

ANNOTATION
to the dissertation by **Yuliya Sorokina**
**“Contemporary art of Kazakhstan and Central Asia
as a potential cultural heritage”**
to the defence on the degree of PhD
Scientific specialty - 6D041600 Art History

Art which is relevant to a particular historical period reflects all of its features - historical, political, economic, ethical, and aesthetic - the whole spectrum of human life in all its diversity. That is why such periods are measured not only by the available historical, scientific sources, but also by the artefacts of artistic heritage.

The relevance of research

International recognition of the contemporary art of Central Asian region may be regarded both, as an integral part of the global art process, and as the art, which exists nowadays. Hence it is possible to talk about this art as a potential legacy of our region and of humanity as a whole. Now it has ripened the necessity to develop a methodology for scientific study and understanding of this art, where one of the most fruitful is digital archiving.

The object of the study

Contemporary Art in Kazakhstan and Central Asia as a potential heritage and source of creating digital art history online archive <http://astralnomads.net/> using the methodology of digital archiving and its glob trends.

The subject of the study

Artefacts of contemporary art in Kazakhstan and Central Asia in the historical, philosophical and personal context of creativity in digital archiving.

The aim of the study

The analysis of contemporary art in Kazakhstan and Central Asia as a potential cultural heritage and methods of its digital archiving.

Hypothesis

Contemporary art of Kazakhstan and Central Asia will become the cultural heritage if it will be maintained and attributed properly, but even more important, to be constituted as a valuable layer of the history of art, as the mechanisms of the research of artefacts of modernity has yet to be established here.

Objectives of the study:

- to examine the state of the terminology levels and clarify the notions *potential heritage* and *contemporary art* in a global context and in relation to Kazakhstan and Central Asia;
- to consider terms of the historical, theoretical and practical aspects of contemporary art in the relation to the local modernity's discourse;
- to examine the historical background of appearance of contemporary art in Kazakhstan and Central Asia, and features of the mechanisms of its existence in the context of global cultural forming processes;

-to systematize the results of creative searches of contemporary artists in the region and make a comprehensive analysis of artistic generations and their artefacts;

-to explore innovative methods of heritage preserving through archiving, and digital archiving in particular;

- to analyse the situation regarding the definition and preservation of the cultural heritage of our time in Kazakhstan and Central Asia;

- to apply international principles of archiving to the collections of contemporary art in Kazakhstan and Central Asia.

Degree of scrutiny

The problems of interpretation of phenomena and entities of new art have received considerable attention in foreign philosophy, culture and aesthetics of XX-XXI centuries. From different points of view on this topics have worked such outstanding representatives of humanitarian thought, as Z. Freud, E. Husserl, M. Heidegger, H.-G. Gadamer, M. Foucault, Ortega-i-Gasset, J. Lyotard, R. Barthes, C. Levi-Strauss, J. Deleuze, J. Baudrillard, J. Derrida, U. Eco, J. Adorno, P. Bourdieu, D. Agamben, O. Bonito Oliva, Zh. Ranser, S. Zizek, B. Groys, V. Podoroga, R. E. Krauss, K. P. Liessmann, P. Mishra, T. Smith, A. Appadurai, C. David, O. Enwezor, C. Christov-Bakargiev and many others.

New analytical approaches in research, dedicated to the Soviet and post-Soviet art, regarded as a cultural phenomenon, may be noted in the works by such authors as D. Sarabyanov, V. Miziano, E. Degot, A. Fomenko, M. Tlostanova, E. Trubina and others.

In Kazakhstan and Central Asia theoretical analysis of the bases of contemporary art developed by philosophers A. Nauryzbayeva, B. Nurzhanov, K. Khalykov, the theoretical analysis of contemporary art and its most prominent representatives is conducted by single authors, among them A. Galimzhanova, A. Kodar, B. Barmankulova, K. Li, Z. Erjan, V. Ibraeva, D. Sharipova, I. Yuferova, Z. Baymukhamedov, N. Ezhenova, O. Shatalova, N. Akhmedova, G. Bokonbayev, A. Ulko and Y. Sorokina.

Thus, the analysis of domestic and foreign literature sources suggests that the degree of elaboration of the chosen research topic is completely inadequate and does not meet the level of its theoretical and practical significance for the art history of our time.

Research methodology

In the practical part of the work the material produced in the field of research was collected, the observations of the state of affairs of art institutions and their archives and interviews with participants have been done.

In the theoretical part of the study collected materials were analysed and generalized. The principles in the selection of methods for the study of contemporary art were chosen as following: a comparative approach in the analysis of artefacts has been chosen, which involves a comprehensive methodology for comparative analysis; iconological method by E. Panofsky, the method of formal stylistic analysis developed by G. Wolfflin; methods of culturegenetic theory and

traditology by E. Markarian; along with an art historical, the information processing method by means of XML and Metadata were applied.

Scientific novelty. In this thesis some results with the status of novelty have been achieved. The most important of which are as following:

1) The concept of the terms *potential heritage* and *contemporary art*, with respect to Globe as well as to Kazakhstan and Central Asia has been refined.

2) The historical and ontological processes of the development of contemporary art in the globalized system of spatio-temporal relations were traced.

3) The historical background of contemporary art in Kazakhstan and Central Asia have been studied and the path of its development in the years of independence was marked.

4) The main structures and actors of contemporary art of Kazakhstan and Central Asia have been identified; the main artefacts of the artists have been attributed and the results of creative searches of contemporary artists in the region have been systematized.

5) The features of the formation of archives and safekeeping of the objects of contemporary art in applying the new media and digital technology in the international and local context have been explored.

6) The principles and storage resources of the cultural heritage of our time in Kazakhstan and Central Asia have been analysed.

7) The principles and methods of digital archiving of contemporary artefacts in Kazakhstan and Central Asia have been elaborated and implemented, on the base of digital archive Astral Nomads and Moving virtual museum.

The provisions for the defence:

1) The term *potential heritage* outlines the intellectual baggage of humanity, which to a certain point is not recognized by the majority because of the complexity and problematic theming. The term *contemporary art* can be presented as a discursive practice that transports art object from the text into the context of reality, and due to complex critical discourse it becomes a potential heritage.

2) International contemporary art is counted from the middle of the XX century and has the features of *glocal*, thus forming variations of *local modernities*.

3) Contemporary art of Kazakhstan and Central Asia was formed and developed in line with the global cultural and philosophical paradigms and is a variant of the local modernity.

4) Contemporary art of Kazakhstan and Central Asia is an internationally recognized phenomenon that reflects and categories contextual range of issues and problems of the region. In this connection it is necessary to theorize and constitute the heritage of this artistic practice, regarding it as a potential.

5) The digital archiving is designated as the most suitable and leading methodology for the collecting and preservation of contemporary heritage of nowadays.

6) Digital archive, as an innovative form of preservation of cultural heritage, is insufficiently developed in Kazakhstan and Central Asia, despite the fact that it is the most appropriate form of collecting and storing of art objects in contemporary conditions.

7) International principles and standards for digital archiving can and should be incorporated into the methodology of storing both of actual and potential cultural heritage of Kazakhstan and Central Asia, which demonstrates a pilot project of *Astral Nomads* archive.

Scientific-theoretical and practical significance of the research

The studied materials are of interdisciplinary character and can be employed in the practice of professionals in different areas of humanitarian activity – in museums, galleries, libraries, universities, archives, collection stores, exhibitions and conferences. Results of the study could form the basis for the development of educational programs, curricula and qualification standards, in writing of teaching materials, manuals, textbooks, special courses on contemporary art in Kazakhstan and Central Asia, as well as on a new for the region area of digital archiving.

Testing of the practical results and practical value of the work

An essential part of the study is to implement its results into art institutions of the Central Asian region. In this regard, it is important to emphasize that the author's project of digital archive Astral Nomads <http://astralnomads.net/> has been embedded as a mobile virtual museum in the workflow exhibition hall of Artists Union of Kyrgyzstan – the Gallery in Oak Park (Bishkek, 2015) and in the National Museum of Kazakhstan, in the frame of the exhibition *Towards future: contemporary heritage* (Astana, 2016). At the moment, the exhibition is also held in the Nevzorovs Museum in Semey city.

Certain provisions of the research have been reflected in international and national exhibitions of contemporary art, where the applicant acted as a curator or a participant. Based on the materials of the research there were written several articles in regional and international journals and catalogues, including recommended by the Academic Committee of the Ministry of Education and Science of the RK, foreign scientific journals and international scientific journals included into database of Scopus and Thomson Reuters' Arts & Humanities Citation Index.

The structure of the thesis

The purpose of the study has outlined the structure of the thesis. The thesis consists of a few sections –Definitions, an Introduction, three main sections with 7 subsections and 2 sub-items; Conclusions, List of References and Appendix. The amount of text 133 pages, the list of references used 184 titles, there are 37 colour illustrations in the text and Appendix of EXCEL Metadata tables for Astral Nomads on-line repository.

Main content of the work

In the introduction the choice of the direction of research, the relevance of the chosen theme are determined, the object and the subject, purpose and objectives of the study are introduced; it is assessed the degree of elaboration of scientific topics, outlines the methodological principles of research, identifying aspects of scientific novelty of the topic and formulate provisions for the defense.

The first section “**Art in the context of potential cultural heritage**” is devoted to the analysis of issues in relation to the interpretation and preservation of the heritage of our time, as well as methods of practical work with the heritage;

and key historical events and philosophical views, prepared the emergence of a new art. The section consists of two subsections: **“The spectrum of interpretations of the concept of cultural heritage and potential cultural heritage”**—here it is given the analysis of approaches to the concepts of *potential* and *actual* heritage; and **“Historical, theoretical and practical aspects of the fine art of the 2nd half of the XX - beginning of XXI centuries”** which discloses a range of approaches to the interpretation of contemporary art.

The second section is **“Contemporary Art in Kazakhstan and Central Asia in the context of global trends”**, it has two sub-sections with two sub-items and tells about the process of formation and development of contemporary art in Kazakhstan and Central Asia in the context of current international cultural paradigm. In the first sub-section **“Contemporary art in Kazakhstan and Central Asia: preconditions, precursors and pioneers”** – the historical picture of the prerequisites of contemporary art in the region is given, considered the fate of pioneers: V. Sterligov, S. Kalmykov, A. Nikolaev, I. Savitsky. In the first sub-item **“Mythmakers, patriarchs and global artists of Kazakhstani contemporary art”** the analysis of the main personalities of the Kazakhstan contemporary art has been done. In the second sub-item **“Features of the development of the art scene in Kyrgyzstan, Uzbekistan and Tajikistan”** there are considered the main leaders of the regional contemporary art. The second sub-section **“Young artists of contemporary art in Kazakhstan and Central Asia: the School of Artistic Gesture”** describes the promising young generation of artists of Kazakhstan and Central Asia, and experience of workshop with them.

The third section **“Creating of potential cultural heritage and digital archiving in a global context”** examines methods of practical work with heritage in a global context and in Central Asian region and contains three subsections. The first section **“Methodological approaches to the attribution and the preservation of cultural heritage: global experience”** analyzes various schemes of work with the heritage and identifies the types of approaches. In the second section, **“Types of art repositories in Kazakhstan and Central Asia in the context of global trends”** it is explained and compares the available resources of digital repositories in the region. The third section, **“Local form of preservation of cultural heritage: the digital resource Astral Nomads”** presents the experience of an independent online archive on-line and in the mode of Mobile virtual museum.

Conclusion

Taking into account the above-mentioned study, the author makes a number of conclusions:

- Cultural heritage can be divided into the actual - recognized and clear to the majority and is present on the surface of mental circle; and potential, which outlines the intellectual baggage of humanity, collecting in resource centres and can be called "subconscious of the epoch". The term *contemporary art* can be presented as a discursive practice that transports art object from the text into the context of reality, and due to complex critical discourse it becomes potential heritage.

- International contemporary art is developing from the middle of the XX century, continue its development nowadays and has the features of *glocal*, thus forming a variations of *local modernities*.

- The history of contemporary art of Kazakhstan and Central Asia begins at the last quarter of the XX century, but the preconditions for its emergence and development were laid down by Soviet avant-garde artists.

- Contemporary art of Kazakhstan and Central Asia is an internationally recognized phenomenon of contemporary culture, which includes the representatives of different generations and common ontological signs, and as the result it can be regarded as one particular discursive practice, or style.

- In the digital era the most comprehensive approach of formation and preservation of cultural heritage is a digital archiving and location of the archive resources on-line in the Internet.

- Professional community of the region has an urgent task to form public institutions for fixation and preservation of the heritage of contemporaneity through digital archiving.

- The functioning of the regional digital archive will provide the professional art community of Kazakhstan and Central Asia an important opportunity to fix significant layer of art-history and to disseminate information about it, both within the region and in the global space.