

REFLECTION OF COSMOGONIC IMAGES OF TENGRIAN CULTURE IN MONUMENTAL AND DECORATIVE WORKS OF DAUREN TASBOLATOV

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Abstract. Artistic and cultural features of reflection of cosmogonic images of Tengrian culture in monumental and decorative works of modern Kazakh artist Dauren Tasbulatov. Dauren Tasbulatov's monumental-decorative and illustrative-graphic works represent an immersion into the essence of existence, combining art with national Kazakh elements of cosmic symbolism and mythological narratives. Involving images and mythologemes of traditional Kazakh culture, his work both evokes a sense of cosmic awe, inviting viewers on a journey through the depths of the universe and the mysteries of creation and is deeply rooted in the exploration of existential themes from the origin of space to the interconnectedness of all forms of life. In almost every work, he offers viewers a glimpse into the history of Tengrianism, its role in shaping the worldview of ancient Turkic peoples, and the generation of the modern worldview, as well as provokes reflection on humanity's place in the vast cosmos. In contrast to the existing conditions, when in the modern visual culture of Kazakhstan, dominating positions are taken by so-called opportunistic trends of painting, sculpture, and graphics, the work of Dauren Tasbulatov is favorably distinguished by original interpretation and reading of national mythological images, originality of plot and compositional solutions and author's vision. The results of the art history analysis of creativity and creative methods of the author's works by Dauren Tasbulatov can become both a source of inspiration for young Kazakhstani artists and contribute to the formation of modern national visual culture.

Keywords: Dauren Tasbulatov, monumental-decorative art, Tengrism, cosmogonic images, Kazakh contemporary art, Kazakhstan visual art

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Introduction

Reflecting on his artistic path as a never-ending journey through art, Dauren shares his life wisdom with aspiring artists and knowledge seekers alike: “Communicate,” he urges, “with physicists, mathematicians, historians, and musicians. Embrace the diversity of viewpoints, for in each interaction lies the seed of enlightenment. In his friendly circle of musicians, conductors, pianists, and composers, he finds inspiration and the embodiment of a collective spirit where the synergy of minds fosters creativity.

Another fundamental message running through his work like a guiding “golden thread” is expressed in the quote: “To be born a human being is one thing, but the true challenge is to remain one.” Dauren, as an artist, projects this deeply personal, cultural, and philosophical content in his art, urging viewers to preserve their humanity amidst the complexities of existence on earth. In older and earlier times, the worldview of our ancestors reflected a holistic and planetary understanding of the world. However, this wisdom risks being forgotten in the fast pace, technocracy, and incessant noise of the modern metropolis. The young artist seeks to revive the enduring values of Kazakhstan’s nomadic heritage, invoking the memory of a proud lineage defined by confidence and self-reliance—qualities that once distinguished our ancestors. Today, individuals embodying such inner integrity and completeness—whom Abay described as *tolyk adam*—have become increasingly rare. Through each of his works, the artist calls on us to reconnect with our cultural roots and to pursue the harmonious integration of physical and spiritual life that once characterized our national identity.

Dauren Tasbulatov’s works are steeped in rich Kazakh tradition, drawing on images, symbols and mythological allegories that reflect the customs and rituals of his heritage. These elements

are intertwined with the common threads of everyday life and worldview, as well as the artist’s family world, where ancient traditions are honoured.

In the young artist’s home, rituals are observed with reverence; before and after meals, Dauren recites the sacred blessing - *bata*. When the family gathers around the table, he shares stories of their heritage with the children, telling of initiation rites that turn boys into men and warriors. Such stories ignite children’s interest in history and familiarise them with their ancestral heritage.

According to the artist, his artistic perception and outlook was deeply influenced by Northern Renaissance artists, particularly Pieter Bruegel the Elder, Hieronymus Bosch and Albrecht Dürer. Also, more recently, he has discovered the work of Mexican muralist Diego Rivera and to his satisfaction has discovered similarities in the involvement of narrative and compositional techniques in the creation of extraordinary memorable images that combine the integration or blending of different cultural codes and authorial symbolism in a particular national expression. Among contemporary creators, Tasbulatov singles out Russian graphic artist and sculptor Dashi Namdakov for his subtle style and special attitude to his own Buryat culture and history. The artistic language of the Buryat master is at once laconic and clear, as well as in it one can feel living links with ancient civilisations representing the heritage of human culture. This aspect is relevant for Tasbulatov himself, as in his art he wants to reflect a deep connection to the Tengri heritage, while noting the growing popularity of the symbolism of Tengrian culture among contemporary artists of our era. Dauren Tasbulatov believes that this interest is closely related to the current changes taking place in modern Kazakhstani society. There is a movement towards decolonisation, an awakening of consciousness and thinking that began

at the time of state independence but has taken on a particular cultural significance in recent years (Khamzina.D.Z). Нужно везде так It is expressed in people's urge to understand who they really are and where they come from, as well as a desire to reconnect with their national origins and historical heritage. "...many of our kin feel themselves to be inferior individuals, carrying the weight of centuries of foreign external ideology. Our native alphabet and language have been changed, and evidence of our Turkic script remains unknown to most people. Our traditions, ancient Turkic rituals and customs have been distorted, forgotten or purposefully erased over time. This has led to a whole generation of people who feel left behind, lost in their own heritage. Thus, we search for identity and self-consciousness, exploring our national symbols and the rich palette of rituals and epics that define our national uniqueness. The answers to these questions are contained in our Kazakh fairy tales and Turkic legends, encoded in them. That is why, in my opinion, both individuals, scientists, cultural scientists and artists are looking for answers in these symbols. Contrary to many opinions, I believe that Tengrianism is not a religion, but a distinctive way of thinking, worldview and understanding of our place in the world. In exploring this line of work, I seek answers hidden in the attributes of our nomadic ancestors, discovering sacred symbols and profound truths along the way. This is essentially what my journey as a person and as an artist is all about."

Methods

The main purpose of the study is art history analysis of artistic and cultural peculiarities of reflection of cosmogonic images of Tengrian culture in monumental and decorative works of the modern Kazakh artist Dauren Tasbulatov. Since the study considers not only actual images representing the monumental works of

Dauren Tasbulatov but also spiritual and personal beginnings of self-understanding and self-interpretation of the artist itself, determining the peculiarities of his work, the study methodological priority belongs to hermeneutics as a method of art historical and philosophical cognition. Also, the historical and art history method and the personal interview method were considered the most suitable for solving the set tasks in this case. The factual base of the study is the original monumental works of the artist, exhibited in architectural and public areas of Kazakhstan, particularly in the cities of Almaty and Semey, as well as art history publications, electronic resources, official public websites, and video interviews materials in Kazakhstan.

Outcomes. The results of art history analysis of creativity and creative methods of creation of Dauren Tasbulatov's monumental works can be a source of inspiration for young Kazakh artists and a practical example for the formation of the professional competence of modern muralists. Analyses and conclusions of this study can be used in the works of art historians, culturologists, and undergraduate and graduate students for research.

Discussion

Dauren Tasbulatov is a contemporary Kazakhstani authentic artist, whose works, in many senses going beyond traditional artistic expression, invite viewers on a fascinating journey through the rich heritage of nomadic ancient Turkic culture. In his monumental and decorative works, the artist gives preference to bright-local illustrative colors. On the contrary, his authorial graphics are distinguished by the monochrome of the pictorial solution. In contrast, each of his works is filled with a deep, uncanny reverence for the nomadic way of life and mindset peculiar to the Kazakh people in the past (Ulanov M 15). Involving cosmogonic images and

symbolism of Tengrian culture in his works, Dauren Tasbulatov weaves together myths and plots of ancient stories passed down from generation to generation thanks to folk oral art with actual demands of modern Kazakhstan society. The creative life and activities of a young Kazakh artist can serve as an inspiring example for those who want to connect their future with visual culture and contribute to the general processes of evolution of modern fine arts in Kazakhstan (Ayupov 10).

Dauren Tasbulatov is a professional artist who received an academic education, having passed three stages of training at the Temirbek Zhurgenov Kazakh National Academy of Arts; graphic designer, and illustrator with the last 3 years of experience as a painter of small architectural forms. After completing his studies, Dauren did not engage in artistic endeavors but worked as a graphic designer for 13 years, having an irresistible desire to realize his destiny, namely to be an artist. Such a moment came in 2018, when the young artist, at the same time, relied on extensive professional experience as a graphic designer and rejected the usual stylistic-artistic and coloristic techniques of the latter, engaged in the search for his distinctive and unique author's style. As the artist's admits, this process was not easy for him, as it required a huge internal concentration of mental strength, reorientation of artistic and aesthetic ideals, and overcoming the usual techniques of creating and solving artistic images as a kind of 'withdrawal', typical for drug addicts who decided to treat their addiction, and, in the end, the rejection of stable financial well-being in favor of a life on so-called "own resources".

As is typical of most creative people, Dauren Tasbulatov has a few favorite literary and historical quotes that inspire him in difficult moments of life and, at the same time, embody the meanings and principles of life. The first 2 quotes belong to the Soviet playwright George Gurdjieff and sound like this: "Think of

yourself more often, because we are in a metropolis, and in the hustle and bustle we often forget about ourselves dissolving into everyday routine" and "...do not betray the feeling of your own talent". Another quote is that of the ancient Greek philosopher Epictetus: "If you do not know how to die honorably, then you do not know how to live honorably." The artist fills this quotation, which with its radical content is more suitable for describing the code of "bushido - the way of the warrior" of the Japanese samurai, with his meanings: "...no matter how frightening the shadows of uncertainty may seem, for example regarding my prospects for realizing myself as an artist, if one finds oneself abandoned to one's fate in a world without identity, perhaps reflecting on the legacy one wishes to leave behind can bring a glimmer of clarity. And enlightenment may come sooner than expected, as the struggle with doubts about one's purpose and calling is relevant for many people today." As a man filled with the potential for creative search and self-expression, Dauren Tasbulatov strives to overcome difficulties and, on this path, often imagines a future in which his name is glorified as the name of a skillful artist and his creations, even through the centuries, sound on the lips and cause pride among descendants. There is a widespread belief, most often associated with religious dogma, that ambition is one of the seven deadly sins, but in Dauren's case, ambition is expressed both in the practical realm - an elementary desire to improve the lives of his family and children and be an example to them - and in the spiritual equivalent that fuels his creative spirit and desire to glorify contemporary Kazakh visual arts worldwide. From the turning point in his life, when Dauren Tasbulatov decided to give up his career as a graphic designer and realized that his destiny was to be an artist, he has been setting high goals based on ambitions far beyond the mere primitive satisfaction of creativity. Therefore, Dauren's desire to achieve a status during

his lifetime, in which he can see his works in person at auctions in London, as opposed to the established tradition, when this happens only after the artist's death, is quite understandable.

The unique nuances of Dauren Tasbulatov's temperament permeate all his artistic endeavors, defining his creative vision. He unobtrusively aims to change the course of people's complex life canvas, even if only by five percent. With the help of his paintings, the symbolist artist seeks to cause subtle but profound changes in every person who sees his paintings: to bring a little kindness, more mutual respect, and an unwavering desire to care for his homeland.

Results

Dauren, by his own account, considers himself an illustrator, but aspires to the grandeur of monumentalism, a field that requires wisdom and experience to grasp the intricacies of such a difficult craft. Although the artist cannot yet consider himself a master of mural painting, his spirit can nevertheless be characterised as that of an artist.

Looking ahead, the young author aims to deepen his mastery by exploring the fields of psychology in order to uncover more truths about symbolism and thereby enrich his future works with deep and resonant meanings.

Portraits of figures of the great Alash-Orda adorn Dauren's house, filling the space with the spirit of his culture and a sense of ritual. He introduces his children to these greats by recounting their deeds and endeavours for his people. For Dauren, these moments of learning carry a promise to look after the future of his family and the country as a whole, preserving and perpetuating the spirit of his ancestors for future generations.

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Photo 1. Dauren Tasbulatov. Monumental and decorative panel "Mythological consciousness of nomads", size: 710 x 260 cm, 2023, Almaty.

perpetuating the spirit of his ancestors for future generations.

In the halls of the “Aport Mall” shopping center, located at the intersection of Kuldjinskaya highway and Bukhtarminskaya street in Almaty, among the bustle, noise and laughter of visitors, there is a monumental art-panel (Art gallery – 2024) “Mythological consciousness of nomads” (size 710 x 260 cm.) by a young Kazakh artist Dauren Tasbulatov, which has both plot and compositional originality and unusual pictorial and stylistic solution (Photo 1). The order for the creation of this monumental work in 2023 the artist received from the management of the largest trade and retail network of Kazakhstan “Magnum”, whose supermarket is located in the walls of the previously mentioned shopping centre “Aport Mall” (Figure 2). An important detail that should be mentioned is that when creating this work, the customer relied entirely on the artistic vision, intuition, and experience of the artist, in other words, giving him complete freedom in the realization of the creative project conceived by him. Unfortunately, these days, such a respectful attitude of the

customer to the artist is not standard, and many examples exist. It is all the more encouraging that business representatives find opportunities to support the creativity of young artists, thus contributing to the general processes of development and evolution of modern visual culture in Kazakhstan.

According to Dauren Tasbulatov, as an artist-designer with a professional higher education and excellent knowledge of computer tools of image construction, he has always been interested in trying his hand at creating modern works reflecting “the space of Kazakh national culture” and at the same time monumental in idea and physical scale. Following his dream, the young artist carefully studied the heritage of modern monumental painting - the art of Ancient Egypt, Greece and Rome, the work of artists of the Renaissance, the works of Mexican and Soviet artists-monumentalism, and came to the understanding that he can not unthinkingly copy them, because in this case, he will not be able to show his creative identity. In other words, Dauren Tasbulatov, relying on the images and symbolism of traditional Kazakh culture in his works, and to be more precise - Tengrian culture,



Photo 2. Dauren Tasbulatov. Monumental and decorative panel-triptych “Zaman”, Digital art, size: 405 x 200 cm, 2019, Almaty.

tried creative experiments with their combination and transformation in the so-called “digital format”. An important clarification is necessary here - when using the term ‘digital format’, the authors of the article do not mean technological ways of creating works of fine art with the help of various AI platforms, so widely popular in the contemporary artistic environment, but directly, visual and stylistic aesthetics, which is characterized by pixelation of images, hypertrophy of perspective and scale relations, bright locality of color combinations and illustrative pictorial language.

According to Dauren Tasbulatov, the creation of the art panel “Mythological Consciousness of Nomads” was not the work of a lone artist but primarily a collective process, which involved many scholars specializing in various aspects of traditional Kazakh and ancient Turkic culture. From their wise advice to the lyrical stories of experts on Turkic runes, from the insights of Turkologists to the resounding voices of historians, among whom was such an expert on toponymy and mythology as Zira Nauryzbay (TENGRİ NEWS), and as a result of profound consultations and fruitful exchange of knowledge, the young artist was able to create an extraordinary monumental work, bearing the majesty of both physical scale and conceptual-artistic content.

In the monumental work ‘Mythological consciousness of nomads’ the artist reflects a fascinating picture of life of nomadic Kazakh people in the universe of the ancient Turkic God of Heaven - Tengri, connecting the earthly and heavenly realms in a harmonious symphony. The majestic action unfolds in a vivid, ethereal landscape where sky and earth merge seamlessly, creating a transcendent background to celebrate the harmony of life, freedom, prosperity and the solemnity of spirit of a nomadic people. The composition includes many multi-scale images of horses as a traditional and readable symbol of the

nomadic way of life. Most of them are saddled and involved in the daily chores of their riders, but the large figure of the blue horse on the right side of the piece should be singled out. He is depicted by the artist in a mighty leap on the visible boundary of heaven and earth, and that is why he is figuratively perceived as a kind of guide, like ancient shamans who possess the art of travelling between the “upper” and “lower” worlds. One of the main symbols of the pictorial panel is the image of shanyrak - the knob of the yurt. Its silhouette spreads in the sky with a wide hoop surrounded by ancient symbols of nomadic culture, which, like a revived celestial melody, echoes with festive earthly tunes. The bright play of colours in the composition creates a sublime lyrical atmosphere, emphasising the mystical-cosmogonic connection between the nomadic people and the sacral world of the ancient Turkic God of Heaven - Tengri. These scenes mesmerise and pacify at the same time, immersing the viewers in the artistic space of the foreground of the panel, which depicts numerous figures of the nomadic Kazakh people who once inhabited the vast expanse of the Eurasian steppes from Southern Siberia to the Black Sea.

Numerous figures of Kazakhs dressed in festive national clothes seem to emphasise the solemnity of the moment that united them into one inseparable whole. The work’s figurative and symbolic framework tells about the holiday of life, the holiday of prosperity and harmonious coexistence with the surrounding physical and spiritual worlds. The characters in the piece enjoy a meal, play national instruments, read books, and listen to the chants of a shaman.

If we turn our gaze to Kazakhstanis, we will see that most of the audience gathering around the symbolist artist clearly belongs to our fellow countrymen Kazakhs. The artist’s message to his people remains the same: never lose sight of who you are, your roots, your culture, your history. Dauren sincerely hopes that everyone

can rekindle a spark of their mythological consciousness, a topic studied by modern scholars and mythologists (Nauryzbaeva 56) who observe the decline of this integral quality in our time. The central, one can even say the middle place in the panel is occupied by the image of “torsyk”, used by Kazakhs in everyday life for storing and transporting kumiss. In his work, Dauren interprets the torsyk as a sacred-architectural structure of monumental proportions, receiving through the main entrance a string of people for a special rite of Eternal rebirth. The theme of Eternal rebirth, when the soul is reborn after death, passing through a deep mystical journey is characteristic not only of Tengriism, but also of many other monotheistic religions. In ancient Turkic culture it was believed that, leaving the mortal realm, the soul of the deceased enters the domain of Tengri, where it is purified and revitalised by the sky god Ulgen (Ergalieva R.A 40). The soul undergoes a cycle of transformation in which it is filled with the wisdom and essence of past lives. In the end, the soul is reborn and returns to the world with renewed purpose and a deep connection to the land and its people. This cycle of Eternal rebirth in ancient times embodied the indestructible spirit of the Kazakh people and its close connection with nature and the spiritual cosmos.

In the triptych “Zaman” Dauren Tasbulatov as an artist sets himself a grandiose task - to create a large-scale canvas of monumental character, which can be considered as a kind of chronicle of mankind (Photo 2). The composition of the work consists of many figurative fragments, each of which reflects different stages and aspects of world history, culture, science and philosophy. To fully understand the author’s meanings in the work, it is necessary to have extensive knowledge in these fields.

Tasbulatov’s triptych does not offer simplistic interpretations, but, on the contrary, stimulates a deep analysis of the

experience of the development of human civilization and the consequences of this process. The peculiarity of the work is that the future depicted by the artist is presented as catastrophic. However, this is not a consequence of the author’s pessimism, but rather a reflection of his extensive knowledge and understanding of human nature. Dauren, being an optimist, sees the world through the lens of historical cyclicity, where catastrophes and achievements are inevitably intertwined. This manifests the artist’s role as a philosopher, who visualizes the external aspects of reality and addresses the inner world of man, his inner conflicts, and his struggle with his demons. However, the “Zaman” triptych is not a utopia, as it reflects two sides of the same coin - the beauty and the horrors inherent in human existence. In each painting of the triptych lies the idea of the inevitability of progress and the crises through which humanity passes on its way to self-discovery. For Dauren, the art of different epochs is not just an aesthetic experience but also a way of understanding the world and human nature.

Many muralists with professional education can note that Dauren Tasbulatov’s works, even though they are large-scale in physical terms, are still more characterized by the illustrative nature of the pictorial language. On the one hand this is explained by his professional artistic education as a designer, on the other hand by his creative methods of working on the sketch of the future work. Dauren does not hide the fact that he uses graphic editors when working on his sketches, considering this method to be more perfect and productive, and one cannot but agree. Even on his Instagram page (INBUSINESS), the artist often posts animated videos where viewers can watch the process of creating an author’s sketch for new work, from the first to the final stage. On the other hand, the artist’s works are deeply monumental due to the ideological

message, the author's position concerning the declaration of the national Kazakh cultural code, and the personal outlook and excessive expressiveness invested by the author in his works.

In many senses, excessive expressiveness in the artist's monumental works is also a distinctive feature of his work and comparable to German expressionist artists' works. For example, within this study's framework, we conduct a brief analysis of the works of the Kazakh artist and the classic of German expressionism Franz Marc (1880-1916). In that case, we can note both many standard features and some differences. Franz Marc's paintings reflect his unique vision of nature and are known worldwide for their expressive manner in conveying the images of various animals. In his paintings, the German artist sought to convey the inner essence and primordial spirituality of animals, using local colors and expressive forms to express emotions and states, which in many ways is close to the work of Dauren Tasbulatov. Frans Mark believed animals have inner purity and harmony, which are inaccessible to humans. In turn, the Kazakh artist touches upon similar themes in his works, addressing the themes of existence, harmony of balance, and national identity of Kazakh culture.

"Blue Horse" is perhaps one of the most famous works by Franz Marc, created in bright, almost surrealistic colours with the use of saturated blue, symbolising tranquillity and spirituality (Figure №3). Dauren Tasbulatov's monumental panels are also characterised by bright, saturated, one could say - surrealistic colours, his author's message is focused on reflecting the harmony of the universe, filled with nature and images of the Kazakh steppes, traditional ornaments and symbols reflecting national identity. The main difference in the artists' work is that while Franz Marc focuses on the spirituality of nature, Dauren Tasbulatov in the ideological and artistic sense "takes the



Photo 3. Franz Marc. The blue horse. 1911, size: 84.7 x 84.5 cm. Lenbachhaus Gallery, Munich.

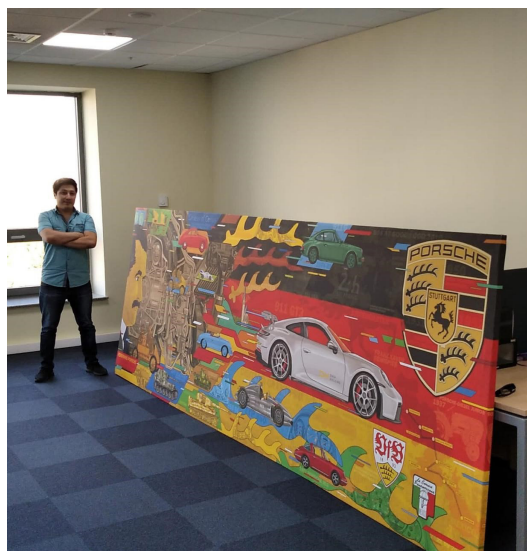
bar higher" and focuses on the spirituality of Kazakh national culture, deeply rooted in Tengrianism. To some extent, the monumentality of Dauren's works is facilitated by the physical scale of their dimensions, and we can dwell on this fact in more detail. As the artist himself admits, he appreciates the grandiose size of his works, believing that this factor allows him both to attract many small and important details into the composition and to have a more emotional impact on the audience.

At the same time, the structure of the composition used by the young artist is always monumental, logical, and straightforward, and a bright localism of colors characterizes the coloristic solution. According to the artist, he came to the attraction of such creative methods when working on monumental and decorative panels consciously and compares them to the methods of creating animated films for children. That is why the artist deliberately simplifies the composition structure so that the primary meanings of the narrative he wants to convey are easily accessible to

the viewers. Also, according to the artist, such creative solutions, initially devoid of excessive compositional complexity, are more accessible and fascinating for young minds and for people who do not have a deep knowledge of contemporary fine art, which in turn, of course, gives even greater opportunities for a broad audience. This dissonance between physical grandiosity and clearly readable illustrativeness of the pictorial solution is a distinctive artistic technique characteristic of the work of the young Kazakh artist Dauren Tasbulatov.

Touching upon Dauren Tasbulatov's current activities, he says he has outlined three different directions for his work. The first direction of commercial nature involves the creation of narratives for brands, companies, and holdings, including the creation of visual design. It works by telling stories about various things and objects. In this direction, the artist has already accumulated quite extensive creative experience. For example, we can refer to a commercial project when Dauren created a pictorial work "Porsche", by personal order of a client, who is fond of this brand of cars (Photo 4). Commercialization of creativity, public fame, and success - this is what every artist strives for in one way or another, which is even more relevant in developing the domestic creative industry. Moreover, money, in this case, is not the artist's goal, but rather a meaningful equivalent of his intellectual and physical labor, capable of giving him financial and creative freedom.

The second direction chosen by Dauren is an immersion into the field of social and philosophical paintings, where the artist wants to explore and reveal using visual tools acute social problems, little-known historical subjects of the past, and imagined pictures of the future about the modern culture of the Kazakh ethnos. These themes deeply affect the artist on a personal level because, in his art, he wants to reflect, capture the events taking place in the world, and engage in self-knowledge and self-improvement through creative activity.



Picture 4. Dauren Tasbulatov. Panels with motifs of the atomic brand "Porsche", Digital art.

The third path, perhaps the most sacred and spiritual for the artist, is the study of the heritage of ancient Turkic culture, mythology, fairy tales, legends, and epics that enriched the modern art of Kazakhstan. These stories and images, which have come to us through millennia and preserved the national Turkic identity, inspire Dauren Tasbulatov, connecting him as a person with the rich traditions of his ancestors and filling his work with feeling and meaning.

Once again, referring to the theme of the artist's present activity, it is necessary to mention his desire to travel to learn the world, expand the boundaries of imagination and personal communication, and self-improve himself as a person and creator. Dauren's dream is to visit the countries of South America, which have bright landscapes, ancient history, and original national culture (Awita New York Studio). The young artist also wants to visit Europe and get acquainted with classical traditions of fine arts, enriching his intellectual and artistic baggage and pushing the boundaries of his own worldview and his place in it (Egorova L 23).

The artist's interest range is quite broad, given his vast creative potential.

Dauren wants to try his hand at directing and dramaturgy in the future, which may result in creating a feature film based on his story or a comic book inspired by Kazakh folk tales. Dauren also wants to work in cinema art, creating storyboards and sketches of scenery and costumes. In the long-term prospects, the artist aims to internationally recognize his creative talents, paying special attention to the Asian market represented by Hong Kong, Singapore, Taiwan, China, Malaysia, and Japan (STOP NUCLEAR). Intuition tells Dauren that his future success will be linked to Southeast Asia, where he feels a deep, intimate connection with the culture, environment, and community.

Basic provisions

Dauren Tasbulatov, an artist who identifies as an illustrator, harbors a strong ambition for monumental art, a field he aims to master by exploring psychology to infuse his works with deeper meaning. His profound connection to Kazakh culture is evident in his home, adorned with Alash-Orda portraits, and his commitment to passing on this heritage to his children.

A key achievement is his monumental panel, “Mythological Consciousness of Nomads” (2023), created for Almaty’s “Aport Mall.” This work, commissioned by “Magnum” with full artistic freedom, showcases unique plot, composition, and a distinct digital aesthetic. Dauren extensively researched global monumental art, but instead of imitation, he innovatively transformed Kazakh and Tengrian symbolism into his unique style, characterized by pixelation, exaggerated perspectives, and vibrant colors. Collaborating with scholars, he imbued the panel with deep conceptual content, portraying nomadic life under Tengri, with symbols like horses and the “torsyk,” representing eternal rebirth and a call to cherish cultural roots.

His triptych “Zaman” (2019) is a monumental chronicle of humanity, offering a complex view of civilization’s development and its challenges. It depicts a catastrophic future not out of pessimism, but from a profound understanding of human nature and history’s cyclicity. While his works maintain an illustrative quality due to his design background, their monumentality stems from their powerful ideological message: his declaration of the Kazakh cultural code and intense expressiveness, comparable to German Expressionists like Franz Marc.

Dauren’s artistic endeavors branch into three areas: commercial projects, social and philosophical paintings exploring Kazakh culture, and the sacred study of ancient Turkic heritage. His future plans include international travel for artistic growth, exploring directing and dramaturgy, and achieving global recognition, particularly in the Asian market, where he feels a deep cultural connection.

Conclusion. Dauren Tasbulatov spends much time in close dialogue with figures of modern Kazakhstani science and aspires to become an artist-intellectual whose work will be known worldwide. Although some may perceive his views as a sign of an inflated ego, Dauren believes that it is the driving force that propels his creative endeavors forward and motivates him to further creative achievements. Relying on this vastly ambitious and, for some, egoistic aspiration, the young artist wants to leave an indelible mark in the contemporary visual culture of Kazakhstan. And in the global artistic community.

Dauren Tasbulatov’s work stands out from other contemporary Kazakh artists by his unique approach to reading and interpreting national mythological images (SEMEYIANASY). The young artist’s works reflect not only the author’s vision of images and symbols of Turkic culture but also open new horizons for the analysis and comprehension of the cultural traditions of Kazakhstan. The study and analysis of

Dauren Tasbulatov's work are necessary for a deep understanding of human experience, the relationship between culture and society, and the formation of a broader understanding of the place of

art in the life of modern man. The results of the art history analysis of his work can serve as a significant source of inspiration for young Kazakh artists, contributing to the formation and development of modern national visual culture.

Authors contribution:

Z. Mukanova – formation of the theoretical part of the text, work with sources and interpretation of the data obtained. Analysis and systematization of the material, execution of the practical part of the study.

M. Mukanov – defining the research concept, identifying the scope of tasks and developing research methodology. Scientific editing of the main text, abstract text, consulting and scientific guidance.

Вклад авторов:

Ж. Муканова – формирование теоретической части текста, работа с источниками и интерпретация полученных данных. Анализ и систематизация материала, исполнение практической части исследования.

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ДӘУРЕН ТАСБОЛАТОВТЫҢ МОНУМЕНТАЛДЫ ЖӘНЕ СӘНДІК ЖҰМЫСТАРЫНДАҒЫ ТӘҢІР МӘДЕНИЕТІНІҢ КОСМОГОНИЯЛЫҚ БЕЙНЕЛЕРІНІҢ КӨРІНІСІ

Аннотация. Қазіргі қазақстандық суретші Дәурен Тасболатовтың монументалды-сәндік туындыларында тәңірлік мәдениеттің космогониялық бейнелерінің көркемдік-мәдени ерекшеліктері айқын көрініс табады. Дәурен Тасболатовтың монументалды-сәндік және иллюстрациялық-графикалық шығармалары өнерді ғарыштық символизм мен мифологиялық әңгімелердің ұлттық қазақ элементтерімен үйлестіре отырып, болмыстың мәніне енуді білдіреді. Дәстүрлі қазақ мәдениетінің бейнелері мен мифологемаларын қолдана отырып, оның шығармашылығы бір мезгілде көрермендерді ғаламның тереңдігі мен жаратылыс құпиялары бойынша саяхатқа шақыра отырып, ғарыштың пайда болуынан бастап өмірдің барлық тіршілік иелерінің өзара байланысына дейінгі экзистенциалды тақырыптарды зерттеуде терең тамыр жайған ғарыштық қорқыныш сезімін тудырады. Ол өз шығармаларының көбінде көрермендерге Тәңіршілдік тарихына, оның ежелгі түркі халықтарының дүниетанымын қалыптастырудағы, заманауи дүниетанымды қалыптастырудағы рөлі, сондай-ақ, адамзаттың шексіз ғаламдағы орны туралы ой қозғауға итермелейді. Қазақстанның қазіргі бейнелеу мәдениетінде кескіндеме, мүсін және графиканың конъюнктуралық бағыттары басым болған қазіргі жағдайларға қарамастан, Дәурен Тасболатовтың шығармашылығы ұлттық мифологиялық бейнелерді өзіндік түсіндірумен және оқумен, сюжеттік-композициялық шешімдердің өзіндік ерекшелігімен және авторлық көзқарасымен ерекшеленеді. Дәурен Тасболатовтың шығармашылығы мен авторлық туындыларын жасаудың шығармашылық әдістерін өнертану талдауының нәтижелері қазақстандық жас суретшілерге шабыт көзі бола алады, сондай-ақ, қазіргі заманғы ұлттық бейнелеу мәдениетін қалыптастыру ісіне өз үлесін қоса алады.

Түйін сөздер: Дәурен Тасболатов, монументалды-декоративті өнер, Тәңірлік, космогониялық бейнелер, заманауи қазақстандық өнер, Қазақстанның бейнелеу өнері

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ОТРАЖЕНИЕ КОСМОГОНИЧЕСКИХ ОБРАЗОВ ТЕНГРИАНСКОЙ КУЛЬТУРЫ В МОНУМЕНТАЛЬНО-ДЕКОРАТИВНЫХ РАБОТАХ ДАУРЕНА ТАСБОЛАТОВА

Аннотация. Художественно-культурологические особенности отражения космогонических образов тенгрианской культуры в монументально-декоративных произведениях современного казахстанского художника Даурена Тасбулатова. Монументально-декоративные и иллюстративно-графические произведения Даурена Тасбулатова представляют собой погружение в суть бытия, сочетая искусство с национальными казахскими элементами космического символизма и мифологических повествований. Привлекая образы и мифологемы традиционной казахской культуры, его творчество одновременно вызывает чувство космического благоговения, приглашая зрителей в путешествие по глубинам Вселенной и тайнам творения, так и глубоко укоренено в исследовании экзистенциальных тем, от происхождения космоса до взаимосвязи всех форм жизни. Почти в каждом своем произведении он предлагает зрителям заглянуть в историю тенгрианства, его роль в формировании мировоззрения древних тюркских народов, генерации современного мировосприятия, а также, провоцируют размышления о месте человечества в необъятном космосе. В противовес сложившимся условиям, когда в современной изобразительной культуре Казахстана доминирующие позиции занимают так называемые конъюнктурные направления живописи, скульптуры и графики, творчество Даурена Тасбулатова выгодно отличается оригинальной трактовкой и прочтением национальных мифологических образов, самобытностью сюжетно-композиционных решений и авторского видения. Результаты искусствоведческого анализа творчества и творческих методов создания авторских произведений Даурена Тасбулатова могут стать как источником вдохновения молодых казахстанских художников, так и внести свою лепту в дело формирования современной национальной изобразительной культуры.

Ключевые слова: Даурен Тасбулатов, монументально-декоративное искусство, тенгрианство, космогонические образы, современное казахстанское искусство, изобразительное искусство Казахстана.

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