

# CESS 2019 CULTURAL PROGRAM



Yuliia Daneshvar, "Za rukodeliem" (Turkmenistan, 1947),  
<https://otkritka-reprodukcija.blogspot.com/2010/02/06041912-06101948.html>

# CESS CULTURAL PROGRAM SCHEDULE

## FESTIVAL: CRAFT AND COUTURE FROM CENTRAL ASIA

*Where?*

Lindner Commons, Room 602

*When?*

Thursday, October 10, 2019, 2-6pm

Friday, October 11, 2019, 9am-6pm

Saturday, October 12, 2019, 9am-6pm

Sunday, October 13, 2019, 9am-1pm

### CENTRAL ASIAN CRAFT: "IKAT: BETWEEN RELIGIONS AND POLITICS, FASHION AND CONTEMPORARY ART," BY ELMIRA GYUL

*Where?*

Lindner Commons, Room 602

*When?*

Friday, October 11, 2019, 10am

### CENTRAL ASIAN CRAFT: "GREAT SILK ROAD CRAFT: AN INTRODUCTION," BY ZILOLA ASHUROVA

*Where?*

Lindner Commons, Room 602

*When?*

Friday, October 11, 2019, 2pm

Saturday, October 12, 2019, 10am and 3pm

### CENTRAL ASIAN CRAFT: "BREAKING BREAD: CENTRAL ASIAN BREAD-MAKING TRADITIONS AND CRAFTS," BY MARINA ABRAMS

*Where?*

Lindner Commons, Room 602

*When?*

Saturday, October 12, 2019, 1.30pm

### CENTRAL ASIAN CRAFT: "TREE OF LIFE: SACRALITY OF SILVER ORNAMENTS, EMBROIDERED MOTIFS AND CLOTHING IN CENTRAL ASIA," BY SNEZHANA ATANOVA

*Where?*

Lindner Commons, Room 602

*When?*

Saturday, October 12, 2019, 11am

### DANCE: "ATA TALGAU" PERFORMANCE, BY THE KAZAKH ENSEMBLE GULDER

*Where?*

Main Hall of the Elliott School, 2<sup>nd</sup> floor

*When?*

Sunday, October 13, 2019, 1pm

### MUSIC: "TURKMEN DUTAR," BY BATYR ODEYEV

*Where?*  
Lindner Commons, Room 602

*When?*  
Saturday, October 12, 2019, 7pm

**MUSIC: "THE MAGIC OF MUGHAM: MYSTICAL MUSIC OF AZERBAIJAN," BY JEFFREY WERBOCK**

*Where?*  
Lindner Commons, Room 602

*When?*  
Saturday, October 12, 2019, 12pm and 4pm

**EXHIBITION: CESS PHOTO CONTEST 2019  
"THE RESEARCHER AND HIS/HER FIELDWORK IN CENTRAL EURASIA"**

*Where?*  
Main Hall of the Elliott School, 2<sup>nd</sup> floor

*When?*  
October 1-October 30, 2019

**EXHIBITION: FARRUKH NEGMATZADE**

*Where?*  
Lindner Commons, Room 602

*When?*  
Thursday, October 10, 2019, 2-6pm  
Friday, October 11, 2019, 9am-6pm  
Saturday, October 12, 2019, 9am-6pm  
Sunday, October 13, 2019, 9am-1pm

**EXHIBITION: ALZHIR MEMORIAL COMPLEX: "THEIR MEMORY IS ALIVE"**

*Where?*  
Exhibition: IERES, Suite 412  
Screening of the documentary:  
Lindner Commons, Room 602

*When?*  
Exhibition: October 1-October 30, 2019  
Screening of the documentary:  
Friday, October 11, 2019, 12pm  
Sunday, October 13, 2019, 9:30am

**DOCUMENTARY PREMIERE WITH Q&A:  
"INGUSHETIA: THE UNTOLD STORY" WITH DOCUMENTARIAN MAGOMET ALBAKOV**

*Where?*  
Room B17

*When?*  
Friday, October 11, 2019, 6-8pm

**DOCUMENTARY: "PASSION OF IGOR SAVITSKY"**

*Where?*  
Lindner Commons, Room 602

*When?*  
Sunday, October 13, 2019, 10am

## FESTIVAL

### Craft and Couture from Central Asia

Come and visit our exhibition celebrating the traditions and modernity of Central Asia's crafts and couture and their current revival as a driver of the region's soft power!



Lindner Commons, Room 602  
Thursday, October 10, 2019, 2-6pm  
Friday, October 11, 2019, 9am-6pm  
Saturday, October 12, 2019, 9am-6pm  
Sunday, October 13, 2019, 9am-1pm

## CENTRAL ASIAN CRAFT

### “Ikat: Between Religion and Politics, Fashion and Contemporary Art,” By Elmira Gyul

The resist-dyeing technique of dyeing textiles with a pattern is known to many nations. But in Uzbekistan, it has become a prestigious symbol of traditional culture. The Uzbek fabrics are known as *abr* (from the Persian *abr*, meaning “a cloud”), but the world refers to them as *ikat*, from the Malay (Indonesian) term *mengikat* meaning “to bind” or “to tie up” (threads are bound in the process of the dyeing to prevent certain parts from coloring).

The Arabs brought *ikat* to Central Asia in the seventh century. In those days, resist-dyed fabrics were known as *asb*. The cotton fabric and the decorations met all Islamic requirements: cotton was not considered a luxury fabric and therefore Muslims were permitted to wear it, while patterns were deliberately abstract to avoid idolatrous images and the Arabic inscriptions made such fabric even more valuable to devotees of the Qur’an. All in all, these *asb* cotton fabrics, which replaced well-known Sogdian silks, were an expression of religious piety.

After a while, Central Asian artisans reincorporated silk into their repertoire: the desire for luxury goods was more powerful than the religious ban on them. By the nineteenth century, *abr* fabrics were no longer a religious symbol at all. Instead, they were an important product of the urban economy,

an indicator of high social status and a certain kind of trump card in the policy game. These delightful silks helped to establish diplomatic and trade relations with Central Asia's strong northern neighbor—the Russian Empire.

In the twentieth century, with the historic changes that took place in the region, *abr/ikat* silk lost this function, too. It transformed from being a luxury good into a good of public consumption. In addition, it was no longer the work of artisans, but a product woven on a massive scale. In independent Uzbekistan, handicraft silk-weaving has been revived and has entered the global fashion arena with the help of such world-renowned designers as Oscar de la Renta. How will *ikat* transform in the future? At varying times a symbol of religious piety or power, a feature of casual dress or haute couture, today's *ikat* now rushes into the contemporary art space, exposing new and still novel dimensions.



Elmira Gyul is Chief Researcher at the Institute of Art Studies of the Academy of Sciences of the Republic of Uzbekistan. She is an Associate Professor in the Department of Art History at the National Institute of Art and Design named after K. Behzoda, Tashkent. She also serves as a Lecturer at the Republican Scientific Consulting Center NC Uzbektourism. She is the author of 7 monographs and over 150 articles on the history, methodology, and modern arts of Central Asia. Her most recent books include: *Carpet Weaving of Uzbekistan: Tradition, Saving in the Centuries* (Tashkent, 2018) (in Russian, Uzbek and English); *Embroideries and Carpets of Uzbekistan in Foreign Collections* (Tashkent, 2017) (in Russian, Uzbek and English); *Architectural Decor of the Temurid' Epoch—Symbols and Meanings* (Tashkent, 2014) (in Russian); and *Gardens of Heaven and Gardens of Earth. Embroidery of Uzbekistan: The Hidden Meanings of Sacred Texts* (Moscow, 2013) (in Russian).

**Lindner Commons, Room 602  
Friday, October 11, 2019, 10am-12pm**

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**“Great Silk Road Craft: An Introduction,”  
By Zilola Ashurova**

“Great Silk Road Craft” by Zilola Ashurova provides an introduction to Uzbek handcrafted creations. Do not miss the opportunity to learn more about Uzbek traditional silk hand-embroideries and Uzbek tie-dyed hand-woven silk and cotton *ikat* clothes and accessories. Zilola Ashurova was born in Bukhara, Uzbekistan, and raised among craftsmen. Her passion for Uzbek traditional crafts brought her to U.S. markets. She exhibits regularly in the Boston, MA, area. For more information, please visit [greatsilkroadcraft.com](http://greatsilkroadcraft.com).



**Lindner Commons, Room 602**  
**Three presentations:**  
**Friday, October 11, 2019, 2am**  
**Saturday, October 12, 2019, 10am and 3pm**

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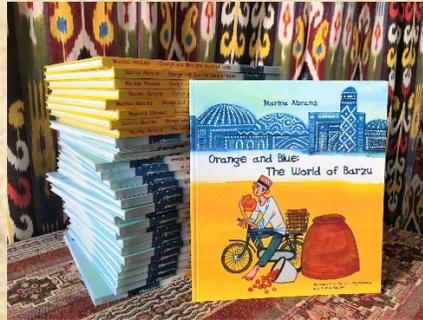
**“Breaking Bread: Central Asian Bread-Making Traditions and Crafts,”**  
**By Marina Abrams**

Please come and meet writer, visual artist, and advocate Marina Abrams for an interactive event on Central Asian bread-making traditions and art. Marina is the author and publisher of the book series *The World of Barzu*, which uses children’s literature to introduce the rich culture and history of Central Asia. The first book, *Orange and Blue: The World of Barzu*, was published in 2017; the second will appear in early 2020.

The event will include a short film about breadmaking and Central Asian clay ovens, a display of baking tools, the sharing of recipes, and discussion of other food traditions from the region. Marina will also introduce the themes from her second book, which will focus on needlepoint crafts.



Marina is an active member of the Central Asian émigré community in the US, promoting regional handcrafts at local museums, leading storytelling sessions for children, giving presentations at schools and universities, and organizing other cultural events. Her mission is to promote multiculturalism, tolerance, and knowledge of different countries through books, art projects, and events.



Marina Abrams was born and raised in Kazakhstan, has lived in Tajikistan and Russia, and has traveled extensively around the Eurasian region. She is an international policy professional with fifteen years' experience in multi-disciplinary projects. Marina holds a B.A. in Translation-Interpretation from the Abylaikhan Kazakh State University of International Relations and World Languages and an M.A. in International Policy Studies from the Middlebury Institute of International Studies at Monterey, where she studied on a Graduate Muskie Merit Scholarship.

**Lindner Commons, Room 602  
Saturday, October 12, 2019, 1pm**

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**Tree of Life: Sacrality of Central Asian Embroidery, Clothing and Silver  
Ornaments," By Snezhana Atanova**



Turkmen and Kyrgyz needlework is usually considered as a minor adjunct to the well-known Turkmen wool carpets and Uzbek/Tadjik colorful suzani. Snezhana Atanova will discuss how these artefacts carry in fact a potent amalgam of age-old traditional symbolism that helped sustain the nomad worldviews. Born in Turkmenistan, Snezhana Atanova is a PhD candidate at INALCO (Paris) and a Research Scholar at the Institute of Oriental Studies of the Russian Academy of Sciences (Moscow). Her thesis is devoted to national identity and material culture of Turkmenistan and Kyrgyzstan. HALI magazine has recently published her article “Life and Sacrality” devoted to Turkmen embroidered ornaments and needlework.

**Lindner Commons, Room 602  
Saturday, October 12, 2019, 11pm**

## DANCE

### **“Ata Talgau” Performance, by the Kazakh Ensemble Gulder**

To conclude the 2019 CESS Conference, Kazakh ensemble ‘Gulder’ will perform a dance called Ata Tolgau, which means "a tribute to the forefathers." It is very important to Kazakhs to maintain close ties between generations, respect their roots, and cherish traditions. With this dance, the members of ‘Gulder’ strive to depict the history and spirit of their people. Inspiration usually comes from the music, and Ata Tolgau is no exception. It was written by the prominent Kazakh composer, conductor, and dombra-player Nurgisa Tilendiev. This music changes from lyrical to energetic and back, reflecting the Central Asian nature: a synergy of beauty and tranquility with the strength and dynamism of the steppe.



Kazakhstan is famous for its gorgeous fields of wild tulips and poppies. These flowers (*gulder*) inspired the name of the dance group. The ensemble is based in the Washington, D.C. area and specializes in Kazakh folk dance with traditional and modern elements. ‘Gulder’ was created in 2017 and has since participated in multiple international festivals, including cultural events organized by

the World Bank, the Kazakh-American Association, the Embassy of Kazakhstan, Silk Road Dance Company, and the Persian-American Nowruz Festival. The group has also appeared on Kazakh TV and Iranian International TV on several occasions. All 'Gulder' dancers were born and raised in Kazakhstan. The group's choreographer, Zarina Alim, has extensive experience in folk, ballet, and modern dance. Rozlana Altynbek and Guliyar Khassanova danced professionally in Kazakhstan. The other members of the group—Ainur Rodgers, Madina Toktar, and Aigul Kubasheva—started dancing in the US and are likewise very passionate about Kazakh dance.

**Main Hall of the Elliott School, 2<sup>nd</sup> floor  
Sunday, October 13, 2019, 1pm**

## MUSIC

### **Turkmen Dutar By Batyr Odeyev**



Batyr Odeyev, better known as #Dutarbagshy on social media, is currently living in Washington D.C. where he runs his own company Maymarg LLC. Prior to that, he was a lecturer at International University for the Humanities and Development in Ashgabat, Turkmenistan from 2014-2017. He also worked at the Turkic American Alliance from 2011-2013 after receiving his M.A. in Political Science from University of Nevada-Reno in 2011. His B.A. is in International Relations from International Turkmen Turkish University in Ashgabat. Batyr studied at musical school under the famous dutar bagshy, Mustak Aymedov in Kerki, Lebap, Turkmenistan from 1993-1998. Afterward he attended to the Houses of Bagshys (Bagshylar Oyi) in Kerki as a volunteer until 2002. He has had several performances aired on Turkmen National TV channels. Since his childhood, he has continuously improved his Dutar skills by learning from many Dutar masters.

Lindner Commons, Room 602  
Saturday, October 12, 2019, at 7pm

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**The Magic of Mugham. Mystical Music of Azerbaijan**  
**By Jeffrey Werbock**



Jeffrey Werbock will present a program of instrumental solo improvisations based on traditional Azerbaijani *mugham*, played on *oud* - fretless wood face short neck lute; *tar* - fretted skin face long neck lute; and *kamancha* - skin face spike fiddle. Azerbaijani *mugham* is monophonic modal music, highly microtonal, meter free, densely ornamented, composed of complex melodic lines that are somewhat improvised according to the eastern tradition of theme and variation, and convey a mix of sorrow and joy, exhaltation and lament, and an overall sense of both antiquity and otherworldiness.

Jeffrey Werbock has been giving presentations for well over three decades and has performed often at Lincoln Center, the Metropolitan Museum of Art, the American Museum of Natural History, Asia Society, World Music Institute, and presents lecture demonstrations at colleges and universities all over the English-speaking world. He has been awarded an honorary degree by the National Music Conservatory of Azerbaijan, in Baku, and was recently sponsored by the Ministry of Culture of Azerbaijan to perform a solo concert.

**Lindner Commons, Room 602**  
**Two performances:**  
**Saturday, October 12, 2019, at 12am and at 4pm**

**CESS 2019 PHOTO CONTEST**

In a world where visual is becoming an integral part of knowledge, photos can also express our scholarly knowledge. This year, CESS organized a photo contest on the topic of "The Researcher and

His/Her Fieldwork in Central Asia.” The photos presented here reflect on the relationship between the researcher and the object of research, as well as on the different faces of fieldwork.



*In the Gara Gum desert of Turkmenistan, a newly married women kneads bread for her husband's family @Photo by Cara Kerven*

**CESS Photo Contest 2019**  
**Main Hall of the Elliott School, 2<sup>nd</sup> floor**  
**October 1-October 30, 2019**

## EXHIBITIONS

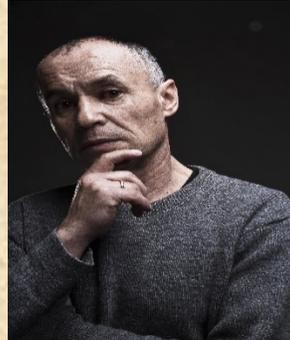
### Farrukh Negmatzade



Farrukh Negmatzade comes from the heart of Central Asia, the mountainous country of Tajikistan. He is one of the leading contemporary artists of the region, bringing a unique vision of his country to domestic and international audiences. “I travel a lot around my country,” Farrukh says when asked about his inspiration, “and breathe in everything that I see and feel. I make many sketches. Once I’m back in my workshop I start first one, then another, then another painting, while I still have the colors and my feelings from what I saw fresh in memory. Then I come back to them to finish. It can be weeks,

months, and even years later. This process is very similar to the work of a writer. I treat my paintings like poems or stories..."

Since graduating from the Moscow Surikov State Art Institute in 1982, his art life has ranged from Soviet social realism to impressionism, from abstract to subjectivism, from Persian miniatures to Japanese aesthetics. His current style emerged out of his own life experiences and a realization that the key to life is harmony: harmony between people, harmony within families, harmony between humans and nature. "The people of my country, Tajikistan, have lived through regime change, a seven-year civil war, and economic hardships."



Farrukh Negmatzade has exhibited in France, Netherlands, Italy, Iran, Kuwait, China, South Korea, the United States, and Russia. His works are in private collections all over the world. For further information about Farrukh Negmatzade, please see his website, [www.farrukhnegmatzade.com](http://www.farrukhnegmatzade.com).

**Lindner Commons, Room 602**  
**Thursday, October 10, 2019, 2-6pm**  
**Friday, October 11, 2019, 9am-6pm**  
**Saturday, October 12, 2019, 9am-6pm**  
**Sunday, October 13, 2019, 9am-1pm**

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## **ALZHIR Memorial Complex: "Their Memory is Alive"**



During the Stalin years, Akmol, 35km west of Akkola—present-day Nur-Sultan, the capital of Kazakhstan—housed ALZhIR, a notorious camp for the wives and children of men who were interned elsewhere as “betrayers of the motherland.” The ALZhIR Museum-Memorial Complex poignantly evokes the camp’s horrors, displaying a transportation wagon, a replica guard post, and photos and possessions of the prisoners, as well as explanatory material on the Gulag system in Kazakhstan. This exhibition is devoted to the archival material located at the Museum, collected during fieldwork expeditions in different cities of Kazakhstan and in neighboring countries. It also addresses the issue of legal rehabilitation of former convicts and the question of the remembrance of victims of totalitarianism.

**Exhibition: IERES, Suite 412**  
**Screening of the documentary:**  
**Lindner Commons, Room 602**  
**Friday, October 11, 2019, 12pm**  
**Sunday, October 13, 2019, 9:30am**

**SCREENING: DOCUMENTARY FILMS**

**Premiere with Q&A: *Ingushetia: The Untold Story* (72 min)**  
**with documentarian Magomet Albakov**



*Ingushetia: The Untold Story* presents a new reconstruction of the transition of the Ingush culture from the medieval period to modern times, from a once-Christian democratic nation to a Russian region now drawn into the Kremlin's war on terror. The documentary was made by Magomet Albakov, an independent scholar and documentarian from Ingushetia, on the basis of over 10 years of research. Footages was taken in 2015-2017 in Ingushetia and its neighbors, including a ride across the Caucasus through the Arkhoti Pass to film unique examples of Ingush architecture.

**Room B17**  
**Friday, October 11, 2019, 6-8pm**



## **Passion of Igor Savitsky (Uzbekistan, 2015)**



The film tells the story of the artist, art historian, and collector Igor Savitsky, who made possible a thing unimaginable in the USSR of the 1960s: while living in the small town of Nukus, Uzbekistan, he founded a museum of avant-garde art, completely taboo in the Soviet Union. The documentary was completed in 2015, marking the 100<sup>th</sup> anniversary of the birth of the outstanding collector, whose passion extended beyond painting that defied the state's socialist realist canon—Savitsky also collected objects created by the peoples of Uzbekistan and Karakalpakstan in particular. Nukus Museum of Arts is now named after its founder, who saved thousands of masterpieces, preserving the work of a plethora of avant-garde artists for posterity. Featured in the film are the rescued works of Nikolay Karakhan, Mikhail Kurzin, Alexander Nikolaev (Usto Mumin), Ural Tansykbaev, Ruvim Mazel, Pavel Benkov, Viktor Ufimtsev, Nadezhda Borovaya, Vladimir Lysenko, and many other artists unappreciated by their contemporaries.

**Lindner Commons, Room 602**  
**Sunday, October 13, 2019, 10am**