

| Highlights |

February 13

Public lecture
"Modernism in France"
Lector: Larisa Dodkhudoeva

February 20

www.bactria.net
Presentation of website and
publications
Piano Concert:
Jasur Khalilov

| In this issue |

"The True Reasons of
Russian Modesty" 3

"Postmodernism: beginning
and development" 4

The new wave.
«Original copy» 5

"Tillo Teppe" -
"Golden pick" 7



www.bactria.net

Board message from Georgy

The beginning of 2009 is accompanied by the global economic crisis and discussions on how it will affect this or that aspect of our lives. In the West, where cultural institutions are dependant on the support of private corporations, many big projects of large museums and cultural centers are brought into question, whereas small institutions even fear not surviving the crisis. You can read more about this topic at: <http://www.theartnewspaper.com/article.asp?id=16704>.

We share the concerns of our American and French colleagues whose artistic plans are in doubt because of the economic crisis. However, I am sorry (or may be not so) to admit that here in Tajikistan, the cultural sphere will not experience the impact of the global economic crisis...maybe because crisis (and not only economic) is a permanent state of Tajik cultural scene. Most small, noncommercial cultural institutions (which by the way can be counted on one hand across central Asia) are constantly on the edge of closing down, they always shut down projects or at least reduce their staff and not even annually but monthly.

Thus, long-term planning and institutional development in culture is not at all a worthy goal. However, we do have some plans for 2009 to share. These are first of all our regular activities such as weekly film screenings and language coffee hours. We are also constantly striving to develop our English, French and German courses available for students and adults alike. Starting this year, BCC language courses will be standardized in compliance with national and international standards of teaching foreign languages. Despite of the unavoidable increase of prices, BCC language courses are still the most affordable in Dushanbe.

In December, the Crafts Saloon "Tillo Tepe" was reopened in the Centre and we still hope to open a small cafe and a book store in 2009.

We hope that we will manage to continue our systematic efforts of promoting global contemporary culture and practices of contemporary art in Tajikistan including it in the framework of the "School of Contemporary Culture", a series of lectures, workshops and seminars on history, theory and practice of contemporary art, experimental music, contemporary literature, art-journalism and art-management.

In 2009 you can follow our events and plans on the Internet at www.bactria.net as well as by subscribing to our e-mail distribution list bactria@acted.org to receive the monthly newsletter.

We are still open and looking forward to your ideas and proposals and will gladly support any creative and innovative projects in visual arts, music, theatre and literature. Besides gloomy prophecies on the impact of global economic crises on culture there are some positive moments – when facing social crises people tend to revert from material and pragmatic values to spiritual values and fundamental principles, which are mostly represented by cultural traditions and arts. I hope that THIS effect of the global crisis will not pass us by...see you in Bactria Cultural Centre.

Georgy Mamedov

Cultural Events in Dushanbe

Mayakovsky Theatre

February 11, 2 30 pm
"Five wives
of Khoja Nasreddin"

February 13, 2 pm
«Любовь Пери»

February 17, 10 am
"Old man Khotabich"

February 27, 11 am
"Old man Khotabich"

Lakhuti Theatre

February 5– 9, 2 pm - "Ofati nafs"
on "Masnavi" Mavlavi Rumi

February 13 -14, 2 pm "Zukhuri Sukhrob"
on "Shakhname" Firdavsi

February 17– 22, 10 am, 2 pm "Murhi Humo"
on Nariman Bakorzodsa's work

February 24, "Ofati Nafs"

February 27 – 28, 2 pm "Kabki Kafas"
on Timur Zulfikarov's work

Molidiejny Theatre

February 5, 10 am
"Zani Sarbatmand"
A. Amirli

February 7, 12 pm
"Jashmoni barodari
kiemati"

N. Tabarov

In this section we put information about cultural events in Dushanbe. If you are a representative of some organization or institution and have desire to put information about your cultural activities, please feel free to contact us: bactria@acted.org Address: 734 000 Dushanbe, 22 Mirzo Rizo str., tel. +992 372 27 02 57, +992 372 27 03 69

WHERE CREATIVITY MEETS PEOPLE

WWW.BACTRIA.NET

Editorial Team: Georgy Mamedov, Adrienn Hruska, Anna Basanova (main editor)
Translation team: Faruh Kuziev, Tolib Bakhromi, Nazarbek Nazarbekov, Shabnam SHERMATOVA, Adrienn Hruska
Pictures: Jamshed Kholikov, Anton Ruhlov. Design of cover page: Anton Ruhlov.

Partners: ACTED, French Embassy, USA Embassy, Swiss Agency on Cooperation and Development.

A theatre play with swear words was closed in Moscow

This month in our rubric "Artistry" we would like to discuss the problem of using "inappropriate language" in art works and offer you the cut version of an article by Marina Davydova, published on www.openspace.ru. The whole article is available at: <http://www.openspace.ru/theatre/projects/139/details/7465/>.

One of Moscow theatres started this year with a typical mishap – the management of Zuev Cultural Centre closed down the play by Olga Subbotina, "About Chicks", which featured words like "clitoris", "orgasm" and "sluts". It is hard to believe that the rental contract stated that the theatre management can reject such plays - even though the tickets to the show were already sold out - on the ground of high ethics. But the management of the cultural centre was firm about the issue. Their act was driven by devotion to arts. They could not keep silent.

Not that I feel sorry for the play "About Chicks". I suspect that its artistic content is perfectly rendered by its title. But it is amazing that people of such high cultural standards work in our in cultural infrastructure and especially in theatres.

Around the time of heated debates over a play by Presnyakov's Brothers in Moscow Art Theatre I had a chance to meet famous British playwright Mark Ravenhill. I wanted to find out the theatre community's reaction on swear words and scenes in his plays featuring sadomasochism.

In comparison to those revelations, "About Chicks" appears to be a middle school sex education class (I, though, would like to avoid discussing its artistic content). Mr. Ravenhill did not even understand me right away, but when he did he gave a sigh of despair. The issue of ethical and unethical in the UK and throughout Europe (maybe

Albania is an exception, but I have no knowledge about this) is already out of public discussion. It used to be before, but not anymore. Earlier the stage was not less, but even more limited by ethic laws than life itself. You could already show up on the beach in a swimming suit but not on a stage. Hysterical women in some circumstances would be viewed disgraceful but excusable, whereas on the stage a woman throwing herself on the floor in hysteria would shock the audience.

In the 20th century, as a result of long debates, the ratio of taboos changed. In real life social conventions were still essential but theatres became free esthetic spaces exempted from any etiquette. Of course the audience can still express their disapproval by booing, but nobody will forbid a play because of swear words or unpleasantly sounding expressions. It would never occur to anyone. One could think that such debauchery will inevitably lead to the fatal dissolution of morals in the society. This is of course absurd. You can hardly witness ethical debauchery in Belgium, Denmark, Finland or Germany (where you can see and hear really shocking things on stages). On the contrary, in these countries the numbers of pedophiles are not higher than in our country. And the level of xenophobia is much lower than here. These countries take care of retirees and physically challenged people. There are extremely polite drivers who never run over kids on pedestrian crossings. Cases of corruption are few and not systematic, etc, etc. **The freer an artist feels in an artistic space, the more law-abiding, ethic and responsible are his compatriots.** Here we should clearly understand the cause-and-effect relation: citizens are not ethical and responsible because the artist is free, but the artist is free because people are ethical and responsible. **Tolerance towards artists' efforts to startle is a test for civilization.**

In this respect, our beautiful country with very picky attitude to words on stage, can hardly be called a country of high culture of everyday life, where you would never hear swearing in a public place (be it a shop or a trolleybus), where people

never push each other on the metro and never spit and litter in stairwells. I suspect that the management of the above mentioned cultural centre is more relaxed than management in one of the cultural institutions in England, where you can be charged for sexual harassment if you give an obscene look to your employee or make her an "improper suggestion". In our country, the boss's frivolous, and sometimes even rude attitude to his employees is a norm of life. Russian modesty is a backside of Russian dissoluteness. I can even imagine someone full of indignation after seeing a play, saying "These motherf...ers swearing! They f..cking swear on the stage! What the f...ck do they think they are doing!" Here, outside of the temple of arts one can express his feelings and words. Here the **conventions of life and behavior are especially feeble** and as a result, the general public, particularly legislators and directors of cultural centers, take **culture in general and theatres in particular** as sanctuaries, the borders of which are not to be trespassed by disgusting things in our lives. **This awe we feel towards ethics in culture is a direct consequence of the fact that we are lacking ethics in every day life.**

CinemArt

"Angel- A"

Feb. 5 / 17:00

Director: Luc Besson
(France)
Language: French
Sub-title: Russian
Running time: 1:28

"Goya's Ghosts"

Feb. 12 / 17:00

Director: Milosh Forman
(USA, Spain)
Language: Russian
Sub-title: none
Running Time: 1:54

"Don't come knocking"

Feb. 19 / 17:00

Director: Ernest Wilhelm Wenders
(USA, Germany)
Language: English
Sub-title: Russian
Running time: 2:02

"The Banishment"

Feb. 26 / 17:00

Director: Andrey Zvyagintsev 3b
(Russia)
Language: Russian
Sub-title: none
Running time: 1:36

"Postmodernism: beginning and development"

Bactria_Book Shelve

Theses of the lecture held on 28 November 2008

Postmodernism can be examined from several aspects: in philology as analysis of postmodernist literature and as criticism of the concepts of postmodernist phenomenon, which had integrated into all forms of arts as well as philosophy, sociology and architecture.

Umberto Eco believed that **modernism and postmodernism are explicitly manifested in arts, in times of crises.** Michael Apstein describes modernity as a quality of arts in general, and modernism and postmodernism are trends in arts of a certain period. The notion "modern" (furniture, clothing) is associated with something refined, new, and contemporary. The term "postmodernism" was first used in R. Panvitz's book, "The Crisis of European Culture" in 1917, in the golden years of modernism which belongs to the first half of the 20th century whereas postmodernism to its second half. Common phenomena for both of them are existentialism, "Theatre of the Absurd", "Nouveau Roman" (New Novel), "Structuralism" and "Post-structuralism".

Philosophers and philologists like Levi-Strauss, R. Jacobson, Lesley Fiddler, Umberto Eco, M. Foucault, Jacques Lacan, Jaques Derrida, J. Kristeva created the theory of postmodernism and the special vocabulary of postmodernism with key terms like deconstruction, de-heroization, text, intertextuality, simulator, rhizome, pastiche, world as script, death of the author etc. In creating their theories they relied on the philosophies of Schopenhauer, Nietzsche, Freud, Henry Bergson, Ortega y Gasset and others.

The social background for the appearance of modernism was the preparation for the First World War, and the war itself, which resulted in "reevaluation of values". That is why manifestations of postmodernism were created during the war, at the beginning of the 20th century. After that, modernist started to decline because of antifascist and antiwar movements and the Second World War. A short euphoria of victory over the Nazi troops was followed by disillusionment in the outcomes of war (Wolfgang Koeppen's "Death in Rome", formation of "Gruppe 47"), by criticism of post war struggle for survival ("The Skin" by Malaparte), and by disappointment of Resistance activists ("The Mandarins" by Simone de Beauvoir).

The 1950s determined many tendencies in post war Europe. The beginnings of the Cold War soon brought "The Marshall Plan", the appearance of "consumer society", "the lost generation", Hippies, and angry young men.

Masters of surrealism – a trend which is close to postmodernism - such as L. Aragon have returned.

In his book "Things" Georges Perec describes crude materialism as the main goal in life. Similar novels are "Lesson in Things" by Claude Simon, and Andre Stil's "The Question of Happiness is Formulated". The end of postmodernism is marked by Elsa Triolet's "Roses a Credit" (Roses on Credit). Her novel closes with a typical postmodern end. The main character, Martina, for her passion to things and for her spiritual impoverishment ("because you cannot buy roses on credit") is eaten by rats. A few decades later, in Patrick Suskind's "Perfumer" another character is eaten by a crowd because of his phantasm (a collection of odors is also considered as crude materialism).

The link between modernism and postmodernism becomes obvious in comparing James Joyce's "Ulysses" and "Finnegan's Wake" with postmodernist novels.

Aesthetic reasons for the appearance of modernism, the rejection of art of the past and of its traditions are based on the fact that realism could no longer meet the needs of artists. They wanted to find new paths in arts, wanted to express themselves and their relation to the world around them in new ways. Repeated plots ("immigrant subjects"), psychology disguised in perfection in the works of "Golden Age" writers, and the impossibility of reaching something better led to the denial of content in favor of play with forms (surrealism, "New novel", "Theatre of the Absurd", avant-garde tendencies), structural and imminent research of the text.

Deconstructivism is actually a destruction of art, an exclusion of content in favor of form and therefore the exclusion of the intellect by instincts, and deheroisation of a person. Many artists (in the widest sense of this word) express the world as chaotic and absurd in their works. Titles of works are chosen randomly as Umberto Eco's "The Name of the Rose", or Eugene Ionesco's "The Bald Soprano" and others.

Depreciation of intellect, renunciation of humanism became the basis for criticizing The Renaissance and the Age of the Enlightenment. The use of ancient mythology, folklore and fantasy and the special interest to medieval topics was to belittle humanity and highlight its degeneration and degradation like in Odyssey and Bloom

("Ulysses") and Centaur and Coldwell ("Centaur"). Thomas Mann, who died in 1955, would have never thought that soon Adrian Leverkun, a 20th century Faust will be defeated by the devil along with Beethoven and humanism. In the intellectual novel, "Doctor Faust", both modernist and even postmodernist literary conventions are present, depicting dual personality and dead nature.

By highlighting the text rather than the content, the use of intertextuality, impersonation (pastiche), simulator (copy) etc. became popular.

For example, Umberto Eco in his novel "The Name the Rose" uses the detective structure of Conan Doyle; Jorge Luis Borges's "The Library of Babel" and his labyrinths as well as his novel "The Island of the Day Before" is based on quoting.

In John Fowles's "The Collector" intertextuality is taken from Shakespeare's "The Tempest" while in his novel "The French Lieutenant's Woman" intertextuality is based on the essays of T. Hardy which are parodies of Victorian novels. The intertextuality of Patrick Suskind's "Perfumer" is taken from Emile Zola's "The Belly of Paris", from Nietzsche's works and from detective stories.

A mix of genres and styles is also a peculiarity of postmodernist aesthetics.

Attention to the use of time and space, mainly originated from Joyce's works. In "Ulysses" the geography is Dublin, the town is a labyrinth and the time period is one day. In "The Name of the Rose" there is a monastery, a labyrinth, and each hour of the seven days etc.

These micro myths are symbols of human history. The parable aspect in many books made preaching genres popular: drama-preach, novel-preach, mythological plots combined with modern stories.

Michel Houellebecq's novels like "The Elementary Particles" and "The Possibility of an Island", Emmanuel Carrère's "The Moustache", and works by Milorad Pavich and Milan Kundera are all encyclopedias of postmodernism. In them documentary elements (cultural aspect) exist along with stream of mind, unconsciousness, wretchedness and misery presenting the human as an elementary particle, which are only able to clone themselves but even the clones would hate their creator. Anti-utopias are the prognosis of a dreadful and miserable future of humanity which is deprived of common sense. The "author's mask" allows to destroy all dogmas, deny religion and see the "world as text" without emotions and love.

Ms. Spector A.L., professor of Russian Tajik Slavonic University

The New Wave: "Original Copy"

On November 27th 2008, Mayakovski Theatre hosted an art exhibition, the final stage of the educational contemporary art project for young artists organized by Bactria Cultural Centre. The project participants attended a series of lectures on 20th century art history followed by practical classes.

One of the curators proposed the theme "Original Copy" as the main topic for practical part of the project. This made things both easier and harder at the same time. The fact that each participant had, as basis, a well-known artwork by a famous artist determined the end-product as "a piece of contemporary art" independently of the level of the presented work. However the interpretation of a well-known masterpiece demands not only skills but also a very delicate spiritual approach, as for the main goal here is not just to repeat, add something or cut something off. The task here is to keep the message, complementing it with more details and not let one's rudeness, ignorance and laziness corrupt the brilliance of an original masterpiece.

This exhibition is quite a paradox. One could even call it "The way you should do contemporary art and the way you should not". Some of the works produced a positively neutral impression on me. These works seemed good enough but definitely required some improvement. The work by Aziza Rustamova "Red Roots" based on Felix Valloton's "Landscape with Trees". Using a sociological terminology I would say "rather yes, than no". Pretty clear and very simple – red color of the roots leaves no space for comments. The work is deeply philosophical. It is so obviously deep that this fact appears to be its weak point. Besides, the choice of materials is not very expressive. The dominating papier-mâché roots on the background of a reproduction of Valloton's painting, printed on a banner,



"Relationship" Ekaterina Gruzdeva, Vika Evert

which looked rather plain and unexpressive, gave a visually unpleasant contrast. We see the same problem of "inequality" of materials used in the artwork by Svetlana Lee, Piliieva Madina and Shukurova Shifo. Their installation inspired by Chagall's "Above the Town" is presented in two elements. The two lovers hung from the ceiling and the video projection on the floor, screening a flight over mountains does not obviously lend itself as one work. The reason for this maybe is in its presentation. The idea is very interesting, but it obviously needs to be finalized. The authors need to scrupulously analyze their attitude to the problem mentioned because only when their personal position is understood, can the right choice of material be made. The work by Nasiba Karimova and Manzura Abdusamadova inspired by Christo can also be put into the same class of works of "rather yes, than no". An installation consisting of red bricks wrapped in printed cotton (chintz) used for making the cheapest Tajik traditional dresses. 55 bricks were put flat forming a quadrangle, having a visual resemblance to a building foundation. It is a kind of combination of subconscious images – many generations of unfortunate women as a foundation of something that never existed. Another women-story can be seen in the work by Ekaterina Gruzdeva and Victoria Evert "Relationships" (photo by Jamshed Kholikov). The piece is based on a performance by Uley and Abramovich, "Relationship in Times". This work discloses the complicity of relationships between women. It is a very interesting topic but in their project the dynamics of the original work are lost. Maybe this is what the authors pursued but the work obviously lacks vectors (directions) unlike the original, where the vector is the conflict of genders.

I believe there is something more for these artists in the future. But now let me speak about some of the more successful works exhibited at the "Original Copy". Sharipova Zuhro, for example, reproduced an artwork by Piet Mondrian "Victory Boogie-Woogie" in the style of traditional patchwork. This amazingly delicate approach to the original masterpiece, refined in local colors, made the art work a visualization of tolerance. Is it even possible that a Muslim Central Asian girl can make a map of the United States using her local crafts?

Said Bozichaev, Mehroj Ahmadaliev, Sherzamon Latipov, Eldar Ilyasov set out and perfectly executed a very ambitious task. Laconic and perfectly realized originals were rendered by copies that are hard to describewhite figures arranged in a combination of geometric forms are astonishingly expressive and simple. These figures seem to both absorb and scatter light capturing viewers with its futuristic look. The delicate attitude to the original and the full realization of the task is admirable.



"Red Roots" Aziza Rustamova

The two lovers hung from the ceiling and the video projection on the floor, screening a flight over mountains does not obviously lend itself as one work. The reason for this maybe is in its presentation. The idea is very interesting, but it obviously needs to be finalized. The authors need to scrupulously analyze their attitude to the problem mentioned because only when their personal position is understood, can the right choice of material be made. The work by Nasiba

Tajieva Nigina and Mirmukhamedov Maksud created their floristic application based on the “Self-Portrait with a Bandaged Ear” by Vincent van Gogh. The presentation of the work is amazing – on the floor amidst yellow leaves a face appears, which seems to be created also by nature. One has the feeling that it can be blown off by wind in any moment. There is subtlety in this work that captures you and makes you observing it. This is an exclusive work. It is not only a thought and delight provoking work, but also exciting.

I must admit that the organizers of the exhibition did well not letting the young artists go too abstract and explain their works simply by “I see it this way”. Each project was accompanied by explanatory texts communicating the tasks authors set. It’s a pity, but many works did not accomplish the original tasks.

I think Vera Karnauhova's project is too straightforward. The conceptual statement “I can hear music” by a person born deaf, sounds rather feigned. A deaf person can feel it differently but he can’t hear it. Thus, while working on this project the artist should have applied a different term to define the way a deaf person comprehends music. The work is based on Sophie Calle’s project “The Blind” but Vera could not reach the level of the original work. Her work lacks tension. Maybe she did not feel the original well enough; it was just not close to her heart.

Another project by Vera Karnauhova and Ubaidulloev Abdullo “Angels Among Us” might have been a bigger success if the angels were exhibited in a separate room and made in a more creative way. As they are now they give an impression that these angels are factory-made and were forgotten from a Christmas party or on the contrary they were hung too early before Christmas.

One of the least successful projects at the exhibition was Inna Klado’s work inspired by Patrick Caulfield’s “**Still-life with Pitchers and Bottles**”. Inna set the task to reinterpret the flatness of the image and in my opinion she has failed to complete it. She tried to create a three-dimensional image with dried fruit used by local artists. And kiwi among these traditional fruits looks weird. I can’t understand why make a three-dimensional copy of a flat work, when its essence is in its flatness indeed.

The most confusing project was “Metamorphosis” by Suleiman and Ozar Sharifi based on Picasso’s “Girls of Avignon”. It features music, a video, and graphics. The music is soft though the authors are convinced that this is how the fire in a brothel sounds which I think is very unusual. The



“Van Gogh Portrait” Nigina Tajieva, Maksud Mirmukhamedov

graphics displaying African masks show viewers what inspired the master to paint “Girls of Avignon”. The video reel features the burning of the reproduction of “Girls of Avignon” and the beginning of creation of graphics using ashes of the burned reproduction. It is hard to understand what the authors meant by this work. With the use of so many media they failed to express their idea clearly, if they had any. What we saw reminded us of water circulation but what does it have to do with the poor “Girls of Avignon”? I think that the authors should have begun with the texts of the message to the audience and after that start working on the *visual* and acoustic part of the project.

Despite the fact that each artist set a concrete task and solved it using the available opportunities the main idea for all of them was the same and can be stated as: “Actual artist is an experimenter in visualizing some important ideas” which can be a base for an evaluation to the exhibition of this article.

I would like to express my gratitude to those who make huge efforts to develop contemporary art in Tajikistan. I hope that such projects will become frequent events because only a free access to contemporary art and professional leadership can make it possible to sort young and reluctant off and allow the rest to work with professional artists on equal terms. The outcomes are pleasantly socking. After all, only an artwork can describe an artist best.

Gamila Abduraufova



“Still-life” Inna Klado

Tillo Teppe - "Golden Peak"

The culture of Tajikistan is rich and diverse, allowing us to understand both its past and future. For long, culture has produced a rich selection of unique handicrafts, like exquisite weaving and consummate mastery of embroidery, fine painting and woodcarving, precise currying and skillful jewelry. The ethnic, cultural, climatic and natural variety of the country has found vivid reflection in the development of its professional art, handicrafts and trades. Recently popularization of handicrafts products with specific ethnic elements can be observed both in the fashion industry and in the interior design as they are becoming more and more popular.

In past years international organizations have made valuable contributions to the development of traditional handicrafts as a profitable activity. In Central Asia they established stable market mechanisms for the development of the handicrafts sector by means of conducting regional fairs, exhibitions and training.

In 2008 December, the art salon "Tillo Teppe" was reopened

here at the Bactria Cultural Centre. This project became a space for collaboration, cultural and enterprise dialogue, thereby. In the beginning of 2009 our activities will concentrate on working with present and potential partners, governmental and international organizations.

Last year we organized a regional exhibition and Christmas handicraft fair that by now have become Bactria Cultural Center traditions. These events brought together visitors with traditions, culture and history of every region of the country. The main goal of the handicraft exhibitions and fairs is to create favorable conditions for commercial and cultural relationship between nations and to promote tolerance. This year we will also conduct two fairs and as a new invention, theme handicrafts exhibitions.

Now we are cooperating with artisans on product design development, marketing support and handicrafts market

development through training, workshops, exhibitions and fairs.

Making firm steps towards the international market, we intend to promote Tajik traditional handicrafts abroad. We are convinced that traditional Tajik handicrafts have a big potential for advancing its production on the world market. Tajik artisans will overcome current difficulties and their works will have uniqueness and innovation that can draw world traders' attention.

*Shabnam Shermatova,
manager Tillo Teppe*



Artisan from Murgab at work

Беседа за чашкой кофе

Бактрия_Лингво

English Club

February 4
4 p.m

Black History Month
Matt Purl (American Embassy)

February 11 & 18
4 p.m

screening of the film in two parts
"Malcolm X"
(Directed by Spike Lee 1992)

Discussion with Anne Benjaminson

February 25
4 p.m

Jazz & Blues
David Schafer
(American Embassy)

Club "Voltaire"

February 10
4 p.m

Free conversation

February 17
4 p.m

Free conversation

February 24
4 p.m

Free conversation

Black History Month is a remembrance of important people and events in the history of the African Diaspora. It is celebrated annually in the United States and Canada in the month of February , while in the UK it is held in the month of October.

The remembrance was originated in 1926 by historian Carter G. Woodson as "Negro History Week". Woodson chose the second week of February because it marked the birthdays of two Americans who greatly influenced the lives and social condition of African Americans : former President Abraham Lincoln and abolitionist Frederick Douglass .

