

Problems of Contemporary Art in the Regions of Great Altai

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Abstract

The relevance of the study is due to the fact that at present the topic of modern art is studied all over the world. The purpose of study is the complex study of factors that influence the activities of young artists in the art sector, their genre preference and the choice of unique forms to convey their own thoughts. To achieve this goal, theoretical and empirical methods such as statistical analysis, synthesis, induction and deduction were mainly used. The result of the research was a full analysis of the works of modern Kazakh, Mongolian, Chinese and Uzbek artists working in such forms of postmodernism as performance, video art, street art, graffiti, and photography. The main conclusion is that modern art in Kazakhstan, Mongolia, and Uzbekistan reflects syncretism, blending traditional nomadic customs, legends, and culture with modern interpretations and technological advancements. The applied value of this work lies in the identification of actual problems of contemporary art of the regions of Great Altai.

Keywords: *Syncretism, Art of Central Asia, Postmodernism, Performance, Neovanguard, Kazakhstan*

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Introduction

In the scientific literature, the issues of contemporary art in such states as Kazakhstan, Mongolia, the Republic of Uzbekistan, and the Republic of Kyrgyzstan are insufficiently studied. After the collapse of the Soviet Union, these countries began their own spiritual and cultural path of development, combining tradition and modernity. Therefore, the initial challenges and problems they raised in their works were issues of lost national identity and heritage, rethinking the concept of self-identity, and criticising the old approaches of the Soviet regime towards history and culture. As a result of these experiments of modern artists, the main movement of art of Great Altai became syncretism (Kudaibergenova, 2017). Representatives of this movement are R. Halfin, G. Tryakin-Bukharov, E. V. Vorobyev, E. Meldibekov, S. Maslov, K. Ibrahimov, the group "Kyzyl tractor" and others whose projects were characterised by the desire for self-expression (Lee, 2015). In this connection, in modern art in recent years there is a huge interest in the traditional culture and art of nomadic peoples of Central Asia.

The ethnocultural traditions of each people are rooted in an arsenal of archetypes and symbols of art, which are included in the process of formation of art schools, serving as a characteristic and a way to consider their national specificity (Vorobieva, 2017). To solve the problems posed by the artists, the Russian researcher identifies three areas of their work. The first is based on the concept of breaking old foundations and creating new forms from scratch, which represents a unique artistic response to the challenges of creating new art in both national and global contexts. The second is to identify the artist as a person. The third movement pertains to how artists respond to pressing societal issues (Truspekov, 2017). The argument for this thesis is the manifestation of such themes in the works of informal artistic movements. An example of such manifestations was the active work of V. Ibryaeva, Y. Sorokina and activists in the Contemporary Arts Centre organised by the Soros Foundation, who were able to define the strategy and tactics of further transformations and to unite the joint efforts of the Kazakh, Kyrgyz and Uzbek artists (Central Asian..., 2022). Art, as the language of international communication and the universal means of self-understanding, comes to the aid of attempts to define one's own national identity, and questions of self-identification have defined the basic range of artistic searches of artists of modern art.

Within the framework of this thesis, one important problem of modern art of Great Altai is the lack of space for exhibitions. The activities carried out by informal organisations are intermittent, and modern artists cannot carry out their projects. Therefore, it is due to active participation in public art and public festivals or through participation in international art fairs and biennales (Reznikova, 2019). The relevance of the topic of this article is due to the fact that today, the modern art of Central Asia expresses the genesis of a variety of personal and social problems faced daily not only by residents of the regions of these states but also the world community as a whole. Analysis of data of Russian, American and Kazakh scientists shows that modern art is primarily the expression of opinion, which is expressed in various forms and modern solutions such as performance, video art, photography and graffiti. The works of the artists P. Kas, Z. Uyanga, B. Chogsom and others (Shishin et al., 2017) confirm this thesis. The novelty of the work lies in the complex study of the approaches of various authors to this issue. The topic of the study is considered from the position of Russian, Kazakh and other authors of modern science. The main elements of scientific originality are in-depth research of synthetic works of famous and young artists

of Central Asia, who are followers of the abstract composition, located in such countries as Kazakhstan, Uzbekistan, Mongolia, and Kyrgyzstan.

Materials and Methods

The main methodological tool of this research was an integrated approach to the phenomena identified in the topic of work. The main general scientific methods of knowledge in the analysis of information were empirical and theoretical methods. The fundamental method of the study should be system analysis, which resulted in the study of works by well-known artists from the Republic of Kazakhstan, Mongolia, the Republic of Uzbekistan, and the Republic of Kyrgyzstan. The real theoretical basis of the work was the articles and works of Kazakh, English, and Chinese authors such as Mushnikova (2020), Reznikova (2019), Shishin (2013), Kurbeloova (2017), and others. The study was carried out in several stages.

During the first stage of the study, theoretical methods such as analysis, synthesis, concretisation, and generalisation were used. The work mainly involved methods of system analysis of data from both Kazakh and Russian studies. An integrated approach to the study of the material was applied. The logic of the construction of this study lies in the consideration of the modern art of Great Altai from the position of the genre typology of this phenomenon. On this basis, the thesis posits that the predominant trend among modern artists in Central Asia involves syncretism and synthetic forms. The comprehensive approach makes it possible to state the exceptional applied nature of this study.

In the second stage of the study, the problem issues of social, cultural and political life, which are covered by modern artists with the help of such forms of self-expression as street art, photography and the genesis of computer technologies, were studied in more detail. In view of the use of the synthesis method, movements of issues affecting modern authors were analysed. With the help of the induction method, problematic aspects such as the search for self-identification, the role of the state in cultural life, and traditional appearances in modern. The theoretical basis of the second stage of the study was the work of Kudaibergenova (2017) and Myrzabekov et al. (2014).

The use of deduction methods in the work resulted in the derivation of hypothesis sequences, as well as the evaluation of test results. With the help of a synthesis, specific works of authors of postmodernist followers using abstract concepts in their works were considered. Within the framework of this study, the main areas of activity of artists in the genre of syncretism were established, and common features of interaction of models of such states were established: the Republic of Kazakhstan, Mongolia, the Republic of Uzbekistan, and the Republic of Kyrgyzstan. At the third stage, the work of systematic analysis of data was completed, theoretical and practical conclusions were refined, and the results were generalised and systematised during the use of a comprehensive approach to the study of the topic. Within the framework of this methodology, many studies were considered, devoted to the history of the formation of modern art of the Great Altai countries after the collapse of the Soviet Union and the peculiarities of their formation using elements of syncretism.

This article critically researches and evaluates the expressions of contemporary authors of Great Altai discussion issues through the creation of their own works and performances. In

this artistic debate, contemporary artists can challenge and direct public debate to many alternative views, except one dominant discourse emanating from a regime or state. The study focuses on some of the most famous contemporary artists in Central Asia who have used their understanding of creative expression. Thus, with the help of methods of scientific analysis, the ways of solving the difficulties of contemporary artists of Central Asia were highlighted.

Results

Typology of the Contemporary Art Genre of Central Asia and Great Altai

To consider the issues of modern understanding of the problems in the art of the Great Altai Region, it is necessary to begin to consider the features of the direction of ways of understanding and reflecting the reality of the region. The term "Great Altai" is a macro-region at the junction of the borders of Russia, Kazakhstan, China and Mongolia, where the foundations of the Turko-Mongolian civilisation were laid. The study of the art of this region combines the cultural and ethnic features of the Russian, Kazakh, Kyrgyz, and Mongolian peoples. It is aimed at identifying common world-view constants, spiritual attitudes, similarities, and imaginative and symbolic language of the peoples of Central Asia, with an undeniable bright distinctiveness of national traditions, content, images, forms, and methods of artistic creativity (Ministry of Science..., 2021). The modern art of Central Asia is mainly observed in the manifestation of the 2nd movements, which are an artistic response to many political, social and social factors: cube-futurism and neovanguard.

The choice of such forms of art determined the informal artistic movements that appeared in the art of Kazakhstan and Kyrgyzstan in the early 1990s. In Almaty, the catalyst of all events related to the process of formation of modern art in Kazakhstan was the active work of V. Ibryaeva, Y. Soros and activists in the Contemporary Arts Centre organised by the Soros Foundation. Those who were able to define the strategy and tactics of further transformations unite in a single direction the joint efforts of Kazakh, Kyrgyz and Uzbek artists (Central Asian..., 2022). Genres in the world of modern art enough to understand the most relevant areas in the regions of Great Altai and Central Asia. It is therefore necessary to analyse the cultural, ethical and social aspects of artistic activity in specific states. However, it should be remembered that the group of subjects under consideration includes the countries that gained independence after the dissolution of the USSR, which gives reason to believe that the formation and development of art took place within the framework of the Russian cultural phenomenon (Roy & Roy, 2022).

Artworks raise important issues of self-identification, globalisation, and unification, which is expressed in syncretism. Representatives of this current are R. Halfin, G. Tryakin-Bukharov, E. V. Vorobyev, E. Meldibekov, S. Maslov, K. Ibrahimov, the group "Kyzyl tractor" and others, whose projects differed in "intellectualism, non-standard decisions, radicality of gestures and a strong desire for self-expression" (Lee, 2015). In the modern world, artists have a huge arsenal of different ways of conveying information to the viewer through video, photography, text, etc., which simultaneously affects all the senses of the viewer: sight, hearing, memories, knowledge or lack thereof. An example of such interaction of visual forms of fine art with classical music is the work of the Kazakh master A. Atabekov, based within the movement of video art. Another author, E. Meldibekov, chose the movement of modern performance, reflecting the Eastern collective unconscious both in the past and in the present (Reznikova, 2019).

The example of comprehension of local, Kazakhstani classics is a series of works by K. Ibrayev and M. Narymbetov, "Aigolek. Requiem on a dream" (Central Asian..., 2022). Understanding the problems of identity, modern art does not leave out of consideration socially important issues. So, the movement that takes a separate position in art is street art. The striking representative of this movement in Kazakhstan is P. Kas and his work "Plyashem," expressing nude figures dressed by the artist in snow-white office shirts, contrasting with black smoke, hanging pipe. (Shevtsova, 2016; Reznikova, 2019).

The synthetic nature of contemporary art is observed not only among artists in Kazakhstan but also in Mongolia. The most striking features of Mongolian art are revealed in the works of graphic artist Z. Uyanga, B. Chogs and his synthetic works, where the central place is the colour and rhythm that ties it to Mongolian ornamental art. Abstraction and modernism are inherent in the works of such an artist as H. Sodnomzeren, whose abstract compositions are clearly structured and have similarities with the sign (Shishin et al., 2017). It is necessary to note another interesting trend in modern art, which is aimed at more views that are liberal and positions of artists, namely informal venues and exhibitions (Aspan Gallery, 2022). The largest number of such formats is in Central Asia, locating Kazakhstan and Kyrgyzstan. The state apparatus of Kyrgyzstan does not support or finance the activities of artists at such exhibitions, unlike in Uzbekistan and Kazakhstan, where they try to form "official" contemporary art. Simultaneously, international foundations such as the Soros Foundation and the Swiss Embassy are actively supporting private initiatives in the arts and cultural sector in Bishkek. In Bishkek today, famous artists from Kyrgyzstan presented the exhibition "Winter Mood," which opened in "Gallery M." The exhibition "Winter mood" presents the works of such artists as A. Kamensky, A. Abdykhasimov, N. Kopelovich and many others (Mosolova & Omuraliev, 2018).

Syncretic tendencies in contemporary art are evident in China and Uzbekistan. The exhibition Ink Art vs Ink Art (Expo 2010, Shanghai) vividly illustrated the fusion of tradition and modernity, notably through the animated work Scroll, which merged traditional ink aesthetics with digital media. Modernist Chinese art, influenced by the US during the Korean and Vietnam Wars, spurred experimental national styles (Zhang, 2014). In Uzbekistan, V. Akhunov stands out as a key conceptual artist bridging Soviet and post-Soviet nonconformist art. His practice spans text, video, performance, and ready-made objects. Since the 1990s, Akhunov's avant-garde literary and linguistic experiments such as Pum, Foundling, and Uzbek Transit have defined his conceptual output, later returning to visual formats in the 2000s (Sabirova, 2019). Thus, in the Great Altai and Central Asia, countries shaped by the Soviet legacy share artistic features such as syncretism and a blend of traditional art forms music, painting, ornament with new media, including video and digital art. Artists focus on national identity through abstraction, street art, and performance.

Contemporary Problems of Art in Central Asia

The main themes of contemporary art in Great Altai and Central Asia are the following questions for reflection: the creative search for historical roots, ethnocultural identity, and intercultural dialogue at the regional and global levels. The ethnocultural traditions of each people are rooted in an arsenal of archetypes and symbols of art, which are included in the process of formation of art schools, serving as a characteristic and a way of considering their national specificity. The scientific and educational problem in this field arises because

the methodology of science has not yet developed an objective definition of ethnocultural tradition as a subject of art research; as a result, approaches to the study of this phenomenon in the history of art are also ambiguous (Vorobieva, 2017).

Contemporary art in Central Asia is a reflection of the challenges faced by each society and an attempt at dialogue on these issues: Who are we? Where are we going? Is the transition period over? How will we protect the rights of our people? For many artists, "contemporary art" means being exempt from state control and state funding after the collapse of the Soviet Union, as well as being free from censorship and totalitarian production. In modern art there are different forms, expressions and themes, and each artist seeks to find the focus of his work. Some challenge conservative gender perceptions and models, while others explore the archives in search of something "authentic," "present," and undesirable. According to the intersection of the problem areas, the artist tries to overcome public apathy and negativism with the help of mobile initiatives. There are performance, actionism, radical gesture, joining together with artistic practices, criticism of state institutions, political criticism by means of such forms as performance, actionism, video art, connection to activist movements, the practice of socialisation of art, entering public space, overcoming museum lethargy from object to behaviour, and intervention (Central Asian..., 2022). Contemporary art has two diametrically opposite tendencies:

1. Syncretism between traditional and modern
2. Modern nihilism of traditional

This conflict of opposites will always be present in the art of any period. Another relevant topic of contemporary art research is the viewer's comprehension. The World Art of the XX Century led the avant-garde artist away from the rear bourgeois spectator, justifying the creator's rights to the known comprehension and comprehension and recognising the consumer's inherent incompetence, backwardness, and inability to be at the height of the artist. So, there was a split on elite art and kitsch. The first began to appeal to the opinion of experts; the second — to the inhabitant. Elite art was intended for people "with taste" (after all, the specificity of the actual is that at the time of its appearance, it is beyond the existing representations, including taste and aesthetics) (Faibisovich, 1997).

The question of artists' expression of power and representation is also an issue of artistic debate. The coverage of this issue is an attempt to investigate and conceptualise it. For the expression and self-realisation of artists, a problematic issue is the location of the exposition of works (Sun, 2022). In Central Asia, state institutions do not institutionalise exhibitions, spaces, etc. Another important issue is state-sponsored artists who put the execution of the order above their own speech and problematisation. Many modern artists participate in major "official" exhibitions; they are invited to state museums, which, on the one hand, gives unconditional development to the artist, and on the other, gives a certain impression of censorship, including the artist's own fears and self-censorship, and it has a very negative impact on the final product (Central Asian..., 2022).

Thus, modern art in Central Asia provides an extensive platform for seeking answers to the perennial questions of self-knowledge, statehood, and life. This research topic focusses on three main areas of discussion: the lack of financial support from state bodies, issues of art

elitism, and censorship challenges. However, it should be noted that in order to solve these problems, first of all, it is necessary to make appropriate changes:

1. Distribute open and free spaces for the exhibition of modern artists, by placing in perpetual use of public spaces: old factories, courtyards of closed buildings, etc. This fact will help in bringing to more people the cultural fund of the country.
2. Introduce exchange programs between artists of Central Asia and countries of Western Europe, USA.
3. Introduce grants and creative contests to bring together artists.

The analysis of contemporary art in the Great Altai and Central Asia reveals several key trends that reflect the region's cultural and historical complexity. Syncretism emerges as a defining feature manifested in the fusion of traditional aesthetics with modern technologies and media, bridging music, ornament, performance, and video art. This integrative approach is not only a stylistic choice but a reflection of deeper civilizational continuities across post-Soviet societies. The post-Soviet search for national identity plays a central role, with artists addressing themes of historical memory, ethnic roots, and cultural resilience amid globalization. Informal artistic movements, often supported by international foundations rather than state institutions, have provided crucial platforms for experimentation, self-expression, and political critique. Together, these elements shape a dynamic and diverse artistic landscape, where the negotiation between tradition and modernity becomes a means of both cultural survival and innovation.

Discussion

Syncretism and Heritage of Central Asian Nomads in Contemporary Art

The countries of Central Asia have a long history of cultural and humanitarian cooperation. The civilised and cultural interaction and influence of the peoples of Central Asia were not interrupted during the emergence of many independent states, which led to the disintegration of the Soviet Union. The diverse cooperation of the Central Asian countries at the present stage can be assessed positively. It is based on the ethnic, linguistic and cultural similarities of the peoples of Central Asia. In this connection, in modern art in recent years there is a huge interest in the traditional culture and art of nomadic peoples of Central Asia. This thesis is based on the fact that in the culture of nomadic peoples the proximity of nature and man is of particular importance, which is expressed in the system of traditional worldview, called tengrism or Tengrianism. It is Tengrianism, which gives a more or less systematic idea of the nomadic world model and allows treating in a special way such a cultural phenomenon as syncretism.

The connection between Tengrianism and contemporary art in Central Asia is reflected in the fusion of traditional spiritual elements with modern artistic practices. In Kazakhstan, artists like A. Akhmediyarova and A. Menlibayeva incorporate symbols of Kazakh mythology and Tengrianism into their experimental works, blending traditional themes with modern forms like video art and installation. V. Akhunov in Uzbekistan uses conceptual art to explore the intersection of Tengrian cosmology and post-Soviet identity, merging ancient beliefs with avant-garde expression. In Mongolia, artists such as Z. Uyanga and B. Chogs integrate Mongolian ornamental art with abstraction, reflecting the Tengrian worldview of harmony between humans and nature (Shishin et al., 2017). These contemporary artists

employ syncretism as a means to connect national identity, spiritual heritage, and social issues, bridging the past and present. By blending traditional and modern elements, they assert their cultural identity, offering a unique perspective that resonates both locally and globally.

The history of world art since the end of the XIX century has seen an active confrontation between classical art and its experimental forms. These forms are manifested in avant-garde, modernism, postmodernism, the concept of which is based on the denial of the basics of academic art and realism with their aspiration to mimesis and life likeness (Reznikova, 2019). Modern art is the result of postwar Western modernity, which includes creative movements and methods related to the art of modernism in general and its individual varieties, that is, relied on the achievements of the avant-garde currents of the early 20th century of the Second Century, in particular cubism and futurism (Central Asian..., 2022).

In the contemporary art of Central Asia, cultural cooperation between the states of the region is actively implemented through a number of interstate and transcultural projects that reflect both a common historical and cultural heritage and a desire for contemporary dialogue. One example is the Central Asian Biennale of Contemporary Art (Central Asian Pavilion), which is regularly held as part of the Venice Biennale. Since 2005, Kazakhstan, Uzbekistan, Kyrgyzstan, Tajikistan, and Turkmenistan have jointly presented their artists in this prestigious international space, focusing on the themes of identity, postcolonialism, and rethinking the nomadic heritage (Biennale Arte 2024..., 2024).

Another important example is the ArtEast platform in Bishkek, which brings together artists from Kyrgyzstan, Kazakhstan, and other countries in the region. It has become a center for the development of informal contemporary art, where exhibitions, art residencies, and interdisciplinary projects are organized. For example, in 2019, as part of the ArtEast program, the Transnomadica project was implemented, in which artists from different Central Asian countries created installations based on a common theme, "memory migration" (Residencies for artists and curators..., n.d.) In Uzbekistan, in cooperation with foreign curators, an ambitious project was implemented - the opening of the Center for Contemporary Art in Tashkent with the support of the Fund for the Development of Culture and Art under the Ministry of Culture. The center has become a platform for integrating Uzbek contemporary art into the regional and global context, in particular by holding interregional exhibitions with artists from Kazakhstan, Kyrgyzstan, and Tajikistan (Fine and Applied..., 2024).

Researchers emphasize the integral, undivided nature of nomadic life, where economic, cognitive, social, religious, and artistic spheres are closely interconnected. This is evident in the Kazakh traditional art form ortheke, which reflects syncretism and the central role of animal imagery in nomadic art (Akataev, 1994). Syncretism, as a hallmark of nomadic culture, signifies the unity of material and spiritual life. It merges the rational and emotional, the real and mythological, as seen in rituals that connect daily practices with mythology, ideology, and social cohesion (Mukhambetova, 2002). The core of the original culture is the world view, the historical character of which is expressed in its main forms. There is mythology, religion, philosophy. In this connection, we show the cosmogonical and mythological representations of nomads. For the modern peoples of Central Asia, nomadic culture

is an integrating factor. The characteristic features of nomadic "picture of the world" is syncretism, unity with nature, perception of the integrity of the world. The earliest archaic strata of worldviews are ancient cults, myths, and religions.

Despite the dynamic development of contemporary art in Central Asia, artists continue to face a range of challenges rooted in both global and local contexts. One of the key tensions lies in the ambivalent perception of syncretism and traditional influences. While these elements enrich artistic expression by connecting creators with their cultural heritage particularly through motifs of nomadic philosophy, Tengrianism, and mythopoetic thought they can also constrain the reception of such art on the global stage. In international discourse, works grounded in ethnocultural codes are often viewed through an orientalist lens, which exoticizes rather than fully integrates them into broader narratives of contemporary art. Artists encounter institutional inertia and the lack of robust state support, resulting in limited access to professional platforms and exposure. Informal artistic initiatives offer some autonomy but are often unsustainable and fragmented. The legacy of the post-Soviet transition continues to influence the artistic field, where the search for identity frequently clashes with imposed standards of modernism and market-driven aesthetics. In this complex environment, syncretism functions not only as a creative strategy but also as a critical tool for negotiating visibility, authenticity, and artistic autonomy yet it remains vulnerable to both cultural marginalization and ideological instrumentalization.

Nomads developed known forms of religion: animism, fetishism, totemism, zoolatry, magic. Nomads have mastered the world at the level of myth-like thinking, the peculiarity of which is the emotional experience of the world. The content of nomadic thinking distinguishes such essential characteristics as imagery, mythology, poetry, syncretism; archaic thinking was aimed at the harmonious coexistence of man and nature. The problem of preserving the cultural heritage of Kazakhstan is being actualized. In this regard, the cultural dominants of medieval Kazakhstan acquire special interest: Islam as a type of culture, cities and archaeological cultures, architecture of medieval Kazakhstan (Zolotareva, 2010).

Contemporary Art of the Great Altai: Identity and Cultural Codes

The actual problems of contemporary art influenced by the Great Altai are revealed in specific states of the region. For example, Kazakh artists have identified for themselves the movement of "deconstruction" – they have successfully integrated into the stream of "collapse" of the old world order, stereotypes of consciousness, debunking at every step and new and old myths. The first thing that was revealed – and it was in actual art that the most prominently came out – is the search for an answer to the question of its place in the scale of the post-Soviet and then the world art. The second movement is the artists' identification of themselves by regional and national characteristics, that is, the development of the theme of ethnic nature and topography of the place as the basis of the shaping structure, which is self-worth and, of course, worthy of world recognition. The third movement of creative searches is reaction to a particular moment of time. It is a kind of critical perspective of coverage of all events through the prism of understanding "genetic syndromes," archetypes of consciousness (Truspekov, 2017).

Therefore, a common theme in these movements is the "national accent" and the incorporation of ethnocultural codes into art. For more detailed coverage of this topic, let us give a study of the Russian scientist regarding the modern art of Great Altai. The Russian

scientists conducted their research from 2013 to 2015. The scientists made a comparative analysis of the basic categories of Mongolian and Russian art, reflected in the linguistic picture of the world of the two peoples. The project conducted three expeditions to Mongolia (Ulaanbaatar and Hovda) to explore art collections, libraries, and art workshops. During the implementation of the project, the main stylistic movements, similarities and differences of Mongolian and Siberian art were identified and highlighted: the trend towards the manifestation of polytheism and realistic movement in art; the appearance of the features of such a stylistic movement as "harsh style"; the development of the Mongol-zurag style in Mongolian art; and in Russian art – Buryat-zurag (Mushnikova, 2020). The project participants analysed the stylistic movement of "metahistorical expressionism" and highlighted the basic features of this style in the creativity of Mongolian and Siberian artists. The scientists also developed the author's methodological approach in the interpretation of works of art on the basis of the philosophical concept of "arga-bilg" and modern methods of art science – iconology and iconography, which were tested on a number of art monuments (Shinshi, 2013).

In Central Asia during the 1990s, modern art flourished, gathering and accumulating in the regions of this sector a huge number of freedom-thinking and creative authors. The culture of the new republics developed within the boundaries of free thinking, and the artists raised the problems of identity, history, and national perspectives of the state. As a result of the fact that the Republic of Kazakhstan, Mongolia, the Republic of Uzbekistan and the Republic of Kyrgyzstan have a historical aspect of the nomadic people, modern writers try to beat and conceptualise this fact by displaying problems through symbols, images and abstraction. Therefore, many well-known artists follow the path of merging unusual forms, including the movement of avant-garde, where young artists are allowed to go on an experiment. However, these experimental movements are not supported by the government, which is enough to frame this movement in modern art.

Many artists and art critics have addressed this issue in the scientific literature. For example, the Kazakh art historian D.T. Kudaibergenova (2017) spoke about the art and culture of Kazakhstan as follows: "Despite the vibrant civic culture that many artists are creating in Almaty, Bishkek, Tashkent, Dushanbe and Astana, they still lack an institutional network of communication or even a museum of modern art where many of their works can be collected and exhibited." One of these spaces has become a modern museum, created and operating in the Republic of Kazakhstan at the moment. Modern artists were able to realise their large-scale projects in this space, leading to the genesis of traditional art and new forms of self-expression. Among them are exhibitions by A. Akhmediyarova (Unique number), A. Menlibayeva, S. Bekbotaev and A. Sadenova (Karlag Archipelago), and E. V. Vorobyev, S. Dusenbina, R. Nurekeeva, Y. Sorokina and S. Narova (Future). Heritage), as well as several works of other modern Kazakh artists on the first floor of the museum. However, these exhibitions are not permanent, and contemporary artists in other regions must find their place and space in local cultural institutions. They do this either through active participation in public art and public festivals (ArtBat Fest in Almaty and other events) or through participation in international art fairs and biennales (Kudaibergenova, 2017).

American contemporary art scholars note that syncretism is not a true embodiment of contemporary art. In the 1980s, many American critics argued that the best modern art had radically broken from the past. They believed that what they called postmodernist

culture fundamentally changed the way people communicate and experience everyday life. After this decision to break with the past, as they argued that only completely new forms of art can be elitist. Postmodernist artists believed that the best new art was better than the old traditions. Postmodernism was not only what came after modernism but a whole new sensibility (Carrier, 2010). Thus, the considered examples show that modern art appeals to the most acute problems of modern society, both at the level of the individual and the whole society. Such an approach is a characteristic of "contemporary art," which does not think of itself today outside politics, economy, and society. The mutual influence of East and West, postmodernist quoting, and the dialogue of antiquity and modernity interest representatives of Kazakhstan contemporary art. Above were given examples of how artists of contemporary art turn to hidden or explicit quotes from world and Kazakh classics, viewing them through the prism of the national mentality that has developed to our days. Inclusion of outstanding samples of world art – music and visual – in the field of one's own art statements, being a significant topic in modern art of Kazakhstan and Central Asia, allows one to consider interaction of classics and avant-garde as a version of constructive dialogue (Reznikova, 2019).

So, for masters of Kazakhstan, the "inalienable" background of creativity is traditional culture. The given examples allow us to speak about the existence in the figurative fabric of works of fine art of a rich mythological and folklore material used and transformed in painting, graphics and sculpture (Sharipova, 2017). Thus, the topic of contemporary art in the regions of Great Altai and Central Asia is a very topical issue, which is devoted to many American, Kazakh and Russian studies. The peculiarity of this scientific discussion is the subject of art and culture. As noted earlier, such topics as self-identity search for oneself as an individual and author, appeal to the theme of cultural national epics, including legends, music, ornament tools, and so on, are a common category for each author and researcher in this topic.

Conclusions

This study aims at an expanded and comprehensive analysis of the understanding of this phenomenon in the culture of the 21st century as "modern art." The research base was based on the genre search of the typology of contemporary art of such regions as Great Altai and Central Asia. On the basis of the data obtained, the following conclusions were reached. The fundamental genres of modern art are postmodernism and its types, such as cubism, abstraction, and neo-avant-garde. The modern art of Great Altai countries is aimed at the search for national identity, future development of the state as a whole, and individual experiences of the artist. First of all, it should be noted that the states of Central Asia are relatively young republics formed as a result of the disintegration of the Soviet Union, so a large cultural layer of Russian artists and art has given some directions to development. For the Republic of Kazakhstan, Mongolia, the Republic of Uzbekistan and the Republic of Kyrgyzstan, contemporary art is primarily the embodiment of syncretism and synthetic forms. The traditional way of nomadic people and the postmodern style made the artists of these states world famous. Combining new forms such as performance, street graffiti, video art and photography, the young generation forms in their works a combination of recognisable ornaments, traditional colours, and artistic legends, which results in a combination and genesis of new forms.

Secondly, the main challenges facing the contemporary art writer are identity, social and political issues. The statements of the authors of Greater Altai Region may be anti-state, resulting in severe censorship. Another area for discussion is the possibility of artists within the framework of unusual forms. Thus, today the most popular movement is informal organisations of artists, which, at their own expense, organise their exhibitions to avoid censorship and other pressure from state authorities. To improve the system of disclosure of young and modern artists of Kazakhstan, Uzbekistan, and Mongolia, the state should support and subsidise independent projects to promote the cultural stratum of its region and to promote this type of art among the younger generation. This improvement will solve another discussion problem: the question of the elitism of art. Modern artists will be able to educate the public free of charge and implement their large-scale projects in specially designated cultural and public places.

To improve the visibility and support of contemporary artists in Kazakhstan, Uzbekistan, and Mongolia, it is crucial for the state to provide financial backing and institutional support for independent projects. Expanding platforms like national art festivals, subsidizing independent galleries, and utilizing public spaces for exhibitions can foster creativity and free expression. By promoting such initiatives, governments can break barriers to censorship, engage younger generations, and make art more accessible, ultimately contributing to the sustainable development of contemporary art in Central Asia.

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