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Monumentality and Symbolism in Bauyrzhan Doszhanov's Tapestry Artworks

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Abstract. *This article examines the creative method of the young Kazakh tapestry artist Bauyrzhan Doszhanov. In mythological plots, religious motives, symbolic images, he reveals a rich ethnographic heritage of Turkic peoples, the ancient nomadic civilization of Eurasian steppes. The artist's credo rests on two aesthetic-visual principles of monumentality and symbolism. Aesthetics of minimalism shapes the composition of tapestries, while monumentality scales the imagery and graphics of artworks.*

Keywords: Kazakh contemporary art, modern Kazakh tapestry, nomadic Turkic mythology, traditional nomadic archetypes, monumentality of imagery, Bauyrzhan Doszhanov

After attending the Second Russian Triennale of Modern Tapestry in the Tsaritsyno Museum-Reserve in Moscow in autumn of 2014, the famous art critic Irina Dvorkina wrote: "The exhibition is vibrant, but I want to describe the most impressive one by Kazakh artists. Décor and laconic imagery offer an ideal solution for modern tapestry. Once again the artists prove that the serious content does not depend on size."¹ She admired Bauyrzhan Doszhanov's tapestry "Keeper of the hearth" (2011, size 130 x 210 cm) that won a special jury triennial prize.

Bauyrzhan Doszhanov is one of the most outstanding young Kazakh tapestry artists. He graduated from T. Zhurgenov Kazakh National Academy of Arts with Master's degree in "Textile Art" and worked as an instructor at the Department of Decorative and Applied Art.

In his artworks, Doszhanov "estranges" ordinary and familiar aspects of everyday life, creates intrigue and suspense in mythological themes, and disrupts the traditional proportions of the part and the whole. The artist creatively reinterprets traditional imagery to depict modern myths and employs mythological symbols with the purpose of philosophical enquiry. The outstanding philosopher Merab Mamardashvili wrote that the myth has human-creating power. He stated: "Myths and rituals create human dimensions that otherwise would not exist"².

The Kazakh art critic R. Ergaliyeva praises Doszhanov for his creative mix of the avant-garde stylistics and Kazakh mythology. She writes: "Paradoxically, all avant-garde grows out of mythology. It serves as an inspiration for the contemporary national art style"³. The contemporary Kazakh art is driven by the desire of the nation to find its voice and to cherish its cultural heritage. History helps to understand the past for the sake of the present and the future. In art, the

¹ I. Dvorkina, *Blog*. Available at: <http://irinadvorkina.livejournal.com/96783.html>, accessed 12. 03. 2017.

² M. Mamardashvili, *Lectures on ancient philosophy*, Moscow, Agraf, 1999, p. 14.

³ R.A. Ergaliyeva, *The ethnic and the epic in the art of Kazakhstan*, Almaty, Zhibek Zholy, 2011, p. 276.

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return to historic heritage generates new stylistics and challenges. The artists pursue the goal of reaching the high artistic level when they employ the images of traditional Kazakh culture and mythology in their works. Nevertheless, they lack the comprehensive approach and create disjointed and odd artworks devoid of depth and meaning. The list of unfortunate pitfalls includes simplistic subjects and motifs, pseudo-Kazakh color palette, simple graphic interpretation of popular myths and legends. Therefore, the young artists should be reminded of the statement by the philosopher A. Losev: "a figurative element, devoid of any concept ... is not a symbol"⁴.

Traditional elements preserved in contemporary Kazakh culture deserve special attention because they reactivate the spiritual experience of historical memory. The word "tradition" comes from the Latin verb *trader* that means "to transmit, to hand over, to give for safekeeping". Cultures would not exist without generational connections. No doubt, the art plays an important role in creating and preserving the cultural and historical connections. M. M. Auezov, a famous cultural scholar, notes: "The disconnect with the past and contemporary national problems doom the artistic creativity to "infertility" and consumerism. Only culture creates the future that affirms progressive ideas in the world. It is enriched by the historic multicultural heritage required for unique spiritual values"⁵.

Bauyrzhan Doszhanov can be considered both an innovative and traditional artist. On the one hand, he employs traditional techniques of the Kazakh tapestry school. On the other hand, he relentlessly searches for new forms and techniques to expand his arsenal of compositional and stylistic methods. After all, "the composition reveals the artistic idea, emphasizes the message and introduces the viewer into the emotional world of experiences and reflections"⁶. At the same time, Doszhanov respects traditional models and expands the aesthetic potential of Kazakh art textiles with phantasmagoric symbols and mythological imagery.

Doszhanov's creative method rejects the formal ideas and themes. It also shuns unnecessary technological manipulations with the fabric. Nevertheless, his tapestries are often praised for creativity. The artist and professor Sergei Gavin emphasized the focus of the Second Russian Triennale of Modern Tapestry in Tsaritsyno on the classical concept of tapestry art, recently absent from major European international exhibitions. He referred to European projects as "formalistic search and games with the material"⁷. He also mentioned that the Moscow school of tapestry is famous for preserving the traditional art of weaving. It unfolds an artistic theme in fabrics creatively, not for the sake of formality. The Moscow school preserves classical techniques of weaving, so crucial for decorative art.

⁴ A.F. Losev, *The problem of the symbol and realistic art*, Moscow, Iskusstvo, 1976, p. 177.

⁵ M.M. Auezov, *Enkiniada: to the problem of the unity of the nomadic and settled worlds*, Nomads. Aesthetics. Almaty, Gylym, 1993, p. 33.

⁶ B.M. Nikiforov, *The way to the picture*, Moscow, 1971, p. 75.

⁷ O. Sheboldayeva, "The Triennial of Contemporary Tapestry," in *Decorative Art of the CIS Countries*, II (2012), p. 120.

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Doszhanov's tapestries belong to the aesthetics of minimalism. He taps into the cultural tradition to create contemporary images and symbols in minimalist tradition. The young artist is inspired by the founder of the Kazakh national school of tapestry Kurasbek Tynybekov and by the masters of Kazakh art textiles – Alibay and Saule Bapanovs. The famous artists mentored many students and encouraged them to develop their weaving technique intertwining creativity with innovation.

Minimal stylistics and themes from everyday life find expression in Doszhanov's monumental form. In his works, "the monumentality of tapestry depends on the composition and structure that cannot be reduced to the size. All visual components of the tapestry work together create the epic spirit of the work"⁸. Inspired by this credo, the artist created one of his first works "The Life Path" ("Өмір жолы", 2010, size 45 x 110 cm).

The color palette of the above-mentioned tapestry is minimal, but its semantics conveys the multilayered metaphorical symbolism of human life. Its metaphorical message is life as a boat floating on the river of time.

The symbolism of the boat is present in biblical Noah's Ark, the boats of ancient seafarers, medieval caravels, steamboats, modern ocean liners and nuclear aircraft carriers. It covers all artistic images of ships in the world of fine art. After all, "a journey on the water is always a great event in the life of man, who is used to life on the land. Therefore, it is not surprising that from ancient times sea travels excited the artistic imagination"⁹.

The archetype of the journey as human life has universal appeal. It allows the young artist to build a complex semantic associative field. The fabric precise and expressive graphics combine black, crimson and cream colors to convey the celebration of life.

Doszhanov's artwork "Keeper of the hearth" ("Ошақбасы қорғаушысы", 2011, size 130 x 210 cm) (Figure 1) yields itself to optimistic interpretation. The central place in the composition is given to the stylized image of the bull with oversized horns and aggressive position to convey its strength and readiness to defend. The bull has both figurative and literal meanings: a protective totem and cattle.

The traditional nomadic hierarchy of animals placed the bull after horses, sheep and camels. Its ancient symbolism explains why the image was often used in artworks on the theme of migrations. Traditionally, the bulls pulled "kuyme" – a large ceremonial yurt on a wheeled platform. The ancient Turkic culture often assigned the mystical functions to bulls, e.g. the solar gods ride bulls in Tamgaly petroglyphs.

⁸ T. Strizhenova, *Givikandareli. Tapestry*, Moscow, Sovetskiykhudozhnik, 1981, p. 28.

⁹ D. Pataki, I. Marian, *A ship in art*, Budapest, Corvina, 1974.



Figure 1. B. Doszhanov. Keeper of the hearth. 2011, 130 x 210 cm

Ancient Turkic legends and myths described the god of the Underworld Erlik-biy on black and blue bulls. The bull is a powerful and noble animal with the symbolic potential in contemporary fine art.

The author creates a compelling stylized vertical line with outlines of a flying bird. The tree, bird and bull create a dynamic tension in the static form. The black sun or white moon counterbalance sides of the composition.

At the bottom of the tree-bird, there are miniature figures of the men and women, standing by the yurt. The male character is taller than the female according to the Kazakh traditional dogma that valued women lower than men. The cultural detail is present in the general semantic canvas of the work enriching its meaning.

The young artist employed the parable as an original solution by resorting to the language of street theatricality, rarely present in contemporary art. His works "with the southern composition and fabric ... have a multifaceted statement on the subject ... the ratio of the imaginary and the authentic, myth and reality, essence and appearance. They call for many interpretations: none of them is definitive for the picturesque parable, and none of the riddles contains the whole of its essence because that's how the parable is structured"¹⁰. Such a creative approach contributes to the general metaphysical context of the artworks.

There are two dominant colors in the author's tapestry. He often uses turquoise-blue as background because it is symbolic of the national flag of the Republic of Kazakhstan. He also prefers the shades of red-terracotta. The striking combination of the colors appeals to the artistic and commercial success of the artworks. The *mélange* technique and color palette make the tapestry vibrant with the archaic dynamic imagery. It inspired complex figurative associations and calls for metaphorical interpretations of the artwork.

The young artist is inspired by Alibay and SauleBapanovs because they are among the first who employed the image of a bull for the artistic solution in their stylized tapestries. Their tapestry "The World Mountain" has the most recognizable image in Kazakh art textile image: a bull standing on the top of a mountain with the crescent moon on its horns. The image of the bull is also present in the artwork

¹⁰ A. Yakimovich, "Plots and images of the parable (To the problem of interpretation of the figurative meaning of the modern picture)," in *Soviet painting*, LXXIX (2007), p. 85.

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“Day and Night.” Even though Doszhanov admitted the influence of the Bapanovs' visual style, he drew inspiration from other artists as well to formulate his creative method. From the beginning, his artwork was original and unique.

His interpretation of the influence does not include the imitation of the style. "First of all, it is about exploring the creative methods of other tapestry artists as the fundamental principles of visual language. Their knowledge expands the horizons, motivates to search for new own means and methods of artistic expressiveness, in other words, contributes to the professional development"¹¹.

Doszhanov's graduation tapestry "Turkestan" (170 x 240 cm) deserves particular attention for its graphics and compositional innovation. Doszhanov's innovate artwork stands out among mediocre attempts of other young artists to plagiarize or imitate imagery of renowned artists. That is why the aesthetics of minimalism is seen as a reduction of the literal and figurative meaning of tapestries. Experienced artists and critics say that young artists are often engaged in veiled plagiarism, slightly "paraphrasing" the previous stories and themes of the author's compositions. The exploration of the problematic aspects of contemporary Kazakh tapestry can become a topic for separate doctoral research.

With it in mind, let's return to the analysis of the graduation artwork by Baurzhan Doszhanov. As a graduating student, he worked on his project to prove himself as an artist. For that purpose, he chose as a reference the mythological plot and innovative style developed by his teacher RaushanBazarbayeva.

The Mausoleum of Khawaja Ahmed Yasawi became a central image of the tapestry work. The historic architectural image dominates the composition with its blue domes touching the sky (Figure 2).

The reserves color palette with sandy overtones implies the fluidity of time further developed by green, white, blue, blue silhouettes of flying birds. The contours of wings overlap to create a continuity between the mausoleum, the steppe and the sky. The composition adds more dynamic elements with images of rolling bushes stylized into star-shaped eastern patterns. The rolling shrubs and flying birds are caught in the wind as if participating in the eternal dance of time.

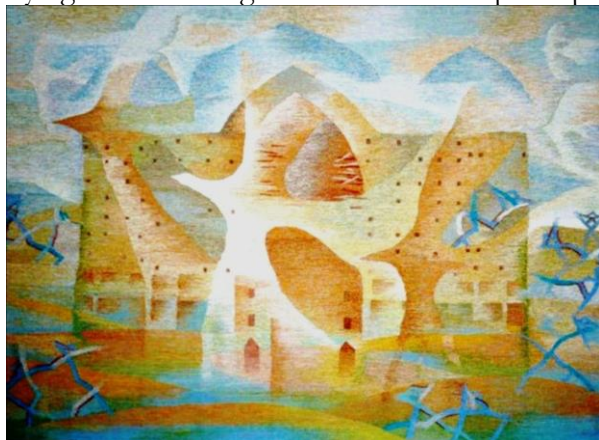


Figure 2. B. Doszhanov. Turkestan. 2011 170 x 240 cm.

¹¹ T. Strizhenova, *GiviKandareli. Tapestry*. Moscow, Sovetskiykhudozhnik, 1981, p. 21.

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It has to be acknowledged that the Mausoleum of Khawaja Ahmed Yasawi is a favorite image for many tapestry artists from the southern regions of Kazakhstan, but very often they lack originality. Most artists offer a primary copy of the original in simple composition. Despite the traditional application, Doszhanov manages to find a fresh solution for the architectural image to render it as a metaphysical national image.

In this respect, the tapestry "Warriors" (2013, 130x130 cm) also deserves attention for original figurative and visual solution which was examined in detail in the article on the cultural aesthetics of minimalism in the art of modern Kazakh tapestry. The later works of the artists such as tapestries "Ashina" ("Ашын", 2013, 100x110 cm), "Lullaby" ("Бесікжыры", 2014, 130 x 170 cm) continue to demonstrate the sophisticated originality of creative method.

The two tapestries mentioned above are similar from the compositional point of view. They share the same color palette, combining black, white, red and yellow. The yellow color is present in the *mélange* background of the tapestries. In the fabric "Ashina", the artist portrays a famous mythological plot: a boy rescued and nurtured by the wolf. He becomes the ancestor of the tribe and his descendants become rulers.

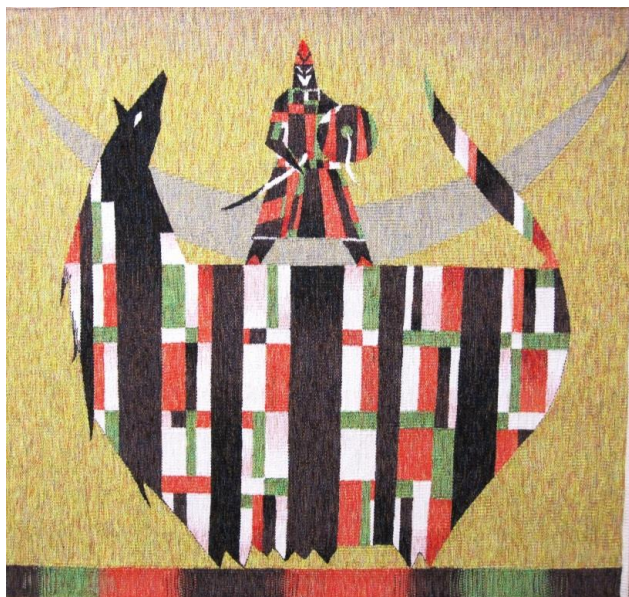


Figure 3. B. Doszhanov. Ashina. 2013 100 x 110 cm.

The wolf is a totemic animal in Turkic and Kazakh cultures. "The image of the wolf was mainly associated with the cult of the great warrior, the god of war and the ancestor of the tribe. Many North-Western and Central Eurasian mythologies have the story about a boy and a wolf. The Chinese chronicle tells about the boy, a survivor after his tribe was exterminated. He was rescued and brought up by a wolf, who later became his wife and gave birth to his ten sons"¹².

¹² S. Kondybai, *Kazakh mythology*, Almaty, Nurly Alem, 2005, p. 98.

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The Kazakh word "Ashina" has an interesting etymology. According to L. Gumilyov, it goes back to the Turkic or Uysun words "wolf" with a prefix "a" from Chinese. The word means "a noble wolf"¹³.

In Doszhanov's tapestry "Ashina" the stylized wolf profile takes the entire central part of the composition. The composition also depicts BytyrAshina in a standing position. He rests his right hand on the sword attached to the belt and his left hand on the shield. There is a nascent moon at the background. Doszhanov resorts to the sharp, geometric forms to characterize all three main images. It blends ambiguity, archaism and shock. The creative solution presents the figure of Ashina as a visually fragmented one. Therefore, it can be argued that the hero is confused, but such interpretation works are against its confident posture. The contradiction of form and content deprives the tapestry of the epic message in general and artistic solution in particular.

However, despite the minor drawbacks of the tapestry work, it also scores high for the original interpretation of mythology. Doszhanov deserves a credit for being the first contemporary artist who employed the image of Ashina into a tapestry. His stylization of a wolf is quite memorable, but the main idea and the artistic and semantic content of the artwork lack the coherence. Nevertheless, the tapestry evokes multilayered interpretations. Perhaps, in the future Doszhanov will return to the wolf/Ashina imagery.

The tapestry "Lullaby" creatively reinterprets the crescent moon as a cradle with the sleeping baby. Again, the crescent moon is a traditional image often used by aspiring artists that mindlessly add a geometric element to their composition. Doszhanov's approach is different: he offers a proportional cradle-moon with the stylized contour. The cradle is the center of the tapestry composition suggesting the mystery of human birth.

The cradle is a cliché image for tapestry art, even its depiction in the moon shape is quite trite: many variations lack originality. The author of the article does not approve the fascination of young artists with such "visual garbage" as suprematist elements.

However, despite the skeptical attitude, the author of the article has to acknowledge that Doszhanov's tapestry "Lullaby" offers an original interpretation of the plot: the artist's intention results in creative aesthetic features and a unity of content and form in a new solution. That's why we agree with L. Bazhanov and V. Turchin: "the avant-garde artist strives to anything, but tradition. He dreams of a system of ideas; he creates a pure intellectual enjoyment, he positions himself between art and life without choosing one or the other"¹⁴.

In 2014 Doszhanov created the tapestry "Warriors" ("Paluandar", 110 x 130 cm) based on the graphic representation of strong warriors. The artist employs interesting physiology combining male and female features in the figures of a

¹³ L.N. Gumilyov, *Ancient Turks*, Moscow, 1993, p. 22-23.

¹⁴ L.A. Bazhanov, V.S. Turchin, *To the judgment of avant-gardism and neoavant-gardism*, Moscow, Soviet Art History, 1978, p. 77, p. 34.

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warrior. He resorts to the Kazakh heroic epic tradition and combines it with the Japanese art tradition of effeminate objects. (Figure 4)

The tapestry has a laconic composition built on the positive-negative principle. It consists of only two stylized face-to-face standing figures dividing it into two equal horizontal sides. The left side is assigned to the light silhouette of the "classical" batyr while the right side is given to a burlesque figure against a red background.

On the left side, the raw stylization of the warrior resembles a child's drawing with exaggerated proportions for the shoulders, arms and legs. The figure looks lopsided that can be considered as an artistic mistake unless it was the meant that way.

Despite the drawback, the tapestry makes an unforgettable impression on the audience. It also offers some real humor that is often absent as a tone in modern Kazakh art.

The quality of artworks should be measured by his ability to express complex philosophical, religious, cultural or social aspects of human life in artistic symbolic imagery and composition. The routine and everyday human activities can offer access to the macrocosm of the universe. In other words, to capture the universal in the mundane is an incredibly complex creative task.

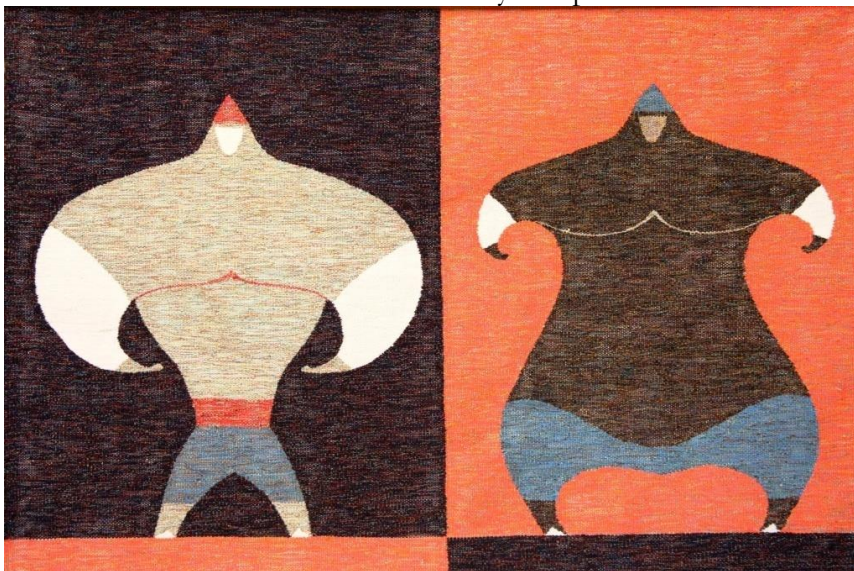


Figure 4. B. Doszhanov. Warriors. 2014 110 x 130 cm.

Many artists often resort to the basic techniques of monumental art: laconism of plot, plasticity of expression, scalability, color accents, and symbolism. In that case, the artistic image becomes a metaphor, one of the most productive expressive devices. The other equally important and significant techniques including allegory, hyperbole, grotesque and symbol are capable of producing a powerful impression on the audience.

The symbolic metaphor is often employed by the artists to juxtapose objects in order to reveal their essence. The metaphor works on intuitive

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associations that add depth to any artwork. Its role as the artistic method cannot be underestimated.

With this in mind, let's analyze the tapestry work "The Prophet" ("Пайғамбар", 2016, 150 x 210 cm) (Figure 5).

A brief glance at the tapestry is enough to place it in the so-called "Bapanovs'" tradition characterized by compositional canons of minimalist aesthetics that became a cultural trend in contemporary Kazakh tapestry art. On the other hand, Doszhanov's artwork has Bapanovs' influence such as a stylized camel. On the other hand, the theme of the prophet is original and fresh. Despite the similarity of stylistic and depictive solutions, Doszhanov offers different symbolic-metaphorical solutions.

The tapestry exploits a favorite motif of the moon combined with original Doszhanov's color palette of coral and grey *mélange*. The fabric "The Prophet" is framed with a narrow black strip, similar to his previous works like tapestry "Keeper of the hearth" ("Ошақбасықорғаушысы" 2011, 130 x 210 cm)

The black compositional frame creates a solemn tone for the complex figurative and symbolic imagery of the tapestry. Here again, Doszhanov turns to the complex metaphorical potential of the parable, a genre often overlooked by Kazakh tapestry artists. The young artist deserves words of praise and support for crediting his audience with the power of interpretation. Despite the theme, the artwork is no directly edifying or moralizing. "The artistic parable gives its viewer, reader, listener a great deal of independence and invites to think creatively on the subject. It is necessary to believe in viewer's intellect and ability to make complex associations and draw conclusions"¹⁵.

The tapestry depicts a small prophet in stylized oriental clothes. He leads a camel that takes the most of the fabric. The prophet also carries a crescent moon in his left hand. The camel's body is composed of multiple moons: even the eyes of the animal are stylized as moons. Moreover, there is a big moon on top of the camel.



Figure 5. B. Doszhanov. The Prophet. 2016 150 x 210 cm.

¹⁵A. Yakimovich. "Plots and images of the parable (To the problem of interpretation of the figurative meaning of the modern picture)," in *Soviet painting*, LXXXIV (1981), p. 91-92.

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"The Prophet" is a tapestry that pushes "the measure of the conditional" in the stylization of forms. The artist overuses Kazakh national symbols and thus ends up with the unsatisfactory solution that demonstrates the frequent mistakes of young artists too eager to capitalize on commoditized imagery. As a result, it threatens to dilute the achievements of the artistic development of the monumental and decorative art form in Kazakhstan. The modern global information culture seduces artists with commodification. It is important not to retreat into cliché stylization techniques that generate epigones, "especially in the context of a universal craving for style unity"¹⁶.

The tapestry "The Prophet" employs the traditional symbolism of pilgrim, an eight-pointed star, a camel, labyrinth-like patterns created by moons in the imitation of Arabic calligraphy. The combination of imagery touches the sacral aspects of Islamic culture and suggests that the religious-mystical teachings of Sufism strongly influenced Doszhanov.

There are some parallels between Sufism in philosophy and minimalism in art. Sufism teaches abstinence and simplicity in life manifestations, prefers freedom over dogmas, rejects national and caste prejudices, and emphasizes the transience of life. Minimalism as an artistic principle inspired the artist to use less imagery with more meaning. It values the potential and encourages to implement creative ideas.

Sufism inspired a spiritual person to overcome the negative qualities such as selfishness, laziness, intolerance, pride, etc. Sufism brings the understanding of pure beauty to the world. The Sufism symbolism permeates the medieval classical near and middle Asian poetry in the works of Ahmed Yasawi, Rumi, Hafiz, Jami, Nami, and Kazakh poets Bukhar-zhyrau, Shakarim, Abai, Mukagali Makatayev. However, most importantly, Sufism preaches love for all elements of Creation and the Creator. The Sufism follower sees the Divine in everything that is an actual quality of the artist.

Sufism is shared from teacher to student, who is "thirsty" for knowledge. The role of the teacher is to bring the student into awareness. The teacher and the student are not equal in status but equal in their thirst for wisdom. The famous proverb says: "A student is ready he meets a teacher." The same principle works in art: the master takes the apprentice when he is ready.

Let's examine the imagery of the labyrinth with its subtle semantic parallels that ultimately complicates and enriches the artistic content of the work. The most obvious interpretation of the maze is a human life with many taken and lost chances. One more explanation for the labyrinth is knowledge and wisdom. If a student does not want to be lost in the maze, he needs to find a teacher who would be his guide.

Sufism postulates the obligation of the teacher to pass his knowledge to a young follower. Therefore, the old prophet leads the camel. The mission of education connects the two figures. It also suggests that the responsibility to lead and share the knowledge rather than hide it.

¹⁶N. Nikolayeva, *Stylization and experiment*, Soviet Decorative Art 73/74, Moscow, Sovetskiy khudozhnik, 1975, 179.

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Our criticism of the tapestry includes two negative points. The first one is that it lacks in scale considering its subject and the second one in our view, is the congested and busy composition. The first point can be corrected by increasing the size of the tapestry. The second critical remark should be treated with more attention because if not addressed it can negatively affect the future works of the artist. In our view, the figures of the prophet, the moon, and the camel are not tied in dynamic movement. The static images contradict and destroy the overall theme of the tapestry: the teacher on his way to share knowledge, experience, and wisdom.

Stylization can achieve the powerful artistic effect with the metaphorical plot and images rendered in laconic and monumental monochrome graphics. Moreover, we advise the young artist to limit the use of obtrusive red color.

In conclusion of a critical review of Doszhanov's artworks, it should be noted that popular "-isms" like abstractionism or techno-minimalism distract aspiring artists into the formalistic solution deprived of human presence and warmth. By "human presence" we mean the depiction of exclusively human characters on the tapestries. On the contrary, "... an exciting, truly human presence means something indispensable – human intimacy and psychology. Its lack is at the core problem of contemporary art that can transform society, the collective (or individual) consciousness. That is why very often in artworks men and women appear more real than in life. Many great artists of the past were capable of such masterpieces"¹⁷.

Baurzhan Doszhanov is at the beginning of his artistic career that includes possibilities for both creative achievements and mistakes. His artworks prove that he is in the search for the unity and integrity of form and content. They evoke intellectual discoveries and emotional insights in the audience. Despite his young age, Doszhanov is seen as one of the most promising aspiring artists in Kazakhstan. A new generation should be inspired by the words of Givi Kandareli, the founder of the Georgian tapestry school. His "manifesto of creativity" states: "One thing is clear to me, that none of my future works will be connected with the fashionable "empty" trends. Please, do not see me as infected with conservatism. On the contrary, I always welcome everything new. I am always happy to see in the artistic search for the new. Art is impossible without growth. I do not want to encourage the young artists to become imitators of foreign models and clichés just to create a silly buzz around their work"¹⁸. In our opinion, despite some creative pitfalls, Doszhanov will develop into a prominent figure in the Kazakh tapestry art scene.

¹⁷ R. Somvil, "Sixteen Years Later. Creativity," in *Sovetskij khudozhnik*, VIII (1986), p. 20.

¹⁸ G. L. Kandareli, *Soviet Decorative Art 77/78*, Moscow, Sovetskij khudozhnik, 1978, p. 12-13.

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