

Organizational aspects in the folk art culture of Yakutia in 1980-1990s

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Abstract—The period of transition from the late Soviet period (1980s) to the post-Soviet period of the 1990s is topical in the study of contemporary problems of the folk art of Yakutia. The article considers the organizational aspect in the folk art of Yakutia in the 80-90's, where the folk art was given special attention in the context of the revival of traditional culture.

The ways of regulation and the mechanisms of artificial revival of the folk art of Yakutia in the 80s are given. The basis of the research was the conceptual ideas of art historian V.Kh. Ivanov. Having defined and delimited the criteria of national and amateur art, he proposed concrete ways of reviving the Yakut folk art. The mechanism of artificial revival of folk art was defined by two ways: the first way is the study and mastering of the traditional heritage by amateur masters, the restoration of the interrupted thread of continuity; the second is the identification of living bearers of traditional craftsmanship, their return to traditional occupation. In the history of the folk art culture of Yakutia, this was the first experience of timely regulation of the creative process, when the theory and practice merged with folk masters.

Such a holistic approach allowed the masters from within to realize the tradition. This work begun in the 1980s and gave definite results already by the 1990s. The quantitative growth of the masters of the 1980s gave definite qualitative results already in the 1990s. Working in this direction and using the method of copying old products, the masters gradually crystallized the basic principle and the system of folk art. Great successes on this path were achieved by those masters who were deeply imbued with the artistic essence of the prototype - things; created images - types.

As a result, in the process of "self-determination" of the folk art of the 1990s, two types of folk master are distinguished: traditional and cultivated. The first type of master appeared in the 1990s as a natural result of the process of raising the ethnic self-awareness of the people, associated with the revival of traditional culture and the self-determination of folk art. The second type of master is closely connected with the process of professionalization

of culture and with those masters who have been working on the artistic orientation of products on traditionalism, primarily in the urban environment.

Keywords—folk culture, folk art, traditional master, cultivated master, folk costume, revival of traditional culture, self-awareness

I. INTRODUCTION

Folk art culture as integrity includes various aspects of activity: folk applied art, folk dance, folk festivals and folk costumes. The study of the artistic culture of Yakutia in the late Soviet period and at the turn of the twentieth and beginning of the 21st centuries is becoming urgent. The disintegration of Soviet universality turned into the disintegration of its historical and cultural senses into separate ones. According to L.A. Bulavka, it was a feeling that "the umbilical connection between the meaning of life and the meanings of past Soviet history broke off, and on the other, the future was canceled as a potential for a meaningful perspective" [1]. In the period of chaos and "transition" in the 90s, the society still relied on folklore, ethnic traditions. In modern science, there are two extreme points of view on the nature of the "Transition": on the one hand, "transition" is characterized primarily from negative positions as a fundamental breakdown of the world outlook, the growth of crisis processes and the destruction of established values and forms of culture; on the other hand, there are positive assessment of the phenomenon of "transition", in which the emphasis is on the creative potential of these eras. The ambiguous understanding of the nature of this phenomenon confirms the importance and urgency of the scientific development of this problem in the culture of Yakutia at the end of the 20th century. Interest in folk culture in Yakutia intensified at the end of the late Soviet period and became a support in the culture of "transition" at the turn of the 20th and 21st centuries. In spite of little

study of this problem, the purpose of this article is to consider organizational aspects in the folk art of Yakutia in the 1980s and 1990s of the 20th century.

In the categorical sense, "transitivity" has a universal character. The definition of "transitional" contains a moment of temporality, periodicity. In this context, a relatively stable era becomes obsolete and replaced by another. Thus, in many developing cultural phenomena, both "stability" and "transitivity" are present simultaneously in the interaction. Moreover, the research emphasis was directed to "stability" in these studies, therefore many scientific theories are based on the identity of uncertainty, an intermediate state, amorphicity.

Meanwhile, the global crisis of culture at the turn of the twentieth and 21st centuries led to a rethinking of ideological attitudes and research programs. These transformations contributed to the folding of the systemic and synergetic scientific paradigm, within which special studies of the phenomenon of "transitivity" appear [2].

II. FOLK ART OF YAKUTIA IN THE 1980S

A decisive role in the development of the theory and practice of folk art of the 1970s and 1980s was played by the Resolution of the Central Committee of the CPSU "On Folk Art Crafts" (1975). Many paragraphs of this resolution revealed the contradictions and shortcomings that exist in organized and artistic practice. At the same time, a number of fundamentally new program questions were put forward to substantiate the economic, aesthetic and moral status of folk art. In the main provision on folk art as a part of socialist culture, the importance of the national master, the bearer of traditions, was emphasized.

A fundamentally important method of regulating and developing the Yakut folk art of the 1980s was the Second Scientific and Practical Conference of 1982, organized by the Union of Artists of Yakutia. A conceptual report at the conference was made by Yakut art historian V.Kh. Ivanov. He identified the main trends and problems of the development of modern folk art of Yakutia, as well as specific ways of its revival. Thus, the Union of Artists of Yakutia laid the theoretical foundation for the strategy of the revival of the Yakut folk art for the first time [3].

Exhibitions of those years revealed the presence of three fairly pronounced flows in the contemporary arts and crafts of Yakutia: traditional, professional and amateur. The mass souvenir production stands apart, which, according to V.Kh. Ivanov, should not be confused with folk art because, in mass souvenir production, individual motives or techniques of traditional creativity are used. Professional decorative art of Yakutia is a purely individual work of masters, who indirectly can use traditions. The traditional and the amateur in the field of applied creativity are not always clearly delineated. The solution of this question was important for the further orientation of folk artists,

for the practical solution of the problems of the development of modern folk art.

V. Kh. Ivanov concluded that the two aspects of the collectivity of folk art - the continuity of mastery and the presence of a team of masters of one generation - defines folk art as a stable and at the same time self-evolving system [3]. Unlike the traditional master, the amateur "is free to rely on any tradition, can work outside the traditions." The traditional master, according to V.Kh. Ivanov, must have a high technique of his craft and a traditional imaginative system, techniques and skills of execution. The latter quality is the "interface between the traditional and the amateur master". A critical analysis of the exhibitions of recent years is just the approaches to a genuine revival of traditional craftsmanship, to mastering the traditional image system by modern masters. A simple comparison of the classical heritage and works of contemporary masters shows that the latter have much to do to master traditional craftsmanship. The causes of the complex state of modern folk art of Yakutia are caused by a break in the continuity of traditional craftsmanship, changes in working and living conditions, and underestimation of folk art in the 1940s-1950s.

Having determined and delineated the criteria of national and amateur art, V.Kh. Ivanov proposed concrete ways of reviving the Yakut folk art. The mechanism of artificial revival of folk art was defined by two ways: the first way is the study and mastering of the traditional heritage by amateur masters, the restoration of the interrupted thread of continuity; the second is the identification of living bearers of traditional craftsmanship, their return to traditional occupation.

Conceptual ideas of V.Kh. Ivanov allowed to outline concrete ways of artificial revival of folk art of Yakutia. In general, the artistic practice of the 1980s confirmed the correctness of theoretical conclusions about the sustainability of folk art and the idea of it as a self-developing system. In the history of the folk art culture of Yakutia, this was the first experience of timely regulation of the creative process, when the theory and practice merged with traditional masters.

The second way of the revival of folk art, planned by V.Kh. Ivanov, seemed to be more natural, as the transfer of traditional experience from generation to generation allowed in the past to preserve and develop folk art. In fact, such work experience existed in the system of the Art Fund of the RSFSR and the line of the Union of Artists of Russia from the late 1960s, but was widely disseminated only after the Resolution of the Central Committee of the CPSU "On Folk Art Crafts" (1975) in Buryatia, Primorye, Kamchatka, Yakutia. Events held by the Union of Artists of Yakutia in the early 1980s, timely oriented the scattered craftsmen and amateur masters to the traditional continuity of craftsmanship and gave direction to the further development and preservation of the Yakut folk art.

Practical experience of working with folk masters of Yakutia in the system of the art fund of Russia (in the 80s) was generalized in the works of I.V. Pokatilova [4], which was based on the theoretical premise of understanding the people's tradition as integrity. Two ways were defined in the activities of art historians in the 1980s. The first is the revival of those crafts in which there is still a vital need, where the traditional way of livestock farming in rural areas has survived, for example, weaving from birch bark and horsehair. In this case, craft comes to life as a cultural value, expressing thereby special value relations, it makes the master sensitive to traditions, stimulates the development of his creativity.

The second way in the activities of art historians of the 1980s: a high level of skill can be achieved where there is reliance on an artistic prototype of things. This path begins with the copying of museum prototypes, book and archival exhibits. It is appropriate to apply it in cases where the continuity is broken, when the professional skill of amateur masters is weak. It is important to revive the whole traditional thing, rather than individual fragments of the ornament. For example, E.E. Ammosova began in the 1960s and 1970s to reconstruct the Evenk folk costume according to the book samples, then in the 1980s she moved on to copying the traditional Yakut costume from the 18th and 19th centuries from the prototypes of the museum collections. After it, almost all the skilled workers tried to master the skills of traditional sewing using this method. In the process of such mastering of traditions, craftsmen acquired a new memorable meaning of things, they became a symbolic thing. This natural, experienced way was perceived in the urban environment by an interrupted artistic system of folk traditions. Such a holistic approach allowed the masters to understand the tradition from the inside. This way of work, which was started in the 1980s, gave definite results already by the 1990s. In the 1990s, the masters, who understood the metaphorical language of the images, penetrated into the mythological essence of the thing, appeared in the team of masters. As a result, the quantitative growth of the masters of the 1980s gave definite qualitative results already in the 1990s. Working in this direction and using the method of copying old products, the masters gradually crystallized the basic principle and the system of folk art. Great successes on this path were achieved by those masters who were deeply imbued with the artistic essence of the prototype - things; created images - types. Thus, the thing-type contained ample opportunities for variations. The methods of repetition of traditional prototypes of things for masters are just a way to reviving the mastery of the school, this system allowed to approach the understanding of the figurative language of tradition.

Such a way of reviving national traditions, as the experience of the 1980s shows, is based on cultural memory and a sense of the artistic, living subconsciously among the villagers. The connection with nature lasted longer in the countryside, so "a small push from outside is enough to open the path to

conscious creativity in which something, living in subconscious depth and associated with ideas, assimilated in centuries of experience, with the life and work of man, not divorced from nature, from the cultural environment of its land, is expressed" [5].

Art practice with folk masters of the 80s revealed a new trend: the influence of socio-economic factors on the development of modern folk art. Art historian found various forms in search of a sales market. So, since 1983, the most acceptable form was the first sales exhibitions. The best examples of folk art were offered to various museums. At the same time, a certain demand and order for traditional products of folk art arose from enterprises for folk festivals and anniversaries. Thus, the wider public interest in the utilitarian and man-made products of the Yakut people's craftsmen was gradually manifested. The Art Fund's system differed from the activity of art crafts; work with folk craftsmen was carried out with the help of flexible contracts as the products were sold. This concept acquired particular relevance during perestroika (1985) and the following decade in Russia. If in the 1990s professional art of Yakutia painfully and difficultly was reconstructed to market relations, traditional folk art allowed more flexible and quicker transition to new forms of economic relations. In the 1990s, it could claim the right to self-determination and become a full-fledged union of Yakut people's craftsmen "Uus" (1996).

In order to understand the ways of developing the folk art of the 90s, it is necessary to turn once again to the theoretical concepts of folk art. In the early 1980s, two points of view on folk art in modern conditions emerged in the theory of folk art of Russia. At the same time, the supporters of the first concept emphasized the tradition of folk art, thus expressing the line of the Art Fund and the Union of Artists (M.A. Nekrasov), while the supporters of the second noted the variability of folk art and its concrete connection with modernity, which could be expressed in the conscious "cultivation" of traditions. Thus, this concept was a line of art crafts (V.A. Guliaev).

In the opinion of T.P. Razin, "idealization of really occurring processes and insufficient objectivity of analysis of the content and artistic merit of the masters' products" is observed among the supporters of the first concept [6]. V.A. Guliaev, a supporter of the second concept, believed that "the question boils down to what the specialists of folk art pay more attention to the peculiarities of the thinking of the masters or the conditions of their life that generate certain forms of thinking. It seems that the supporters of the first concept, emphasizing the spontaneous development of art, underestimate the role of powerful socio-economic factors" [7]. The problem of the influence of social factors on art turned out to be poorly developed in the theory of folk art of that period. Discussion of two points of view continued to persist throughout the 1980s, therefore each of them had the right to its own independence.

The practice of working with Yakut masters of the 1980s in the system of the Art Fund of the RSFSR confirmed that, on the one hand, the art historian adhered to the "traditional line" in folk art, and on the other hand, a form of production, which connected with a local and remote market (outside the republic), was exposed to the social and economic factors of modern life. As a result, there was a complex interconnection of traditions inherited from previous generations, and innovative searches. At the same time, many valuable acquisitions of the past were lost, but this was an objective process that a professional researcher should not ignore.

Thus, the stimulating influence on the creative process of artists had an increasing rhythm of art exhibitions, although there were costs associated with the ideology of the entire process of Soviet society. The exhibitions, in which the folk masters of Yakutia participated in the 1980-1990s, were divided into the following main groups: republican and district, personal (intensified since the 90s) and group by region, in addition, diverse exhibitions of zonal and all-Russian, all-Union scale, exhibitions of a separate national region abroad. It should be noted that an important role in the strengthening and development of the institutional forms of the folk art of Yakutia in the 1980s was played by the activities of the Union of Artists of Yakutia, in particular the Yakut art critics. Almost all professional art critics were engaged in the development of the Yakut folk art [8-12]. Thanks to their efforts, the prestige of this organization and the status of the national master in the republic as a bearer of ethnic traditions were significantly raised.

At the turn of the 1980s and 1990s, the preservation of folk artistic traditions was carried out by various departments: the Yakut branch of the art fund system; a single scientific and methodological center at the Ministry of Culture of Yakutia (mainly with amateur masters); art crafts "Sardana", museums and some small businesses. At the same time, each agency was accorded a certain form of organization of folk art, in addition, each agency practiced its approach to the subject of its care in accordance with its understanding of the essence of folk art. Because each of them pursued their goals (traditional or commercial).

Thus, various problems arose both in theory and in practice. As a result, the traditional masters turned out to be people led, guided by various departments and organizations. However, time required some activity from the masters in the new economic conditions of the modern market, the need to unite the masters into their professional union was brewing. The search for self-determination of the Yakut folk art led to the creation in the early 1990s of a new fund of traditional crafts and arts and crafts "Kudai Bakhshy" (1991). However, the association of masters around the fund "Kudai Bakhshy" did not take place, but the process of self-determination began and was born within the masters, gaining strength in the 1990s.

III. SOCIOCULTURAL CHANGES IN YAKUTIA IN THE 1990S

The 1990s were a new stage in the history of artistic culture in Yakutia, when professional art reached a certain maturity. By this time, special mechanisms for managing artistic culture had already been formed. However, with the collapse of the entire socialist system of cultural regulation, by the 1990s, the former institutional forms of artistic activity had been weakened. The state and party, ideological guardianship was replaced by market conditions, forcing the masters to take care of their own, the search for customers, the material improvement, which is fraught with a fall in the whole artistic taste. In such a situation, folk art, having experience in market relations and possessing a dual nature of its nature, painlessly adapted to the new economic conditions. It survived, having found the true basis for its development - the revival of traditional culture in the 1990s.

The spiritual niche of the 1990s was filled with increasing interest in traditional culture. This process was expressed in the broad revival of traditional culture, language, folk customs and rituals. At the same time, the role of the regulatory system of the state was minimal. An important document in the field of education was the "Concept of National Schools", adopted in 1991. The need for a post-Soviet society to understand its roots, traditions, language, traditional culture was high.

With the revival of traditional culture in the 1990s, the status of folk art increased. The bearers of the tradition understood the value and significance of folk art in the modern world. Decorative and applied art dominates of all the forms of Yakut fine art in the 1990s. The Union of Artists of Yakutia of the 1990s was constantly replenished by folk artists, and increasingly they cooperated with professional technologists, designers. As a result, in the mid-1990s, the process of "self-determination" of the folk art of Yakutia into the union of folk artists "Uus" (under the gallery "Simeh", 1996) began. Thus, folk art began to enter the sphere of influence of professional art in the 1990s more and more actively and broadly. At the same time, market relations and processes of revival of traditional culture intensified the phenomena of ethnic consolidation and acculturation. In the end, this led to a change in the direction of cultural orientation. The masters of the 1990s had an interest in global, national events in comparison with the narrow local interests of the village. Under these conditions, the national masters with their creativity (E.E. Ammosova, A.E. Sivtseva, S.D. Borisov, B.F. Neustroev and others) sought to oppose the influence of mass culture, tried to preserve the spiritual heritage of their ancestors.

In the course of the sociocultural evolution of the folk art of Yakutia of the 20th century, the things of traditional masters began to exist as an independent artistic work, acquiring an extra-comic context. With the revival of the national holiday Ysyakh in the 1990s, there was a need for traditional ethnic clothing of the

Yakuts, because almost all folk craftsmen were carried away during this period by the reconstruction of sewing sets of traditional clothes of the 18-19th centuries. The state policy of the president of the Republic of the Sakha (Yakutia) M.Y. Nikolaev in the 1990s was restored to a certain extent by the thread of traditional continuity in the Yakut folk costume. However, the functions of the modern folk costume of the Yakuts are already taking on a modified, festive character, connected with the new meaning of the national holiday Ysyakh.

The folk costume, revived in the 1990s, exists in three directions:

1) Traditional Sakha clothing, intended for ceremonial and festive occasions. The craftsmen of this trend adhere to the stable traditions, style, decor and color solution;

2) The second direction is related to the modeling of modern national clothes, the use of new technologies and fashion requirements. In this direction the cooperation of craftsmen with the designers of Yakutia is shown; thus, the borders of integration with modeling and designing of clothes expand. At the same time there is a mixture of folklore and professional forms of culture;

3) the third direction is formed in a professional stage environment. It arises through the development of local traditions. It is stage clothing intended for folk, ethnographic, dance and vocal groups, for individual performers - artists of the Yakut Bandstand [13].

National clothes became a full-fledged component of modern culture. This new phenomenon of culture acquired a new breath when the unique genre of the Yakut traditional culture of the epic-olonkho was recognized by UNESCO as one of the world's masterpieces of the intangible cultural heritage of mankind (2005). In this connection, a national holiday "Ysyakh olonkho" began to be held throughout the country, the main goal of which is the revival, first of all, of the primary ritual essence. Within the framework of such a mass entertainment activity, one of the tasks is to promote the Yakut national dress.

Annually, since 1993, the festival of Yakut fashion "Saharga" has been held, which consolidated the creative personalities and designers of Yakutia (Augustina Filippova, Peter Yakovlev, Lena Gogoleva, Lydia Budischeva, etc.). The spectator of the 90s was struck by the model of the famous designer A.N. Filippova by their originality and decorativeness. Her models are rather images: Aiyyu kuo, Uдахanka, Chyshaan, etc., resemble the styling and transformation of traditional signs, while preserving the characteristic features of the Yakut national costume. Her collection of "Voices of the Yakut taiga" was a huge success in France, Germany, America.

As a result, in the process of "self-determination" of folk art in the 1990s, two types of folk master are distinguished: traditional and cultivated. A folk master of the traditional type appeared in the 1990s as a natural result of the process of raising the ethnic self-

awareness of the people, connected with the revival of traditional culture and the self-determination of folk art. Mastera S.D. Borisova (village Khalbatsy, Vilyuisky ulus) began to participate in exhibitions only since 1993. In a personal conversation, she reported that her "teachers" are her parents, with whom she "communicates" through their things, tools; sometimes she carries them to the exhibition. Some secrets are communicated to her through dreams, thereby she feels a deep responsibility and inner connection with her ancestors.

At the same time, it is necessary to pay attention to two more craftsmen who manufacture birch bark products: M.V. Petrova from the village of Tuora-Kel of the Tattinsky ulus and N.D. Flegontova from the village Usun-Kel of the Churapchinsky ulus. Both of them are hereditary masters, but they represent two different approaches in contemporary folk art and their creativity reflects two different trends. M.V. Petrova believes that things from the birch preserve the value of a utilitarian subject. She understands all the archaic seams on the birch bark and the horse's twisted hair is already a kind of amulet, a symbol of strength. All these details, signs bear a semantic load for the whole composition. Her birch bark boxes are made of good quality; her three-layer birch bark will not even pass water. Favorite work and its environment are closely interrelated with her way of life, being, with the Cosmos.

N.D. Flegontova considers birch bark products for "beauty", so that people rejoice, admire the ornamental abundance, the combination of beads and horse hair of these products. She strives for decorativeness and manifestation of herself, her taste; as a result her works lose her spontaneity, the warmth of the birch bark.

In the 1990s, certain "authorities" and leaders appeared among the masters, which form a kind of internal "school" for the continuity of mastery. Perhaps, thus, folk art is trying to find ways of self-determination.

Many masters specially go to study to a more masterful master. The experience of the whole team is always behind the work of one master. At the same time, if the culture of collective experience is destroyed, the direction of creativity is lost; the creative activity of the national master is lost. Creative individuality is brighter when the master embraces the collective's experience, and the more actively it influences the collective.

The leader in the process of self-determination and the most widely known master at the beginning of the 21st century is a hereditary blacksmith from the village of Bayaga of the Tatta region, B.F. Neustroev-Mandar Uus. In the course of thirty years, he collected samples of Yakut ornamentation (more than two thousand), after walking all the districts of the republic, he managed to sketch and fix the statements of the great masters and sages of the 20th century [14]. Many call him "teacher", as he gave them an orientation, direction in their work on time.

B.F. Neustroev-Mandar, as a master, distinguishes a qualitative level in collective creativity, presenting a starting point in the development of a particular school. Creativity of such masters creates a kind of field of aesthetic impact on tradition. The craftspeople, the masters of Uus come from different parts of the republic to Mandar in the village of Bayaga. B.F. Neustroev's personal contribution [15] is an example of selflessness and responsibility for the fate of folk art in the activity of the collective and corresponds to artistic system that, with all changes, preserves stable ethnic traditions.

Such masters as S.D. Borisova, M.V. Petrova, A.V. Mandarova, B.F. Neustroev, V.V. Makarova and others stand out from the collective of folk artists with their high professionalism and poetic way of thinking. They are trying to comprehend the world through mythological thinking, using the forgotten method of the old masters, the method of a comprehensive vision of the world. In this respect, traditional-style masters see the world as a whole, synchronously. Syncretism of mythological thinking arises in the works of such masters in the indissoluble connection of craft and artistry, observation and associations, that which lives in the memory of the people and is experienced in reality. The "traditional" type of master deeply understands the internal systemic nature of folk art. At the same time, tradition, as a self-regulating system, begins to form the masters themselves and to open the "keys" to the sacred teachings "uus" and "iis."

The second type of master - "cultivated" - is closely associated with the process of professionalization of culture. The term "cultivated" masters was introduced in art history in the 1980s by V. Gulyaev [7], for the selection of masters and crafts with which work on the artistic orientation and focus of the thing on tradition was carried out. For example, the cultivation process continued in Yakutia throughout the twentieth century, but especially intensified in the 1980-1990s. In some cases, this influence was questionable in the artistic sense (M.M. Nosov). In other cases, it saved in the 1960s and 1970s from amateur performances and gave a stylistic direction and orientation in the 1980-1990s. Only the purposeful and organized activities of the Union of Artists of Yakutia during the 1970-1980s led to the artificial revival of the traditions of folk art of the 90s.

"Cultivated" masters of the 1980s more than once with their creativity stressed that many of them started as amateurs, self-taught. For example, the craftsman E. Ammosova received a direction in her work from art critics and artists, becoming a member of the USSR Union of Artists. In addition, already in the 1980s, the evolution of her work was to some extent influenced by the procurement commission, the policy of the Ministry of Culture. In general, the work of the master was directed to a certain channel both by the expert who advised her "scientist" and the requirements of the purchasing commission, which also expressed the opinion of specialists.

On the other hand, in the 1990s, some sort of craftsmen appeared, connected with organized forms of folk art. They, receiving orders for new souvenirs and orienting themselves on samples of traditional art, become professionals in applied art (in a narrow sense), bringing a new level of tastes and stylization to traditional art and performing commercially profitable work. In this regard, the activities of the association "Kudai Bakhsy", "Sardana", the Union of Folk Masters "Uus" under the gallery "Simeh" was close to working with folk craftsmen than with folk masters. The absence of a critical evaluation brings tangible harm, first of all, to modern people's masters of the beginning of the 21st century.

In 1993, at the gallery "Simeh" in the Palace of Culture named after Kulakovsky the Union of National Masters "Uus" was created. This gallery tried to unite and attract all the scattered masters and applied artists of the republic. However, selection criteria were again determined by applied artists, former graduates of the Yakut art school. A survey of some of the works of the graduates of the Yakut art school confirms that they vary traditional forms and work on changing forms as professional artists. As a result, eclectic works, perfected in terms of mastery and devoid of naturalness, are obtained. Thus, the master tries to go beyond the bounds of tradition. The process of transition from traditional to non-traditional forms of folk art began in the urban environment and confirms the active use of the principles of professional art. The main determinant of quality "traditional master" is still the tradition of mastery.

IV. CONCLUSION

Thus, the creative process in the people's culture is "endless"; it gradually occupies pivotal positions in the contemporary culture of the 21st century in the process of self-determination of folk art as a special system of traditional folklore culture. In modern conditions, when humanity acquires systemic thinking, folk art as a syncretic phenomenon of ethnic culture can carry the core of a comprehensive vision in search of a universe of harmony of the North. It shows the closeness of the mythological thinking of the old masters to the expanded consciousness of planetary thinking. In addition, the formation of a new quality of the aesthetics of folk art is the strengthening of the ancestral function, the interest of modern man to his ancestral memory. This will again strengthen the universal value of folk art. On the one hand, there is an expansion of the sphere of existence of folk art and demand for works of this type of creativity. On the other hand, the migration of masters from the village to the city forms a new aesthetics of folk art, determined by related beginnings. Thus, the world of nature and the world of man are closely intertwined in folk art. The living energy of rhythms arising from nature allows the products of modern masters to actively enter the urban, objective environment. The past in folk art is transformed, does not die, always preserves the fullness of the whole world, and forms a cultural memory. This memory generates an internal responsibility to the past and the future generation. The national master

accumulates the collective experience of the people, betrays him to the urban consumer environment, and connects with the related forces of nature; while the master is the bearer of the traditions of ethnic culture.

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