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Құрметті оқырмандар, әріптестер, достар!

Сіз «Керуен» ғылыми журналының кезекті санын ашып отырсыз.

Журнал мақалалары CrossRef дерекқорында тіркеледі және әр автордың мақаласына DOI - электронды құжаттарға сілтеме жасау үшін пайдаланылатын цифрлық объект идентификаторы беріледі. Журнал «Ұлттық ғылыми-техникалық сараптама орталығы» акционерлік қоғамның (NCSTE) Қазақстандық дәйексөздер базасында (KazBC) индекстеледі. Алдағы уақыттарда авторларды Web of Science және Scopus халықаралық дәйексөздер базасына енгізілген басылымдарда қабылданған стандарттарға сәйкес жарияланымдар дайындауға бағдарлай бастаймыз. Бұған дейін аннотация мен кілт сөздердің көлеміне қойылатын талаптар реттелген.

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Уважаемые читатели, коллеги, единомышленники, друзья!

Перед вами очередной номер научного журнала «**Керуен**».

Статьи журнала регистрируются в БД CrossRef и к каждой авторской статье обязательно присваивается DOI – цифровой идентификатор объекта, который используется для обеспечения цитирования, ссылки и выхода на электронные документы. Журнал индексируется Казахстанской базой цитирования (КазБЦ) АО «Национальный центр государственной научно-технической экспертизы» (НЦГНТЭ). Постепенно мы начинаем ориентировать авторов на подготовку публикаций по стандартам, принятым в изданиях, входящих в международные базы цитирований Web of Science и Scopus. Ранее уже были скорректированы требования к объему аннотации и ключевым словам.

В составе редакционной коллегии журнала представлены ведущие казахстанские и зарубежные ученые. Журнал следует политике информационной открытости и доступности публикаций авторов, статьи размещаются на сайте журнала на трех языках в полнотекстовом доступе.

Целью журнала является распространение научной информации и привлечение новых авторов. Журнал инициирует дискуссии по результатам новых достижений в области гуманитарных наук.

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1. Литературоведение
2. Искусствоведение

С уважением и надеждой на сотрудничество, главный редактор «Керуен», доктор филологических наук, член-корреспондент НАН РК, генеральный директор Института литературы и искусства им. М.О. Ауэзова МАТЫЖАНОВ Кенжехан Слямжанович.

Dear readers, colleagues, associates, friends!

Here is the next issue of the scientific journal "Keruen".

Journal articles are registered in the CrossRef database and a DOI is necessarily assigned to each author's article - a digital object identifier that is used to provide citation, reference and output to electronic documents. The journal is indexed by the Kazakhstan Citation Database (KazCD) of the National Center for State Scientific and Technical Expertise JSC (NCSTE). Gradually, we begin to orient the authors to the preparation of publications according to the standards adopted in the editions included in the international citation databases Web of Science and Scopus. Previously, the requirements for the volume of the annotation and keywords have already been adjusted.

The editorial board of the journal includes leading Kazakhstani and foreign scientists. The journal follows the policy of information openness and accessibility of authors' publications; articles are posted on the journal's website in three languages in full-text access.

The purpose of the journal is to disseminate scientific information and attract new authors. The journal initiates discussions on the outcome of new advances in the humanities.

The tasks of the journal:

Accept original high quality scientific articles that have not been previously published or submitted for publication in another journal.

Rely on the requirements of the legislation of the Republic of Kazakhstan in relation to copyright and generally accepted in world practice provisions on publication ethics.

Focus on the coverage of publications in the following specialties: humanitarian sciences

1. Literary studies
2. Art studies

With respect and hope for cooperation, Editor-in-chief of "Keruen", Doctor of Philology, Corresponding Member of the National Academy of Sciences of the Republic of Kazakhstan, General Director of the M.O. Auezov Institute of Literature and Art MATYZHANOV Kenzhekhan Slyamzhanovich.

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DEVELOPMENT OF DIGITAL PAINTING IN KAZAKHSTAN

Abstract. The article considers the digital art of Kazakhstan as a potential heritage and a dynamically developing direction of contemporary art, as well as a basis for the popularization of ethnic symbols. The specifics of digital art are investigated, the terminological categories used to characterize it are identified, and the methods of applying this type of contemporary art are analyzed. The article defines the specific expressive means by which digital artworks are created; the novelty of visual techniques of creating works in digital format is emphasized, and attention is focused on the specifics of approaches to their analysis, which cannot rely on generally accepted aesthetic categories, having its conceptual base. The origins of the formation in the global and domestic context of this type of art are analyzed, and the main stages of development are identified. The course of development of digital fine art in the historical and scientific context is systematized, and the peculiarities of technology are revealed. The historical prerequisites for the emergence of the digital form of contemporary art in Kazakhstan are studied and the ways of its development in the years of independence are outlined. The research also includes the collection of factual material at the current stage of the state of digital art, interviewing young artists. In the course of this study, it was concluded that the digital art of Kazakhstan is now rapidly developing on a par with the whole world, this gives impetus to the opening of special educational institutions, the formation of communities, and further popularization of symbols of ethnic identity through digital painting.

Keywords: digitalization, digital art, digital painting, multimedia art, communication, artistic imagery.

Introduction. The actual art of Kazakhstan of the XXI century embodies the experience of the national school using the latest trends of world art. In an effort to theoretically comprehend digital art as an aspect of the renewal of the country's culture, we will consider the history of creative self-expression of artists at the turn of the century.

From the 1990s to the beginning of the XXI century, unprecedented rapid changes took place in the field of computer and digital technologies, it went from the "digital revolution" to the era of social media. And although the foundations of many digital technologies were laid sixty years earlier, they became almost ubiquitous in the last decade of the 20th century: computer hardware and software became more powerful and more accessible, and the advent of the World Wide Web in the mid-1990s added a level of "global accessibility" to them. Artists have always been among the first to react to the cultural and technological breakthroughs of their time, and they began experimenting with the digital medium several decades before the official digital revolution. At first, the fruits of their efforts were mostly exhibited at conferences, festivals and symposiums devoted to technological issues and electronic media; their works were at best attributed to the periphery of the artistic mainstream. However, by the end of the XX century, the term "digital art" had already become established, and museums and galleries around the world began to create and structure large collections of relevant works.

The term "digital art", in turn, has managed to cover such a variety of works and practices that it can no longer be said that it describes a single set of aesthetic principles.

Masters of fine arts drew attention to the emerging computer technologies in the early 1970s. The subsequent 1980s became the era of personal computers and the appearance of color images. The XXI century has given mankind the technology of virtual reality, which was able to "revive" the fantasies of artists and translate them into digital format. A global cultural space has been formed, uniting the creative initiatives of residents of various parts of the planet. New technologies and author's concepts have brought fine art to a new level, allowed the works to live their own lives and interact with the viewer.

Digital painting artists imitate the traditional tools of the old masters: canvas and paint strokes, the play of light, the texture of the surface and the wear of materials. The technique facilitates the process, eliminates erroneous actions, changes the composition and proportions of the image. Digital photography and the art of "photo manipulation" allow the author to save and edit a picture, use retouching and color correction, combine visual objects into surreal paintings. The creators of vector graphics develop illustrations and use mathematical formulas to determine the position of the object, the thickness of the contours and space.

Digital art artists create bizarre abstract compositions, delight with three-dimensional illustrations and animation. Three-dimensional graphics and animation technologies allow you to create a model of a work in space. The authors give viewers fantastic worlds in which it is possible to view an object or a hero from all sides. With the help of animation, artists design video clips, screensavers and commercials, combine video shooting and effects. Young talents of the XXI century use digital art methods for artistic, cultural and social statements and experiments, unite unrelated spheres of human activity, create cultural and philosophical concepts.

It is important to draw a self-evident, but extremely important distinction between art in which digital technologies are used as a tool for creating more or less traditional works – photographs, prints, sculptures - and truly digital computer art, which is created, stored and distributed using digital technologies and uses them exclusively as expressive means. It is the latter, as a rule, that is designated by the term "media art". These two major categories of digital art differ greatly in their manifestations and aesthetics and allow for the initial surveying of the territory, which is essentially extremely diverse

In order to make it clear what digital art is, it is worth first defining what art is in general. If without much theoretical reasoning, then art is a way of cognition by which a person masters the world and himself in this world. (Paul, 2020: 3-14).

Natalia Rabchuk is a historian, an art historian who studies the formation of the language of fine art, including studying the phenomenon of digital art and its interaction with traditional painting, writes:

1. Art cognizes the external and internal, existing and imaginary worlds or their parts, finds and highlights common and special features, creates images of these worlds, i.e. pictures.

2. Through the created images, a person, society and all mankind as a whole appropriates, makes that part of the inner and outer world for which the image was created, close and understandable.

3. Through the images of the ideal world created by the order of society, a person tries to influence the external and internal world, changing it so that it approaches the ideal."

These are the three most important functions of art. The picture, the image that art creates does not have to be beautiful at all. It should meet the task facing art at a certain historical time. These tasks are changing, and with them the language of art is changing.

So, in the Renaissance, art created the image of an ideal person, an ideal world, an ideal city. Under the influence of these images, the organization of the entire material and spiritual life of the epoch gradually changed.

If we turn to the twentieth century, the art of which we know as contemporary art, we will see that artists solved completely different tasks. They studied the inner content, conscious and unconscious in a person, in order to understand the depths of the fall into which the world collapsed in the 1930s-1940s. That's why their works are often so ugly and outrageous. The true work of art of this time is not the picture itself, not the created image, but the reaction that it causes in the viewer (Rabchuk, 2020).

Fortunately, the question of whether digital art is art has been resolved positively. For a long time, he was denied this right. Until now, especially in the CIS, despite the very large number of schools of digital artists opening, their work is treated down. However, this does not prevent Digital Art from being recognized as art all over the world. In the second decade of the 21st century, a wave of opening of museums and galleries of digital art took place in all countries.

The word Digital is translated into Russian as digital. The appearance of this term is due to the fact that any action performed by a computer or other gadget is the result of certain operations written in binary code. In general, this is a rather conventional term for defining art, not at all exhaustive of the content of what is created with the help of so-called digital technologies. This term refers more to the technical side of the issue than to what exactly Digital Art creates. It is for this reason that it should be understood that Digital Art works should be considered not from the point of view of their digital origin, but from the point of view of the artistic task being solved. Just as we consider an oil painting not from the point of view that it is painted in oil, but from the point of view of how and what is depicted on it. Of course, the technical side is important, it determines the level of possibilities, but the main criterion is precisely the presence of an artistic task and how it is solved. Different types of Digital Art are created on the basis of digital technologies (Paul, 2020: 14).

Another major direction is Digital Illustration. Here we are already moving into the sphere where the computer ceases to actively participate in the creation of the image, but becomes just a tool with which the artist does the work, so to speak, "by hand". That is, the illustrator does not go into the technical details of how and how the possibility of drawing is provided, but simply draws with a stylus on a tablet or screen, as he would draw on a piece of paper. In this way, he does not differ at all from his traditional counterpart, who does not delve into how the liner, brush, watercolor or gouache was created and what technological chains the paper went through.

The purpose of this study is to analyze the origins of the formation of this type of art in the global and domestic context, to identify the main stages of development; to systematize the course of development of digital fine art in a historical and scientific context, to identify

the features of technology; to analyze the works of current representatives of the genre, to consider the work of digital masters. Conducting an art history analysis.

Literature review. Contemporary art today is in a hybrid state, when its digital and non-digital parts are in contact. Digital technologies most of all permeate all stages of the creation and consumption of contemporary art in comparison with other types of art. Artists are increasingly resorting to the use of various digital tools when creating their work and hosting art galleries. Recently, the sale and purchase of works of art by collectors is carried out in an electronic format (Bishop, 2018: 2). Digital tools give greater access to more materials of all kinds, allowing artists to complete old work much faster and easier (Drucker, 2013: 5). With the help of digital processing of old paintings, frescoes, sculptures and other ancient products, it becomes possible to preserve the cultural heritage for the future generation. Digitalization contributes greatly to the creation of online museums and exhibitions, as well as to the analysis of image data and helps in solving problems of authorship and categorization of styles of works of art (Stanco, Battiato, & Gallo, 2011: 18).

Compared to traditional art, digital art faces many challenges, such as the constant development of software, which makes it unstable to use. In his research, (Marcos, 2007: 12) says that it is necessary to create a common space for digital artists, taking as an example the Artech project, in which artists can explore the digital environment. In this design space, artists can use publicly available raw materials to create works of art based on digital media (Marcos, 2007: 12). In the process of creation, digital content can be considered as a means for creating digital artifacts (for example, digital processing of paper photographs), and as an end result (for example, an animated film) (Marcos, Branco, & Zagalo, 2009: 11). The biggest problem with digital art is the difficulty of distributing digital content on the internet while maintaining the artist's copyright. The introduction of non-fungible tokens (NFT) technology has allowed artists and collectors to verify the digital uniqueness, authenticity, and rightful owner of a work of art. Trautman's article suggests that collectors' demand for digital art will lead to the growth of the online NFT market (Trautman, 2021: 50). In his research, (Xing, 2018:4) assumes that with the progress of artificial intelligence (AI) and the advent of the Artistic Decentralized Autonomous Organization (ArtDAO), this problem will soon be solved. The author argues that digital art is not isolated from other art forms, but is a new wave of the creative revolution. The author also notes that many digital artists work in many industries along with specialists in the field of hardware and software (Xing, 2018:4). Christiane Paul also defines digital art as a collaboration between artist and engineers. Such collaborations have been presented at many exhibitions around the world since the end of the last century (Paul, 2002: 471-484).

Another article (Besoul, Salaimh, & Batiha, 2006: 1-8) examines how digital art has evolved from a purely professional art form into a hobby of ordinary users. This is due to the rapid development of computer technology, and the fact that influential graphic editors that were previously available only to expensive commercial products are now features of simpler software products. As stated by (Lin, 2005: 4-12) digital art challenges the very essence of art in many ways. His research raises the ontological idea of digital art as a new form of art, the development of which goes far beyond the generally accepted ideas about the ontology of art.

Materials and methods. In this part of the study, history, art history, and comparative methods of analysis were used. The importance of digital painting in the international art market is explained. The practical part of the research is the collection of factual material in the field of digital art research, interviewing young artists. In the theoretical part of the study, the collected material was analyzed and summarized.

Results and discussion. It should be noted that the program "Rukhani zhangyru" was aimed at popularizing our national heritage, culture, and art at the world level. Digitalization for the convenience of citizens was also one of the components of the program, which once again emphasized the importance of technology and the fact that they make life easier for citizens of the country, both in everyday life and in art.

The collapse of the USSR removed any boundaries of creative expression. The analysis of the post-Soviet era makes it possible to identify specific processes characteristic of young independent republics. After gaining independence and the collapse of the rigid framework of official art in Kazakhstan, as in other CIS countries, artists are testing new forms. Since the mid-1980s, new technologies, techniques, and methods have been gradually replacing the traditional ones in the art of Kazakhstan – painting, graphics, and sculpture. Experimental ones break into the measured field of the usual types of visual art – performance, installation, action, and a variety of media arts are mastered, among which video art is the leader. New techniques for regional art, which have long existed in the Western tradition, were actively mastered by artists of Kazakhstan and Central Asia, adapting to the local environment.

By the end of the 1990s, the essence of the phenomenon called the «modern art of Kazakhstan» was determined. Its important feature was the organic interaction with the culture of previous eras. The artists sought to combine antiquity and modernity, traditions, and innovations, and due to the geopolitical position – of Europe and Asia. During this short period of active existence, thanks to talented masters and their iconic works, this phenomenon has acquired its history and characteristic features.

The search for a new visual is carried out both at the ideological, and semantic level of artistic expression, and through manipulations with form, color, and the combination of various materials in a single field of the object – the attraction to the synthesis of arts. Such global changes could occur only with the rejection of academic norms, acutely identifying the problem of the confrontation of classics and avant-garde (Reznikova, 2019:94)

The center of creative research of the masters of contemporary art of Kazakhstan focuses on the new government, acute social problems, and reflections on the issues of universalization and globalization brought into the local context. Aspects of regional reality are comprehended in the works of outstanding representatives of contemporary art through their own, individual artistic language. Among them are R. Halfin, G. Tryakin-Bukharov, E. and V. Vorobyov, E. Meldibekov, S. Maslov, K. Ibragimov, the Kyzyl Tractor group and others, whose projects were distinguished by "intellectualism, non-standard solutions, radical gestures and a powerful desire for self-government." (Gelman, 2003)

In 1996-2003, a certain division into "official" and "underground" took place in the contemporary art of Kazakhstan. Underground artists are beginning to master new types of visual art for Kazakhstan: video, performance, land art, and other forms.

Kazakh animation, which recently turned 50 years old, also speaks about the digital origin. Its history began with the screening of the animated film directed by Amen Haidarov "Why does a swallow have a tail with horns?", which received numerous international awards, including the prize of the International Cartoon Film Festival in New York in 1975. To this day, the cartoon is considered a reference, the hallmark of Kazakh animation. Over the past decades, domestic animators have created more than 200 animated films, including laureates in international competitions

Animation specialists in Kazakhstan in 2012 noted: "Once something reaches its heyday or begins to come to life again. In principle, we are reborn after stagnation. It must be remembered that after the collapse of the USSR, the Soviet cinema system ceased to exist. From 1991 to 2002 there was no animation at all. After 2002, they quietly began to resuscitate her. One or two short films were shot a year until 2009, and then active work began" (Kovalev, 2020).

Important decisions in the state cultural policy (the concept of cultural policy of the Republic of Kazakhstan, the Rukhani Zhangyru project, certain provisions of the address of the President of the Republic of Kazakhstan N. Nazarbayev to the people of Kazakhstan "The third modernization of Kazakhstan: global competitiveness").

These significant steps were a logical continuation of the processes that were raised in the 1970s and 1980s and openly unfolded in the 1990s. Taking into account the ethnic specifics of Kazakhstan, multiculturalism has become a basic element since the 1990s. On this basis, a new cultural identity has been formed for more than twenty-five years. And although this process is very complicated, it is confidently going on (Gelman, 2003) Cultural identities has become the core idea of modern Kazakh fine art. The flow of artistic content and the promotion of national identity has intensified.

In recent years, the community of digital artists has grown significantly, more new names of illustrators have appeared, and new creative organizations have emerged. Every day, modern artists have more and more tools for creating works and spaces for their placement. The Internet and social networks give complete freedom to a variety of artists – this is a real revolution in the art space. It is worth noting such social networks as Instagram and Twitter. The flash mob #AvatarSNG was gaining popularity on Twitter. Illustrators painted the characters of the popular animated series "Avatar: The Legend of Aang" in national costumes of different peoples. The challenge is being held in support of Kazakh artist Qantar, who was accused by English-speaking users of cultural appropriation after she drew one of the main characters of the series with tattoos of Intuits - the indigenous people of North America. After the harassment, the girl deleted the drawing.

In the universe of the animated series, ordinary people and magicians coexist, who can control different elements: fire, water, earth, and air. This influenced the geopolitics of Avatar: humanity was divided into several large tribes, each of which is responsible for one element. The creators of the series previously said that the action of the animated series takes place in an analog of Asia. Now artists and illustrators fantasize about what would happen if the heroes of "Avatar" lived in the CIS countries. (Figure 1, Figure 2)



Figure-1, Figure- 2 Dana_delion (Daniya Umarova)

Thanks to such flash mobs and associations, which were not few in these years, we all began to learn about Kazakhstan and became interested in our mythology, culture, and ornaments.

To find out the details, the assumption about the future, and also a lot of new things about the development of digital art in the Republic of Kazakhstan now, it was decided to turn to the artists themselves, who kindly and openly answered all questions and raised important topics for contemporary art.

Why did you choose digital art?

Qantars (Qantar Omar): “Digital art is available. For me, this was the most important plus. After purchasing the tablet, other advantages are already opening up. This includes great freedom in drawing, the ability to do not only drawing but also animation, the use of their work in a variety of digital media, an unlimited number of brushes, colors, and the ability to edit. It is possible to say for a long time why the choice fell on digital art” (Figure 3).

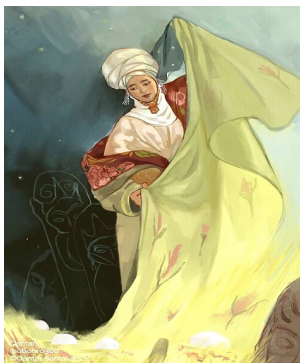


Figure 3 – Earth. Umai. Qantar. Kantar Omar.

Suretwi (Zhanar Yerlankyzy): “The advantage of digital art is that it replaces many other materials and devices. For example, it takes a lot of time to prepare an illustration for printing using the traditional method. It is necessary to draw an illustration by hand (at the same time, it is good if everything works out the first time), materials such as paper, paints, pencils, etc. are used for this, then it needs to be scanned and additionally edited in programs anyway. Digital art allows you to make edits easily and send the finished work to

print without additional adjustments. I think digital art allows you to appreciate the time and try new materials installed in the program. It is also mobility, I work on a tablet and can easily work in a place and position that is convenient for me. It is easier to put a tablet in a bag and work in a coffee shop than to take all the traditional materials with you" (Figure 4).



Figure 4 – Mother's love. Suretvi Zhanar Yerlankyzy

Jalga (Aibek Seitkasimov): "Why digital art? Because, following the trends of modernity and steadily increasing digitalization, fine art has received a new impetus for development and this is a natural evolution because fine art requires a viewer and depends on him, and the viewer is now on the Internet in social networks. the networks of the gaming industry, this gives many branches and a huge field for finding their audience for contemporary artists, such branches as game designer, environment artist (invitation artist), concept artist, character concept artist, animator artist, comic artist, book illustrator, covers" (Figure 5).



Figure-5 Prayer before the battle. Jalga (Aibek Seitkasimov)

Daryamorozz (Daria Moroz): "Digital art will inevitably develop due to the globalization of culture. The world is now as a whole, especially in creative terms, because there are a lot of views thanks to the Internet. Digital art is mobility and variability of techniques, it attracts people. That's what inspires me in the first place. And now the NFT art direction is still developing. This helps to make digital paintings unique in their way" (Figure 6).



Figure-6 Umai. Dariamorozzz(Daria Moroz)

Casmenae (Kamilya Zhakiyanova): “If you think about it, well, no one has canceled drawing according to the classics. There’s nothing so impressive about Digital. Of course, there is great development if we aim at this direction. Doors are opening to create 3D, video games, animation has become easier to do. And this applies not only to Kazakhstan about development but to all other countries/people. In a word, development is always good, the main thing is not to overdo it. Digital is just an additional tool to creat art pieces.”

Dana_delion (Daniya Umarova): “Digital art opens up a lot of opportunities at minimal cost, simplicity, and variability, I think these are the reasons why digital art is so popular. Technology is everywhere now, so why not adapt it to art.”

Strxdrws (Zhania Yermekbayeva): “Well, I chose digital art as the most variable tool for both work and self-expression today” (Figure 7).

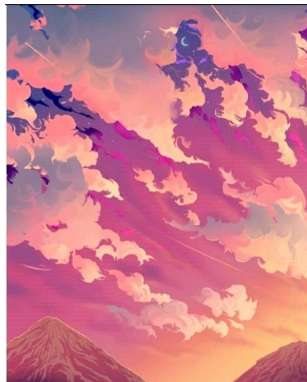


Figure-7 Strxdrws (Zhania Ermekbayeva)

Madibek. musabekov (Madibek Musabekov): “The main advantages of digital illustration are speed and the ability to make edits of any complexity. This is very important when you work in large companies or publishing houses, where deadlines must be strictly observed. Modern programs greatly simplify some stages of drawing (for example, the selection of colors), which is very convenient. Of course, we can say that it kills creativity itself, but competition forces you to use it” (Figure 8).



Figure-8 Golden Warrior. Madibek Musabekov (Madibek Musabekov)

Nuriya_cgart (Nuria Serikbayevna): “Digital art is more relevant in modern times and more accessible, it seems to me. For digital art, you only need the appropriate software and a graphic tablet, and for traditional art, you need to constantly buy paints, paper, and pencils, at least. Art goods are also not cheap yet» (Figure 9).

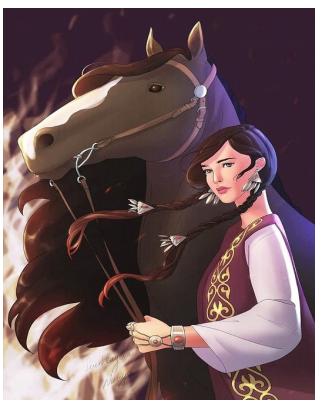


Figure-9 A girl with a horse. Nuriya_char (Nuria Serikbayevna)

Galynelle (Anel Galymzhan): “I like digital art, as it provides an unlimited number of all kinds of tools and colors. The ability to edit, change and improve artistic work. The very process of studying the program and drawing) “ (Figure 10).

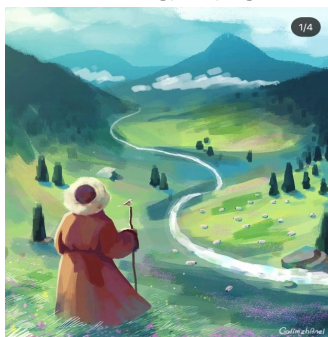


Figure – 10. Shepherds. Galynelle. Anel Galymzhanovna

Dianakual (Diana Akual): "Answering the question of why digital art, I became interested in it back in the 6th grade, when my classmates at art school shared how the culture of digital artists is developing on the Vkontakte platform. With the growing popularity of anime and manga, drawing fan art on a computer has become a common hobby. Being carried away by what other artists are interested in, I wanted to become a part of this online society. In the beginning, I drew anime-style characters on paper with traditional materials, and even tried to create my manga, but having a graphics tablet was my dream. That's how my passion for digital art began, which never stopped in one place and has now grown from the status of a hobby into my main professional direction. I guess I just didn't want to lag behind the whole art movement of our time" (Figure 11).



Figure - 11 Tomiris. Dianakual (Diana Akual)

Kerembaeva_ainura (Kerimbaeva Ainura): "Probably because it is first of all very convenient and can be easily used in any field, although "traditional" materials will always be in price and there is always demand for them, as for me" (Figure 12).

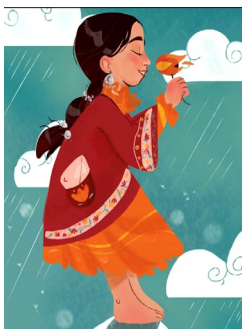


Figure- 12 Girl with a tulip. Kerimbaeva_ainura (Kerimbaeva Ainura)

Arcanum_sol (Bibinur Zhadrasyanova): "Digital painting is a new direction, and it's interesting. Because of its novelty, it has no boundaries in the style and nature of writing works. For me, this is a way to feel the connection between who I am now and the origins of my essence (genes, roots). I think digital technologies have become a great tool for many artists to study their culture and self-expression. In digital painting, there is a huge advantage in the absence of the need for a workshop and the purchase of materials. Here you are free, everything you need for creativity: time, electricity and a gadget (tablet, laptop)" (Figure 13).



Figure -13 The secret of the Charyn Canyon. Arcanum_sol (Bibinur Zhadrasynova)

Karlygash_art (Karlygash): “Digital art is fast, efficient, and bright. Any edits of the client can be corrected with a few clicks, without unnecessary costs of paper and material. Now digital programs have improved so much that they imitate analog materials: paints, pencils, and paper texture. They do it so well that it is almost impossible to distinguish whether the drawing was digital or drawn with analog materials” (Figure 14).

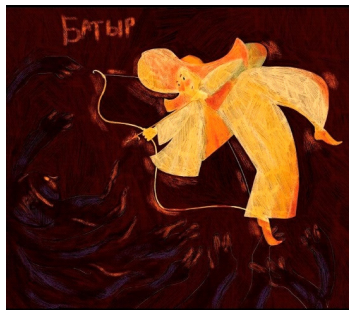


Figure-14 Bатыр. Karlygash_art (Karlygash)

- What inspires you?

Qantars (Qantar Omar): “First of all, people are inspired by digital art. The artists and artists I’ve been following for several years have been drawing on tablets. Almost all of your favorite comics and animated films are made using digital materials. All this inspires me. If we talk about orders, then these are absolutely all stages. You need to follow the work from creating a canvas in the editor to uploading it by mail. Somewhere the quality may be lost, and somewhere the format for printing may not be a suitable example. And the process of drawing is no different from traditional painting, you always need to think about the drawing. I am very glad that I inspire other artists. In my opinion, when there are no schools and universities with training in digital art, inspiration from other artists is the most important motivator to learn.”

Kerembaeva_ainura: (Kerembaeva Ainura) “I am inspired by a large selection, now you can choose any style direction and find people who like it.”

Dianakual (Diana Akual): “It inspires me, but it also scares me that there are practically no boundaries in digital art! It is unlikely that graphic tablets and iPads will replace paper and canvases, but the horizons of artists have now expanded. I also really enjoy just watch-

ing other artists online. The way some people relate to art, their sincerity, ideas, and goals teach something new every day. And I am also inspired by my own goals. I want to share my creativity with a lot of people, create beautiful and meaningful projects, and express myself through art, so for the sake of all this I continue to draw."

Janelle (Anel Galymzhan): "Yes, I am glad that there have been more talented digital artists and illustrators in Kazakhstan in recent years. I am often inspired in this direction by the work of other digital artists."

Nuriya_cgart (Nuria Serikbayevna): "Other artists, films, animation, and music inspire me in this direction. Shakhnazar Borboyev, Qantars, and Sergio Topp inspire me the most."

Strxdrws (Zhania Ermekbayeva): "What inspires me is the opportunity to work on almost anything in digital — it's not only drawing, but also animation, 3d modeling, photo, and video processing, even writing music, and these are just the things that I could quickly remember)."

Casmeneae__ (Kamilya Zhakiyanova): "If the inspiration is in this direction, then most likely the knowledge of other programs, the work of other artists."

Jalgan (Aibek Seitkasimov): "In this direction, I am inspired by the idea of transferring our multifaceted, ancient culture with peculiarities in clothing, in everyday life, in jewelry, in achievements, to a digital format, to popularize us in the world and of course insanely huge prospects and possibilities of CG drawing, because with a computer and a graphic tablet, a modern artist can do everything, if you want a watercolor style, just switch the mode, you can repeat the oil strokes, you can draw anything in detail and you will not be limited in funds and capabilities, you do not need to buy certain brushes, types of paints, canvas, which are very expensive; in digital, you have it all at hand."

Nura_mantis (Nurgul Mantis): "For me, it was digital artists who inspired and impressed me first of all. I gradually began to learn what it takes to start my activities in this direction. Buying a graphics tablet was the beginning. The rest depends on you, how much you will give and work. It is also important to find your style and theme. I am comfortable and like to make graphic drawings. But, in the future, as an option, I think I will try other materials and ways of creating my creativity" (Figure 15).

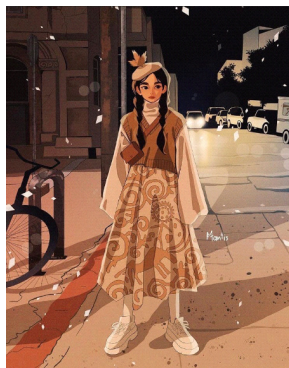


Figure-15 Nura_mantis (Nurgul Mantis)

- How do you see the development of digital art in KZ?

Qantars (Kantar Omar): "Digital art in Kazakhstan is developing almost the same as in the whole world: new names are emerging, many young artists and artists are creating their galleries on the Internet, everyone meets at comic books and festivals. Thus, an art community of digital artists is being formed in Kazakhstan and we already have interesting works, projects, and events. I hope that international projects will appear in the future. After all, digital art is more "measured" by interesting projects than by gallery exhibitions. But I hope there will be more digital art exhibitions as well."

Asselsmak (Assel Smak): "Digital art in Kazakhstan began to develop only recently, later than in other developed countries, but despite this, the pace of development surprises and makes me very happy as an artist. Every day a new digital artist with good skills and his style is born in the expanses of Kaznet, which can compete in the West. Digital artists have a huge choice of industries to work in, in design, cinema, game development, and other things. Anyone who wants to will always find what he likes, and nowadays only the lazy think that you can't earn money with drawings."

Karlygash_art (Karlygash): "The development of everything digital (gadgets, Internet, social networks,) inevitably entails the development of digital art. If earlier artists of the old school were condescending towards digital artists, now they understand that digital art is the future. 3) I am inspired by modern book illustrations. When an illustrator does not follow academic canons, distorts reality, but at the same time his visual language is clear"

Arcanum_sol (Bibinur Zhadrasynova): "It seems to me that digital is developing well in Kazakhstan as a separate direction in creativity. There are a lot of cool artists and creators now. Every time I find new interesting authors on the Internet. The ability to freely share your works online allows a digital painting to actively develop and gain momentum. Thanks to this, the number of authors also increases many times."

Kerembaeva_ainura (Kerimbaeva Ainura): "The greater the demand, the more offers, now I see a great demand, both at work and among my fellow artists in the development of the national brand and now more high-quality, national themes are being touched upon and sponsored."

Dianakual (Diana Akual): "To my great surprise, the development of digital art, namely fine art, in Kazakhstan has taken a strong impetus in recent years. Modern illustrations on national themes have become a big niche and even a movement. In my opinion, it was the Qantars artist who had a huge impact. Her illustrations of modern girls in national clothes very quickly spread across the web and, it seems to me, it is on her that novice digital artists of the country are equal. The dramatic development is also noticeable in Kazakh comics and cartoons. Comics about batyrs and modern Kazakhman are quite popular."

Nuriya_cgart (Nuriya Serikbayevna): "I think that the digital art of Kazakhstan will continue to develop in the direction of modernization and popularization of the Kazakh traditional culture. Qantars and Bult studio are some of the best examples."

Dana_delion (Daniya Umarova): "I see more and more very talented artists in this field among my fellow countrymen, and this makes me very happy. Maybe in the future, we will have more official professional educational institutions for teaching digital art, and maybe even artists trained in Kazakhstan will be known all over the world. People will visit us from all over the world to study here. But it takes a lot of time, but maybe someday."

Daryamorozz (Darya Moroz): "Digital art will inevitably develop due to the globalization of culture. The world is now as a whole, especially in creative terms, because there are a lot of views thanks to the Internet. Digital art is mobility and variability of techniques, it attracts people. That's what inspires me in the first place. And now the NFT art direction is still developing. This helps to make digital paintings unique in their own way."

Jalgan (Aibek Seitkasimov): "The development will be rapid, like all the innovations that come to us late, we always try to catch up with the West, so I think that soon we will have famous digital artists, CG idols, famous and lit up on major international projects, be it cinema or the game industry, the prospects are enormous, fortunately, our multinational people are not deprived of talents."

Suretwi (Zhanar Yerlankyzy): "The age of technology development has touched the sphere of art. Digital art in Kazakhstan is beginning its development in many areas. In such as architecture, design, animation, and of course illustrations."

Nura_mantis (Nurgul Mantis): "Digital art is the future. At the moment, there are already many popular artists from Kazakhstan, whose works are recognizable beyond the borders of our country thanks to the Internet and social networks. This makes it possible to be independent (without any connections), and open access to all the necessary information helps to develop skills and self-study much faster. So digital art in Kazakhstan has a very bright future thanks to the savvy young generation."

Conclusion. Technology is constantly growing and changing our way of life. This makes life much easier and more interesting. When someone thought about art in the past, computers, and technology usually didn't come to mind. Now, thanks to modern technologies, the digital age opens up great opportunities for creating amazing works of art using computer tools and software. Art is now being created digitally and may seem incredible to the modern eye.

Digital art technology is, in a sense, an art form that can be built on a computer template and still depict the artist's performance, but mechanically. Back in 1912, futurists planned moving sculptures driven by a machine in which. At that time, Photoshop was a wonderful new technology and a contribution to digital art.

The use of digital computer technologies has allowed fine art to abandon the understanding of the work as a material object and the recognition of uniqueness as an indispensable attribute of originality.

Digital computer technologies not only brought fine art to a qualitatively new level, radically transforming its structure, but also determined the need to rethink the place of fine art itself in the system of arts.

Today there is an opinion that there are two main types of painting - digital and classical. Both types give us images and it does not matter what tools they are created with oil paints or ones and zeros and a computer, it is important what impression they make and how real they are.

As you know, social phenomena obey three laws of dialectics and their development:

- Unity and struggle of opposites
- The transition of quantitative changes to qualitative ones
- The Law of Negation of Negation

Art is no exception in this series. It obeys these three laws in full. Development is spiraling: the new, denying the old, rises higher in level, while retaining the best achievements from the old. And so on indefinitely, from turn to turn. Movement and conservation complement each other. Only the external form disappears, but the internal content remains.

In this article, we have attempted to analyze the digital art of Kazakhstan as a potential cultural heritage and touched upon the methods of the convenience of its use. Turning to the origins of the formation of this type of art in the global and domestic context, we identified the main stages of development; systematized the course of development of digital fine art in the historical and scientific context; examined the features of technology; analyzed the creativity of digital masters.

In the course of this study, based on the above, we concluded that the digital art of Kazakhstan is now rapidly developing on a par with the whole world, which is a certain incentive for the opening of special educational institutions, as well as the formation of communities and further popularization of symbols of ethnic identity.

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Қазақстандағы цифрлық кескіндеменің дамуы

Аңдатпа. Мақалада Қазақстанның цифрлық өнері қазіргі заманғы өнердің әлеуетті мұрасы және қарқынды дамып келе жатқан бағыты ретінде, сондай-ақ этникалық символдарды танымал етудің негізі ретінде қарастырылады. Цифрлық өнердің ерекшелігі зерттеледі, оны сипаттау үшін қолданылатын терминологиялық категориялар анықталады, қазіргі заманғы өнердің осы түрін қолдану әдістері талданады. Мақалада digital art туындылары жасалатын нақты экспрессивті құралдар анықталады; шығармаларды цифрлық форматта жасаудың бейнелеу әдістерінің жаңалығы атап өтіледі, оларды талдау тәсілдерінің ерекшелігіне назар аударылады, ол өзінің тұжырымдамалық базасына ие бола отырып, жалпы қабылданған эстетикалық категорияларға сүйене алмайды. Өнердің осы түрінің әлемдік және отандық контекстінде қалыптасуының бастаулары талданды, дамудың негізгі кезеңдері анықталды. Тарихи және ғылыми контексте цифрлық бейнелеу өнерінің даму барысы жүйеленді, техниканың ерекшеліктері анықталды. Қазақстанның қазіргі заманғы өнерінің цифрлық түрінің пайда болуының тарихи алғышарттары зерттеліп, оның тәуелсіздік жылдарындағы даму жолдары белгіленді. Зерттеу сонымен қатар цифрлық өнер жағдайының қазіргі кезеңінде нақты материалдарды жинауды, жас суретшілермен сұхбаттасуды қамтиды. Осы зерттеу барысында Қазақстанның цифрлық өнері қазір бүкіл әлеммен тең дәрежеде қарқынды дамып келеді деген қорытындыға келді, бұл арнайы оқу орындарының ашылуына, қауымдастықтардың қалыптасуына және цифрлық кескіндеме арқылы этникалық бірегейлік символдарды одан әрі танымал етуге серпін береді.

Кілт сөздер. цифрландыру, цифрлық өнер, цифрлық кескіндеме, мультимедиялық өнер, коммуникация, көркем бейнелеу.

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Развитие цифровой живописи в Казахстане

Аннотация. В статье рассматривается цифровое искусство Казахстана как потенциальное наследие и динамично развивающееся направление современного искусства, а также как основа для популяризации этнической символики. Исследуется специфика цифрового искусства, выявляются терминологические категории, применяемые для его характеристики, анализируются методы применения данного вида современного искусства. В статье определяются специфические выразительные средства, с помощью которых создаются произведения digital art; подчеркивается новизна изобразительных приёмов создания произведений в цифровом формате, акцентируется внимание на специфике подходов к их анализу, который не может опираться на общепринятые эстетические категории, имея собственную понятийную базу. Проанализированы истоки становления в мировом и отечественном контексте данного вида искусства, выявлены основные этапы развития. Систематизированы ход развития цифрового изобразительного искусства в историческом и научном контексте, выявлены особенности техники. Изучаются исторические предпосылки возникновения цифрового вида современного искусства Казахстана и обозначены пути его развития в годы независимости. Исследование также включает в себя сбор фактического материала на современном этапе состояния цифрового искусства, интервьюирование молодых художников. В ходе данного исследования, был сделан вывод, что цифровое искусство Казахстана сейчас стремительно развивается наравне со всем миром, это дает толчок для открытия специальных обучающих учреждений, формированию сообществ и дальнейшей популяризации символов этнической самобытности через цифровую живопись.

Ключевые слова: цифровизация, цифровое искусство, цифровая живопись, мультимедийное искусство, коммуникация, художественная образность.

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