

ISSN: 2958-5376
ISSN-L: 2958-5376

Қазақстан Республикасы Мәдениет және спорт министрлігі
Қазақстан Республикасы Мемлекеттік орталық музейі

MUSEUM.KZ

ҒЫЛЫМИ-ПРАКТИКАЛЫҚ ЖУРНАЛ • НАУЧНО-ПРАКТИЧЕСКИЙ ЖУРНАЛ • SCIENTIFIC AND PRACTICAL JOURNAL

№1 (1) 2023

SCIENTIFIC RESEARCH WORK OF THE MUSEUM AS THE MAIN DIRECTION OF MUSEUM ACTIVITIES

(On a work experience example of the Central State Museum of the Republic of Kazakhstan)

G. Temirton

State Central Museum of the Republic of Kazakhstan

Abstract. In this article, one of the main directions of museum work - research activities based on its fund collections - considered on the example of the oldest museum both in Kazakhstan and in Central Asia. This is primarily socio-humanitarian research of a source study nature, which focuses on the camera processing, classification, identification and determination of the documentary properties of museum objects, as well as their scientific cataloguing. The research programs carried out by the museum demonstrate the museum's research activities, both in the development of specialized disciplines and in the popularization of the country's historical and cultural heritage. The focus is on museological case studies, which are intended to form new knowledge in the field of methodology of identification, collection, storage, processing of museum objects, as well as the study of museum collections as an important scientific source base.

Materials and methods. The sources for the article were the materials of the results of several museum scientific-applied researches, based on the stock collections of Kazakhstan museums, which implemented by the staff of the Central State Museum of Kazakhstan within the framework of state tenders on program-targeted financing. Thus, the materials (sources) for the study were works of art and culture, in particular, the watercolor paintings of the first Kazakh professional artist A.Kasteev from the collections of the Central State Museum and other museums of Kazakhstan. The materials in this thematic project were studied as representing historical and ethnographic sources on the traditional culture of the Kazakh people. The materials of the research also include ethnographic objects on Kazakh traditional applied culture in the chronological range covering the end of the XVIII and the beginning of the XX centuries, as well as archaeological collections from the middle ages.

In accordance with the different nature of museum objects, research methods appropriate to the profile of scientific study were used for example, systematization and classification of ethnographic objects from museum collections were applied thematically and problematically, as well as studying objects according to general typological features - typologization, identification, comparison of analogues, historical and cultural, contextual and other scientific methods. Historical-typological and comparative-contrast methods were used to analyze the main categories of archaeological material.

Keywords: museum, science, history, culture, museum collections.

For citation: Galiya Temirton. Scientific research work of the museum as the main direction of museum activities (On a work experience example of the Central State Museum of the Republic of Kazakhstan) // MUSEUM.KZ. 2023. №1 (1), pp. 31-45. DOI 10.59103/muzkz.2023.01.03

МУЗЕЙ ҚЫЗМЕТІНІҢ НЕГІЗГІ БАҒЫТЫ РЕТІНДЕГІ МУЗЕЙДІҢ ҒЫЛЫМИ-ЗЕРТТЕУ ЖҰМЫСЫ

(Қазақстан Республикасы Мемлекеттік орталық музейі тәжірибесі негізінде)

Г. Темиртон

ҚР Мемлекеттік орталық музейі

Аңдатпа. Мақалада Орталық Азияның ірі музейлерінің бірі – Қазақстан Республикасы Мемлекеттік орталық музейі қор жинақтары негізінде музейлік жұмыстың басты бағыттарының

бірі – ғылыми-зерттеу қызметі, оның ішінде, музей заттарын камералық өңдеу, классификациялау, құжаттық қасиеттерін анықтау, сондай-ақ, ғылыми каталогизациялауға арналған әлеуметтік-гуманитарлық зерттеулер жұмысының бағыттары қарастырылған. Сонымен қатар, музейдің ғылыми-қолданбалы зерттеу бағдарламалары мен жобалары аясында мамандандырылған (профильдік) пәндерді дамыту және тарихи-мәдени мұраны насихаттаудағы ғылыми қызметі іске асырылып жатқаны да көрсетілген.

Басты назар музейлік тақырыптық ғылыми зерттеулердің мемлекеттің, халықтың терең тарихы мен мәдениетін зерделеудегі аса жоғары маңыздылығын аша келе, жалпы музейлердің қор коллекциялары ғылыми-зерттеу базасының маңызды дереккөзі екендігіне аударылған.

Материалдар мен зерттеу әдістері. Мақалада мемлекеттік нысаналы-бағдарламалы қаржыландыру конкурстары аясында Мемлекеттік орталық музейінің іске асырған ғылыми-қолданбалы зерттеу жұмыстарының материалдары мен нәтижелері: атап айтқанда, қазақ халқының дәстүрлі мәдениеті бойынша тарихи-этнографиялық дереккөздер ретінде алғаш рет ғылыми айналымға енгізілген қазақстандық музейлерінің қорларындағы қазақ суретшісі Ә. Қастеевтің акварель жұмыстары, XVIII ғ. аяғы – XX ғ. басындағы хронологиялық диапазонды қамтитын қазақ дәстүрлі қолданбалы мәдениеті бойынша этнографиялық заттар және орта ғасырлар дәуіріне жататын археологиялық артефактілер қолданылған.

Осыған орай, музей заттарының әртүрлі сипатына сәйкес ғылыми зерттеу бейініне сәйкес зерттеу әдістері пайдаланды: музейлер қорындағы этнографиялық заттарды жүйелеу және жіктеудегі тақырыптық-проблемалық принциптер, сондай-ақ, жалпы типологиялық белгілері бойынша зерттеу – жүйелеу, сәйкестендіру, тарихи-мәдени, контекстуалдық және басқа да ғылыми әдістер болса, археологиялық материалдың негізгі категорияларын талдау үшін тарихи-типологиялық және салыстырмалы әдістері қолданылды.

Тірек сөздер: музей, ғылым, тарих, мәдениет, музей коллекциялары.

Сілтеме жасау үшін: Г. Темиртон. Музей қызметінің негізгі бағыты ретіндегі музейдің ғылыми-зерттеу жұмысы (Қазақстан Республикасы Мемлекеттік орталық музейі тәжірибесі негізінде) // MUSEUM.KZ. 2023. №1 (1). 31-45 бб. DOI 10.59103/muzkz.2023.01.03

НАУЧНО-ИССЛЕДОВАТЕЛЬСКАЯ РАБОТА МУЗЕЯ КАК ОСНОВНОЕ НАПРАВЛЕНИЕ МУЗЕЙНОЙ ДЕЯТЕЛЬНОСТИ

(на примере опыта работы Центрального государственного музея Республики Казахстан)

Г. Темиртон

Центральный государственный музей РК

Аннотация. В статье на примере старейшего как в Казахстане, так и в Центральной Азии музея рассмотрена одна из главных направлений музейной работы – научно-исследовательская деятельность на основе его фондовых коллекций. Речь идет, прежде всего, о социально-гуманитарных исследованиях источниковедческого характера, которые направлены на камеральную обработку, классификацию, выявление и определение документальных свойств музейных предметов, а также их научную каталогизацию. На примере выполняемых музеем исследовательских программ показана его научная деятельность, направленная как на развитие профильных дисциплин, так и популяризацию историко-культурного наследия страны. Основное внимание уделено музееведческим тематическим исследованиям, которые призваны формировать новые знания в области методики выявления, сбора, хранения, обработки музейных предметов, а также изучения музейных фондов как важной источниковой научной базы.

Материалы и методы исследования. В статье использованы материалы и результаты научно-прикладных исследований Центрального государственного музея, реализованных в рамках

государственных конкурсов по программно-целевому финансированию: в частности, впервые введенные в научный оборот акварельные работы первого казахского профессионального художника А. Кастеева из фондов музеев Казахстана. Данные материалы в рамках реализованного проекта были изучены как представляющие собой историко-этнографические источники по традиционной культуре казахского народа. Материалами исследования также послужили этнографические предметы по казахской традиционной прикладной культуре конца XVII – начала XX вв., а также археологические коллекции, относящиеся к эпохе средневековья.

В соответствии с различным характером музейных предметов, использованы соответствующие профилю научного изучения исследовательские методы: так, при систематизации и классификации этнографических предметов из фондов музеев применены тематико-проблемные принципы, а также изучение предметов по общим типологическим признакам – систематизация, идентифицирование, сопоставление аналогов, историко-культурные, контекстуальные и другие научные методы. Для анализа основных категорий археологического материала использованы историко-типологический и сравнительно-сопоставительный методы.

Ключевые слова: музей, наука, история, культура, музейные коллекции.

Для цитирования: Г. Темиртон. Научно-исследовательская работа музея как основное направление музейной деятельности (на примере опыта работы Центрального государственного музея Республики Казахстан) // MUSEUM.KZ. 2023. №1 (1). С. 31-45. DOI 10.59103/muzkz.2023.01.03

Introduction.

It should be noted that museums by their cultural and educational nature are part of the system of scientific research institutions. Therefore, the research work of modern museums, as one of the leading areas of their activity, should be associated with the accumulation, processing, and introduction into a scientific and general cultural turnover of their rich collections - objects of historical and cultural heritage.

The field expeditions (archaeological, ethnographic, archaeographic, etc.), which are usually not replaced by a mere collection of items of museum importance, but are accompanied by their study and selection according to certain criteria, defining the “documented” subject of the historical epoch or the particular processes that took place in society and nature, also eloquently testify to the research nature of a museum.

However, unfortunately, many Kazakh museums continue to work only as cultural and educational institutions. Therefore, the question of obtaining the status of scientific and scientific-technical institution for many museums of the republic is still relevant.

The availability of a strong scientific base will allow museums to build various forms of activities in a new way and become the main guarantor of the effective realization of the museum’s functions as both a research and cultural and educational institution. Thus, museum research activity solves tasks that defined as follows: “the study of processes related to the processing of museum collections (museological objectives); the study of museum objects as sources of knowledge (source study objectives); sectoral objectives, which mostly coincide with the objectives of other research institutions” [Muzeevedenie, 2010: 76]. In other words, the scientific work of museums should be defined by the tasks of accumulating documentary evidence and sources of knowledge, processing them, and putting them into scientific circulation.

Discussion.

As a rule, the subject matter of a museum’s research activity depends on its profile (historical, art history, technical, etc.). The content of a museum’s scientific research directly related to its collections, i.e. its holdings, as well as its field research and expeditions.

The functioning of museums as research centers will enable them to work on the key problems of history, archaeology, anthropology, ethnography, source studies, cultural studies, art studies, etc.

It should also be noted that museums’ research work should also be conducted in the field of scientific and practical work - accounting, storage, and acquisition of collections, restoration, and conservation of

museum exhibits, the cataloguing of museum collections, including cameral processing, systematization and attribution of museum objects.

In this context, it can be argued that the structural and functional strengthening of the museum's research foundations will contribute to the scientific competence and high methodological culture of the museum staff themselves.

To the main stages and directions of the research work of museums (to the methodology of research). Heretofore, we should note that museum research undergoes the same stages and phases as other scientific researches. That is, first, it is necessary to understand the research problem, to define the topic. Having formulated the main purpose of the research and the tasks to be solved during the research, develop a scientific assumption (hypothesis) on how the goal of the research will be achieved, and make a concept (program) of the future scientific research.

Of particular importance in conducting a scientific investigation of a museum is the definition of research methods, which should include both general scientific methods (empirical research, theoretical knowledge, general-logic methods) and research methods developed by core disciplines: for natural objects - the methods of natural sciences (biology, geology, soil science, etc.), for works of art - art history methods, for historical monuments (depending on the subject and object of research) - methods of archeology, ethnography, history, etc. [Popravko, 2005].

While not going deep into the description of the complex system of theoretical aspects of the scientific cognition methods, which include a system of principles and methods of achieving objective cognition of reality within the framework of research activity, we will briefly note that scientific research in museums should consist of the following important stages, including the "museology" one:

- Identification and selection of objects of museum significance from the living environment;
- cameral processing, photofixation;
- acquisition of collections (registration of museum objects, their initial systematization);
- the systematization and classification of objects (identifying the properties of museum objects);
- compilation of a database of museum objects according to the problem-thematic principle;
- scientific description (scientific attribution);
- determining the chronological and geographical scope of under-research materials;
- passport nation of museum artifacts;
- conducting a comparative-historical, typological analysis with analogous artifacts from museum collections;
- research results presentation;
- scientific cataloging, and so on.

It should also be noted that one of the profile areas of museum work - designing multi-thematic expositions and exhibitions - is also a special "objectified" type of scientific and publishing activity of a museum [Alimbai, 2016].

It is important to remember and realize that the scientific and applied significance of museum research lies in the study of the scientific and cognitive potential and historical - cultural significance of museum collections. Therefore, the directions of research work of museums can, and indeed should, as mentioned above, be determined in connection with their profile.

For example, historical museums, when covering the ancient history and culture of Kazakhstan, use material sources such as museum artifacts from their own archaeological, ethnographic, and other collections. Over the years many historical museums have developed rich archaeological and ethnographic collections. Unfortunately, the scientific processing and publication of artifacts from these collections has lagged far behind the process of collection and therefore requires careful source analysis, comparison as well as correlation with new research that has been carried out in recent years. Thus, a scientific study of museum collections will enable a transition from their factual statement to the reconstruction of historical processes.

Many museum artifacts have not yet been scientifically studied in national historiography, including, for example, ethnological ones. Practically every regional museum in Kazakhstan keeps a considerable

quantity of subjects of the Kazakh ethnography, among which there are utilitarian subjects, horse equipment, and, especially, subjects of national applied art, differing with diversity and variety, etc. To date, museums have failed to properly identify and classify different branches and technological methods of manufacture and practical use of objects of traditional culture, including objects of traditional applied and decorative arts of the Kazakhs. At the same time, several traditional names and structural and functional characteristics of their creation and use also need to be studied and clarified. To date, for example, the importance of individual branches of traditional applied arts as the most important elements of “traditional Kazakh culture of life” has not been practically investigated and so on [Alimbaı, 2016].

Meanwhile, museum artifacts, forming a unique corpus of historical sources, as foreign historiographical practice shows, traditionally characterized by the greatest representativeness and visibility. In this regard, the issues of large-scale and in-depth study of museum collections with subsequent reflection in scientific works - monographs and scientific catalogs - become more relevant.

Incidentally, scientific cataloging, as one of the leading areas of museum research work, can provide the most complete insight into any of the museum collections, the history of its origin and acquisition, study, and use, which has a great scientific and practical and scientific-cognitive sense. It is through scientific cataloging that an enormous number of museum artifacts from museum collections brought into scientific circulation, which will enable researchers, specialists, and the general public to gain access to museum collections.

On the Central State Museum of the Republic of Kazakhstan, research work (to the practice of experience exchange). The scientific activity of the Central State Museum of the Republic of Kazakhstan (further - CGM RK) is directed, as all museums of the country, on the realization of national tasks of preservation and studying of the historical material and spiritual heritage of the country.

Since 2005, the Central State Museum of the Republic of Kazakhstan has been functioning with the official status of a research organization and has kept the status of a flagship among the republic museums in the field of organization of research work. The strengthening of the museum’s scientific potential made it possible to bring the activity of the museum as a whole to a new level. As it known, the CGM RK took an active part in the strategic state program “Madeni mura” on revival, study, and preservation of national culture and continues this tradition until today.

The museum was the first in Kazakhstan to launch scientific and applied projects, which resulted in scientific and popular scientific monographs, museum scientific catalogs, and so on.

Currently, the Central State Museum of Kazakhstan, along with other research centers of the country operates as a scientific institute, the main purpose of which is the accumulation, storage, study, and popularization of a variety of artifacts of Kazakhstan’s history and culture. Therefore in its scientific activity, the Central State Museum actively attracts museum values and museum artifacts of different origins, little known in the national historiography, as a reliable source base for the study of the history and culture of Kazakhstan.

The Museum’s research organization includes four research centers and two collection units:

- Anthropology and Ethnology Center;
- Center of archeology;
- Center for Museum Source Studies and Manuscripts;
- Center for the Study of Kazakhstan’s History;
- Group for the storage of funds;
- Fund Accounting Group.

Activities of the centers and all structural subdivisions of the Museum cover collection, scientific funds, scientific-research, exposition, and exhibition, cultural-educational, and other types of work. Employees of all scientific centers and stock departments of the Museum, along with their main work, develop scientifically and applied research. The results of the research work of the researchers of the Museum reflected in the permanent expositions and temporary exhibitions, which give a general idea about the history and culture of Kazakhstan. The results of the scientific activity of the museum staff published in the form of encyclopedias, catalogs, albums, articles, etc. Approbation of the museum research takes

place at international and republican scientific forums (conferences, symposiums, seminars, etc.).

Due to rich fund collections with practically inexhaustible heuristic possibilities and, having serious scientific potential, the Museum annually carries out some major scientific research. The experience of the Central State Museum of the Republic of Kazakhstan in the implementation of scientific and applied projects has shown that stock and exhibit materials of domestic museums are a source of a reliable base for the study of the history and culture of the country in one or another subject-thematically determined chronological range.

The objects of scientific projects are the collection materials of the Central State Museum of Archeology, Ethnography, and Source Study, as well as the stock collections of Kazakh and Russian local history museums and archives, libraries, and other scientific institutions. The purpose and tasks of the research work of the museum consist in revealing, systematization, studying, and cataloging archaeological and ethnographic collections, holdings of rare manuscripts and books, sphragistics, heraldry, memorial complexes of the CSM RK, and also archival, museum and library sources both in Kazakhstan and the neighboring countries, concerning history and culture of Kazakh people, beginning from ancient times up to the present. The research carried out as part of the museum's scientific and applied projects has made it possible to introduce a body of new source materials and artifacts into science, which has greatly enriched the scientific base for research of contemporary scientists in the fields of archaeology, ethnography, history, source studies, cultural studies, museology and other branches of science [Alimbai, 2004].

In the field of research organization, the scientific centers and fund units of the Central State Museum of RK carry out active scientific organizational and research work in the field of anthropology, ethnology, history, archeology, museum source study and manuscripts. The efforts of researchers focused on cataloging of museum collections, including cameral processing, systematization and attribution of the most valuable museum items. In addition, there is an active inventory, certification and electronic cataloging of museum collections.

A brief summary of some of the implemented scientific-applied projects of the CSM RK.

➤ *Kazakhstan in the Middle Ages (VI-XV cc.) Archaeological collection of the Central State Museum of the Republic of Kazakhstan. Scientific catalogue*” (scientific supervisor H.Aitkul). During the study of the scientific and cognitive potential of medieval archaeological artifacts from the collection of the Central State Museum of Kazakhstan carried out cameral processing, photofixation, systematization and their scientific description. The museum objects studied based on the problem-thematic approach; comparative-historical and typological analyses carried out, together with similar artifacts from Kazakhstan and other regions, in terms of their typological and chronological similarity.

The study of this museum's archaeological collection has allowed researchers to systematize, classify and make active scientific use of archaeological artifacts from medieval Kazakhstan from the collections of the Central Museum. Performed geographical, chronological and thematic classification of the objects based on their habitat, time and purpose, made it possible to systematize the collections, i.e. to group them according to the types and kinds of monuments. Based on earlier scientific researches (publications, monographs by other scholars, etc.), as well as the collections of other museums, a comparative and contrasting analysis of the artifacts with their existing analogues was carried out and was made a scientific description. Thus, as an example, the ceramic bowl of XIII-XIV centuries from ancient settlement Saraishyk, Western Kazakhstan (fig. 1). It is necessary to tell, that ceramic products, including ornamented with various patterns (zoomorphic, vegetative, geometrical, etc.) occupy a special place in archaeological context of medieval Kazakhstan. This bowl, for instance, is richly coloured and features a goose and/or duck-like bird in the centre, richly ornamented in several rows of different non-repeating plant motifs in blue. The ornament itself superimposed over the layer of white engobe [Torezhanova, 2007a: 265]. It is possible to note that the bowl is an example of polychrome painted ceramics, which had certain value in the development of the city decorative – art craft. It is confirmed both by the considerable quantity of ceramic products and by the number of potteries on the territory of Kazakhstan in the middle ages.



Fig. 1. CMK KP 22641/11
A bowl with a depiction of a bird (from different angles)

The museum collection of archaeological artifacts from the Middle Ages also includes a variety of jewellery. For example, necklaces from the XIII-XIV centuries found at the Saraishyk ancient settlement in Western Kazakhstan (Fig. 2).

The necklaces consist of colored beads made from different materials - stone, glass and rock crystal. Their examination by museum researchers helped clarify various details, including the difference and dissimilarity of the beads. For example, researchers (N.Torezhanova) note many forms and types of beads: spherical, as well as ribbed, “mosaic”, “epaulette”, “ellipsoidal” and others. (Fig. 3. CMK KP 26522/3). The coloring of glass beads was also determined by means of “metallic dyes”: dark green, dark blue and black colors achieved by varying dosages of copper oxide; purer blue by cobalt oxide, purple and brown by varying dosages of manganese oxide (CMK KP 26522/3. CMK KP 26494/2). As for the semantic meaning of jewelry made from natural stones, it can be said that they helped to form “an understanding of their material and sacred value in the traditional consciousness of people, and the ornaments resulted from visions of a fantastic imaginary world created by mythology and folk representational folklore, interwoven with real life” [Torezhanova, 2007b: 70].

It should be noted that as part of the project were studied, the physical properties, functional purpose, materials, method of manufacture and other features and properties of other artifacts were identified.

As a result of the scientific research about 800 storage units of new sources - artifacts of the medieval period of Kazakhstan on the basis of archaeological collections of the CSM RK have been put into scientific circulation.



Fig. 2. CMK KP 26522/3 Necklace. XIII-XIV centuries. Rock crystal, lemongrass, glass. Carving, polishing, drilling. Dimensions: rock crystal 1.3 cm height, 1.6 cm diameter. glass 0.4-1.3 cm diameter. Saraishyk Settlement, Western Kazakhstan.



Fig. 3. CMK KP 26494/2 Necklace. XIII-XIV centuries. Rock crystal, lemongrass, glass. Carving, polishing, drilling. Dimensions: length 1.6 cm, diameter 1.8 cm; lemongrass length 2.2 cm, width 1.2 cm; ribbed length 1.3 cm; the rest between 0.4 cm and 1.6 cm in diameter. Saraishyk settlement, Western Kazakhstan.



Fig. 2-3. CMK KP 26522/3, CMK KP 26494/2
Necklaces (fragments). XIII-XIV cc. Saraiшыk settlement, Western Kazakhstan.

➤ «Kazakh traditional art as a historical and ethnographic source. Monograph catalogue» (scientific supervisor - Nursan Alimbai). The main aim of this project was the scientific attribution and certification of museum objects, which are a part of the traditional material culture of the Kazakhs, kept in the museum collections. According to the work plan and objectives of the project, traditional belts (Fig. 4–9) and jewellery selected from the ethno-graphic collection of the CSM RK. Prior to researching these museum items, a bibliography was compiled. That is, the historiography of the items in question, the level of research on them, and their names in the traditional sense of the word, have been scientifically investigated.



Fig.4. KP 12792
"Kise beldik" – Kazakh hunting belt with "kise" (bag, pocket), as well as decorative pendants "dandaku". Leather, metal, silver forging, ornamented.



Fig.5. KP 1203

Kazakh hunting belt with accessories attached to the straps - a bag (kise) made of embossed leather, a horn powder flask "okshantai", two leather pouches.



Fig.6. KP 16064

"Kemer Beldik" – leather men's belt. Leather, metal, forging. Decorated with silver metal plaques. Made by master Kurmanbay from the genus "alban-kystyk", the beginning of the 20th century.



Fig.7. KP 1190.

Kazakh belt, male. Leather, metal, forging. Finished with applied silver plates with a buckle. Plates and buckle are ornamented.

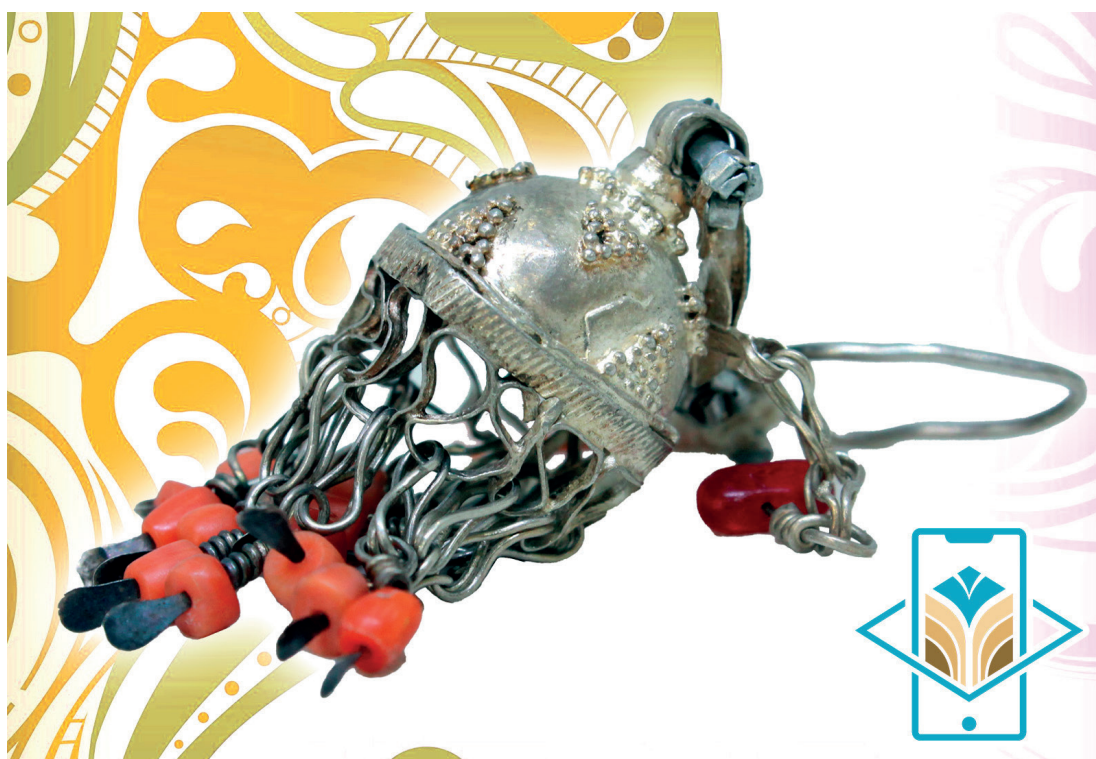


Fig.8. KP 27511/8 a

Kazakh national earrings with pendants. Metal, silver, bending, granulation. Earrings consist of two parts: the upper round plate is decorated with a black stone, the lower one is made in the form of "kumbez". Earrings are decorated with pendants with strung coral beads.



Fig.9. KP 14829.

Onirzhiiek (alqa) – Women's breast decoration. Silver, stamp, filigree, casting, stamping, blackening. XX century. Onirzhiiek is ornamented, consists of two parts - rectangular and triangular with pendants.

After that, work was done on sorting, classifying, determining the exhibits to be introduced in the project by named items, determining their chronological range, specifying the geographical area, taking photographs and determining the sphere of application. In the course of the work, the main points of the forms of manufacture, technique, and storage conditions of the museum's applied art items were taken into account.

Within the framework of the project implementation the scientific attribution of more than 600 items of traditional applied arts of the Kazakhs from the funds and expositions of the CSM RK was made. Attention was also paid to the definition of the production technique of each item, forms of decoration, processing, decoration (decorative elements). Thus, by means of scientific attribution of museum items a unified systematized documentation was created, which is the basis of scientific cataloguing.

➤ *“Watercolours of Abilkhan Kasteev as a Historical and Ethnographic Source” (based on materials from the funds of museums in Kazakhstan). Scientific catalogue” (scientific supervisor - Galiya Temirton).* Proceeding from the main task of the project - study of Abilkhan Kasteev's watercolor paintings as a special category of historical and ethnographic sources on traditional culture of Kazakh people, a

complex work on historiography of fine arts of Kazakhstan carried out from the beginning of the year. In order to, fully explore the topic, its historical and ethno-cultural aspects, scientific literature representing various branches of socio-humanitarian knowledge (history, ethnology, anthropology, sociology, cultural studies, and art history) was widely used. In the study of Kasteev's watercolour work, the main focus was to investigate it as a unique corpus of historical sources from museum collections, with ethnicity as the central subject matter, setting the general tone for his work. Therefore, in the course of the research these works of the artist represented a special subject field, which was referred to the objects of visual anthropology, justified in terms of their critical analysis - comparative and typological. The structure of the scientific analysis, however, was conditioned by the following logical links:

- First and foremost, the need to define provisions for the study of visual sources as objects of visual anthropology;

- Secondly, the need to justify the documentation of the drawing (in this case, the watercolor) as a visual source relating to the objects of visual anthropology;

- Thirdly, to carry out a comparative and typological analysis of the object of research - the watercolor works of Abilkhan Kasteev with examples and analogues, as well as with museum objects from the ethnographic collection of the Central State Museum of Kazakhstan, in order to confirm the objectivity of the study.

The study has attempted to define its own provisions for the study of visual sources as objects of visual anthropology in general, in accordance with one of the main theses of scientific research. In this sense, theoretical and methodological approaches in the study of visual sources as objects of visual anthropology have been considered from the perspective of modern humanitarian knowledge. First, it noted that visual anthropology is one of the most relevant interdisciplinary fields of scientific knowledge, aimed at obtaining audiovisual information about little-known aspects of society and exploring their ethno-visual features, obtained by fixation: spiritual, domestic, natural, historical, cultural, etc. Identified and clarified the existence of different types of visual sources, thus providing further assurance of their diversity [Temirton, 2018a: 45]. Particular attention paid to the fact that visual anthropology embraces all visual means of cultural transmission, including drawing, photography, museum exhibition, theatre and the media. At the same time, without detracting from the importance and properties of the more dynamic objects of visual culture (cinema, video, etc.), still, in accordance with the objectives of this study, emphasis was placed on drawing as the most ancient form of visual culture recognized by the international scientific community, as the “imprint” of the world view and “synonymous with the truth of information” [Temirton, 2018b: 274].



In accordance with the set tasks, a scientific identification of ethnographic objects and subjects depicted in Abilkhan Kasteev's watercolour paintings with the objects from the ethnographic collections of the Central State Museum was also made (Fig. 10-11).

Fig. 10. KP 6152 A. Kasteev. “In the Yurt of Hero of Socialist Labor Almagambetov Shabadan”. 1948. B., color., 40x60 cm.



Fig. 11. KP 13315 Men's winter headdress. 20th century (Taldykorgan region, Kazakhstan).

In this case a special place is given to the comparative analysis of A. Kasteev's watercolour paintings, in which with documentary precision and detailed elaboration the artist traced all elements of objects, with ethnographic objects of history and culture of the Kazakh people, which used to be in the traditional environment and which are kept in the exposures and fund collections of the CSM RK (e.g. the headdress of Shabadan Almagambetov pictured with museum item KP 13315).

In this research context, using appropriate methodological tools and critical analysis, a comparative typological analysis of visual artifacts – watercolour paintings by A.Kasteev depicting Kazakh ornaments with similar historical museum objects as traditional cultural phenomena was conducted.

The comparative analysis pays special attention not only to the author's approach to the artistic and aesthetic organisation and compositional solution in the creation of paintings, but also to the artist's aspiration to preserve national features despite the harsh ideological framework of the Soviet time.

A special interest in the study of Abilkhan Kasteev's work within the framework of museum scientific research also paid to scientific works dedicated to the study of fine arts through the prism of traditional worldview of the Kazakh people and, thus, revealing the historical and ethnographic nature of his works.

Overall, in the course of the research Kasteev's watercolor paintings studied as important ethnographic material, and the artist himself as an expert on Kazakh customs and traditions, i.e. as an ethnophore who revealed his creative vision through the prism of traditional artistic consciousness, while maintaining authenticity and closeness to nature.

Conclusion.

In summary, we note that scientific research and cataloguing of museum collections form the source base on the history of Kazakhstan and the culture and ethnography of the Kazakh people, which can become the basis for scientific research in the present and future. The scientific and applied significance of museum research projects lies in uncovering the scientific-cognitive and historical-cultural potential of museum collections.

The preservation of national culture also depends largely on the timely scientific research and reconstruction of the historical and cultural heritage concentrated in museum collections. In addition, the research and cultural and educational achievements of Kazakhstan's museums can be higher if museums are in constant creative search. This, of course, should be promoted by structural and functional reform and improvement of museums in Kazakhstan as research, cultural and educational institutions in accordance with modern ideology and technology of international museum building.

Abbreviations:

CSM RK (ҚР MOM) – Central State Museum of the Republic of Kazakhstan

КР – receipt book

REFERENCES

Alimbai N. Kazakhstan Respublikasy Memlekettik ortalyk muzei: kyskhasha tarihi ekskurs, kurylymдыkh озгерістер, озекті маселелері. // Ortalykh muzei enbekteri: tarih, etnologia, folklortanu, antropologia, derektanu, numizmatika. Almaty: Gylym, 2004. 395 p. (In Kazakh).

Alimbai N. Centralny gosudarstvenny muzei Respubliki Kazakhstan. // Otchet za 2015 god. / Nauchn. red. N. Alimbai. – Almaty, 2016, pp. 294. (In Kazakh).

Muzevedenie. Pod red. N.V. Myagtinoy. Vladimir, 2010, p. 116. (In Russian).

Popravko E.A. Muzevedenie. Vladivostok: izdatelstvo “VGUES”, 2005. p. 230. (In Russian).

Temirton Galiya. Mezhdisciplinarnyi podhod v izuchenii ob'ektov vizual'noi antropologii (na primere akvarel'nyh rabot Abilhana Kasteeva) // Vestnik Kazakhskogo Nacionalnogo universiteta imeni al'Farabi. Seria filosofii, kulturologii i politologii, №4 (66). 2018, pp. 40-50. (In Russian).

Temirton Galiya. Risunok kak istochnik vizual'noi antropologii // «Kazakhstan dady zamanauy gylym men bilimnin damu bolashagy men urdisi» atty respublikalyk gylymi-tazhiribelik konferenciya synyn materialdary. – Pavlodar: S.Toraigyrov atyndagy Pavlodar memlekettik universiteti, 2018, pp. 272-279. (In Russian)

Torezhanova N.Zh. Chashi s izobrazheniem pticy iz gorodisha Saraishyk XIII-XIV vv. // Kadyrbaevskie chtenia. Aktobe: PrintA, 2007, pp. 264-265. (In Russian).

Torezhanova N. Zh. Magia kamnei i ukrashenii // Shahar-Kultura, 2 (14), 2007, pp. 70-71. (In Russian).

Автор туралы мәлімет: Галия Темиртон – PhD, Қазақстан Республикасы Мемлекеттік орталық музейі директорының ғылыми жұмыстары жөніндегі орынбасары (050051, Алматы қ-сы, Самал-1/44, Қазақстан). E-mail: gt_csmrk@mail.ru

Сведения об авторе: Галия Темиртон – PhD, заместитель директора Центрального Государственного музея Республики Казахстан (050051, г. Алматы, Самал-1/44, Казахстан). E-mail: gt_csmrk@mail.ru

Information about the author: Galiya Temirton – PhD, Deputy Director of the Central State Museum of the Republic of Kazakhstan for scientific work (050051, Samal-1/44, Almaty, Kazakhstan). E-mail: gt_csmrk@mail.ru