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## “Dance of the Heart. Flight of the Soul”. Exhibition as a Project

### Abstract

This article presents a description of the cultural and educational exhibition project in the country, dedicated to children’s fine arts in the context of dance art.

At all times, the issue of education and enlightenment of young people has always been at the forefront. Such a task caused a variety of not only methodological, but also creative solutions, which were to a greater extent associated with evolutionary processes and the surrounding reality. Today, in the age of the Internet, being in one place, it is possible to attend several events around the world at the same time, including participating in competitions.

The purpose of this article is to comprehend, analyze and describe the “Dance of the Heart. Flight of the Soul” republican exhibition, timed to coincide with the International Ballet Day and the 30th anniversary of the Independence of the Republic of Kazakhstan. To study the topic, the author used analytical and descriptive methods. The sociocultural approach seems to be productive for the study as one of the ways to determine the conditions and main characteristics of the creative environment among children and adolescents, the identification of which will contribute to the development of motivation for creative self-expression and creative competencies of children and youth.

In order to comprehend the exhibition project, a review of sources was carried out and conceptual and practical approaches to organizing and conducting a children's creative project were formulated. Thanks to the analysis of the exhibition, it became possible to determine what methods can be used to develop children's and adolescent creativity, and to express of some internal, often unconscious intentions at a similar age.

**Keywords:** exhibition project, exhibition of children's drawings, Qazaq Ballet Creative Lab, painting, dance.

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1. The relationship between dance and fine art dates back to antiquity, when deities began to be depicted on the rocks in ritual and warlike processions. Such murals have become the main source of information about the existence of dance culture among various peoples. Later, the dance was painted and sculpted by professional artists and sculptors known to us, among whom we can name Edgar Degas, Nicolas Poussin, Pierre-Auguste Renoir, Henri Matisse, Marc Chagall, Sergey Kalmykov, Gulfairuz Ismailova, Vladimir Shakhmeister, and many others.

Dancing and drawing are still favorite forms of creativity, especially in the childhood period of life, when the child is subject to emotions and excessive activity. And non-verbal arts, which, according to the psychologist J. Treiger, are the language of emotions, represent the possibility of self-expression, a splash of emotions outward.

Drawing, reflecting the inner experiences of the authors, can be a solution to many psychological problems. In the foreword of the book "The Secret World of Drawing: Healing through Art" by Gregg M. Furth, it is written on this occasion, that all paintings "open the way to the psyche or the contents of the unconscious of a particular person" [Furth]. Olga Nekrassova-Karateyeva in her article describes the relationship of the drawing with different periods of human growth<sup>1</sup>. If we talk about drawing dance, then this process involves some theoretical and practical study of this art form. That is, it attracts to dance-body movement, in particular dance therapy, which contributes to "relieving physical stress, increasing self-esteem, developing spontaneity, reducing anxiety, aggression, and developing communication skills" [Nekrassova-Karateyeva, p. 60].

The concept of "Dance of the Heart: Flight of the Soul" republican exhibition was to unite children from all over the country through the combination of two types of art, which contributed to the development of their creative skills, as well as the popularization of the beautiful and high among schoolchildren in Kazakhstan.

2. Any human movement, according to the English artist William Hogarth, creates certain, somewhat clumsy lines in the air [Hogarth, p. 227]. In dance, these lines become more coordinated and harmonious. The task for the participants of the competition was to convey these integral lines that create the image of the dance. And they successfully completed it, which could be clearly seen at the "Dance of the Heart: Flight of the Soul" exhibition.

During the month, about 1,200 applications were submitted from children from different parts of the country. As a result, the jury members – scientists, artists, and art historians – selected 75 drawings of children of different ages

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  - in the period from 7 to 10 years, the inner world of the child is enriched, the drawings become narrative, and the refined image captures the images of knowledge;
  - in the period from 10 to 12 years, the characteristic aestheticization of the creative process for children of early adolescence accompanies drawing with special pleasure, giving pleasure with its processuality and completeness, the image is created as an artistic object;
  - in the period from 12 to 14 years, the desire of middle-aged adolescents for self-affirmation, for reflection and reasoning directs their drawing to create an image as an image of an idea;
  - in the period from 14 to 17 years, the personal problems of older adolescents direct their compositional creativity to create an image as an image of the inner "I".

from 7 to 18 years old from the cities and regions of Aktobe, Almaty, Karaganda, Kustanai, Nur-Sultan, Pavlodar, Petropavlovsk, Semey, Taraz, Ust-Kamenogorsk, Shymkent, Ekibastuz.

Drawings were accepted in five categories:

1. Steppe motifs (30.7 %)
2. Dancing family (14.6 %)
3. Whirling (17.8 %)
4. Birds in the sky and on the ground (21.9 %)
5. Waltz of Color (15 %)

Let's briefly consider each of them. Most of the submitted applications were works devoted to the image of nature ("Steppe motifs" and "Birds in the sky and on the ground"). In the boundless imagination of children, everything is animated, which is reflected in the drawings of children. Among these, one can meet bird people, flower people, plant people, river people, mountain people, elemental people, and angel people.

The next in terms of the number of submitted applications were the nominations "Whirling" and "Waltz of Color." These works represented a direct perception of the surrounding reality by children: a pegasus galloping across the steppe against the background of cumulus clouds and at the same time a rocket taking off into space; presented against a brightly colored background, a snowstorm that blows away tree branches; shades of blue, purple, blue, creating an image of flowing water in wavy lines, and so on.

Our whole life consists of movements. As the architect Santiago Calatrava reflected, "if some object is motionless in it (in particular, a work of art), this does not mean that it is not able to move, just the potential for movement is hidden inside" [Yudina, p. 149]. The same was true of the paintings exhibited in the gallery, in which, thanks to the use of different techniques of working with lighting, shadows, colors, and, of course, the boundless children's imagination, various lines of dance acquired even greater diversity in lines that were meaningful in a new way.

In the "Dancing Family" nomination, the participants expressed their relationships in the family, accompanying them with sincere comments that could be read in the annotations to the drawings. For example: "My family is very cheerful when we all get together, we always arrange dances," writes Amir Duysembai from Petropavlovsk (11 years old); "I wanted to show everyone as much as possible. Brothers and relatives," writes Ivan Bakhmutov from Almaty (8 years old); "On the City Day, we always have a concert on the square. My mom and dad go to dance lessons in their free time. I pictured their performance on City Day. I am very proud of my parents!" writes Angelina Voronina from Petropavlovsk (16 years old).

**3.** The exhibition, first of all, was addressed to a children's audience. Therefore, for didactic purposes, in addition to drawings, a ballet exposition was presented to the guests, including costumes and props from ballet performances from the museum of the Abay Kazakh National Opera and Ballet Theatre and the State Academic Theater

of the Republic of Kazakhstan, sketches of costumes by the People's Artist of Russia Vyacheslav Okunev for the ballet "Swan Lake", archival photographs of the prima ballerina of theaters in Azerbaijan, Moldova and Kazakhstan, teacher-repetiteur, Honored Artist of the Kazakh SSR Lyudmila Rudakova, which presents scenes from various ballet performances by her and in a duet with Ramazan Bapov, as well as her students (Leila Alpiyeva), figurines of ballerinas in various dance poses from the personal collection of the artistic director of the ballet troupe of the Abay Kazakh National Opera And Ballet Theatre, People's Artist of Kazakhstan Gulzhan Tutkibayeva, archival documents that make up materials from books, posters, booklets, photographs from the personal archive of theater director and choreographer Damir Urazymbetov (see fig. 1, 2).



Figure 1. "Captured Fragments." Photo by D. Urazymbetov. Archive of Qazaq Ballet Creative Lab



Figure 2. "Captured Fragments." Photo by D. Urazymbetov. Archive of Qazaq Ballet Creative Lab

By designing such an exposition, the organizers pursued the goal of creating an exciting theatrical environment. Such an environment provided the opportunity for total immersion in art, thereby contributing to the creative self-expression of the child and the emergence of an impulse for self-realization.

Natalya Sats wrote about performances for the youngest that, despite their seeming primitiveness, this is the most difficult thing "if we want to combine simplicity and sincerity with the requirements of true artistry" [Sats, p. 59]. So, in the process of organizing this event, the driving force was the unbridled desire to create a unique one.

During the week, the gallery played musical compositions specially selected by the organizers from children's albums and dance / ballet repertoire of composers Michael Glinka, Alexander Dargomyzhsky, Camille Saint-Saens, Petr Tchaikovsky, Nicholas Rimsky-Korsakov, Claude Debussy, Maurice Ravel, Sergey Prokofiev, Dmitriy Shostakovich.

To inspire the participants of the exhibition, the organizers prepared a video with the participation of pupils of the A. Seleznyov Almaty Choreography School

and the Exercis exemplary choreographic studio Zere, Taissiya, Mariam to the music of Nicholas Cherepnin, as well as the little brothers Adi and Amir. The video, which plays music from the ballet "Pavilion of Armida", shows young artists creating an image of dance using a multi-colored palette of colors and a dancing muse. Below is a video clip of the exhibition (fig. 3).



Figure 3. QR code for the promotional video of the exhibition. Directed, filmed, and edited by D. Urazymbetov

4. The grand opening of the exhibition took place on October 2, 2021 (see fig. 4, 5, 6). At the opening, a concert program was presented, consisting of musical compositions from classical samples of musical literature performed by the quartet of the Akim Concert Orchestra of the city of Almaty under the direction of Murat Serkebayev, as well as choreographic



Figure 4. Project curator T. Moldalim at the grand opening of the exhibition. Photo by E. Petrova. Archive of Qazaq Ballet Creative Lab



Figure 5. Guests at the exhibition opening. Photo by E. Petrova. Archive of Qazaq Ballet Creative Lab



Figure 6. Winners of the children's drawing competition. Photo by I. Furmanov. Archive of Qazaq Ballet Creative Lab

compositions staged by Bulat Ayukhanov "The Artist and the Swan" to the music of Camille Saint-Saëns in performed by the leading soloists of the State Academic Dance Theater of the Republic of Kazakhstan Zhanar Kusherbayeva and Diyar Akenev and "Ave Maria" choreographed by Damir Urazymbetov performed by the soloist of the same theater Aiya Melis. The first dance is about the mysterious process of the artist's search for an ideal and the creation of the image of a swan. In Ayukhanov's interpretation, cello and piano melodies acquired completely new intonations from Fokine's usual idea. Here the swan comes to life and rushes into the sky, inspired by the artist, who in turn was inspired by the bird and its image (see fig. 7). The second dance was marked by the premiere of the "Ave Maria" choreographic composition by Damir Urazymbetov to the music of Johann Bach – Charles Gounod performed by Aiya Melis (see fig. 8). The dance, inspired by the idea of the eternal, adorned this event, an exhibition dedicated to children's creativity. A dance about the soul, a dance about the mother of the whole world, who gives light and inspiration to all those who seek, suffer, and talented.



**Figure 7.** Diyar Akenev and Zhanna Kusherbayeva perform "The Artist and the Swan" in the choreography of B. Ayukhanov. Photo by I. Furmanov. Archive of Qazaq Ballet Creative Lab



**Figure 8.** Aiya Melis performs "Ave Maria" in the choreography of D. Urazymbetov. Photo by I. Furmanov. Archive of Qazaq Ballet Creative Lab

Well-known Kazakh teacher Anvara Sadykova shared her impressions of visiting the opening: "I just arrived from Nur-Sultan and the first thing I came to the gallery. As soon as I walked in, I felt such a warm and kind atmosphere. I think it was created by pure / sincere intention, the organizers. As the Kazakhs say "niet", if it exists, then sooner or later the plan will come true. To be honest, I am overwhelmed with emotions from being here-this is a real celebration of my soul. She feels calm, comfortable, joyful here. Many thanks to the organizers for such a wonderful event." (see fig. 9, 10)



Figure 9. Guests at the exhibition opening: Assiya Mukhambetova and Anvara Sadykova. Photo by E. Petrova. Archive of Qazaq Ballet Creative Lab



Figure 10. Guests at the exhibition opening: Lyudmila Rudakova and Andrey Popov. Photo by I. Furmanov. Archive of Qazaq Ballet Creative Lab

5. An important part of the project was the participation of children from orphanages, who were offered guided tours of the exhibition and master classes in fine arts<sup>2</sup> (see fig. 11, 12). The role of art therapy is important here, contributing to the improvement of the psycho-emotional state.



Figure 11. Workshop by Ravil Naregeyev. Photo by T. Moldalim. Archive of Qazaq Ballet Creative Lab



Figure 12. Workshop by Assel Bekzhan. Photo by D. Urazymbetov. Archive of Qazaq Ballet Creative Lab

As a part of the exhibition, a round table was held in the Science Café format on the topic “Dance and Painting” (see fig. 13). It was attended by students and undergraduates of universities in Almaty and St. Petersburg. In the format of casual communication over a cup

- 2 The first watercolor master class was held on October 6, 2021 for pupils of the Almaty Regional Orphanage No. 1 aged 11 to 14 years. The master was Ravil Naregeyev, a graphic artist, head of the Ammonite art studio, a participant in republican and international exhibitions. The second master class was held on October 9, 2021 for pupils of the CSI “Zhastar Uyi Center for Adaptation and Support of Graduates of Social Institutions” aged 16 to 18 years. The master class was held by Assel Bekzhan, an artist, portrait painter, Master of Arts, member of the “Tan Sholpan” independent women’s fund of artists.



Figure 13. Science Café on the “Dance and Painting” topic with students and postgraduates from Kazakhstan and Russia (moderated by T. Moldalim). Photo by D. Urazymbetov. Archive of Qazaq Ballet Creative Lab

of coffee and cookies, young scientists discussed their concerns on the subject of “Dance and Painting”.<sup>3</sup>

During the week, a number of important events were held aimed at developing children's creativity and scientific activities among young people. A video clip of the exhibition can be viewed in Video 1 (fig. 14).

Musicologist and culturologist, Doctor of Sciences in Study of Art Assiya Mukhambetova, who was present at the opening of the exhibition, shared her wishes that the exhibition should continue and that this is an important event for the development of children's creativity.

The exhibition was co-organized by the Kazakhstan National Federation for UNESCO Clubs and the Almaty State Gallery. The partners were the Abay



Figure 14. QR code for the exhibition overview video. Filmed and edited by D. Urazymbetov

- 3 Among the topics discussed:
- Maksimova N. (2 course of the Temirbek Zhurgenov KazNAA). “Ballet creativity of Gulfayrus Ismailova”;
  - Turemuratova G. (2 course, master's degree of the Al-Farabi KazNU). “The unity of dance and color. Peace of Mind”;
  - Suleimenova D. (2 course of the Temirbek Zhurgenov KazNAA). “Artist Vyacheslav Okunev and Kazakh ballet”;
  - Abiyeva A. (2 course of the Temirbek Zhurgenov KazNAA). “Children's dances of the magician Mintay Tleubayev”;
  - Berikbolova A. (2 course, master's degree of the T. Zhurgenov KazNAA). “Statement by Crystal Pite Ballet”;
  - Safiyeva Zh. (1 course, master's degree of the St. Petersburg State University). “Ways of development of the New Musical Theater in Kazakhstan”;
  - Moldalim T. (2 course, master's degree of the St. Petersburg State University). “The Dance of the Heart. Flight of the Soul. Comprehension”.



Kazakh National Opera and Ballet Theater, which provided theatrical props, exhibits, rare musical scores, sketches of ballet costumes for the exhibition; State Academic Dance Theater of the Republic of Kazakhstan, Akim Concert Orchestra of Almaty, participating in the organization of the concert part of the grand opening of the exhibition; Exercis choreographic studio of the House of Schoolchildren No. 6 of Almaty city.

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## Тоғжан Молдалім

Құрманғазы атындағы Қазақ ұлттық консерваториясы (Алматы, Қазақстан)

### «Көңіл ырғағы. Сезім самғауы». Көрме жоба ретінде

#### Аңдатпа

Бұл мақалада би өнері аясында балалардың бейнелеу өнеріне арналған елдегі мәдени-ағартушылық көрме жобасының сипаттамасы келтірілген.

Қай заманда болмасын жастардың білім алуы, ағарту мәселесі бірінші орынға қойылған. Мұндай міндет әртүрлі әдістемелік ғана емес, сонымен қатар эволюциялық үдерістермен және айналадағы шындықпен байланысты шығармашылық шешімдерді тудырады. Бүгінде ғаламтор заманында бір жерде бола отырып, бір уақытта дүние жүзіндегі бірнеше іс-шараларға, соның ішінде жарыстарға қатысуға болады.

Бұл мақаланың мақсаты – «Көңіл ырғағы. Сезім самғауы» атты халықаралық балет күні мен Қазақстан Республикасы Тәуелсіздігінің 30 жылдығына орайластырылған республикалық көрмені талдау және сипаттау. Тақырыпты зерттеу үшін автор аналитикалық және сипаттамалық әдістерді пайдаланды. Әлеуметтік-мәдени тәсіл балалар мен жасөспірімдер арасындағы шығармашылық ортаның шарттары мен негізгі сипаттамаларын анықтау әдістерінің бірі ретінде зерттеу үшін нәтижелі болып көрінеді, оларды анықтау балалар мен жастардың шығармашылық өзін-өзі көрсетуге құзыреттілікке деген ынтасын дамытуға ықпал етеді.

Көрме жобасын талдау үшін дереккөздерге шолу жасалды және балалардың шығармашылық жобасын ұйымдастыру мен өткізудің тұжырымдамалық және практикалық тәсілдері тұжырымдалды. Өткізілген көрмені талдаудың арқасында балалар мен жасөспірімдердің шығармашылығын дамыту үшін қандай тәсілдерді қолдануға болатындығын, осы жастағы кейбір ішкі, көбінесе бейсаналық ниеттерді білдіруге болатындығын анықтауға мүмкіндік туды.

**Тірек сөздер:** көрме жобасы, балалар суреттерінің көрмесі, Qazaq Ballet Creative Lab, кескіндеме, би.

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## Тогжан Молдалим

Казахская национальная консерватория имени Курмангазы (Алматы, Казахстан)

### «Танец сердца. Полет души». Выставка как проект

#### Аннотация

В настоящей статье представлено описание культурно-просветительского выставочного проекта в стране, посвященного детскому изобразительному творчеству в контексте танцевального искусства.

Во все времена вопрос воспитания и просвещения молодежи ставился во главу угла. Такая задача вызывала самые разные не только методические, но и творческие решения, которые в большей степени были связаны с эволюционными процессами и окружающей действительностью. Сегодня, в век Интернета, находясь в одной точке, можно присутствовать одновременно на нескольких мероприятиях по всему миру, в том числе участвовать в конкурсах.

Цель данной статьи заключается в осмыслении, анализе и описании Республиканской выставки «Танец сердца. Полет души», приуроченной к Международному дню балета и 30-летию Независимости Республики Казахстан. Для исследования темы автором применены аналитический и описательный методы. Продуктивным для исследования представляется социокультурный подход как один из способов определить условия и основные характеристики творческой среды среди детей и подростков, выявление которых будет способствовать развитию мотивации к творческому самовыражению и творческих компетенций детей и молодежи.

С целью осмысления выставочного проекта проведен обзор источников и сформулированы концептуальные и практические подходы к организации и проведению детского творческого проекта. Благодаря анализу проведенной выставки стало возможным определить, какие способы могут использоваться для развития детского и подросткового творчества, выражения некоторых внутренних, часто неосознаваемых в подобном возрасте интенций.

**Ключевые слова:** выставочный проект, выставка детских рисунков, Qazaq Ballet Creative Lab, живопись, танец.

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