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ETHNOMODERNISM IN KAZAKH APPLIED ART: SYNTHESIS OF TRADITION AND INNOVATION IN THE CONTEXT OF GLOBALIZATION*

Abstract. Modern Kazakh applied art is undergoing a period of transformation, where traditional artistic practices enter into a dialogue with global trends. In this context, the phenomenon of ethnomodernism is of particular interest – a strategy combining ethnocultural codes with relevant cultural practices, digitalization and technological innovations. This article explores how ethnomodernism is used in Kazakh applied art (using the example of the work of S. Bashirov, I. Rafikova et al.) is becoming a response to the challenges of globalization, allowing cultural identity to be preserved in a changing artistic landscape. The purpose of the article is to identify the specifics of Kazakh ethnomodernism in applied art through the analysis of strategies for interpreting traditional images, technological innovations in working with materials, and mechanisms for integration into the global art context. The methodological basis of the research is based on art criticism and cultural approaches using a comparative analysis of the works of Kazakhstani masters of applied arts created during the period of Independence. Special attention is paid to the stylistic analysis of key series of works, such as the iconic Paizza series by Serzhan Bashirov. An shapes audience perception in the study was played by the analysis of interviews and public appearances of artists in the media. A separate important method was the reveals of the participation of Kazakhstani masters in prestigious international exhibitions, including exhibitions held in countries such as the USA, Belgium, Germany and festivals held under the auspices of UNESCO. It has been established that ethnomodernism contributes to the preservation of the identity of national art in the global cultural space, the formation of new hybrid forms of creativity (the “neo-nomadism” style), and to increasing the competitiveness of Kazakhstani art in the international arena.

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Keywords: globalization, applied art, cultural traditions, artistic styles, glocalism, ethnofuturism, digital technologies, cultural heritage, Serzhan Bashirov, Ikram Rafikov, Leonid Zherebtsov.

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ҚАЗАҚСТАНДЫҚ ҚОЛДАНБАЛЫ ӨНЕРДЕГІ ЭТНОМОДЕРНИЗМ: ЖАҢАНДАНУ ЖАҒДАЙЫНДАҒЫ ДӘСТҮР МЕН ИННОВАЦИЯНЫҢ СИНТЕЗІ

Аңдатпа. Қазіргі қазақстандық қолданбалы өнер өзгеріс кезеңін бастан кешуде. Мұнда дәстүрлі көркемдік тәжірибелер жаһандық трендтермен байланысқа түседі. Бұл тұрғыда этномәдени кодты

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өзекті мәдени тәжірибелермен, сандық технологиялармен және инновациялармен үйлестіретін этномодернизм құбылысы ерекше қызығушылық тудырады. Бұл мақалада қазақстандық қолданбалы өнердегі этномодернизмнің (С. Баширов, И. Рафикова және т.б.) жаһандану сын-тегеуіріндеріне қарсы тұру жолдары сипатталады. Ол өзгермелі көркемдік ландшафт жағдайында мәдени бірегейлікті сақтауға мүмкіндік береді. Мақаланың мақсаты – дәстүрлі бейнелерді түсіндіру тұжырымдамаларын, материалдармен жұмыс жасаудағы технологиялық инновацияларды, жаһандық өнер кеңістігіне ендіру тетіктерін талдау арқылы қолданбалы өнердегі қазақстандық этномодернизмнің ерекшелігін анықтау. Зерттеудің әдіснамалық негізі Тәуелсіздік кезеңіндегі қазақстандық қолданбалы өнер шеберлерінің туындыларын салыстырмалы талдауды қолдана отырып, өнертану және мәдениеттану тәсілдеріне негізделген. Мақалада Сержан Башировтың «Пайцза» сериясы сияқты негізгі туындыларды стилистикалық талдауға ерекше назар аударылады. Суретшілердің бұқаралық ақпарат құралдарындағы сұхбаттары мен көпшілік алдында сөйлеген сөздерін талдау маңызды ақпарат көзіне айналды. Қазақстандық шеберлердің беделді халықаралық іс-шараларға, соның ішінде АҚШ, Бельгия, Германия сияқты елдерде өткізілген көрмелерге және ЮНЕСКО аясында өткізілген фестивальдерге қатысуын зерделеу ерекше маңызды әдіс болды. Ұлттық мотивтерді өзекті әлемдік трендтермен сәтті үйлестіретін заманауи қазақ суретшілері мен шеберлерінің жұмыстары қаралды. Жаһандық аренада қазақ қолданбалы өнерін дәріптеудегі халықаралық көрмелердің, сандық платформалардың және білім беру бағдарламаларының рөліне ерекше назар аударылады. Этномодернизм жаһандық мәдени кеңістікте ұлттық өнердің бірегейлігін сақтауға, шығармашылықтың жаңа гибридіні нысандарын қалыптастыруға («неономадизм» стилі), халықаралық аренада қазақстандық өнердің бәсекеге қабілеттілігін арттыруға ықпал ететіні анықталды.

Алғыс: Мақала Қазақстан Республикасы Ғылым және жоғары білім министрлігі Ғылым комитетінің АР26101419 – «Қазақстанның ХХ ғасырдағы сәулет өнері, бейнелеу және сәндік-қолданбалы өнеріндегі модернизм феномені және оның қазіргі визуалды мәдениеттегі реинтерпретациясы» гранттық жобасы аясында дайындалды.

Түйін сөздер: жаһандану, қолданбалы өнер, мәдени дәстүрлер, көркемдік стильдер, глокализм, этнофутуризм, сандық технологиялар, мәдени мұра, Сержан Баширов, Икрам Рафиков, Леонид Жеребцов.

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ЭТНОМОДЕРНИЗМ В КАЗАХСТАНСКОМ ПРИКЛАДНОМ ИСКУССТВЕ: СИНТЕЗ ТРАДИЦИИ И ИННОВАЦИЙ В УСЛОВИЯХ ГЛОБАЛИЗАЦИИ

Аннотация. Современное казахстанское прикладное искусство переживает период трансформации, где традиционные художественные практики вступают в диалог с глобальными трендами. В этом контексте особый интерес представляет феномен этномодернизма – стратегии, сочетающей этнокультурные коды с актуальными культурными практиками, цифровизацией и технологическими инновациями. Данная статья исследует, как этномодернизм в казахстанском прикладном искусстве (на примере творчества С. Баширова, И. Рафикова и др.) становится ответом на вызовы глобализации, позволяя сохранять культурную идентичность в условиях меняющегося художественного ландшафта. Цель статьи - выявить специфику казахстанского этномодернизма в прикладном искусстве через анализ стратегий интерпретации традиционных образов, технологических инноваций в работе с материалами, механизмов интеграции в глобальный арт-контекст. Методологическая основа исследования построена на искусствоведческом и культурологическом подходах с применением сравнительного анализа

произведений казахстанских мастеров прикладного искусства, созданных в период Независимости. Особое внимание уделено стилистическому анализу ключевых серий работ, таких как знаковая серия «Пайцза» Сержана Баширова. Значимую роль в исследовании сыграл анализ интервью и публичных выступлений художников в средствах массовой информации. Отдельным важным методом стало изучение участия казахстанских мастеров в престижных международных выставках, включая выставки проведенные в таких странах как США, Бельгия, Германия и фестивалей проведенных под эгидой ЮНЕСКО. Установлено, что этномодернизм способствует сохранению идентичности национального искусства в глобальном культурном пространстве, формированию новых гибридных форм творчества (стиль «неомадизм»), повышению конкурентоспособности казахстанского искусства на международной арене.

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Ключевые слова: глобализация, прикладное искусство, культурные традиции, художественные стили, глокализм, этнофутуризм, цифровые технологии, культурное наследие, Сержан Баширов, Икрам Рафиков, Леонид Жеребцов.

1. Introduction

Globalization, as one of the key processes of the modern era, influences various spheres of human activity, including cultural development, the economy, and art. The strengthening of international connections, the development of digital technologies, and the growth of intercultural interaction introduce significant changes to traditional forms of art, including decorative and applied arts. Globalization opens new opportunities for the development of creative thinking, expansion of audience reach, and integration of national art into the global cultural space. At the same time, it poses complex challenges for artists and craftsmen, requiring them to preserve the uniqueness of national traditions, promote them among younger generations, and ensure their further development.

The subject of this article is the impact of globalization on applied arts, including changes in traditional techniques, materials, stylistics, as well as the functions of contemporary applied artworks and their influence on audiences.

Kazakhstani applied art, which possesses a rich heritage of nomadic culture, is actively responding to these transformations. The phenomenon of ethnomodernism that emerged under globalization reflects the connection between modern artistic language, technologies, and concepts with national traditions. This process enables the preservation of cultural identity through creative reinterpretation of traditions in a rapidly developing world.

The relevance of this research is connected with the need to reconsider the role of traditional art in the 21st century. While during the Soviet period Kazakh applied art developed within a folklore-ethnographic paradigm, the era of globalization created the need for new approaches to interpreting cultural heritage. Ethnomodernism integrates elements of traditional culture into contemporary space and presents them to audiences through a modern artistic language.

The purpose of this article is to demonstrate the impact of globalization on decorative and applied arts, identify ways of integrating cultural traditions into contemporary artistic practice, and determine the distinctive features of Kazakhstani ethnomodernism in applied arts. To achieve this goal, the representation of traditional imagery in contemporary art is

analyzed, the role of technological innovations in working with materials is examined, and strategies for promoting Kazakhstani art on the international stage are explored.

2. Research materials and methods

2.1 Research Methods

This scientific article applies a comprehensive methodological approach to examines the phenomenon of ethnomodernism in Kazakhstani applied arts. The methodological framework of the study includes the following directions:

1. Literature Analysis. Scientific works on ethnomodernism, Kazakhstani applied arts, traditional ornaments, and globalization in culture were examined. The studies of V.Sarapik, E.M. Kolcheva, and A.I. Ibragimov on the formation and evolution of the concept of ethnomodernism played an important role in identifying research directions and analyzing the harmonious synthesis of tradition and modernity in culture.

Scientific works by domestic and foreign authors on globalization processes in culture (N.Volodeva, N.Bazhenova, L.Alimova, etc.) were systematized. Information was also obtained from interviews given by Serzhan Bashirov (Business FM, "The West Needs Our Spirituality," October 15, 2021), Ikram Rafikov (Kazakhstanskaya Pravda, "The Attraction of Silver," December 11, 2017), and Leonid Zherebtsov (Lady.day.az, "Leonid Zherebtsov Presented a Collection in Islamic Style in Baku," November 13, 2017).

2. Comparative Analysis of Traditional and Contemporary Elements. Traditional ornaments in Kazakh applied art (yurt decoration, ceramics, national clothing, etc.) function not only as decorative elements but also as symbolic-semantic systems expressing worldview, mythology, and cultural values. In contemporary fashion and applied arts, artisans reinterpret traditional ornaments using new materials and techniques, adapting them to modern lifestyles, needs, and aesthetic preferences.

3. Historical and Cultural Analysis of the Evolution of Kazakh Applied Art. Prior to the 20th century, Kazakh applied art developed under the influence of a nomadic lifestyle. During the colonial period and the establishment of Soviet authority, artistic production had to conform to new standards. After gaining independence in the early 1990s and moving beyond the influence of socialist realism, artists sought to revive national traditions while synthesizing them with advanced Western cultural models. This period marked the emergence of a balance between innovation and tradition in Kazakh art.

4. Case Study Analysis of Ethnomodernism. Art-historical analysis was conducted on specific examples from well-known Kazakhstani artists, jewelers, and designers, including S. Bashirov's "Paitza" jewelry series, I. Rafikov's "Ring of Power," and L. Zherebtsov's neonomadism-style collections (2017–2018).

5. Cultural and Sociological Analysis. The influence of globalization on local artistic practices was examined, along with audience perception of ethnomodernism. Research was conducted to determine the impact of Western trends on Kazakhstani artists and to assess the relevance of ethnomodernism among viewers.

Thus, the use of various research methods in writing this article made it possible to conduct a comprehensive reveals and identify the main aspects of ethnomodernism in Kazakhstani applied arts.

2.2 Research materials

The creative practices of Kazakhstani jewelers during the Independence period serve as a vivid example of successful adaptation to global trends. For instance, the jeweler Serzhan Bashirov, mentioned in the article, is among the masters who connect the traditions of Turkic culture with contemporary artistic processes. Participating in scientific expeditions of Turkologist N. Bazykhanov to Mongolia, Tuva, and Khakassia, the craftsman studied the deep roots of national traditions and reflects them in modern jewelry art using innovative approaches.

Bashirov's works have been exhibited at international exhibitions ranging from the UNESCO Festival in Paris (2005) to the Folk Art Market Festival in the USA (2010–2011). His solo exhibitions, such as "Echo of Altai" (2011), demonstrate to viewers the synthesis of traditional and contemporary art. Through this progressive vision, the artist attracts wide public interest. Bashirov's works are preserved in museums in Kazakhstan, Russia, Poland, and Germany, which confirms their cultural significance. The article is devoted to analyzing the creative path and works of masters such as Bashirov.

The methodological basis of the research includes comparative analysis, art historical and cultural approaches, as well as the highlights of specific examples from the works of Kazakhstani and global decorative and applied arts masters.

The scientific novelty of the work lies in the comprehensive consideration of ethnomodernism as a response to globalization challenges, as well as in identifying its specific manifestations in Kazakh applied art. The practical significance of the article is determined by the possibility of using the research results for further development of decorative and applied arts, elaboration of cultural heritage preservation concepts, and integration of folk traditions into the global artistic space.

Thus, the article analyzes the harmony between tradition and innovation in Kazakh applied art and reveals ways of forming a unique cultural code in the era of globalization.

3. Discussion

The illustrates of globalization's impact on Kazakh applied arts identified ethnomodernism as a key strategy for preserving national identity. The results make it possible to reconsider the traditional thesis that globalization inevitably leads to cultural unification. On the contrary, the analysis of new directions such as "neonomadism," "ethnofuturism," and "globalism" demonstrates their ability to preserve cultural identity through innovative combinations of traditional elements with contemporary trends.

An important conclusion of the explores is the confirmation of Robertson's concept of "glocalization," formed as a response to globalization challenges. A vivid example of this process is the phenomenon of "neonomadism," in which urban style is revived through nomadic aesthetics.

The examples of jewelry art and clothing design discussed in the article acquire new meanings based on national traditions. A clear illustration is the work of Serzhan Bashirov, where the nomadic cultural symbol "paiza" gains modern significance. The reinterpretation of ancient symbols in the works of S. Bashirov and I. Rafikov demonstrates not the transformation of tradition, but rather its semantic renewal.

New directions in Kazakh applied arts such as “neonomadism,” “ethnofuturism,” and “glocalism” respond to globalization by combining traditional elements with modern trends, thereby preserving cultural identity through innovative approaches.

Methods of preserving cultural identity represent an redefines cultural identity of the discussion. The explores shows that successful examples in the works of domestic masters include a deep understanding of traditional cultural codes, reinterpretation of traditional elements, technological innovations, and consideration of global aesthetic trends.

“Glocalization” is a strategy that ensures the adaptation of global processes to local characteristics and their social acceptance. As revealed in the study, its goal is not to resist globalization but to interact with it flexibly.

Thus, Kazakh applied arts actively participate in a new cultural stage, maintaining a balance between global and national elements. By harmonizing innovation and tradition, they continue strengthening their position in the global cultural space.

4. Results

In the context of globalization, Kazakhstani applied arts are finding their place in the global cultural space through reinterpretation and integration of traditional elements with modern artistic trends. Ethnomodernism, observed in the creative works of Kazakhstani artisans, is becoming a key mechanism for preserving national identity in the era of globalization. On the one hand, globalization opens new opportunities for promoting Kazakh art internationally; on the other hand, it creates complex challenges for preserving ethnocultural identity.

K. Ohmae, in *The Borderless World* (1990), noted that globalization weakens the role of nation-states. According to the scholar, “the end of the Cold War eliminated the boundaries of blocs and alliances, creating new challenges for nation-states” (Ohmae 217). In this regard, countries must focus on developing education and innovative potential under globalization conditions.

The first scholar in the global academic community to address global problems was British sociologist and globalization theorist Roland Robertson. Meanwhile, Canadian philosopher and media theorist Marshall McLuhan introduced the concept of the “global village” in the 1960s, significantly influencing globalization studies.

In 1983, Robertson defined globalization as “an objective process occurring in various spheres of social life: economic, political, cultural, and spiritual. In this process, goods, money, people, and information move beyond all boundaries (national, religious, cultural, etc.) and circulate worldwide at high speed” (Robertson 1992).

Globalization has provided the art world with unprecedented creative freedom: designers, architects, and applied artists now draw inspiration from different cultures, combining styles, materials, and technologies. One of globalization’s most significant cultural impacts is the standardization of cultural models. Global cultural products such as Hollywood films, pop music, fast food, and fashion are widely disseminated, leading to cultural homogenization and the formation of a “global culture.” However, scholars led by Ohmae argue that instead of fearing globalization, countries should adapt to it and identify its advantages, thereby developing unique national development models.

“...National development models and global processes do not contradict each other. National models (‘Turkish model,’ ‘Korean model,’ ‘Japanese model,’ ‘Chinese model,’ etc.)

arise from the socio-cultural life, experience, and mentality of each nation. These models seek to renew life by integrating national and universal values, forming modernization strategies aligned with globalization requirements" (Nishanova 166).

Digital technologies such as the Internet and social media play a decisive role in transforming cultural processes under globalization. They accelerate cultural diffusion by enabling rapid exchange of information and cultural products. Moreover, "globalization promotes cross-border exchange of ideas, values, and practices, leading to the formation of hybrid identities characterized by flexibility and variability" (Kipngetich 16). This phenomenon is reflected in the synthesis of tradition and innovation in applied arts.

Through the exchange of ornamental patterns and the use of modern materials, national imagery is reinterpreted and integrated into the global cultural context. Digital technologies accelerate intercultural exchange, contributing to the formation of a global cultural space. However, globalization may also lead to the emergence of works lacking firmly established national values. "They often incorporate technological elements to meet contemporary artistic standards but may lack conceptual depth" (Mukanov et al. 316). Nevertheless, such works create new semantic layers and creative fields through cultural interaction.

Globalization also involves cultural exchange, which includes technological development, increased mobility, and expanded international communication. Cultural exchange refers to the interaction between traditions, languages, art, music, literature, customs, and values of different cultures. Globalization accelerates this process and makes it more dynamic and large-scale.

Migration, tourism, academic mobility, and the international labor market contribute to cultural exchange. "The modern stage of social development is characterized by increasing integration processes that do not aim to diminish the value of national components in culture and art" (Melekhova 201). This process occurs in two directions: cultural import and transformation of local traditions.

Since the second half of the twentieth century, globalization has shaped the development trajectory of traditional national cultures, influencing creative processes in decorative and applied arts. "When the balance between tradition and innovation is disrupted, national cultures face the risk of disappearance, raising the issue of preserving cultural identity" (Kukharensko 382).

Ethnomodernism, as a harmonious synthesis of traditional values and modern methods, enables societies to preserve their identity while reaching new levels of artistic and social development.

In the era of globalization, three new stylistic directions have emerged:

1. Ethnofuturism – synthesis of archaic symbols and futuristic materials
2. Glocalism – integration of local and global traditions
3. Digital craft – combination of traditional technologies and digital programs

Ethnomodernism, integrating these three directions, preserves national identity, adapts art to the global context, and uses technology to disseminate cultural heritage.

The interaction of tradition and innovation was deeply explored by scientist, artist, and archaeologist Nicholas Roerich during his Central Asian expeditions. He raised questions

about the similarities of material and spiritual culture across civilizations and the future of cultural interaction (Bazhenova 103–104).

The harmonization of cultural traditions in applied arts is not merely mechanical mixing but a deep creative process. According to S. Tulegenova, preserving the uniqueness of Kazakh culture while fostering development is the main goal of cultural harmonization (Tulegenova 39). This process includes:

- preservation of ethnocultural authenticity;
- organic use of modern technologies;
- development of intercultural dialogue ;
- environmentally responsible approaches

Modern technologies such as 3D printing allow artisans to recreate complex traditional ornaments while preserving their meaning. Thus, applied arts simultaneously preserve ethnocultural identity and enrich global artistic heritage.

Research by A. Baidibekov (2024) notes that integrating cultural elements leads to innovative solutions and new visual languages (Baidibekov 48). Such integration strengthens intercultural dialogue and enhances art's social significance.

Examples include combining Japanese shibori with European painting or African motifs in contemporary ceramics. Similarly, brands such as Hermès combine French elegance with Japanese aesthetics, while designer Ulyana Sergeenko reinterprets traditional Russian ornaments in modern fashion.

However, cultural harmonization also presents challenges:

- risk of losing authenticity through commercialization;
- risk of cultural appropriation.

Nevertheless, responsible integration fosters intercultural dialogue and new artistic forms.

Historically, Kazakh applied arts developed within nomadic traditions. During the Soviet period, art adapted to socialist realism standards. After independence, artists sought to revive national traditions and synthesize them with Western influences, leading to the emergence of ethnomodernism.

Ethnomodernism gained prominence in the 2000s as a strategy for preserving ethnic values globally. Studies of Thai Eastern Lanna jewelers (Tanakit Jaisuda, 2024) and Chinese Miao ethnic patterns (Chen Lei, 2024) demonstrate similar processes.

Kazakh artisans such as Serzhan Bashirov, Ikram Rafikov, and Leonid Zhrebtsov exemplify ethnomodernism by adapting traditional forms to modern aesthetics. Bashirov's works reinterpret nomadic symbols such as *paiza*, combining traditional materials with minimalist design.

Similarly, Ikram Rafikov integrates traditional Kazakh motifs with innovative materials such as titanium and carbon. His "Ring of Power" symbolizes unity and balance, continuing nomadic philosophical traditions.

Ethnomodernism also influences fashion design. Ethnofuturism integrates traditional Kazakh motifs with futuristic aesthetics. Designers such as Ainur Turysbek and Leonid Zhrebtsov actively develop neonomadism and ethnofuturism styles.

Kazakh designers increasingly participate in international exhibitions, strengthening the global presence of national design. Examples include Mercedes-Benz Fashion Week Russia and international biennales.

Overall, the formation of new artistic styles in Kazakhstan's applied arts is a dynamic process combining respect for tradition with innovation. Ethnomodernism revitalizes traditions and presents them in modern forms, strengthening national identity while integrating into global culture.

This phenomenon can be observed in architecture (Baiterek, Khan Shatyr), fashion (Aida Kaumenova, Aya Bapani), and applied arts (Amina Shukparova, Almas Mukazhanov). Thus, ethnomodernism represents a contemporary approach to elevating national spirit through the integration of cultural heritage and global trends.

5. Conclusion

The phenomenon of ethnomodernism in contemporary Kazakhstani applied arts has emerged as an important strategy for ensuring the competitiveness of national culture in the context of globalization. As demonstrated through the creative practices of masters such as Serzhan Bashirov, Ikram Rafikov, and Leonid Zherebtsov, ethnomodernism is not limited to preserving tradition but requires the successful adaptation of innovation and global aesthetic trends within a national context.

The analysis of the masters' works revealed several key aspects. First, stylistic transformations in Kazakh applied arts are reflected in the synthesis of traditional forms with contemporary aesthetic demands. For example, in the *Paiza* series, S. Bashirov revives archaeological artifacts through futuristic design, while I. Rafikov's *Ring of Power* combines ancient symbolism with innovative materials. Second, the social function of these works extends beyond decorative and applied arts, as they serve as instruments of cultural diplomacy by promoting Kazakh art internationally. Third, the successful integration of Kazakh artists into the global art space—through participation in prestigious exhibitions and collaborations with international brands—confirms the competitiveness of Kazakh art.

The research shows that globalization processes have a multifaceted impact on the development of applied arts, creating both new opportunities and significant challenges for preserving cultural identity.

The article identifies three main directions in the transformation and development of decorative and applied arts under globalization:

- formation of hybrid styles (ethnofuturism, glocalism, digital crafts);
- transformation of traditional methods through modern technologies;
- formation of new forms of cultural dialogue based on artistic practices.

These directions constitute the main results of the research.

Ethnomodernism in Kazakh applied arts represents a dynamically developing strategy that preserves cultural heritage by adapting it to contemporary challenges. The creative practices analyzed in this article may serve as models for other countries striving to preserve cultural identity in the context of globalization. Ultimately, ethnomodernism becomes not only an artistic direction but also an essential element of the nation's "cultural immunity" in a globalized world.

Decorative and applied arts continue to evolve within the post-globalization cultural space. Ethnofuturism and the return to traditional styles and forms are gaining prominence. Local traditions do not disappear; rather, they transform within the digital age and are revived in response to unified global design trends.

The dual impact of globalization on applied arts identified in this article is particularly significant. On the one hand, globalization expands creative horizons and facilitates access to international markets; on the other hand, it creates risks of losing local traditions' uniqueness. As demonstrated by Kazakh masters such as Serzhan Bashirov and Ikram Rafikov, the most effective solution is maintaining a balance between tradition and innovation through harmonious integration of national elements with contemporary artistic approaches.

In the context of globalization, decorative and applied arts not only retain their relevance but also acquire new functions. They serve as tools of cultural diplomacy, instruments for forming national brands, and effective methods for disseminating historical and cultural values in modern formats.

S. Bashirov's *Paiza* series demonstrates the revival of historical artifacts through design, while I. Rafikov's *Ring of Power* integrates traditional symbols with new materials. Meanwhile, L. Zherebtsov adapts national ornaments into contemporary street fashion. Through exhibitions held in Belgium, the United States, Germany, and other countries, these artists increase the international recognition of Kazakh design and promote national art in the global context.

Kazakhstan's traditional arts and crafts strengthen cultural identity within the global cultural space and increase international recognition. Examples include modern interpretations of national clothing, contemporary arrangements of traditional music, and the use of ornaments in modern design. These approaches effectively promote Kazakhstan's national brand and foster cultural dialogue.

Based on the research findings, further studies may explore mechanisms for adapting traditional crafts to digital environments, the role of state support in preserving cultural heritage, and the economic aspects of the globalization of applied arts.

Thus, *Ethnomodernism in Kazakh Applied Arts: The Synthesis of Tradition and Innovation in the Context of Globalization* goes beyond preserving national traditions. It also addresses ways to enrich art through modern technological opportunities and expand accessibility to global audiences. This process contributes to strengthening Kazakhstan's cultural influence and enhancing its reputation within the international community.

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