

PHENOMENON OF ARTISTIC FELT IN THE MODERN ART OF COSTUME

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Abstract. According to the program «Concept for the Development of Creative Industries for 2021-2025,» culture, art and creativity are given great importance, allowing the development of creative industries in Kazakhstan as a promising source of growth. Thus, the results of creative activity and the original approach of Kazakh designers to art make our state more recognizable on the world stage. Creative understanding of the role of cultural heritage in the fashion industry in the sociocultural space gives an integrative effect that allows one to represent spiritual and aesthetic values in the modern artistic picture of the world, where they are creators who popularize products made from the national non-woven fabric - felt, which actualizes ethnic fashion. The new generation of Kazakh designers actively use artistic felt, which allows them to implement their own concepts, present collections, including at the International level, revealing the culture, art and traditions of Kazakhstan in the global world.

The felt collections of Kazakh designers are unique due to the combination of national flavor with modern style. Using the example of felt models from the collection of the Fashion House «Asyl-Design», the art of artistic felt in a suit was explored. The work examines the artistic and figurative structure of the costume through the prism of the historical and cultural traditions of the nomadic people. The sacred-semantic, semiotic, coloristic and aesthetic content of the costume has been revealed. The expressiveness of artistic felt, identified as a national code of ethnocultural heritage, is determined. One of the important parts of the work is the analysis of the artistic and compositional solution of plot and ornamental motifs in the models of the felt collection in the «neo-folklore» style. A figurative-thematic direction, an archetype, having its source in animalistic symbols, interpreted by plant and geometric ornamental forms in the costume, has been determined.

Key words: art of costume, worldview, fashion industry, artistic felt, neo-folklore, ornamental motif, ethnic style.

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Introduction

As you know, the creative industry traditionally includes the design industry, fashion industry, art and other areas of creativity. The phenomenon of creative industries today is a hot topic, which is confirmed in the program «Concepts for the development of creative industries for 2021-2025» (Programma 1), which is a strategic priority for the economic growth of the state.

One of the economic sectors is the fashion industry, associated with the creation and sale of clothing, shoes, and accessories. The volumes of this sector in Kazakhstan have been constantly growing over recent years. It is represented by sewing companies, small-scale manufacturers, fashion houses and independent designers, whose collections are dominated by the ethnic trend. Opportunities to express oneself through the use of the peculiarities of the national spiritual and material culture of the Kazakh people in symbiosis with elements of modern fashion and innovative technologies give a new impetus to the creative activity of designers.

Currently, such designers as Aya Bapani, Aidarkhan Kaliev, Damilia Zhumabekkyzy, Aigul Zhanserikova and others, being a new generation of Kazakh designers, actively use the ancient national traditional non-woven fabric - felt in their creative research and present felt collections at domestic and international fashion shows.

Reviewing the felt collections of Kazakh designers, it can be noted that their creative works are distinguished by the originality of the combination of national color with modern style based on the use of new technologies to create interesting modifications of felt. Work on improving compositional, coloristic and ornamental solutions, the semantic meaning of costume elements, as well as felting techniques allows them to create individual

artistic images with a unique texture and unusual three-dimensional forms. Creative understanding of the ethnic theme by designers of our country helps the people preserve and demonstrate their own ethnic identity, strengthens spiritual unity, and develops a sense of self-worth of the nation (Volodeva 4).

Despite the wide coverage of the topic, the preservation of national identity and self-identification requires not only study, preservation, but also widespread popularization of traditional culture with its inclusion in modern society. The issue of modern interpretation of folklore and the creation of a national costume adapted to modern conditions is of exceptional importance.

Such a costume can act as an effective means of artistic and communicative dialogue between traditional and modern cultures. Thus, the Kazakh costume designer, Aidarkhan Kaliev (Fashion House «Asyl-Design»), relying on the traditions of the nomad culture, demonstrates value orientations and an original approach in his work. Being the founder of the «neo-folklore» style in Kazakhstan, he popularizes the traditions of nomadic costume, turning it into a source of pride, and shows its practicality from the point of view of the modern lifestyle (Andropov: «The brand »Aspara« is the «engine» of the development of the ethnic style «neo-folklore», Moscow, EL Embassy life, June 2, 2022). «Neo-folklore» is a type of advanced art, the quintessence of national decorative and applied art, adapted to the requirements of modernity, used in today's art of fashion. «Neo-folklore» in costume design seems to be a synthesis of the traditions of nomadic clothing and modern fashion trends. «Neo-folklore» is a special style that, while preserving historical patterns and color, combined them with modern examples of fashionable clothing. «Many centuries have passed, as if immortalized in ornaments, signs on

stone monuments, on the border of Europe and Asia, combined the past and present in a bizarre pattern in the style of «neo-folklore» («Neo-folklore and Dastarkhan in Taraz: synthesis of national traditions and modernity», Astana, Kazinform, June 18, 2016). The uniqueness of such costumes lies in the fact that everyday clothing is enriched with national flavor and is distinguished by original ethnic decor. The result is clothing that meets the requirements of modern fashion, is beautiful, comfortable, and has absorbed all the richness of applied art.

All of the above determined the relevance of studying the peculiarities of the formation of an ethnic trend in the art of costume, determining the role of the phenomenon of artistic felt in it, the trend of felt products due to its aesthetic and plastic properties, the organization of the artistic compositional structure, the coloristic, ornamental and textured solution of the costume, as well as identifying semiotic potential of the Kazakh national costume in modern design.

Methods. The research methodology is focused on the application of the art historical approach, the method of structural analysis, the method of analysis and synthesis, semiotic analysis and the empirical method. The question under study is problem-oriented, therefore, to reveal it, a multifaceted consideration is necessary.

The art historical analysis is presented by a complex of studies devoted to identifying the features of artistic and figurative solutions, compositional and rhythmic structure, decorative design and semantic features of the costume, revealing ethnic themes in modern clothing design.

The theoretical and methodological basis of the study was the scientific works of Alkey Margulan, Natalia Orazbayeva, Rukia Khodzhaeva, Uzbekali Dzhaniybekov, Irina Zakharova, Nurilya Shakhanova, Sabyrkul Asanova devoted to the study of the Kazakh national costume as an object

of decorative and applied art, revealing issues of its complex construction, structural analysis and compositional perfection. Of significant interest is the work of art critic and designer Natalia Volodeva, who examines the features of the artistic structure, elements, forms, decor, symbolism and images of the Kazakh national costume and their application in modern clothing design practice.

Structural analysis of the costume demonstrates a system of symbols of varying degrees of information content, which consists of signs that evoke figurative associations and feelings of people, depending on the studied levels of the costume structure. The information in the costume is represented by the complexity and originality of the plastic, spatial arrangement of elements, the degree of their qualitative and quantitative changes, the peculiarity of their relationships and the novelty of color, texture of the fabric. Information carries a certain message, which is understood as an ordered set of elements of perception, taken from a certain «set» and combined into a unique structure (Dzyaloshinsky 2).

As a rule, the ornament in the national costume plays a fundamental role; the problem of its study, systematization, classification and interpretation in modern costume is covered in serious and interesting studies by scientists Alkey Margulan, Myra Nurzhasarova. Works of Anna Shevtsova, Karlygash Ibraeva and Margarita Omirbekova are distinguished by the most comprehensive information about the ornamentation of Kazakh decorative and applied art.

The fundamental basis for research in the field of semiotics were the works of Yuri Lotman (1922-1993), who put forward the theory of the semiotic model of communication, Edmund Husserl (1859-1938), one of the first researchers of the problems of semiotics and the theory of sign, and Pyotr Bogatyrev (1893-1971), who proposed considering costume as a type of semiotic system.

Semiotic analysis of models in the costume complex, as well as the symbolism of ornamental elements, made it possible to consider a number of issues characterizing the signs and sign systems of costume in ethnic style. We are talking not only about conveying the original type of ornament in products in the form of a drawing, but also about the fact that they can be reflected through a stylization method that carries certain information. Possible solutions for ornamental motifs that contain not only signs and symbols, but also certain mythical motifs of a sacred nature have been studied.

Empirical research methods made it possible to study and analyze the philosophy of felt material based on various sources (Margulan 75, 112; Kenzheakhmetuly 6; Torebaev et al. 122-127). The history of felting goes back centuries. Felt products were used as an indispensable element in the daily life of nomadic tribes. Our ancestors lived in yurts, decorated with colorful felt carpets and household items, slept on felt, wore felt clothes, and covered their horses with felt. He protected from evil spirits and enemy arrows, saved from heat and cold (Vorobyova 47). «It is in decorative felt, which is a unique artistic ethnocode, that the collective artistic genius of the Kazakh people is most expressively and fruitfully demonstrated. It concentrates practical, artistic, aesthetic, symbolic roles associated with the customs and rituals of the Kazakhs,» as Shaizada Tokhtabaeva writes in her book «Artistic Felt of the Kazakhs» (12). She presents global research on the study of the entire diversity of Kazakh felt products and the technology of their production, reveals their symbolism, examines their semantic aspect, and talks about their role in the life of nomads.

A large amount of empirical material is devoted to various directions in the study of the development of felt culture. Valuable in this context are the studies of Kazakh and foreign scientists who

consider the phenomenon of artistic felt as a masterpiece of decorative and applied art. These scientific studies, carried out in the field of felting technology, methods of designing and manufacturing clothing parts from felt, belong to such scientists as Zhannatkan Sydykova (18), Lyudmila Bektemirova (17), Yuliya Firsova (15). Research works in the field of studying the role and place of felt in everyday life, households, economics and spiritual culture, as well as the degree of originality of the national and cultural characteristics of the nomadic people are considered in the works of Olga Kazakbieva (4), Balnur Asanova (26), who reveals the topic of the historical and cultural significance of the artistic felt of the Kazakhs as a phenomenon of nomadic civilization; Svetlana Batyreva (26), who studied felt products from museum collections in Russia, based on the methods of art history, history and ethnocultural studies; Elena Guzevatova et al. (88), who reveals the problem of preserving and developing artistic felting as one of the types of folk arts and crafts of the Sayan-Altai region.

In the works of Elmira Alzhanova reveals the rich national traditions and high skill of felt production of the population of southern Kazakhstan (53). The characteristics of patterned felt and its place in the traditional culture of the Kazakh ethnic group, in the everyday and ritual-mythological spheres, in the development of felt culture in Kazakhstan and Central Asia are covered in the works of I Irina Oktyabrskaya, Zubaida Suraganova, Sergali Suraganov and others et al. (189).

The artistic techniques of quilting, cording, applique, inlay, and rolling that emerged in ancient times are still used in felt products in Central Asia, the Middle East, and the North Caucasus. The art of patterned felts of the Kazakh ethnic group, settled in the regions of Western Siberia, the Russian Altai Mountains, Mongolia and China, bordering Kazakhstan, is distinguished by the variety of forms,

ornaments, and colors (Oktyabrskaya et al. 190). Manufacturing of felt can be traced in the cultures of different countries: Sweden, Great Britain, Turkey and others. Research work is aimed at studying felt, its functional significance as products of various assortments (clothing, accessories and art products, decorative items, hats and others) (Berilsu 2).

At the same time, the work uses recognized provisions, methods and means of compositional and stylistic analysis of clothing, which make it possible to identify the features of artistic structure, figurative form, coloristic and rhythmic structure, semantic function, built on the basis of the use of expressive means and compositional methods for creating a costume.

Discussion. Kazakh designers, updating the national felt material in the global ethnic direction of the fashion industry, form an interest in the traditional culture of the Kazakh people, thereby revealing the worldview of the nomadic people, their traditions and art. Thus, the artistic approach to the concept of «artistic picture of the world» is reflected in their views on the world, which are reflected in the creative works presented. This worldview is built on the relationship between the designer, acting as a creative person, and his environment, and is reflected in the cultural and aesthetic values he creates. Each person at birth receives his own «picture of the world», which develops along with the person through acquired knowledge and life experience.

According to Raisa Musata «the principles of the formation and functioning of the artistic picture of the world are related to the context of human spiritual and aesthetic values» (Musat 7). Indeed, clothing designer Aidarkhan Kaliev made his choice of life attitudes and goals in life, consisting of concepts of «beautiful», where art, reflecting the internal organization and spiritual development of a person, is an integral part of the artistic picture of the world.

His determination is aimed at the benefit of the Fatherland, at building systematic work to popularize the culture, art and traditions of Kazakhstan in the world community. Active work is underway to revive and develop the ancient craft of felting, examples of which are recognized not only in Kazakhstan, but also abroad. The presented author's collections become the hallmark of the Republic of Kazakhstan. As part of this work, among the numerous creative research of domestic designers, characterized by ethnic motifs, we have made an attempt to explore the art of artistic felt in a suit using the example of felt models from the collection of the «Asyl-Design» Fashion House.

The style of the «Asyl-Design» Fashion House is characterized by clothes based on the traditions of the nomadic people, on the achievements of decorative and applied arts, and the features of the national costume, endowed with the spirit of modernity. Practice shows that ethnic costume can exist not only on stage during theatrical performances or at fashion shows, but also in the everyday life of the urban population. Being the most important component of modern culture, a costume helps a person to feel an ethnogenetic connection with his people, as well as to show the artistic beauty of an ethnic image. Particular attention is paid to the iconic role of felt products, the depth of cultural and artistic connections in the ornamental design, expressing the identity of the people. It is at this moment of rebirth of the traditional material - felt, according to modern trends, that its artistic merit is revealed. According to Janice Arnold, an American textile artist, «felt truly is a spiritual fabric» and «...the rich, uneven texture of the products» is the virtue of «the oldest textile in the world.» The cult material of nomadic peoples, felt, has today become one of the most relevant and modern (Makarov 2).

An ancient craft, having come to the attention of artists and designers, acquires

the artistic characteristics of the art of costume. This process of transformation of the phenomenon of artistic felt contributes to the emergence of new images and subjects, and allows us to expand the traditional range of felt products. The created specific visual images, which have an aesthetic characteristic and ideological and artistic content, are distinguished by such qualitative characteristics as compositional structure, plot and ornamental motif, rhythmic and color combination. Presenting of artistic felt is enriched by the felting of silk, linen, and cotton fabrics, when the ornamentation used and the compositional arrangement form a single whole.

Results. The felt collection of the «Asyl-Design» Fashion House includes models of demi-season coats, jackets, raincoats, suits and evening dresses, united under one thematic name and artistic motif - «Karlygash» (Fig. 1). Working on an artistic image involves a wide and varied use of creative techniques of an associative nature. The expression of the archetypal in

costume has various manifestations. The famous art critic Natalia Volodeva (3) notes in her works that «during the analysis of clothing collections, we discovered that the abstract image of a «girl of marriageable age», «warlike nomad», «daughter of the steppes» was replicated many times. Moving away from the « cliché status» through the semantic transformation of the images of «sisters and daughters», an artistic image is being formed in a different format: many Kazakh songs talk about female beauty, where girls are called «swallows». It should be emphasized that the artistic image of the collection under consideration is based on the «swallow» archetype, which is especially loved in Kazakh folklore. One of the sacred birds for the Kazakh people is covered with an aura of prosperity and happiness in the home. The swallow is the bearer of good news; its arrival means the arrival of spring. As we can see, the animalistic approach to working on an artistic image filled it with new content.



Fig 1. Felt collection. Fashion house "Asyl-Design"

The collection represents a complex artistic structure, the expressive means of which are the texture demonstrated by a modified felt cloth; color scheme providing coloristic integrity; ornamental motifs that make up a single whole and mathematical foundations (rhythmic, symmetrical, plastic structure, graphic expression). Considering these systems in detail, it can be noted that recently felt felting has been enriched with new working techniques that make it possible to create previously unused textures and three-dimensional forms. Often, the range of fabrics offered does not meet the concepts of designers creating in ethnic style, so the production of printed fabrics used for felting according to the developed sketches of collection models has become one of the priority areas for obtaining multi-layer felt fabrics. Fabric on which the author's design is applied using sublimation printing is called printed fabric (Garifullina et al. 73). The sublimation printing method makes it possible to obtain bright, rich images that perfectly convey many shades, nuances and images. Modern printing technologies significantly increase the possibilities of decoration, allow you to create ornamental and font compositions, obtain multi-color images, apply a logo or corporate identity. The undoubted advantages of this method of processing artistic felt are: the specific plastic properties of the canvas, the varied texture of the fabric, a unique color scheme, a given dimensional stability, and an artistic and compositional solution to the design. Modified felt fabrics, and, accordingly, ready-made models are in great demand due to the original and unique texture of the fabric, high heat-protective and healing properties of natural wool, weight and ethnic design (Kaliev et al. 2).

Color, being an emotionally expressive characteristic of form, actively helps shape the image. The color scheme of the collection is based on the principle of contrasts. This combination is found in the ornaments of Kazakh wool felt

carpets. As we can see, three colors are used in the presented models: black, white and beige. Analyzing the color scheme, it can be emphasized that white color is associated with purity and simplicity, being a symbol of «airiness», lightness, truth and happiness. Black color – greatness and power. As stylists say, this is the color of seriousness and efficiency. Beige color is perceived as classic and represents calm and elegance. Such a well-chosen color scheme in the overall compositional structure increases its expressiveness and imagery, giving the impression of coloristic integrity, color balance and color unity. The perceived visual message, through color, has an emotional impact on the viewer. Since the selection of colors is based on the principle of harmony, based on soft color relationships - beige tone and contrasting black and white, a state of calm is created in the viewer with simultaneous dynamics, perhaps. This is done with the aim of creating a visual image - a motive that could evoke in a person pleasant feelings and associations.

«Ornament and pattern are seen as identical concepts; element - as the simplest ornamental figure, not subject to further dismemberment, motive - a stable combination of several elements together...» - definition of Anna Shevtsova, author of the scientific work «Kazakh folk ornament as an ethnographic source» (3). According to this definition, an ornamental motif can be traced in the collection, which is built on the rhythmic alternation of geometric, plant and zoomorphic elements. In an ornamental subject composition, the dominant elements are highlighted by size, color and central location. Secondary elements, complementing the dominant ones, are plastically combined into a complete organism. In general, ornamental elements are located both in the central part of the costume composition and along the border, forming the decor of the product.

A group of geometric motifs is represented by figures of triangles, rhombuses and a circle. The triangular shape has long been a symbol of a talisman, an amulet, and is still popular today. The geometric shape of a rhombus represents fertility, a magical pattern endowed with protective properties, for example, childbearing. An interesting option is the elements of the «bes tanba» figure - a cross that interprets the four cardinal directions. The ornamental embodiment of the sun is represented by the figure of «dongelek» - a circle, the personification of which is the power of good.

The artistic and compositional design of the costume also includes a floral ornament: the image of flowers and leaves. The elements of the floral ornament are based on the «gul» symbol - a flower depicting a plant stem and bud, fragmentarily intertwined with elements of a tulip. Flowers are the personification of fertility and abundance, the rebirth of life. Along with the above-mentioned ornamental elements, the leading role is given to zoomorphic ornaments. An element of the artistic motif «muyiz» was used - a ram's horn. This symbol is associated with the idea of wealth and the increase of livestock.

There is also a variation of this ornament, «synar muyiz» - one horn. The main motif of the composition is «kusmuryñ» - a bird's beak and «kuskanat» - a bird's wing, meaning to be free, happy, to soar like a bird. This type of ornament is based on numerous subjects of the bright art of the «animal» style. A person wishing someone happiness, freedom and independence gave a thing with the signs «kusmuryñ», «kuskanat». The existing custom among the Kazakhs, where a married girl sends her relatives a «news» with the image of a bird's beak, meant that the girl lived in someone else's house like a free bird. Girls still wear «kusmuryñ zhuzik» or «shynzhyrly blezik» - bracelets on a chain, where one ring is a «bird's beak», the other is a «bird's wing».

In the models, this ornament is presented in the form of a stylized «swallow». Compositionally stylized ornamental images are depicted not entirely, but fragmentarily with elements that are dominant and harmoniously combined with secondary ones, acquiring the ornamental expressiveness of the pattern as a whole. Such a composition can be considered from both an aesthetic and an ethno-sign position.

We would like to note that the considered ornaments were used in the costume both in the original form and in a stylized way, by indirectly borrowing the ornament. When stylizing, a characteristic feature is the achievement of expressiveness and emotionality by discarding «insignificant details», and characteristic features and features that reflect the essence are accentuated and highlighted.

Thus, the artistic and compositional design of the models is based on ornamental elements in its most varied variations. The rhythmic structure of the presented motifs of unique geometric shapes, original curls, graceful swallows, amazing flowers and petals of plant patterns adorn the felt women's costumes. The collection displays skillfully stylized ornamental forms and harmoniously selected pattern motifs, which contribute to the «sound» of the ornamental composition as a whole.

It is necessary to take into account that when stylizing ornamental elements, special attention is paid to the curving areas, their location and size. Static compositions, in accordance with the angle of the depicted ornamental motifs, are located along the vertical and horizontal axes. A dynamic composition looks better when using different angles and inclinations. At the same time, the rapport pattern covers the felt fabric completely. Such features of stylized ornamental elements as laconic forms, symbolism, as well as their local and contrasting

arrangement help to express the author's intention and most clearly create the necessary impression.

In the course of the study, it was found that the collection models used various elements of the structure of the national costume, its sacred and semantic potential, which is expressed by the use of traditional felt materials in combination with innovative technology, which determine the expressiveness of the colors of artistic felt in combination with the «neo-folklore» style, with a modern silhouette and artistic look. Classic types of ornaments, stylized as ornamental elements, express the semiotic complex of decorative and finishing elements characteristic of traditional Kazakh costume, as well as design methods such as transformation, deconstruction, inversion when creating forms in costume design.

Main provisions

In accordance with the study, the main provisions are:

- the formation of a modern costume as a reflection of the picture of the world, combining the features of the traditional culture of nomads with innovative approaches;
- review of the felt collection of the «Asyl-Design» Fashion House, which creates costumes with an artistic image-motif, unusual three-dimensional shapes and unique combinations of national color with the modern «neo-folklore» style;
- demonstration of the expressiveness of artistic felt, emphasizing the characteristic features of the phenomenon under consideration;
- plot and ornamental compositions, represented by a rhythmic structure of stylized geometric, plant, zoomorphic motifs, decorating felt costumes;
- modified artistic felt canvases that express the designer's original concepts, combining modern trends, shapes and ornamented motifs, distinguished by

originality of texture and unusual visual images;

- cultural and informational meaning of the image expressing the design idea through the semantics of color;
- ethnic models of women's clothing, allowing us to consider felt products as a brand of Kazakhstan.

Conclusion

The use of artistic felt in the design of a modern costume depends on the desire of domestic designers for creative search, appeal to cultural traditions that preserve the historical connection of times and their readiness for bold experiments.

Based on the results of the research and based on our own, the work revealed a complex of various facets and shades of the combination of modern trends, determined by the expressiveness of artistic felt, the «neo-folklore» style and the organization of artistic-figurative, compositional, coloristic, ornamental, semiotic solutions of the costume.

It should be noted that the concept of the collection is a synthesis of world fashion trends with the wise traditions of nomadic costume. The collection's models in the «neo-folklore» style combine: loyalty to the traditions of the art of nomadic costume with the introduction of innovative technologies in the design of modern clothing. As a result, the created costume is presented in the form of conventional products, stylized to varying degrees, from real to iconic images.

The clarity and information content of models are of interest to both theorists and practitioners of costume design, as they allow one to take into account the dynamics of the fashion industry, and are focused on designing a set of products united by a single artistic image - a motif, a compositional and stylistic solution, its semiotics and symbolic components, including color, ornamental, and on accentuating the merits of artistic felt.

Thus, in this work, an attempt was made to comprehend the versatility of the positions of the artistic picture of the world, where the coordinator is a person - a designer, regulating such categories as culture, aesthetics and the author's concepts of values. The result of the designer's search for a modern costume is the transformation of national clothing,

combining the features of traditional culture with fashion trends. The use of innovative approaches and a technical platform makes it possible to transform images of cultural heritage in a new context of clothing design in ethnic style, where artistic felt as an object of art endowed with existential value and socio-aesthetic significance can serve as a criterion of national identity.

Contribution of authors

A.K. Abdikayeva – formulation of the concept, writing and editing of the main text, scientific consulting.

A.O. Shentsova – writing an abstract text, search for quotations, analysis and planning of research, design and generalization of literary data.

Авторлардың үлесі

А. К. Абдикаева - концепцияны тұжырымдау, негізгі мәтінді жазу және редакциялау, ғылыми кеңес беру.

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ЗАМАНАУИ КОСТЮМ ӨНЕРİNДЕГІ КӨРКЕМ КИІЗ ФЕНОМЕНІ

Аңдатпа. «Креативті индустрияларды дамытудың 2021-2025 жылдарға арналған тұжырымдамасы» бағдарламасына сәйкес мәдениетке, өнерге және шығармашылықтың өсуінің перспективасы көзі ретінде Қазақстанда креативті индустрияларды дамытуға мүмкіндіктер қарастырылады. Осылайша, қазақстандық дизайнерлердің шығармашылық қызметі мен өнеріне ерекше көзқарастың нәтижелері біздің мемлекетімізді әлемдік аренада танымал етеді. Әлеуметтік-мәдени кеңістіктегі сән индустриясындағы мәдени мұраның ролін шығармашылық тұрғыдан түсіну әлемнің заманауи көркем бейнесінде рухани және эстетикалық құндылықтарды бейнелеуге мүмкіндік беретін интегративті әсер береді, олар жасаушылар болып табылады, ұлттық тоқыма емес матадан – киізден жасалған бұйымдарды танымал етеді, бұл этникалық сәнді жаңартады. Қазақстандық дизайнерлердің жаңа буыны авторлық тұжырымдамаларды іске асыруға, топтамаларды халықаралық деңгейде ұсынуға, Қазақстанның жаһандық әлемге мәдениетін, өнері мен дәстүрлерін ашуға мүмкіндік беретін көркем киізді белсенді пайдаланады.

Қазақстандық дизайнерлердің киіз топтамалары ұлттық талғам мен заманауи стильдің бірегей үйлесімімен ерекшеленеді. «Асыл-Дизайн» Сән үйі топтамасының киіз үлгілерінің костюмдегі көркем киіз өнері зерттелді. Жұмыста көшпелі халықтың тарихи-мәдени дәстүрлері арқылы костюмнің көркемдік-бейнелі құрылымын пысықтау жүзеге асырылды. Костюмнің киелі-семиотикалық, колористикалық және эстетикалық толтырылуы анықталды. Этномәдени мұраның ұлттық коды ретінде анықталған көркем киіздің маңызы анықталды. Жұмыстың маңызды бөліктерінің бірі - «нео-фольклор» стиліндегі киіз топтамасының үлгілеріндегі сюжеттік-сәндік мотивтердің көркем-композициялық шешімін талдау. Бейнелі - тақырыптық бағыт, костюмдегі өсімдік және геометриялық сәндік формалармен түсіндірілетін жануарлар символынан шыққан архетип анықталды.

Түйін сөздер: костюм өнері, дүниетаным, сән индустриясы, көркем киіз, нео-фольклор, сәндік мотив, этностиль.

Алғыс: Автор құрметті анонимді рецензенттерге осы мақаланы сараптамалық бағалау кезінде құнды ескертулер мен ұсыныстар үшін ризашылығын білдіреді.

Дәйексөз үшін: Абдикаева, Айгуль, және Анастасия Шенцова. «Заманауи костюм өнеріндегі көркем киіз феномені». *Central Asian Journal of Art Studies*, т. 9, № 1, 2024, с. 86–101, DOI: 10.47940/cajas.v9i1.783

Автор қолжазбаның соңғы нұсқасын оқып, мақұлдады және мүдделер қайшылығы жоқ екендігін мәлімдейді.

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ФЕНОМЕН ХУДОЖЕСТВЕННОГО ВОЙЛОКА В СОВРЕМЕННОМ ИСКУССТВЕ КОСТЮМА

Аннотация. Согласно программы «Концепции развития креативных индустрий на 2021-2025 годы» культуре, искусству и творчеству отводится важное значение, позволяющие развивать креативные индустрии в Казахстане в качестве перспективного источника роста. Так, результаты творческой деятельности и самобытного подхода казахстанских дизайнеров к искусству делают наше государство более узнаваемым на мировой арене. Творческое осмысление роли культурного наследия в сфере модной индустрии в социокультурном пространстве дает интегративный эффект, позволяющий представлять духовные и эстетические ценности в современной художественной картине мира, где они являются творцами, популяризирующие изделия из национального нетканого полотна – войлока, что актуализирует этническую моду. Новое поколение казахстанских дизайнеров активно используют художественный войлок, позволяющий реализовывать авторские концепции, представлять коллекции, в том числе, и на Международном уровне, раскрывая культуру, искусство и традиции Казахстана в глобальном мире.

Войлочные коллекции казахстанских дизайнеров отличаются уникальным сочетанием национального колорита с современным стилем. На примере войлочных моделей коллекции Дома моды «Асыл-Дизайн» исследовано искусство художественного войлока в костюме. В работе осуществлена проработка художественно-образной структуры костюма сквозь призму историко-культурных традиций кочевого народа. Выявлены сакрально-смысловое, семиотическое, колористическое и эстетическое наполнение костюма. Определена выразительность художественного войлока, идентифицируемого как национальный код этнокультурного наследия. Одной из важных частей работы является анализ художественно-композиционного решения сюжетно-орнаментальных мотивов в моделях войлочной коллекции в стиле «нео-фольклор». Определено образно-тематическое направление, архетип, произрастающий из анималистического символа, интерпретированного растительными и геометрическими орнаментальными формами в костюме.

Ключевые слова: искусство костюма, мировоззрение, индустрия моды, художественный войлок, нео-фольклор, орнаментальный мотив, этностиль.

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