Қазақстан Республикасы
ҰЛТТЫҚ
МУЗЕЙІ

МӘДЕНИ МҰРА
ғылыми журнал

КУЛЬТУРНОЕ НАСЛЕДИЕ
научный журнал

CULTURAL HERITAGE
science journal

ISSN: 3006-1377 (online)

№ 3 (114)

Астана
2026

РЕДАКЦИЯЛЫҚ АЛҚА:

ӘБДІҒАЛИҰЛЫ Берік – саяси ғылымдар кандидаты, алқа төрағасы (Қазақстан)

ИБРАЕВА Ақмарал Ғосманқызы – алқа төрағасының орынбасары, Қазақстан ұлттық жаратылыстану ғылымдары академиясының академигі, тарих ғылымдарының докторы, профессор (Қазақстан)

ТАЙМАҒАМБЕТОВ Жәкен Қожахметұлы – ҚР ҰҒА академигі, тарих ғылымдарының докторы, профессор (Қазақстан)

САМАШЕВ Зайнолла Самашұлы – тарих ғылымдарының докторы, профессор (Қазақстан)

АЯҒАН Бүркітбай Гелманұлы – ҚР ҰҒА құрметті академигі, тарих ғылымдарының докторы, профессор, ҚР Еңбек сіңірген қайраткері (Қазақстан)

ОҢҒАРҰЛЫ Ақан – тарих ғылымдарының кандидаты (Қазақстан)

ҮМІТҚАЛИЕВ Ұлан Үмітқалиұлы – тарих ғылымдарының кандидаты, профессор (Қазақстан)

ИСМАИЛОВА Жанат Хамидовна – тарих ғылымдарының докторы, профессор (Өзбекстан)

ЦЗИ Сяофен – PhD докторы (Қытай)

ВОЛЬФРАМ Сабине – PhD докторы (Германия)

ШТЕЙН Гил – PhD докторы (АҚШ)

ОУТРАМ Алан – PhD докторы (Ұлыбритания)

ШОМФАЙ Иштван – PhD докторы (Венгрия)

ӘБДУАҚАП Қара – PhD докторы (Түркия)

ДАВЫДОВ Владимир Николаевич – әлеуметтану ғылымдарының кандидаты, PhD докторы (Ресей Федерациясы)

АҒАТАЙ Өткірбай Мылтықбайұлы – PhD докторы (Қазақстан)

ДУВАНБЕКОВ Руслан Сабырұлы – PhD докторы (Қазақстан)

ИСКАКОВ Қуаныш Алдабергенұлы – PhD докторы (Қазақстан)

EDITORIAL BOARD:

Berik Abdygaliuly	– candidate of Political Science (Chairman of the editorial board) (Kazakhstan)
Akmaral Ibrayeva	– deputy chairman of the editorial board, Academician of the National Academy of Natural Sciences of Kazakhstan, Doctor of historical sciences, Professor (Kazakhstan)
Zhaken Taimagambetov	– academician of NAS RK, Doctor of Historical Sciences, Professor (Kazakhstan)
Zainolla Samashev	– doctor of Historical Sciences, (Kazakhstan)
Ayagan Burkitbay	– Honorary Academician of the NAS RK, doctor of Historical Sciences, Professor, Honored Worker of RK (Kazakhstan)
Ongaruly Akan	– candidate of Historical Sciences (Kazakhstan)
Umitkaliev Ulan	– candidate of Historical Sciences, Professor (Kazakhstan)
Ismailova Zhanat	– doctor of Historical Sciences, Professor (Uzbekistan)
Ji Xiaofen	– PhD (China)
Wolfram Sabine	– PhD (Germany)
Gil Stein	– PhD (USA)
Alan Outram	– PhD (UK)
Somfai Istvan	– PhD (Hungary)
Abdulvahap Kara	– PhD (Turkey)
Davydov Vladimir	– candidate of Sociological Sciences, PhD (Russian Federation)
Agatay Otkirbay	– PhD (Kazakhstan)
Duvanbekov Ruslan	– PhD (Kazakhstan)
Iskakov Kuanysh	– PhD (Kazakhstan)

РЕДАКЦИОННАЯ КОЛЛЕГИЯ:

ӘБДІҒАЛИҰЛЫ Берік – кандидат политических наук (председатель коллегии) (Казахстан)

ИБРАЕВА Акмарал Госмановна – заместитель председателя коллегии, Академик Казахстанской национальной академии естественных наук, доктор исторических наук, профессор (Казахстан)

ТАЙМАГАМБЕТОВ Жакен Кожахметович – академик НАН РК, доктор исторических наук, профессор (Казахстан)

САМАШЕВ Зайнолла Самашевич – доктор исторических наук, профессор (Казахстан)

АЯГАН Буркитбай Гелманулы – Почетный академик НАН РК, доктор исторических наук, профессор, Заслуженный деятель РК (Казахстан)

ОНГАРУЛЫ Акан – кандидат исторических наук (Казахстан)

УМИТКАЛИЕВ Улан Умиткалиевич – кандидат исторических наук, профессор (Казахстан)

ИСМАИЛОВА Жанат Хамидовна – доктор исторических наук, профессор (Узбекистан)

ЦЗИ Сяофен – PhD доктор (Китай)

ВОЛЬФРАМ Сабине – PhD доктор (Германия)

ШТЕЙН Гил – PhD доктор (США)

ОУТРАМ Алан – PhD доктор (Великобритания)

ШОМФАЙ Иштван – PhD доктор (Венгрия)

КАРА Абдуакап – PhD доктор (Турция)

ДАВЫДОВ Владимир Николаевич – кандидат социологических наук, PhD доктор (Российская Федерация)

АГАТАЙ Уткирбай Мылтыкбайулы – PhD доктор (Казахстан)

ДУВАНБЕКОВ Руслан Сабырулы – PhD доктор (Казахстан)

ИСКАКОВ Куаныш Алдабергенович – PhD доктор (Казахстан)

МАЗМҰНЫ / CONTENT / СОДЕРЖАНИЕ

Музей ісі / Museology / Музейное дело

Yang Hanlin Familiar difference: object selection, visual display, and aesthetic translation of Splendid Silk in Kazakhstan
Янг Ханлин Өзгедегі таныс бейне: Қазақстандағы «Керемет жібек» көрмесінің нысандарын іріктеу, визуалдық экспозиция және эстетикалық трансляция
Янг Ханлин Знакомое в ином: отбор объектов, визуальная экспозиция и эстетическая трансляция выставки «Великолепный шёлк» в Казахстане..... 8

Абильдаева Л.О. Музейдегі бейнелеу өнері коллекциясындағы қазақтың тұрмысы мен мәдениеті: Әбілхан Қастеевтің туындылары негізінде
Абильдаева Л.О. Быт и культура казахского народа в коллекции изобразительного искусства музея (на основе произведений Абылхана Кастеева)
Abildayeva L.O. Kazakh everyday life and culture in the museum's fine art collection (based on the works of Abilkhan Kasteev)..... 18

Мукашева Г.К. Сундук, связанный с купеческой династией Кубриных: история происхождения и бытования музейного предмета
Мукашева Г.К. Көпес Кубриндер әулетімен байланысты қаңылтырмен қапталған сандық: музейлік заттың шығу тарихы және тұрмыста қолданылуы
Mukasheva G.K. Forged metal chest associated with the Kubrin merchant dynasty: the history of the museum object and its use in everyday life..... 37

Археология / Archaeology / Археология

Ярыгин С.А., Сакенов С.К., Нускабай А.А. Кельтообразный молоток с поселения Атшубар
Ярыгин С.А., Сакенов С.Қ., Нұсқабай Ә.А. Атшұбар қонысынан табылған кельт тәрізді балға
Yarygin S. A., Sakenov S. K., Nuskabay A.A. A celt-shaped hammer from the Atshubar settlement..... 53

Дүйсенбай Д.Б., Надыров Ж.О., Мұсырманқұл П.Б., Касымханова Т.Б., Қасенәлі А.Е. Жүкей қорымындағы археологиялық зерттеулердің нәтижелері
Дуйсенбай Д.Б., Надыров Ж.О., Мусырманкул П.Б., Касымханова Т.Б., Касенали А.Е. Результаты археологических исследований на могильнике Жукей
Duisenbay D.B., Nadyrov Zh.O., Musyrmankul P.B., Kassymkhanova T.B., Kassenali A.E. Results of archaeological research at the Zhukey burial ground..... 66

Utubayev Zh., Suyundikova M., Shagirbayev M., Akkaliyeva A. Egistik mausoleum: ritual rites and traditions of sacrifice
Утубаев Ж.Р., Суюндикова М.К., Шағырбаев М.С., Аққалиева А.Ш. Егістік кесенесі: ғұрыптық жоралғылар мен құрбандық шалу дәстүрі
Утубаев Ж.Р., Суюндикова М.К., Шагирбаев М.С., Аккалиева А.Ш. Мавзолей Егистик: обрядность и практика жертвоприношения..... 82

Шашенов Д.Т., Есен С.Г. Жанисов А.Т. Жиенбай қыстауында жүргізілген зерттеу нәтижелері
Шашенов Д.Т., Есен С.Г., Жанисов А.Т. Результаты исследования зимовки Жиенбай
Shashenov D.T., Yessen S.G., Zhanisov A.T. The results of a study of the Zhienbai wintering site..... 97

Хасенова Б.М. Архитектура погребальных сооружений населения Кимекского каганата
Хасенова Б.М. Қимақ қағанаты халқының жерлеу ескерткіштерінің сәулеттік ерекшеліктері
Khassenova B.M. Architecture of funerary buildings of the Kimek khaganate people.....110

Билялова Г.Д. Мавзолеи Сарыарки XIII–XV вв.: история изучения и новые археологические данные

Білəлова Г.Д. Сарыарқаның XIII–XV ҒҒ. кесенелері: зерттелу тарихы және жаңа археологиялық деректер
Bilyalova G.D. The mausoleums of Saryarka (13th–15th centuries): history of research and new archaeological evidence..... 122

Молдахмет А.А., Елеуов М., Валиулина С.И., Құрманиязов Ы.С. Сырдария өзенінің төменгі ағысындағы ортағасырлық шыны бұйымдары: құрамы, технологиясы және археологиялық маңызы
Молдахмет А.А, Елеуов М., Валиулина С.И., Курманиязов Ы.С. Средневековые стеклянные изделия нижнего течения реки Сырдарьи: состав, технология и археологическое значение
Moldakhmet A.A., Eleuov M., Valiulina S.I., Kurmaniyazov Y.S. Medieval glass objects from the lower Syr Darya: composition, technology, and archaeological significance..... 139

Камалдинов И., Буранбаев Р., Нұрғали Н., Арынов Қ. Сүткент қаласын археологиялық зерттеудің жаңа нәтижелері (2025 ж. материалдар бойынша)
Камалдинов И., Буранбаев Р., Нургали Н., Арынов К. Новые результаты археологических исследований на городище Сюткент (по материалам 2025 г.)
Kamaldinov I., Buranbayev R., Nurgali N., Arynov K. New results of archaeological research at the Syutkent settlement (based on 2025 data)..... 160

Сыдығалиев С.М., Кунанбаева Ш.Б. Системы жизнеобеспечения населения поздней бронзы Северного Казахстана: палеоэкологическая реконструкция
Сыдығалиев С.М., Құнанбаева Ш.Б. Солтүстік Қазақстанның кейінгі қола дәуіріндегі халықтың тіршілікті қамтамасыз ету жүйелері: палеоэкологиялық қайта құрылымдау
Sydygaliyev S.M., Kunanbayeva Sh.B. Subsistence systems of the Late Bronze Age population of Northern Kazakhstan: a paleoecological reconstruction..... 176

Этнология / Ethnology / Этнология

Смағұлов Б.Қ., Әшім Б.Ә. Г.Е. Катанаевтың материалдары мен еңбектеріндегі қазақ халқының этнографиясы жөнінде мәліметтер
Смагулов Б.К., Ашим Б.А. Сведения по этнографии казахского народа в материалах и трудах Г.Е. Катанаева
Smagulov B.K., Ashim B.A. Information on the ethnography of the kazakh people in the materials and works of G.E. Katanaev..... 196

Кошман Т.В., Ғайса А.М. Некрополь Ахметаул в Центральном Казахстане: мемориализация потомков Қоңыр-Құлжа төре в XIX–XXI вв.
Кошман Т.В., Ғайса А.М. Орталық Қазақстандағы Ахметаул қорымы: XIX–XXI ғасырлардағы Қоңыр-Құлжа төре ұрпақтарының мемориалдандыру дәстүрі
Koshman T.V., Gaisa A.M. Ahmetaul Necropolis in Central Kazakhstan: the memorialization of the descendants of Konyr-Kulzha tore in the 19th–21st centuries..... 209

Маулет А., Нұрдаулет П., Камунов С. Ақтөбе қазақтарының материалдық емес мәдени мұрасын инвентаризациялау: кейбір ұлттық тағам дәстүрлері
Маулет А., Нурдаулет П., Камунов С. Инвентаризация нематериального культурного наследия казахов Актюбинской области: некоторые традиции национальной кухни
Maulet A., Nurdaulet P., Kamunov S. Inventory of the intangible cultural heritage of the Kazakhs of the Aktobe region: selected traditions of national cuisine..... 220

Жалелов Д.С. Қазақ жыраулық және түрік ашықтық дәстүрі: этномәдени сабақтастықтың этнологиялық қырлары

Жалелов Д.С. Казахская традиция жырау и турецкая традиция ашиков: этнологические аспекты этнокультурной преемственности
Zhalelov D.S. The Kazakh Zhyrau and Turkish Aşik traditions: ethnological dimensions of ethnocultural continuity..... 238

Мейрманова Г.А., Егізбаева М.К., Терекбаева Ж.М. Қазақ балаларының дәстүрлі ойындары мен ойыншықтарының мәдени мұрадағы сабақтастығы
Мейрманова Г.А., Егизбаева М.К., Терекбаева Ж.М. Преемственность традиционных игр и игрушек казахских детей в культурном наследии
Meyrmanova G.A., Yegizbayeva M.K., Terekbayeva Zh.M. Continuity of traditional games and toys of Kazakh children in cultural heritage..... 250

Жуандыкова А.Д., Искаков К.А. Иран қазақтарының үйленуге дейінгі рәсімдері: диаспора жағдайындағы мәдени сабақтастық
Жуандыкова А.Д., Искаков К.А. Предсвадебные обряды казахов в Иране: культурная преемственность в условиях диаспоры
Zhuandykova A.D., Iskakov K.A. Pre-wedding rituals of Kazakhs in Iran: cultural continuity in the context of the diaspora..... 264

Тарих / History / История

Тастанбеков М.М., Сандыбаева А.Д. Ясауи кесенесіне тиесілі болған тарихи-мәдени мұралар
Тастанбеков М.М., Сандыбаева А.Д. Историко-культурные ценности мавзолея Ясави
Tastanbekov M., Sandybayeva A. Historical and cultural heritage of the Yasawi Mausoleum..... 274

Порсин А.А., Ағатай Ө.М. Хан Жәнібек әскерінің 1346 жылы Каффада оба індеті өршіген кездегі іс-әрекеттері
Порсин А.А., Агатай У.М. Действия армии хана Джанибека во время вспышки чумы в Каффе в 1346 г
Porsin A.A., Agatay O.M. The actions of khan Janibeg's army during the plague outbreak in Caffa in 1346..... 295

Музей ісі/ Museology/ Музейное дело

IRSTI 13.51.17 https://doi.org/10.47500/2026.v27.i3.01

Hanlin Y.
China National Silk Museum,
Hangzhou, China
e-mail: yanghanlin@cnsilkmuseum.org

FAMILIAR DIFFERENCE: OBJECT SELECTION, VISUAL DISPLAY, AND AESTHETIC TRANSLATION OF SPLENDID SILK IN KAZAKHSTAN

Abstract. Silk Road-themed exhibitions are often interpreted through historical connection and cultural diplomacy. This paper examines how artworks become aesthetically readable within the visual culture of a host country. Taking Splendid Silk: International Touring Exhibition of Contemporary Chinese Silk Art, held at the National Museum of the Republic of Kazakhstan from 2 July to 20 September 2026, as a case study, it considers how 99 exhibits were selected and displayed to connect Chinese silk traditions with Kazakhstan's visual and material culture. The analysis draws on curatorial outlines, visual study of the objects, and comparison with Kazakh costumes, steppe animal imagery, and textile craftsmanship. The exhibition creates a condition of familiar difference. Motifs such as pearl roundels, paired animals, horses, camels, rhythmic symmetry, weaving, and embroidery provide recognizable points of access, while the meanings, techniques, and history of Chinese silk remain culturally unique. Fashion display and digital works present silk through movement, time and technology. The paper suggests that cross-cultural exhibitions should use carefully contextualized comparison, preserve semantic difference, and avoid presuming universal taste or a common origin for distinct traditions.

Keywords: Chinese silk art, Kazakhstan, cross-cultural curating, aesthetic translation, museum display, Silk Roads.

For citation: Hanlin Y. Familiar difference: object selection, visual display, and aesthetic translation of Splendid Silk in Kazakhstan // Madeni Mura. №3 (114). Pp. 8-17 (in Eng.)
DOI: https://doi.org/10.47500/2026.v27.i3.01

Introduction

International exhibitions move more than objects across borders. They also move systems of classification, visual conventions, and assumptions about what audiences already know. Museums therefore operate not simply as containers of cultural objects but as "contact zones" in which meanings are negotiated among institutions, curators, objects, and visitors (Abisheva et al, 2021). In such settings, the question is not only what an exhibition says about its culture of origin, but how its artworks become readable within the visual experience of the host society.

This challenge is central to Silk Road-themed exhibitions. While displays often celebrate trade, travel, and friendship, these grand themes can overshadow how visitors actually experience the details of the colours, patterns, textures, sizes, and techniques that make the objects unique.The 2026 exhibition *Splendid Silk: International Touring Exhibition of Contemporary Chinese Silk Art* provides an examined case. Jointly organized by the China National Silk Museum, Huzhou Museum, Turpan Museum, and the National Museum of the Republic of Kazakhstan, it presented 99 exhibits/sets: 7 exhibits related to the Qianshanyang archaeological site, 9 exhibits of historic textiles excavated from the Astana Tombs in Turpan, and 83 works by contemporary craft artists and fashion designers (China National Silk Museum, 2026). The exhibition was organized into three sections: "Splendid Traditions of Silk," "Ancient Elegance and Contemporary Vision," and "The Integration of Technology and Art." It

thus moved from early silk production and trans-Eurasian pattern exchange to living craftsmanship, fashion, digital weaving, and virtual garments.

The paper addresses three key questions: How was the genealogy of Chinese silk art constructed through the selection of the 99 exhibits? How did the display translate silk into visual, bodily, and digital forms of experience? What elements of Kazakh visual culture can provide as good hooks without conflating them with Chinese symbols? The paper is on the basis of *Splendid Silk* that staged a condition of "familiar difference". Readable structures such as symmetry, pearl roundels, paired animals, horses, camels, and textile techniques, offered Kazakh visitors a set of familiar forms when they enter the exhibition. Yet this familiarity was never eliminating difference. The auspicious symbolism, particular embroidery stitches, the historical transformation of Sasanian-derived roundels in Chinese weaving, and the design language of Song-inspired fashion remained distinctive. Therefore, this paper aim to compare the formal resonance which interpretation preserves cultural complexity and situates Chinese meanings in their own historical contexts.

Materials and methods of research

This paper adopts an interpretive case-study approach to examine how *Splendid Silk* was curated for its audience. It combines with close visual and material analysis across representative exhibit groups: Qianshanyang silk; pearl-roundel imagery with animals and hunting textiles associated with Turpan; contemporary embroidery; fashion and digital artworks. The comparative framework draws on scholarship concerning Kazakh ornament, the koshkar muyiz motif, steppe animal imagery, principles of symmetry, and textile-based cultural practices (Clifford, 1997; Kuzembaev et al, 2024; Nakispekova, 2026).

This is not a genealogical inquiry but an interpretive one. Formal resemblance alone does not prove a common origin, direct transmission, or semantic equivalence. Instead, the analysis differentiates three interrelated levels: visual display, material practice, and cultural semantics. This framework locates potential sites of recognition for audiences in Kazakhstan. These arise through shared formal features or textile-based experiences. Crucially, the analysis maintains the distinct historical and symbolic identity of Chinese silk. The paper therefore does not seek to define a homogeneous national aesthetic. Instead, it examines the curatorial thoughts that render "familiar difference" visible, intelligible, and meaningful in the museum.

Analysis

1. Archaeological time and the problem of "origin"

Seven pieces from Qianshanyang set the timeline. Excavated from a late Neolithic site near Huzhou, these silk fragments and threads document the origins of sericulture in the lower Yangtze. By starting here, the exhibition roots contemporary design and digital art in a deep technical sector. As displayed, silk is more than a luxury object. It is a set of knowledge accumulated over millennia: from mulberry cultivation and silk reeling to the intricacies of weaving, dyeing, and patterning.

However, this opening poses a familiar curatorial dilemma. Narratives of origin too easily slide into celebratory claims of priority, especially on an international stage. Here, the curating was put into a more rigorous approach that avoid treating Qianshanyang as a national trophy. It acknowledges the site's remarkable early ingenuity, then immediately places silk within wider circuits of circulation. In short, deep local history serves as the point of departure for movement, not as an argument for centring the story in one place.

2. Turpan textiles and a trans-Eurasian visual archive

Nine historical textile pieces from the Astana Tombs in Turpan provide the exhibition's clearest connection with Central Asia. Exhibits such as *Fragment with Confronted Lions and Hu King Leading a Camel Pattern, Fragment with Floral Trees and Confronted Beasts Pattern, and Fragment with Pearl-roundel Medallion and the Four Heavenly Kings Hunting Scene* (Figure 1) display classic Sasanian pearl roundels containing paired animals, riders, and plants. They demonstrated how Sasanian-derived pearl roundels were absorbed into Chinese visual culture, where they were reconfigured through local motifs and weaving techniques. Such exhibits show that Silk Road is not just as a geographical route, but as a legacy inscribed in pattern and technique.

The camel and mounted hunter are particularly important because they introduce movement into the patterned field. They transform exchange from an abstract idea into bodies, animals, routes, and directional action. Yet the exhibits should not be interpreted as simple illustrations of modern national identities. Their value lies precisely in showing that historical textile design exceeded



Fig. 1. Exhibit of Fragment with Pearl-roundel Medallion and the Four Heavenly Kings Hunting Scene

present-day borders. A roundel may carry traces of Western and Central Asian visual vocabularies while being technically and symbolically remade in China. The exhibition thus offers a model of cultural exchange based on transformation rather than passive borrowing.

3. Contemporary craft, fashion, and digital extension

The 83 contemporary works successfully prevent the historical section from becoming a self-contained prelude. In *Silk Road: Chang'an* and *Silk Road: Juyan* (Figure 2), Hangzhou embroidery reworks architectural views, animals, and pearl-roundel motifs through silk gauze, silk thread, gold thread, organza, and multiple stitches. The works do not reproduce a single ancient textile; They reconstruct the idea of the Silk Roads through layered contemporary techniques. In *Twelve Flower Deities*, for instance, kesi shifts attention from transcontinental iconography to the minute control of colour transitions, surface, and pictorial detail. Embroidery thus appears both as a carrier of inherited motifs and as a method of image-making in its own right.

By engaging the body, fashion provides a tangible way for interpreting silk. *Golden Resonance*



Fig. 2. Exhibit of Silk Road: Juyan

and Jade Hues, draws from a historic roundel-robe in the collection of the China National Silk Museum to recreate its design, keeping the circular motif while using gradient dyeing and a contemporary formal silhouette. Other pieces combine Chinese ritual shapes with Western tailoring, beadwork, gold thread, or simplified modern lines. On mannequins, silk is o longer a flat fragment or framed textile; it activates relationships with posture, movement, ceremony, gendered presentation, and public identity.

The final section brings the genealogy into the digital presentation. *Four Seasons in Harmony* displays five different colors of silk threads, using high-density digital simulation to generate thousands of chromatic permutations. Jinse translates Song-dynasty textile prototypes into virtual costume digital generation. This movement, from artifact analysis to pattern abstraction, algorithmic design, virtual prototyping, and eventual representation, positions technology not as applied accessory but as integral to the interpretive value.

Therefore, the total of 99 objects constructs a curatorial logic across four phases: archaeological evidence, trans-Eurasian transformation, living craft renewal, and digital extension (Figure3). This is more productive than a linear story of progress. Each stage depends on acts of selection, reconstruction, and reinterpretation, reminding viewers that heritage is continuously made present.

Results

1. Making Silk Visible

The exhibition's cross-cultural work occurs not only in its exhibit lists but in how it organizes acts of seeing. Three modes are especially significant: patterned recognition, embodied scale, and digital temporality (Table 1).

First, historic textiles demand slow looking. Repetition, symmetry, borders, and roundels facilitate an immediate, pre-textual grasp of composition before reading every label. Pearl roundels impose a stable rhythm on complex figuration; paired animals make symmetry perceptible; bright colors and high-contrasts pull the eye's movement across the surface. None of this is neutral, but it gives the Kazakh audience a way in even if they don't read the language. The interpretive task is then to translate this formal recognition into historical specificity: Who are these people? How was it woven? And how did a motif travell and change to a new workshop?

Second, the characteristcs of embroidery and kesi make it visible through dense and precise weaving. The audience inevitably drawn away from the subjects of those paired animals or floral roundels towards to the interlaced threads and stitches. However, the final polished artwork often conceals the time and labours behind it, thus the curatorial strategies such as close-up photos, magnifying devices, process displays, or documentary videos could strengthen this aspect. Material interpretation is particularly important in a host context with its own rich textile traditions. In places like Kazakhstan, it allows a comparison grounded in shared making, not through generalized equivalences of symbol or style.

Third, fashion and digital media change the temporal status of silk. Costumes places textile in

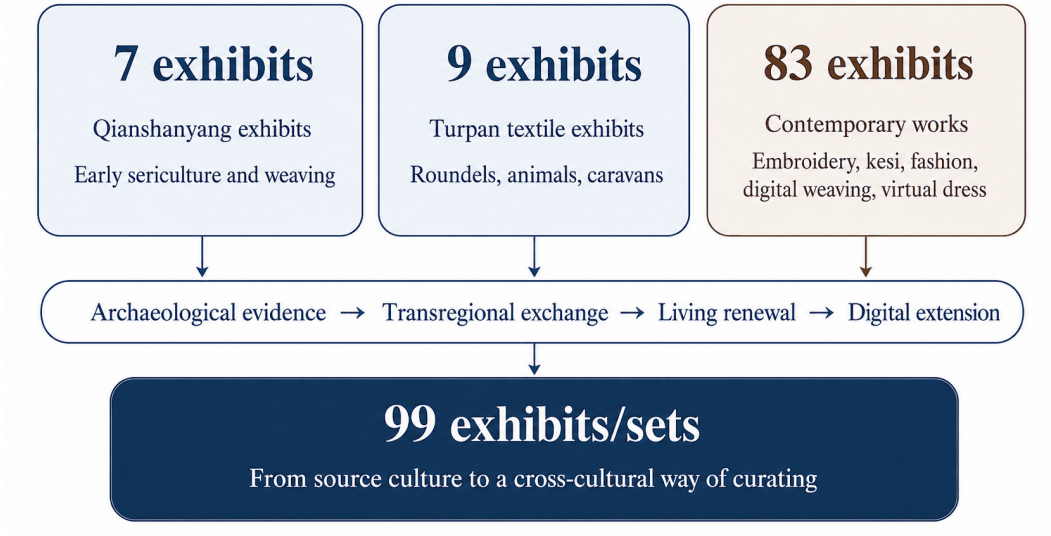


Fig. 3. Curatorial sequence of the 99 exhibits/sets

relation to the absent or imagined body. Virtual garments add movement, changing viewpoints, and simulated drape. Digital making enables colour calculation and image resolution visible as contemporary technical tendency. These media can attract visitors who do not initially approach silk through archaeology or connoisseurship. The strongest digital display is not the brightest screen but that reveals what could not otherwise be seen, for example, structural layers, pattern reconstruction, virtual-to-physical translation, and the difference between hand and machine processes.

2. Kazakhstan as an Interpretive Context

Kazakh visual culture provides multiple interpretive frameworks for engaging with the exhibition and is better understood as historically layered and internally diverse than as reflecting a single national aesthetic. Studies on traditional Kazakh ornament consistently identify the *koshkar muyiz* (ram's-horn) motif as a feature of felt and other forms of applied art. Felt carpets further reveal a visual logic governed by symmetry, borders, rosettes, grids, and specific colour relations. Scholarship on steppe animal style likewise demonstrates the long importance of dynamic animal imagery and trans-Eurasian visual communication (Nakispekova, 2026).

In this context, the pearl roundels, paired lions, birds, floral trees, horses, hunting scenes, and camel caravans displayed in the exhibition are visually approachable (Figure 4 and Figure 5). The point is not that a Chinese roundel "means the same" as a Kazakh ornamental medallion, or that every animal motif has a shared genealogy. Instead, both traditions make sophisticated use of repetition, directional movement, framing, and the conversion of living forms into patterned order. Such formal resonance can shorten the distance between visitors and exhibits: the work appears neither fully familiar nor foreign.

Horse and camel imagery adds another layer. In Kazakhstan, the horse is embedded in histories

Category	Aesthetic mechanism	Kazakhstan interpretive entry	Curatorial strategy
Qianshanyang exhibits	Archaeological time; fibre, weave and technical ancestry	Interest in ancient technologies and museum evidence	Avoid triumphalist "single-origin" claims; mark replicas prominently
Turpan textile exhibits	Pearl roundels, paired animals, camels, riders and hunting	Symmetry, steppe mobility and animal imagery as formal entry points	Formal resonance does not equal identical meaning; provide route and chronology
Embroidery and kesi	Stitch density, pictorial surface, colour transitions and hand labour	Textile craft literacy across silk, embroidery and felt traditions	Credit makers and explain process; do not reduce craft to luxury
Fashion artworks	Silhouette, drape, ceremony and body scale	Contemporary heritage fashion and ceremonial dress	Identify source objects and transformations; avoid generic "Oriental" styling
Digital artworks	Colour simulation, virtual garments and virtual-to-physical rematerialisation	Technology-mediated heritage and younger visitor entry points	Make the technical process visible; prevent screen spectacle from replacing interpretation

Table 1. Summary on the exhibition's objects and aesthetic interpretation for Kazakhstan audiences



Fig. 4, 5. Typical Chinese patterns of paired and symmetrical animals and birds

of mobility, social life, performance, and national representation. In the Turpan-derived textiles, mounted hunters and caravan figures carry different historical and religious meanings, yet their sense of movement resonates with familiar visual traditions in Kazakhstan. A well-designed exhibition could lead visitors think it as an interpretive question: How does movement become ornament? Such an approach encourages comparative analysis while putting space for historical difference.

3. Material resonance across silk and felt

Material culture provides a more productive basis for comparison than ornament alone. UNESCO's documentation of traditional Kazakh yurt-making describes weaving, spinning, braiding, felting, embroidery, and taking as interconnected practices used in architectural coverings and interior decoration (UNESCO, 2025). Although silk and felt differ in fibre, production methods, social function, and sensory quality, both depend on skilled handwork and shared processes of making.

This perspective encourages the exhibition to be approached through what it's called "craft literacy." Visitors who are familiar with felt appliqué, embroidery, braided bands, or the everyday care of household textiles may find similar points of recognition in the control of tension, repeated stitches, edges, and the discipline of handwork, even where the Chinese techniques themselves remain unfamiliar (Figure 6). Crucially, the comparison must remain cross-material. The result is not to promote a shared aesthetic essence, but to show how distinct textile traditions can foster attentive ways of looking across different materials and cultural contexts.

The emphasis on material resonance also embodies the exhibition's educational programme. Activities such as handloom weaving, pattern colouring, winged-horse paper cutting, and Kazakh felt workshop invite visitors to explore textiles through making as well as observation. Such activities are most valuable when they explain difference: how silk and wool respond to different techniques, how woven structures differ from embroidered decoration, and how the transfer of a motif from one material to another reshapes both its appearance and character.

4. Heritage as a design resource

The exhibition is presented within a cultural context where traditional Kazakh motifs continue to circulate across graphic design, jewellery, fashion,



Fig. 6. Comparison of different stitch techniques in Chinese classical embroidery

public interiors, and contemporary artistic practice. Research on modern Kazakhstani art indicates that steppe animal style is not confined to archaeological inheritance, but explores to be reinterpreted as a language for movement, identity, and renewal ((Novozhenov, 2024; Suraganov, 2021). Local reporting likewise presented the exhibition as a meeting point between archaeological knowledge, contemporary design, and digital innovation, not a one concerned only with the past.

Meanwhile, Kazakhstan's audiences are shaped by a wide range of social, cultural, and experiential factors. The country's multilingual and multiethnic composition, together with differences in age, place of residence, education, and background, all mean that no single tradition can account for the diversity of interpretive experiences. A fashion student may draw on silhouette, an artisan to discipline of making, a historian to provenance, and a child to animal imagery or interactive video. For this reason, the notion of an "aesthetic context' could be understood as internally differentiated within Kazakhstan (Figure 7 and Figure 8). This is why audience survey is essential and interpretations from a single set of aesthetic preferences shared by all audiences in Kazakhstan need to be avoided.

5. Curating familiar difference

The case suggests that aesthetic interpretation in international exhibition involves three dimensions. First is the establishment of recognition, where symmetry, animal imagery, textile practices, bodily scale, and digital forms of movement offer audiences accessible ways of engaging with the exhibition. Second is to remain the cultural specificity. Exhibition labels and educational programmes are well explained the historical contexts of Chinese techniques, symbols, chronology, and processes of transformation, so that resemblance is understood for interpretation. Third is the interpretive role of the host context. Kazakhstan is not simply the destination of a completed Chinese narrative; museum professionals, artists, educators, and visitors all contribute to shaping which comparisons become meaningful and how those differences are ultimately understood.

These observations also help to refine the directions of Silk Road-themed exhibition in the future. One possibility would be to introduce a comparative panel that places a Chinese pearl-roundel composition alongside a Kazakh ornamental structure. Its purpose is not to imply cultural equivalence, but to encourage attention to common formal concerns, including the relationship between centre and border, repetition and variation, and the shifting balance between animal imagery and abstraction. In addition, a route map linking Huzhou, Turpan, and Astana, while clearly distinguishing archaeological locations from present-day national geography. Multilingual labels in Kazakh, Russian, and English could be organized in concise interpretive layers, with QR codes providing access to more detailed information for those hoping to explore further. Last but not least, tactile samples of silk weaves, embroidery at different stages, and felt can be displayed separately from the exhibited objects if there are more spaces, thereby supporting both accessibility and close observation of technique.

In all, the significance of the exhibition *Splendid Silk* lies in creating relationships through interpretation between China and Kazakhstan. Its value does not depend on demonstrating cultural equivalence, but on tracing the movement of objects, the transformation of visual forms, and the different ways in which audiences make comparison while preserving historical and cultural distinction.





Fig. 7, 8. Different audiences viewing exhibition through local craft literacy

Aesthetic interpretation then, is not a matter of equivalence. It is the curatorial construction of a disciplined space between recognition and unfamiliarity.

Conclusion

The *Splendid Silk* exhibition organized 99 exhibits into a persuasive movement from early silk technologies to trans-Eurasian textile exchange, living craftsmanship, fashion, and digital experimentation. Among this narrative, the Turpan-derived pearl roundel, animal-patterned textiles, contemporary embroidery, fashion and digital innovations most clearly demonstrate silk's multiple identities, those are as material, visual language, technical practice, and a medium through which mobility and cultural exchange have long been carried.

Within the Kazakh context, audiences are likely to encounter the exhibition through shared material practices, including symmetry, border composition, animal and equestrian imagery, and the expertise in textile production. They establish what can be described as "familiar difference", a mode of engagement in which visual recognition requires closer attention, while contextual interpretation preserves historical complexity and semantic distinction.

For international museum practice, the case brings to a broader consideration. Cultural exchange extends beyond the dissemination of aesthetics, especially when exhibitions encourage comparison without reducing cultural difference and draw on the curatorial interpretation of host-country partner research. Under these conditions, silk is not simply transported to Kazakhstan as an exhibition object itself. Most importantly, it provides a material and interpretive medium through different visual traditions that can enter into multicultural dialogues.

References

1. Abisheva O.T., Begimbay K.M., Zhumasheva ZH.B., 2021. Artistic interpretations of the animal style and its role in the genesis of modern Kazakhstani art // Problems of Engineering and Professional Education. 1 (Vol. 60). P. 39-50.

2. China National Silk Museum, 2026. Overseas Gallery of China National Silk Museum—Splendid Silk exhibition opens in Kazakhstan, weaving a tapestry of cultural exchange // PR Newswire, 09 July 2026 [E-source]. URL: https://www.prnewswire.com/news-releases/overseas-gallery-of-china-national-silk-museum--splendid-silk-exhibition-opens-in-kazakhstan-weaving-a-tapestry-of-cultural-exchange-302821738.html. (Accessed: 06.08.2026)

3. Clifford J., 1997. Routes: Travel and Translation in the Late Twentieth Century. Harvard University Press, Cambridge, Massachusetts, USA. 408 p.

4. Kuzembaev S.B., Kaposhko I.A., Berezyuk V.G., Lytkina S.I., Mishnev S.V., 2024. Tradicionnyj kazahskij ornament v svete zakonov simmetrii (k postanovke voprosa modelirovaniya vizual'nyh obrazov) [Traditional Kazakh ornament in the light of the laws of symmetry (on modeling visual images)]. In: ΠΡΑΞΗΜΑ. Journal of Visual Semiotics. 1 (39). P. 44–61. DOI: 10.23951/2312-7899-2024-1-44-61. [in Russian].

5. Nakispekova A., 2026. Chinese silk exhibition in Kazakh capital weaves together history and modern design // The Astana Times, 18 July 2026 [E-source]. URL: https://astanatimes.com/2026/07/chinese-silk-exhibition-in-kazakh-capital-weaves-together-history-and-modern-design/ (Accessed: 06.08.2026)

6. UNESCO, 2025. Traditional knowledge and skills in making Kyrgyz, Kazakh and Karakalpak yurts (Turkic nomadic dwellings) // Representative List of the Intangible Cultural Heritage of Humanity. Nomination file No. 02284 [E-source]. URL: https://ich.unesco.org/en/RL/traditional-knowledge-and-skills-in-making-kyrgyz-kazakh-and-karakalpak-yurts-turkic-nomadic-dwellings-02284 (Accessed: 06.08.2026).

7. Novozhenov V.A., 2024. On the origin of the animal style in the Kazakh steppe // Bulletin of the Karaganda University. History. Philosophy Series. 4 (Vol. 29, No. 116). P. 132-148. DOI: 10.31489/2024HPh4/132-148.

8. Suraganov S.K., 2021. The leading ornamental motif koshkar muyiz in Kazakh ornamentation: in search of the primordial // Turkic Studies Journal. 2 (Vol. 3). P. 99–110. DOI: 10.32523/2664-5157-2021-2-99-110.

Ханлин Я.
Қытай Ұлттық Жібек музейі
Ханчжоу, Қытай
e-mail: yanghanlin@cnsilkmuseum.org

ӨЗГЕДЕГІ ТАНЫС БЕЙНЕ: ҚАЗАҚСТАНДАҒЫ «КЕРЕМЕТ ЖІБЕК» КӨРМЕСІНІҢ НЫСАНДАРЫН ІРІКТЕУ, ВИЗУАЛДЫҚ ЭКСПОЗИЦИЯ ЖӘНЕ ЭСТЕТИКАЛЫҚ ТРАНСЛЯЦИЯ

Аңдатпа. Ұлы Жібек жолына арналған көрмелер, әдетте, тарихи байланыстар мен мәдени дипломатия тұрғысынан пайымдалады. Мақалада өнер туындыларының көрмені ұйымдастырушы елдің визуалды мәдениеті арқылы ұсынылып, эстетикалық қабылдау нысаны ретінде қалыптасуы зерттеледі. Мысал ретінде 2026 жылғы 2 шілдеден 20 қыркүйекке дейін Қазақстан Республикасының Ұлттық музейінде өткен *Splendid Silk: International Touring Exhibition of Contemporary Chinese Silk Art* («Керемет жібек: қазіргі қытай жібек өнері») көрмесі қарастырылады. Мақалада қытайдың жібек өнері дәстүрлерін Қазақстанның визуалды және материалдық мәдениетімен байланыстыру мақсатында 99 экспонатты іріктеу және таныстыру әдістері талданады. Зерттеу кураторлық материалдарды талдауға, экспонаттарды визуалды тұрғыдан пайымдауға және оларды қазақтың ұлттық киімдерімен, дала жануарларының бейнелерімен және тоқыма шеберлігімен салыстыруға негізделеді. Осы тұрғыдан алғанда, көрме «өзгедегі таныс бейне» әсерін қалыптастырады. Інжу медальондар, жануарлардың жұптасқан бейнелері, жылқы мен түйе образдары, ырғақты симметрия, тоқу және кестелеу тәсілдері көрермен үшін таныс қабылдау бағдарларын қалыптастырады. Ал қытай жібегінің мағыналық мазмұны, көркемдік техникасы мен тарихи сипаты өзінің мәдени даралығын сақтайды. Сән өнері туындылары мен цифрлық жұмыстарды көрсету арқылы жібек қозғалыс, уақыт және технология ұғымдарымен сабақтастырыла ұсынылады. Мақалада мәдениетаралық көрмелер мәдени ерекшеліктерді ескеретін жан-жақты салыстыруға негізделуі, мағыналық айырмашылықтарды сақтауы және эстетикалық талғамның әмбебап сипаты немесе әртүрлі мәдени дәстүрлердің ортақ шығу тегі туралы болжамдарға жол бермеуі керектігі атап өтіледі.

Кілт сөздер: Қытай жібек өнері, Қазақстан, мәдениетаралық кураторлық, эстетикалық трансляция, музейлік көрсетілім, Жібек жолы.

Дәйексөз үшін: Ханлин Я. Өзгедегі таныс бейне: Қазақстандағы «Керемет жібек» көрмесінің нысандарын іріктеу, визуалдық экспозиция және эстетикалық трансляция // Мәдени мұра. № 3 (114). бб. 8-17 (қаз.)

DOI: https://doi.org/10.47500/2026.v27.i3.01

Ханлин Я.
Китайский Национальный музей шелка
Ханчжоу, Китай
e-mail: yanghanlin@cnsilkmuseum.org

ЗНАКОМОЕ В ИНОМ: ОТБОР ОБЪЕКТОВ, ВИЗУАЛЬНАЯ ЭКСПОЗИЦИЯ И ЭСТЕТИЧЕСКАЯ ТРАНСЛЯЦИЯ ВЫСТАВКИ «ВЕЛИКОЛЕПНЫЙ ШЁЛК» В КАЗАХСТАНЕ

Аннотация. Выставки, посвящённые Шёлковому пути, часто рассматриваются через призму исторических связей и культурной дипломатии. В данной статье исследуется, каким образом произведения искусства становятся эстетически воспринимаемыми в визуальной культуре страны-организатора. В качестве примера рассматривается выставка

Splendid Silk: International Touring Exhibition of Contemporary Chinese Silk Art («Великолепный шёлк: современное китайское шелковое искусство»), проходившая в Национальном музее Республики Казахстан с 2 июля по 20 сентября 2026 года. В статье анализируется методы отборы и представления 99 экспонатов с целью связать китайские традиции шёлкового искусства с визуальной и материальной культурой Казахстана. Исследование основано на анализе кураторских материалов, визуальном изучении экспонатов и их сопоставлении с казахскими костюмами, образами степных животных и текстильным мастерством. Выставка формирует ситуацию «знакомого в ином». Такие мотивы, как жемчужные медальоны, парные изображения животных, лошади, верблюды, ритмическая симметрия, ткачество и вышивка, создают узнаваемые точки восприятия, тогда как значения, техники и история китайского шёлка сохраняют свою культурную специфику. Экспонирование произведений моды и цифровых работ представляет шёлк через движение, время и технологии. В статье подчёркивается, что межкультурные выставки должны основываться на тщательно контекстуализированном сравнении, сохранять смысловые различия и избегать предположений об универсальности эстетического вкуса или общем происхождении различных культурных традиций.

Ключевые слова: искусство шелка Китая, Казахстан, кросс-культурное кураторство, эстетическая трансляция, музейный показ, Шелковый путь.

Для цитирования: Ханлин Я. Знакомое в ином: отбор объектов, визуальная экспозиция и эстетическая трансляция выставки «Великолепный шёлк» в Казахстане // Мәдени мұра. № 3 (114). С. 8-17 (каз.)
DOI: https://doi.org/10.47500/2026.v27.i3.01

Information about the author:
YANG Hanlin, Museum Specialist for International Collaboration; Curator & Coordinator of China National Silk Museum; Deputy Chair of Zhejiang Provincial Committee on Accessibility; Member of International Council of Museums (ICOM) and Chinese Museum Association (CMA), Hangzhou, China.
ORCID: 0009-0008-9896-0582

Автор туралы мәлімет:
Янг Ханлин, Халықаралық ынтымақтастық жөніндегі музей маманы; Қытай Ұлттық Жібек музейінің кураторы және үйлестірушісі; Чжэцзян провинциясының Қолжетімділікті қамтамасыз ету жөніндегі комитеті төрағасының орынбасары; Халықаралық музейлер кеңесінің (ICOM) және Қытай музей қауымдастығының (CMA) мүшесі, Ханчжоу, Қытай.
ORCİD: 0009-0008-9896-0582

Информация об авторе:
Янг Ханлин, музейный специалист по международному сотрудничеству; куратор и координатор Китайского национального музея шелка; Заместитель председателя Комитета провинции Чжэцзян по обеспечению доступности; член Международного совета музеев (ICOM) и Китайской музейной ассоциации(CMA), Ханчжоу, Китай.
ORCİD: 0009-0008-9896-0582