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INNOVATIVE STRATEGIES OF THE TURKISTAN MUSIC AND DRAMA THEATER

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Abstract. The general theme of the international round table “Innovative and multimedia research in modern theater art”, organized by the departments of theater studies and scenography of T. K. Zhurgenov Kazakh National Academy of Arts, the main topic of which was the resonant premiere of the play *Borte* by Dulat Issabekov, which raised a wide range of ideas and topical issues.

The purpose of this event was to comprehend the problems of innovations in the Kazakh theater in the era of digital technologies. The discussion was attended by a director of the Turkistan Music and Drama Theater Ainur Korbassarova, a stage director Carlo Shakkaluga, prominent theatrical figures of the republic, directors, heads of regional theaters, actors, set designers, teachers, students of the academy and the capital's university of arts. The methodology basis in the discussion of innovative events taking place in the Kazakh theater were empirical, general scientific and private scientific methods of understanding new approaches in work on a production of a play, on the example of the performance of *Borte*. The study underwent cardinal changes in the theater's performance and production policy, starting with selection of actors who were invited from different theaters of Kazakhstan, to introduction of expensive innovative technical stage equipment. As a result of discussing the problems of introducing innovations in the Kazakh theater, a number of objective constraining factors were identified, such as obsolete technical equipment and stage machinery, etc. Particular attention was paid to the issues of profitability of theatrical production, adaptation methods and operation of specialized technical devices, fundamentally new approaches in selection of actors for the role. During the discussion of the principles of organizing work on the release of a new performance, it was noted that leadership of the Turkistan Theater had successfully introduced new generation technologies in the shortest possible time. Moreover, a fundamentally new algorithm for operation of the stage part of the theater was developed, an extraordinary model for managing production workshops of the theater, technical and technological spectrum of combining innovative methods and techniques in the space of one performance has been expanded.

Keywords: multimedia scenography, creative industry, innovations in modeling the light space of a performance, digital technologies, visualization techniques.

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In October 2021, T. K. Zhurgenov Kazakh National Academy of Arts hosted an international round table on the topic "Innovative multimedia research in contemporary theater art." The purpose of this scientific event was to comprehend a large-scale innovative event of the current theatrical season – the premiere of the play *Borte* by Dulat Issabekov, staged on the Turkistan Music and Drama Theater stage. Prominent theater figures of Kazakhstan, heads of regional theaters, directors, actors, set designers, teachers, doctoral students, undergraduates, students of the academy and the capital university of arts were invited to the discussion in the international online round table.

The discussion was attended by Ainur Korbassarova – a director of the Turkistan Music and Drama Theater; Carlo Sciacaluga – a director of the play *Borte* from Italy, Dulat Issabekov – an author of the play, a famous Kazakh playwright; Tungyshpai Zhamankulov – a State Prize Laureate of Republic of Kazakhstan, a Chairman of the Union of Theater Workers of Kazakhstan; Kabyr Khalykov – a set designer, a vice-rector for scientific work, Yelik Nursultan – director, a dean of the theater faculty, Meruyert Zhaksylykova – a theater critic, dean of the faculty of art history; Sangul Karzhaubayeva – a head of the department of scenography, Aubakir Rakhimov – a director, head of acting and directing department, Anar Erkebay – a theater expert, a president of the "International Association of Theater Critics". It pleasantly struck us, and it has to be

emphasized separately that the Italians generously shared their experience, they had no secrets from us. Moreover, they managed to conduct training master classes not only for the actors, the production group, but also for all production departments of the theater. They developed and drew up detailed diagrams of decoration structures, engineering details, and a technical record of the use of software tools, in which virtual decorations are replaced with just one click of a button. We took care of opportunity to use these innovations not only in one performance *Borte*, but also in future productions of the theater as well. Provided for the cost-effective use of LED-screens and other technical devices, so that the theater does not incur too large costs. To do this, they used huge mirrors, which were mounted end-to-end with LED screens, creating at certain moments of the stage action – the effect of an immense space. Spaces of the Great Steppe and the Eternal Heaven, against which the dramatic events of our history are played out. In general, the Italian specialists offered us a lot of innovations and modern technologies, which the theater intends to use in its next performances.

Further, Italian director Carlo Sciacaluga shared his impressions and experience of staging the play *Borte* with the staff of the Turkistan Theater. The master seriously prepared for a kind of report, within the framework of the round table, spoke about progress of the entire work of the production group: from collecting and studying historical materials, analyzing the play itself, multimedia innovations in scenography, the initial

SHIELD BACKDROP

Three-dimensional fragmented (decomposed) decorated shield composed of a wooden structure and ribs supporting beam.

The three-dimensionality will be made of polyurethane sheets or Polystyrene foam treated with smooth plastic (stucco) to give the idea of the metal surface (bronze). The decoration will be made with overlapping patinas to give the sign of aging.

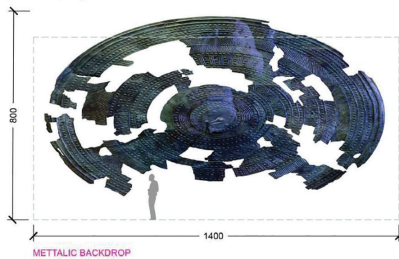


Fig. 1. Volumetric sculptural decorations and props.



Fig. 2. Video developments in the Watch Out program.

director's idea, technical developments, right up to the release of the performance. He showed his presentation, in which he explained in detail principles of modern scenography, possibilities of working in the Watch Out program, as well as theatrical technologies that were used in the manufacture of individual decorative structures and elements. He showed

the diagram, outlined key information and a detailed description in working with innovative programs for modeling the virtual space of the performance. In the final part of his speech, Carlo Sciacaluga admitted that joint work with Kazakh colleagues for him also became an unforgettable event and a significant experience in his creative activity.

RAISED FLOOR

Raised floor consisting of frame (Gate) with a black painted wooden plank. The treadmills will have to be commissioned and built ad hoc for the dimensions indicated and will have to work at different speeds

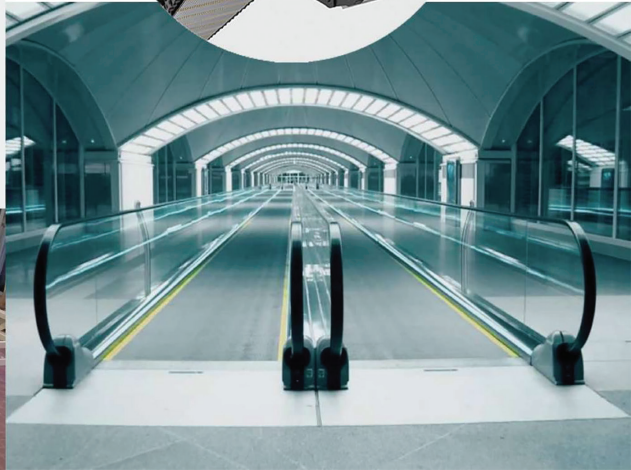
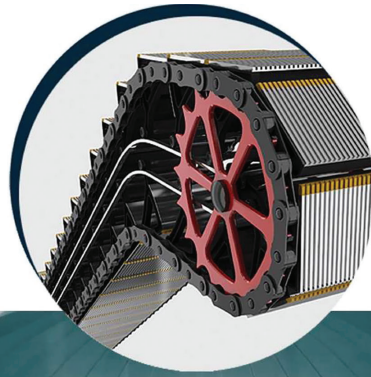
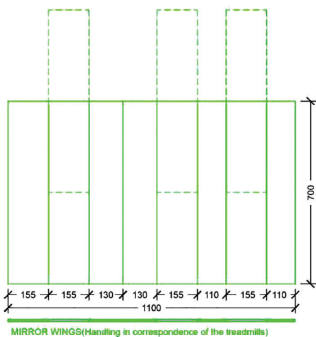


Fig 3. Engineering and technical development of decorative structures and escalator belts.

MIRROR WINGS

Wings made of metal tube (aluminum or iron) on which a mirroring PVC will be applied. The fixed wings will be anchored to the ground with french brace (jack). The mobile wings on ropes (flying line) will be connected to the fixed ones through a track so that the ascent and descent movement performed by the stage hands will be fluid



MIRROR WINGS (Handling in correspondence of the treadmills)

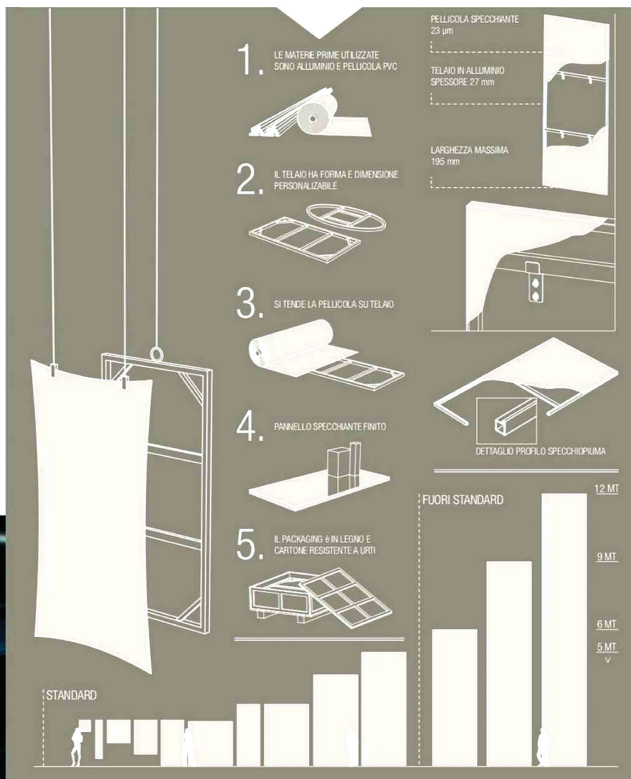


Fig. 4. Arrangement of decorative elements and a system of mirrors.

LEATHER BACKDROP

Backdrop made with a patchwork of bear, wolf, fox, sable and tiger skins. The leathers will be oversized and the material and hair effect must be given by materials that give the effect

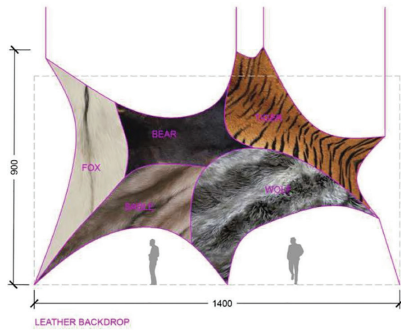


Fig. 5. Suspended "soft" decoration.

The theme of scenography was continued by the head of the department, Sangul Karzhaubayeva: "Dear Carlo, you very well noticed that theater in translation from Greek means "spectacle". At all times the theater did not miss opportunity to emphasize this status, which will remain with it in the future. For the most part, the modern world is the world of visual culture. The problems of visibility, updating and expanding the visualization toolkit, the theater at all stages of its development, solved advanced innovative means available for its era. It is clear that such innovative breakthroughs will not disappear from theatrical practice. Today, innovative multimedia technologies are a modern set design toolkit that allows the theater to speak in the visual language of a modern viewer. The question of how this most powerful arsenal of the theater is actually mastered in today's productions of the Kazakh theater largely depends not only on the knowledge or skill of the professionals, but also on the desire

and degree of advancement of the leaders of the theater. And here the task of the modern Kazakh theater is to become attractive to a new generation of spectators who have grown up in this new reality of visual culture. On the other hand, let me remind you that the Kazakh theater has always been open to innovation and experimentation. For example, back in the seventies of the last century on the stage of the Mukhtar Auezov State Kazakh Drama Theater in the play *Koktobedegi kezdesu (Meeting at the Koktobe)* (Kaltay Mukhamedzhanov, Chingiz Aitmatov, stage director Azerbaidzhan Mambetov) used a huge of (in relation to the technological capabilities of the stage equipment of the Kazakh theater of that time) conveyor belts, polyccreens and advanced, for that time, types of lighting were also applied. As for current situation in the Kazakh theater, here it should be emphasized that today scenography is an active, dynamic component, equally participating in theatrical performance, in creating

a holistic artistic image and visualizing fundamental ideas of the play. Another thing is that multimedia technologies in Kazakhstan, in such an impressive volume as it is used in *Borte*, are mainly used in concert, theatrical shows and mass performances. It has to be admitted that not a single theater of the republic has been able to collect and apply virtual possibilities and special effects on such scale in the space of one performance. Therefore, speaking about the play *Borte*, of course, it should be noted that the production amazes not only with its fantastic scale and grandeur of virtual technologies, developed video content, successful visualization techniques, but also with the level of set design in general, with the depth and expressiveness of artistic and visual interpretation that helps to comprehend philosophy inherent in the drama and the director's concept of the entire production.

In fact, this international project — called *Borte*, became the first experience in Kazakhstan of combining directorial ideas, acting, combining a genuine stage space with virtual reality. We hope that such breakthrough performances will contribute to promotion of creative industry and theater in the republic.

On the other hand, phenomenon of the performance *Borte*, its success, in many respects, is undoubtedly the personal merit of the head of the Turkistan Theater — Ainur Kopbassarova. The practice of the Kazakh theater in recent years has made obvious not only the long-overdue needs for a radical change in the methods of theater management, but also need for leaders of a new generation (not only intellectual, highly erudite and talented), but who are able to sensitively respond to challenges of the new time, ready to stage and solve grandiose tasks in modern conditions. We see the future of Kazakhstan theater precisely behind such a creative management approach. Taking this

opportunity, we also want to say that the department of scenography of T. K. Zhurgenov Kazakh National Academy of Arts trains specialists in the direction of Multimedia Scenography. A new educational trajectory in Kazakhstan was first opened in 1818 with the personal assistance of the acting rector of the Academy, Sharipbek Amirbekov. The university invited a foreign specialist Manjit Singh to implement a new direction in scenography. Master classes were conducted by well-known foreign stage designers — Pirozhka E. Kiss (Hungary), Alexander Okunev (Russia), specialist in multimedia technologies in scenography Boris Volkov (Czech Republic), actor and director Ben Sota, cultural theorists Anna Oldfield and Emma Howes (USA, South Carolina).

At the initiative of the largest Kazakhstani system integrator in the field of light and sound, SamatShow Technics LLP (engaged not only in supply, but also in design and installation of professional multimedia equipment for the stage) and the world leader-manufacturer of professional lighting Robe Lighting (Czech Republic), based on our academy hosted a training seminar “Innovations in Stage Light and Sound Equipment for the Creative Industry”, which was attended by professional lighting designers from all theaters of the republic, system engineers, as well as teachers and students of the Scenography department.

In addition to training practitioners, the department also trains scientific personnel. Therefore, we are very interested in cooperation with the Turkistan Theater, both a modern production base for practical training, and with Italian specialists — to invite them to conduct master classes and training seminars for teachers and students of the department in any format convenient for you (offline / online)”.

At the end of her speech, Sangul Karzhaubayeva once again emphasized impression made by the performance



Fig. 6. A three-dimensional sculptural decoration of a horse at the performance.



Fig. 7. Fire scene. Video content on the LED screen.



Fig. 8. Scene of Genghis Khan surrounded by sons.



Fig. 9. Scene with Borte.

on young spectators who watched the performance “with bated breath... The performance was really exciting!” In response, Carlo Sciacaluga noted the high level of skill of the actors: “We were very lucky, we worked with the best actors of Kazakhstan,” expressed gratitude for the high assessment

of the performance and great interest in cooperation with the department of scenography of T. K. Zhurgenov Kazakh National Academy of Arts: “My team and I will try to actively cooperate with you in this direction,” Carlo Sciacaluga said in his closing speech.

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ТҮРКІСТАН МУЗЫКАЛЫҚ-ДРАМА ТЕАТРЫНЫҢ ИННОВАЦИЯЛЫҚ СТРАТЕГИЯЛАРЫ

Аңдатпа. 2021 жылдың қазан айында Т. Қ. Жүргенов атындағы Қазақ ұлттық өнер академиясының театр өнерінің тарихы мен теориясы және сценографиясы кафедралары «Заманауи театр өнеріндегі инновациялық және мультимедиялық ізденістер» атты халықаралық дөңгелек үстел өткізді. Бұл шараның жалпы тақырыбы Түркістан музыкалық-драма театрында өткен Дулат Исабековтың резонанстық, кең ауқымды идеялар мен өзекті мәселелерді айшықтайтын «Бөрте» премьерасы болды.

Бұл іс-шараның мақсаты цифрлық технологиялар дәуіріндегі қазақ театрындағы инновация мәселелерін пайымдау болды. Талқылауға Түркістан музыкалық-драма театрының директоры Айнұр Көпбасарова, қоюшы-режиссер Карло Шаккалуга, республиканың көрнекті театр қайраткерлері, режиссерлер, облыстық театрлардың жетекшілері, актерлар, сценографтар, академия мен астаналық өнер университетінің оқытушылары және студенттері қатысты. Қазақ театрында болып жатқан жаңашыл оқиғаларды талқылаудың орталық әдістемесі ретінде «Бөрте» қойылымы мысалында спектакль қою жұмысындағы жаңа көзқарастарды түсінудің эмпирикалық, жалпы ғылыми және арнайы ғылыми әдістері қолданылды. Зерттеуде Қазақстанның әр түрлі театрларынан шақырылған актерлерді іріктеуден бастап, қымбат инновациялық техникалық сахналық жабдықтарды енгізуге дейін театрдың қойылымы мен саясатына енгізілген түбегейлі өзгерістер ескерілді. Қазақ театрына енгізілген инновация мәселелерін талқылау нәтижесінде бірқатар объективті тежеуші факторлар, атап айтқанда, ескірген техникалық жабдықтар мен сахналық техника және т. б. айқындалды. Театр қойылымының рентабельділігі, мамандандырылған техникалық құрылғыларды бейімдеу және пайдалану әдістері, рөлге актерлерді таңдаудағы принципті жаңа тәсілдер мәселелеріне ерекше назар аударылды. Жаңа спектакльді шығару бойынша жұмыстарды ұйымдастыру принциптерін талқылау барысында Түркістан театрының басшылығы қысқа мерзімде жаңа заман технологияларын, сахналық бөлік жұмысының принципті жаңа алгоритмін сәтті енгізгені атап өтіліп, театрдың өндірістік шеберханаларын басқарудың ерекше үлгісі, бір спектакль аясында инновациялық әдістер мен тәсілдерді біріктірудің техникалық және технологиялық мүмкіндіктері қарастырылды.

Тірек сөздер: мультимедиялық сценография, креативті индустрия, спектакльдің жарық кеңістігін модельдеудегі инновациялар, цифрлық технологиялар, визуализация әдістері.

Авторлар мүдделер қақтығысының жоқтығын мәлімдейді. Барлық авторлар қолжазбаның соңғы нұсқасын оқып, мақұлдады.

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ИННОВАЦИОННЫЕ СТРАТЕГИИ ТУРКЕСТАНСКОГО МУЗЫКАЛЬНО-ДРАМАТИЧЕСКОГО ТЕАТРА

Аннотация. В октябре 2021 года кафедрами истории и теории театрального искусства и сценографии Казахской национальной академии искусств имени Т. К. Жургенова был организован международный круглый стол «Инновационно-мультимедийные изыскания в современном театральном искусстве». Генеральной темой данного мероприятия стала резонансная премьера спектакля «Борте» Дулата Исабекова, прошедшая в Туркестанском музыкально-драматическом театре и осветившая широкий спектр идей и актуальных вопросов.

Целью круглого стола стало осмысление проблем новаций в казахском театре в эпоху цифровых технологий. В обсуждении приняли участие директор Туркестанского музыкально-драматического театра Айнур Копбасарова, режиссер-постановщик Карло Шахкалуга, видные театральные деятели республики, режиссеры, руководители областных театров, актеры, сценографы, преподаватели, студенты академии и столичного университета искусств. Методологической основой в обсуждении происходящих в казахском театре инновационных событий послужили эмпирические, общенаучные и частнонаучные методы осмысления новых подходов в работе над выпуском спектакля на примере постановки «Борте». Изучению подверглись кардинальные изменения в постановочной и производственной политике театра, начиная с отбора актеров, которых приглашали из разных театров Казахстана, до внедрения дорогостоящего инновационного технического сценического оборудования. В результате обсуждения проблем внедрения инноваций в казахском театре был выявлен ряд объективных сдерживающих факторов, таких как морально устаревшее техническое оборудование, машинерия сцены и др. Особое внимание уделено вопросам рентабельности театрального производства, методам адаптации и эксплуатации специализированных технических устройств, принципиально новым подходам в подборе актеров на роль. В ходе обсуждения принципов организации работы над выпуском нового спектакля отмечено, что руководством Туркестанского музыкально-драматического театра успешно внедрены в кратчайшие сроки технологии нового поколения, разработан принципиально новый алгоритм работы постановочной части театра, неординарная модель управления производственными цехами театра, расширен технико-технологический спектр совмещения инновационных методов и приемов в пространстве одного спектакля.

Ключевые слова: мультимедийная сценография, креативная индустрия, инновации в моделировании светового пространства спектакля, цифровые технологии, приемы визуализации.

Авторы заявляют об отсутствии конфликта интересов. Все авторы прочитали и одобрили окончательный вариант рукописи.

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