the centuries-old history of Kazakh traditional culture and art that recently has been seeking individual implementation and national identity (Ibrayeva, 2014; Khusainova, 2016; Zhilyaev and Groys, 2016). European in its essence, art was introduced in Kazakhstan only at the beginning of the last century, but it had been adopted quickly enough. It is generally believed that the first generation of professionals – talented artists, composers, performers – appeared in the 1930s while the national school of fine and music art formed in the 1960s. The further Kazakh art existence and development is determined by the originality of spiritual findings made by composers, musicians and artists. The unusual nature of the new culture is based on the peculiarities of Kazakh political, economic and ethnic structure that has evolved into its modern form throughout the 20th century. In Kazakhstan, first theaters and art studios appeared by the mid-1920s (dramatic theater was opened in Kyzylorda, the capital at that time, in 1926, and later – music theater was opened in Almaty). In the 1930s, the first art gallery was opened (later – first museum of fine arts) (Kholopov, 1993; Tayupova 2010; Fetter and Khusainova, 2015). At that time, first artistic unions appear – Kazakhstan Union of Artists, Kazakhstan Composers Union, etc. We can track the information about that time by referring to the archives. These organizations, important for the art infrastructure, appeared in 1922, when the first official provision on the Central Regional Archive of the Kazakh Autonomous Socialist Soviet Republic was approved. Documents that recorded historical events that took place in theaters, philharmonic halls and art galleries are still often stored in the funds owned by theaters, labor unions, as well as by particular musicians, performers, cultural figures (Khusainova 2014a; 2014b; Kobozeva et al., 2014).

Labor unions as institutions were extremely important for art in the Soviet Union, as this system was used by the State to distribute orders, carry out general management, primarily ideological. Censorship, total state control and distinctive features of the Soviet era gave way to other priorities in national art. Culture and art of independent Kazakhstan are historically young phenomena (Groys, 2003; Akhmedova, 2010; Misiano, 2015). The issue of Kazakh art institutions performance has never been brought up separately in the field of national art criticism or art education. This problem statement is timely and corresponds to the latest trends in related academic fields (history, literature, philosophy, etc.). It reflects the realities and needs of modern humanities in general. Since there is a need in a new approach to studying national art in the context of the modern history of independent Kazakhstan and the lack of research works on this topic, this article is relevant.

2. Literature Review

Firstly, we should draw your attention to the fact that there are a limited number of domestic sources devoted to this problem. Literature analysis shows that there are articles written by Kazakh art critics that point out the existence of the problem of art institution development in Kazakhstan (Ibrayeva, 2014; Khusainova, 2014a; 2014b). In 2015, Ibraeva V. has published a monograph titled *Contemporary Art of Kazakhstan*, which analyzes the features of artistic processes that had been occurring in Kazakhstan since the 1990s. The fact that researching on art infrastructure is an important task has been learned by foreign scholars a long time ago. The studies written by Moles A., the French physicist and cultural scientist, back in the late 1960s, remain topical. The integrated approach and

an interdisciplinary analysis of the interaction of information theory and aesthetics are still the basis for research in the field of aesthetics and humanitarian knowledge in general (Prinz et al., 2014).

The modeling approach to studying the efficiency of such an institution as art galleries applied by Prinz et al. (2014) in the success of art galleries: a dynamic model with the competition and information effects is very interesting (Misiano, 2015). Despite the fact that there are modeling methods, such economic techniques are not effective in our case, since the task was to measure not economic efficiency, but performance, specific features and performance conditions typical for the galleries. Analysis of sources investigating the problems of institutions in the art history of Russia and Uzbekistan shows that the works written by leading scientists and art practitioners raise issues similar to those considered in this article. In particular, Khakimov A. (member of the Academy of Arts of Uzbekistan, Doctor of Art Criticism, and advisor of many interesting projects) highlighted social and historical problems typical for contemporary art of Uzbekistan while Akhmedova (Doctor of Art Criticism) raised the issues of contemporary art of Uzbekistan in her books and articles (2010). In Russian specialized publications, the problem of institutions is often raised, many issues are considered that are relevant to Kazakh art, but generally, there are specific features identified for processes occurring particularly in Russia. In this case, we should mention the latest articles and the book written by Misiano (2015) (well-known international advisor) under the support of the Garage Center for Contemporary Culture (Akhmedova, 2010). Misiano (2015) has taken leadership of the Russian Pavilion at the Venice Biennale as an advisor and was bringing Central Asian art back there in the mid-1990s. In 2015, he was an officer of the Eternal Return project kicked off by Erbosyn Meldibekov, the famous Kazakh artist, at the A. Kasteyev State Museum of Arts. Groys (2003) has also expressed interesting thoughts about the present and the future of the museum (Zhilyaev and Groys, 2016).

Despite the fact that there is no research dedicated to art infrastructure in Kazakhstan, recent articles devoted to contemporary art and its problems in the post-Soviet countries and far abroad show that there is a need in such works (Bishop, 2010; Smith 2011). In the field of music studies, sources are even more difficult to name. The purpose of this article is to study the infrastructure of modern Kazakh art, as well as music and fine arts development at the present stage.

3. Methods

Searching for and verifying the specific features of contemporary art in terms of existence, content and prospects for achieving compliance with time period is one of the pressing problems of contemporary art development. In this regard, we have applied methods and approaches for reviewing institutions that make music and fine arts effective. The acmeological approach is one of the most effective approaches, as it allows conducting a comprehensive study in order to get a complete picture of the studied object at the stage of its development within the newest history of independent Kazakhstan. In accordance with our research concept and objectives, we have applied theoretical and empirical methods: comparative analysis of the sources on the research problem, different types of official and regulatory documents on the research problem; synthesis of theoretical and empirical information; studying conference proceedings and periodicals; observation, practice analysis and art product analysis. The basic material of this article involves the interviews with artists, musicians, gallery owners, advisors, project officers, art-managers; publications made in Kazakh and foreign press; exhibition catalogues, photo and video materials. The multidisciplinary approach is the basic

research approach; research subject required the involvement of art criticism, music studies, cultural and philosophical (sociological), and phenomenological aspects in the course of its consideration.

4. Results

Studying peculiarities of contemporary fine and music art development in conjunction with various factors in Kazakhstan is one of the major research objectives. These various factors involve the forming new and reforming existing art distribution channels, as well as ever forming new institutions (curatorship, producer business, art management, etc.). These factors are topical not only in modern Kazakhstan, but in all post-Soviet countries, and even in those countries, where fine art is not historically a new phenomenon. Considering and identifying the key problem centers existing in art education are other important research objectives. These centers are the issues of total interaction between institutions, the disparity between education and artistic process, etc.

In relation to Kazakhstan, comparing the Soviet experience with modernity is not the only important factor of art functioning, as we should compare the general stages of European (in its essence) art emergence and development. Foreign experience has been learnt throughout the twentieth century. In 60-70 years, European fine art system was adopted in accordance with the national peculiarities of perception in order to solve problems arising in society. Since Kazakh culture and art are multi-national, cultural dialogue with other countries remains an extremely important active component in the history of national art development. These processes depend on many factors. First and foremost, representatives of all art fields are the most active bearers of culture and art while the enlightening function intended to promote its preservation is shared by representatives of various society institutions – artists, musicians and art teachers. The transition to the new market economy has become a difficult and lengthy process for fine arts in the post-Soviet Kazakhstan. Purely Soviet institutions – museums, founts, educational establishments – undergone transformations. Artists, who were forced to create under no state support, as it was in the Soviet era, found themselves in a particularly difficult position. The Union of Artists helped them to own creative workshops, receive State orders, craft materials and paints, as well as the possibility of plein-air painting in holiday centers, etc.

4.1. Fine Art

Since there were no such art market and infrastructure before, they had to be created. In 1990s, a number of commercial institutions – galleries and salons – were opened. However, museums remained and will remain the most important institutions, which tasks were unchanged, but many factors of their performance, however, undergo changes. There have appeared new types of museums over the past 20 years – museums of modern art, military-patriotic center in Astana, and others. The experience in holding international exhibitions was expanding, what was impossible in the Soviet Union. For example, French art exhibitions with exhibits from 44 museums in France, Russian art exhibitions and collections of Central Asian textiles from 3 Russian museums have become a big public phenomenon. Thematic expos become familiar – exhibitions dedicated to any author, exhibition collections, etc. Such exhibitions were great successes with public – discussions held over museum performance, media representation, visiting museums as a form of leisure. Besides expanding audience, such exhibitions also had an economic effect.

Tech innovations are of particular interest – museums started to work with 3D technologies, not only when it came to temporary expositions, but also in the case of the basics. Significantly more interest today is attached to the exhibitional work. Unfortunately, attracting architectural firm for exhibitional work remains expensive and extremely rare activity. The viewers were treated differently – there were created websites, people could find information in social networks, press conferences, press tours, media, etc. The established tradition of museum performance can be reformed very slowly, but the changes are very noticeable. The issues of museum financing are very pressing. Thus, their major task was to preserve collections instead of enlarging them in the 1990s – early 2000s. This decade is marked by the revival of state interest in museums, monument preservation and the search for new forms of performance.

At the same time, phenomena that occurred in Kazakh fine and contemporary art in 2000-2010 are incredibly interesting. However, we did not manage to record them. Many significant masterpieces disappeared in private collections. For example, B. Tabiev's symbolic and remarkable exhibition devoted to the Aral Sea should be preserved in full. At this decade, there are also positive changes. Museums of Kazakhstan join the International Council of Museums (ICOM) organized in UNESCO in 1946.

4.2. Reforming old institutions and moving to a commercial basis

Art galleries as a special and independent unit appeared in the 1990s. At the first go-off, it became clear that the galleries had to have a motto, maintain and develop reputation, as well as to choose an area of focus. There were galleries, focused on the contemporary art, galleries of representational art or realism, etc. Very few galleries passed the check with economic and social reforms of the 1990s. The strongest ones that immediately decided on a strategy managed to survive. Over the past 15-20 years, new institutions have appeared in Kazakhstan, including curatorship. There were long-awaited and important exhibit areas – museums and private galleries of contemporary art. There were held expos, sometimes even grandiose events very different in area of focus: anniversary and thematic (Kazakh epic) exhibitions. New young exhibitions were granted republican awards – Daryn and Shabyt. There were regular ArtBat-Fest and other events.

However, exhibit areas for a huge number of creators (for example, 136 artists participated in the Kazakh epic held at the A. Kasteyev State Museum of Arts) do not solve all problems associated with the quality of the contemporary art process. On the contrary, big areas reveal the problems that characterize this process. The fact that there are extremely pressing problems is becoming more and more obvious. They cover different areas – creativity of the corresponding art and music educational establishments, issues of art representation, storage, distribution and sale etc. Different institutions are responsible for such different spheres. Currently, the artistic process is aided by (at least it has to be that way) the interaction between art institutions (curatorship, art gallery, art museum, philharmonic society, theaters, Biennale, etc.). One cannot imagine contemporary art without a developed system of institutions. In Kazakhstan, there are more private projects for internal use. And yet, there were a number of strong projects this year that would be of interest on any international art platform. For example, successful and relevant Cultural Value¹ project kicked off by Suleymenova-Bazargaliyeva S. (Project officer) could be one of them. We should also mention the ironical When All People were Kazakhs art-project kicked off by Bazargaliyev K., bright and socially significant 1937: Zhoktau – Territory of Memory art-project kicked off by Ilyas Jansugurov Public Fund, art

¹ Original project name is Мәдени құндылығы

initiative Nedelka Project and Independence Palace under the support of Soros Foundation Kazakhstan in Astana, Almaty and other cities.

In Kazakhstan, curatorship began in 1990s due to the activity of the Soros Center for Contemporary Art headed by V. Ibraeva and due to the appearance of contemporary art phenomena. Currently, there are new project officers and advisors, who are mostly young specialists educated in Russia and abroad. Despite the fact that curatorship as an institution has appeared relatively recently, there is a pressing problem of its development, assessment and specificity that were not brought up in art studies, scientific collections and articles. In our country, art education does not reach the level of modern requirements and expectations while the artistic process, on the contrary, seems to become more intense and rich with events. This trend is easy to track on the exhibition material of recent years: the most interesting events occur thanks to the creativity of artists older than 40-45; artistic and professional level of works admitted to creative competitions is steadily declining. Based on this dynamic, problems of art education are extremely important.

If one tries to outline them briefly, then, firstly, there are only two educational establishments implementing education programs in the field of art in Kazakhstan: T.K. Zhurgenov Kazakh National Academy of Arts in Almaty and completely new Kazakh National University of Arts in Astana. We could mention the Arts and Graphics Faculty of the Abai Kazakh National Pedagogical University, but it trains more teachers than artists. The level of regional universities, unfortunately, does not allow considering them. Despite the fact that prestige is not the issue at nowadays, such professions as an actor and moviemaker are of great interest. Each university is highly selective when it comes to art, since there is a big competition and few grants.

Education programs in the field of art are significantly behind the requirements of time. Special subjects are taught based on traditions typical for the Russian academic school. Currently, training future art specialists – artists and art critics – in theoretical knowledge acquisition is an extremely important issue. The amount of time allocated for history and art theory is barely 4-6 credits/units (60-90 hours of lectures). This practice is applicable for the entire course of art history (general course of Western Art History more often covers the period from primitive art to the twentieth century) and sometimes the same course package includes the History of Art in Kazakhstan. At the same time, in Russian Academy of Arts, for example, Art History Courses are given 5 years. There are no theoretical courses – History of Textiles and History of Ceramics courses for future decorative and applied artists; History of Sculpture Course for future sculptors, etc. If we add the quality of teaching theory in high school, we will get low motivation to self-improvement, I-have-seen-enough attitude, etc.

Early 20th Century Art History Course lasts several hours while Modern Art Course is often out of the curricula. Lectures on art history are often given not by specialists, historians or art critics, as there are only a few of them, but by art teachers, who are happy to get extra hours. The same situation is with training art historians, critics and advisors, who are almost co-authors, ideologists, producers and managers in contemporary art. In Kazakhstan, Art History Course was introduced to the curricula in 1996. Before that, art historians were trained only at the T.K. Zhurgenov Kazakh National Academy of Arts. Since 2012, art history students have been enrolling in the Kazakh National University of Arts. The first art history bachelor graduated in 2016. In Kazakhstan, problem of training art historians and artists is that almost no changes are made to the artistic and aesthetic system of our time that is focused on artful thinking, experiment, changing artistic and organizational principles of art functioning. Thus, West European countries (from 1960s to 1970s) and Russia (since 1990s) paid much attention curatorship – project officers were trained with due account for specific activities performed by creative project implementer and for the art market. This practice was

established due to the fact that few art historians and project officers are teaching while the education plan is not flexible. Besides, one cannot seize the unseizable – narrower specializations should be taken into account at least at the master level.

It is important that not only to provide vocational art training, but also to create and expand the environment for people understanding art and looking for it. The current situation is that art is basically created by artists and for artists. Unfortunately, we have not analyzed what segments of people visit art museums and galleries. Abroad, such studies have been conducted for a long time, since the late 1960s. A similar practice began to be implemented by large museums of Kazakhstan only in 2010s.

4.3. Music Art

The early 20th century music culture is characterized by a diversity of trends, styles, techniques and languages that enriched the music art of the second millennium. In the last century, Western music art has generated a lot of innovative ideas that led to a radical change in all aspects of music language affecting the Kazakh music culture (Barrett, 1999; Fetter and Khusainova, 2015). In the family of arts, music occupies a special place. Its exclusive possibilities have conditioned the complexity and system-based organization of functional capabilities for a true understanding of artistic, aesthetic and spiritual riches of music art.

There are a number of institutions that allow carrying out specific music activities, for example – three-component structure of music activity (composer, performer and listener). This triad can be expanded with research, educational and outreach activities provided by high music education system capable of providing full training for composers, performers as co-authors interpreting original text, competent listeners perceiving and assessing the creative concepts of both, and, finally, teachers responsible for teaching all the above-mentioned subjects of music activity and playing a key role in realizing the socio-cultural potential of music art (Khusainova, 2014a; 2014b).

The most important objective of our research is to analyze and assess the adequacy of music art functioning within all its institutions, its development trends, environment for a long-term impact on the music culture in society. Music education management and content (school-college-university chain), its principles and methods, as well as results have always attracted the attention of society. The focus in this system development and improvement, as well as expanding on the segment of educated music connoisseurs, lovers and propagandists, has always been in line with Kazakh music art development (Khusainova 2014a; 2014b; Kobozeva et al., 2014).

In the newest history of music art and education, this trend is embodied in conferences, seminars, readings, numerous speeches made by major Russian musicians in press. However, there has been no generalization or analysis regarding the Kazakh music art and education in a new historical atmosphere, in the aspect of contemporary needs for its preservation and further development. Accordingly, crisis phenomena that have affected music art/education in recent decades, as well as the area of academic and folk music introduction to society have necessitated a research on the existing institutions and difficulties that come with music functioning in society, on the one hand, and on the environment available for their optimal functioning and improvement, on the other. Since the need for such a comprehensive research is long overdue, this article is relevant.

If we refer to historical prerequisites for institutions that allow preserving and enriching Kazakh music art, then the twentieth century played a great role in this respect, as that was a period when new forms of music making and genres emerged. In a short period of time, Kazakh composers have learned the entire range of classical European music genres – opera, symphony, ballet, instrumental concerto,

cantata, oratorio, ensemble acting, orchestral performance and choral singing – and created a new composer school.

Naturally, opera house and philharmonic hall have become one of the institutions, a creative arena for showing the above-mentioned achievements in compositional and performance creativity. In Kazakhstan, there have been and still performing different music groups – Abay State Opera and Ballet Theater (opened in 1934, Alma-Ata), Astana Opera (opened in 2013), K. Baiseitova National Opera and Ballet Theatre (opened in 2000; closed in Astana in 2013), South Kazakhstan Regional Opera and Ballet Theater in Shymkent (opened in 2008), numerous state and regional philharmonic societies, state symphony orchestras in Almaty and Karaganda, Kurmangazy Kazakh folk orchestra, symphony pops orchestra, «Academy of the Soloists» National Chamber Orchestra, «Camerata of the Kazakhstan» State Orchestra, jazz ensembles, republican choral chapel, folk dance ensemble, «Gulder» pop-dance ensemble, state string quartet, «Dos-mukasan» vocal-instrumental ensemble, pop ensembles.

Orchestral and choral interpretations of Kazakh music show great love with the Kazakh national audience. This led to such institutional innovations as folklore and ethnographic orchestras and ensembles. In the 20th century, such an ensemble was created by N. Tlendiyev, the outstanding Kazakh composer, dombra player, Otrar sazy band director. The latter orchestra included ancient Kazakh folk instruments reanimated by B. Sarybaev, the scientist-folklorist. In orchestral sound, kui (specific genre of Kazakh national music) captures listeners with the power of embodied images associated with the sound energy of vast steppes, fast horse racing (baiga), captivating sound pictures and crowing folk celebrations.

In our country, opera has reached a new cultural level as Kazakhstan declared independence. This is evidenced by the appearance of new capital theater – Astana Opera, which has been showing seven classical European operas composed by G. Verdi and J. Puccini for three years. The world trend of using copied in opera practice has led to copy-making aesthetics creation, when there was no field for using remixes. This enabled modern opera directors, singers and stage designers to catch up with the deficit of original creativity through own interpretation of the original opera. In Kazakhstan, opera theaters preserved the first samples of national opera – Kyz-Zhibek, Abay and Birzhan and Sara – in their list of productions, but they began to be subjected to remixes.

Let us consider an example of a new attitude to classical national opera Abay composed by A. Zhubanov and L. Hamidi on the basis of M. Auezov's novel. At the A. Buribayev's (young band director) initiative, Kazakh opera was introduced to European public by foreign opera singers of the Meininger State Theater in German.

We would like to note that availability of disc records is of great importance for described institution. As everyday practice shows, there are almost no operatic performance records available for a wide audience in Kazakhstan while any European opera record can be bought to hear how it was performed by the great stage masters. In our case, A. Buribaev noted that since there were no native singers, Germans had a hard time signing Abay, as musicians had only sheets.

Kazakh opera singers of the Abay State Opera and Ballet Theater directed by A. Buribaev first met with European listeners at the Théâtre des Champs-Élysées within the week of Kazakh culture. At the present stage of music art development, branched structure of existing institutions includes also a specialized music and educational sphere that provides this industry with necessary professionals. In Almaty, this sphere is presented by K. Baiseitov Republican Specialized Music School for gifted children, A. Zhubanov Karaganda Specialized Music Boarding School, Kurman-gazy Kazakh National Conservatoire, Kazakh National University of Arts (Astana), Zhurgenov Kazakh National

Academy of Arts, about 16 music colleges, numerous art schools, music schools for children, music studios, pop vocal studios.

According to Tayupova E. (Kazakh researcher), lack of clarity and correctness in presenting basic concepts undoubtedly is the major problem field in developing education beyond the classroom. At the same time, extended music education is a real functioning educational subsystem, still being theoretically comprehended, undergoing socio-cultural self-determination and legal approval that began in the 90s when extracurricular organizations turned into organizations for further education of children and youth (Tayupova, 2010). At Soviet times, this system was a guarantee of preparing music-educated listeners-enthusiasts and competent admirers of classical music representing a significant segment together with future professional musicians, who chose music as their profession.

5. Discussion

Currently, music education represented by music and art schools for children and music studios is a component of general secondary education and adult education system. Thus, teaching adults' music through different fields within the system, especially pop vocal, is an important aspect at the present stage. Successfully used foreign experience was represented by an implemented Free Time School project (Almaty). A group of creative people with different talents have created Free Time School, which feature is that a student develops his own training program and is free to choose a subject and instrument that he wants to play. Such an educational format was first applied at the Berklee College of Music, which specialty was and remains new non-academic musical directions. At this school, every adult student can learn to play different types of guitars, percussion and keyboard instruments, trumpet and saxophone; learn such skills as sol-fa, vocalism, composition, creating electronic music and acting, as well as do speech craft, learn aerosol art, photography, all kinds of handmade creativity and work in design programs. According to T. Bakhtiyarov (school headmaster and project owner), this project helps adults to fulfill childhood dreams freely and develop music abilities in a homishness way (Kholopov, 1993).

Extended education as a functioning institution art has a great music and pedagogical potential as a powerful means of developing music abilities of younger generation and adults. At present, prospects for creating a situation of success for each music student are inexhaustible. This has a beneficial effect on the processes of upbringing and strengthening personal merits. Such specific educational system seeks to organically combine different types of leisure with various modes of learning and, as a result, reduce the space of antisocial behavior by solving the problem of child's free time.

As for specialized music education, teaching based on a credit system, student-centered approach and complex time-consuming process of finding and bringing up talents among creative musically gifted youth from an early age has a unique nature of functioning as one type of institutions. Music teaching is performed at the following levels: secondary special school for gifted children, technical and vocational university, and baccalaureate, graduate and postgraduate school. Currently, there are innovations, modern technologies, music and computer technologies introduced to creative learning and teaching process, since the latest equipment is now available and teachers started to develop learning e-resources.

Since independence was declared, music education has naturally undergone all the processes that took place in society, in particular – reformation and modernization. As the country entered the Bologna process, learning and teaching lines have changed. Academic mobility has acquired special significance in relation to all the participants of music and learning processes. Currently, it is a basic

instrument for improving the quality of training, diving exceptional opportunities for getting modern education, additional knowledge, professional skills, especially the opportunity to study foreign experience in the field of music education.

In particular, there is a creative professional exchange of ideas regarding the music education development between universities and teaching staff. In 2015, there was an interuniversity conference Music education: yesterday, today, tomorrow held on G-global jointly with the Kazakh National University of Arts, Korkyt Ata Kyzylorda State University at the instigation of the Kazakh State Women's Pedagogical University with the support of the Ministry of Education and Science of the Republic of Kazakhstan. At comparing music education plans of foreign universities (Cambridge, Oxford), as well as music programs for secondary schools accepted in the leading European countries, we have revealed significant differences, primarily in content. This allowed discussing the music education system in terms of its modernization issue online, as well as outlining new problems associated with its development in the Republic.

As the newest music history develops, there became possible to show creative musical achievements of talented young people studying abroad while it was a rare practice at Soviet times. International relations between educational establishments that entered the Cooperation Agreement made it possible to carry out a creative exchange, get up concerts, and hold workshops, conferences and master classes that enrich the professional experience, to show creative achievements of musically gifted students, achievements in the field of music pedagogy and new teaching methods. The institution related to music education system is bounded with the institution presenting music and creative achievements of gifted youth through competitions, festivals, etc. In the newest music history, Kazakhstan has the opportunity to bring together all gifted young people at Days of New Music, Zhiger and Altyn Alma festivals, as well as at Shabyt, Zhas Kanat, Kazakhstan Dauysy² competitions, and folk musicians – at the International Festival of Traditional Music. At the turn of 1980s-1990s, artistic culture mechanisms, including classical music, have been radically changed in Kazakhstan, as well as throughout the CIS. The classical music has lost its privileged niche in the cultural value hierarchy for a while. The great part of existing forms of high art presentation was off air. In the early 90s, there was a philharmonic activity crisis. At the same time, classical music has not disappeared from modern Kazakh music culture entirely.

Classical music directions have switched by the end of 1990s due to the unprecedented development of technologies and mass media. An ordinary Kazakh consumer got access to the most diverse phenomena of foreign culture. After the cultural product shortage, that was a time when one could not only buy audio and video cassettes and CDs, but also record, download from the Internet or listen them on-line. Modern technology allows any person to turn classical music into a subject of personal manipulation, to voice amateur videos, to send classical melodies as virtual gifts or download ringtones.

Classical music is active within the space of modern music culture. It is addressed to create an image of individual people, commercial companies, social groups and communities; it sounds in the context of various work and leisure situations. Thus, classical music automatically falls into the context of modern society rhythm, modern design, fashion, etc. Classical music can emphasize the differences between the time when it was composed and modernity; demonstrate the desire of modern man to bound previous eras by creating an arbitrary mix of associations and phenomena born in different time periods. Modern melodies of classical music sound in commercials and logos. They become more and more popular both in the pop music industry and in mass culture. In 2006, the New York

² *The Voice* show adapted in Kazakhstan

Metropolitan Opera will first show live performance around the world followed by all leading European opera houses. Since 2013, Kazakh public has been able to watch opera and ballet, as well as concerts held in Astana Opera Theater, on-line. A whole galaxy of Russian academic musicians became media faces of our time. These and other classical music stars are often invited to various information and entertainment TV programs that do not have a thematic relation to art, but where they could raise own and TV ratings.

Classical music is being adapted to modern television formats. The beginning Kazakh opera singers take part is reality shows. In 1999, foreign composers and musicians – Alexander Zatsepin, Lyubov Kazarnovskaya and many others – took part in Alma-Ata – my first love show-festival where operatic arias were performed by different artists on air. Another experience in converting opera into a media format is represented by The Great Opera TV contest that was started on domestic TV channel – Kultura. In the third season, Kazakh opera singer S. Akhmetova won the Grand Prix. Transferring classical genre into modern context was marked by opera transformation, when pop culture often not only adapts classical music for simplified perception, but gives it a new ethno-cultural meaning. Let us consider as an example the Kazakh rock opera Zheruyik composed by T. Mukhamedzhanov and performed in 2013. It is based on the ancient Kazakh legend about the akye-narrator – Asan Kaygy. This legend was rethought in a new meaningful way: the character has reached the end of his path on the way to the Promised Land when he found Sarah Arka in the middle of Kazakhstan, where according to modern history, a new young capital – Astana – appeared.

6. Conclusions

The issue of orchestrating contemporary art is extremely relevant in our space. The collapse of the Soviet system of State order and procurement distribution through the Kazakhstan Union of Artists and the period of emerging and stabilizing private institutions – salons, galleries, museums and exhibition halls – were followed by a weak period. Modern art, however, is clearly becoming a fashionable business while galleries and museums exhibiting products –good quality guarantor.

There are circumstances that are extremely pleasing. There are new exhibition areas in both capitals – northern and southern, private and public. There is a young generation of smart artists, advisors and project officers, who still have to find their voice. In Almaty and Astana, there are more than 30 private galleries, several theaters, state philharmonic societies, museums and exhibition halls, various concert venues. Nevertheless, issues and problems that have raised today will have to be addressed.

Summing up, we can single out a number of aspects that characterize not only the current infrastructure, but the general artistic process in Kazakh art. Institutions create an infrastructure necessary for artists to implement projects and programs, and theorists – to conduct research. In our situation, however, institutions are often weakly linked with processes.

As globalization expands, Kazakh art is becoming increasingly engaged in global issues. Artistic projects are implemented in English more often. Historically, external information about art comes to Kazakhstan in Russian and is translated into Kazakh with delay. Since our society is multi ethnic, there multilevel, multicultural, and multilingual communications in our art. Moreover, traditional Kazakh culture has a strong effect. Therefore, there are specific, often contrasting problems of perception and interpretation. That is why the meanings are often distorted or dropped, representation is different etc. Limited space for art to function, accordingly – the lack of institutions, is another feature of modern art processes in Kazakhstan. This line was drawn a long time ago: art is more for posh people, for a narrow public. This is also a characteristic feature of modern world civilization

that indicates that Kazakh education and art has dived into the global context. We are certain that features of modern art are formed under the non-final phenomena: Art internationalization that is carried out at different levels: there are created organizations and funds; educational establishments provide academic mobility for students and professors; art (fine and music) meanings, contexts, problems interesting for artists are spreading beyond the State;

Multi-vector development that is opposite to the Soviet single-line one. Currently, there are two basic areas of contemporary art: artists, who adhere to traditional principles (and types) of art, and those, who adhere to national themes. Besides the galleries supporting Contemporary Artists, there are festival movements: Gallery Parade held by the A. Kasteyev State Museum of Arts in 1990s until 2000s; Artfest, which is gaining momentum, etc. On the other hand, ethno-cultural research and creativity trends do not lose relevance, but the idea of preserving national identity in the context of intensified globalization runs through science, art, education, etc. Lack of official (regular) criticism; no specialized, critical journal that would systematically highlight events and features of the situation. There are only specific articles. Such a single space is created by social networks, comments on Webpages, occasional editions, etc.

Forming new institutions and a private sector – galleries, salons, independent associations of artists, etc. There is a division according to the principle: private, state-owned, public, closed, commercial and non-commercial. Most private and new institutions do not set research objectives; in fact, they are not part of society. The atavisms of the post-Soviet period remained and are financed on a non-permanent basis by the state: former Research Institutes (M. Auezov Institute of Literature and Art traditionally remains the research center for fine arts, theater and music art, but is was previously under the Kazakhstan Academy of Sciences) . Thus, we can state that fundamental science is being destructed. Art is becoming more commercialized. In the private sector and state institutions, money is invested in promotion and advertising, but not in development or production. The 2000s were marked by the emergence of an extra-institutional space for our artistic process, when artists independently implement their projects at national and international levels. In this case, they should attract sponsors or implement at their own expense, since this often requires large expenses on materials, space lease, printing production, etc.

Problems in art and culture are closely bounded with problems in education. Future human resources for art institutions are trained in isolation from changes ongoing in art. The system does not take into account linguistic, stylistic and genre variety and leaves students with an academic approach and traditional types of art – painting, drawing and sculpture. The system does not take into account the influence of screen art forms, the variety of art practice (performance, happenings, installations); students are not prepared for modern forms of creativity, although media resources are multidimensional and diverse (digital technologies, etc.). Classification does not include such specialties, for example, as media artists.

At present, new space is being formed in Kazakh art. It is based on a specific mix of cultural influences, historical circumstances (different socio-cultural model), powerful traditional national culture, Soviet heritage and the process of entering the global space of world culture. In such a situation, it is obvious that there is a need in art ecology, in observing legal, moral, even ethical norms, well-thought-out regulatory measures, developing quality policy in the field of culture and art at all levels, including the State level. In this case, exceptional role must belong to a balanced and efficient system of institutions.

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