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April 11-12
Handicrafts Fair

April 22-26
Dushanbe Environmental
Cinema Week

30.04-03.05
Jazz Festival

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Long live actual arts!

Jobless and unmarried mother with many children, is seeking justice against an industrial giant, whose wastes kill everything around, causing serious diseases of local people who get many millions of dollars as indemnities, claimed by the court, while Erin Brokovich - this very, unmarried mother draws fabulous interests. The industrial giant acknowledges his fault in public and becomes socially responsible in running his business respecting all the environmental security standards. This is not a review of a promotion reel of a local environmental activists group. It is the main plot of two hour long Hollywood produced feature film starring Julia Roberts.

Socially responsible art has become one of the leading art practices in the world, though its grandfather, critical realism, was snobbishly criticized once by avant-garde and ridiculed during the flourishing period of postmodernism of 20th century. To say the truth about reality, without sinking into a pointless debate on missions and forms, art is taken up by artists as their main responsibility. Each of them does it his or her way – in Hollywood for example, social dramas are created to make housewives cry and give them



hope that justice and financial wellbeing can be obtained at the same time whereas Iranian artist Ahmad Nadalian leaves hundreds of his “Stone Fish” in rivers and lakes around the world.

Either by beautiful speeches or by sincere deeds, mass culture and high arts deepen us into the ocean of social problems trying to give us answers and pose new questions. An artist, in the widest sense of this word, gets to be not a simple mouthpiece of ideals, but an activist. Art practices give up being neutral and melancholic depictions and start being active and involved. An artist climbs up onto a branch of a tree and starts sawing it, literary visualizing the moral of an old proverb exactly reflecting our attitude to the environment.

Georgy Mamedov

**Dushanbe Ecological Film Week and Exhibition NaturART.
April 22-26. Mayakovski Theatre.**

Where creativity meets people
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Art class from the organization Empire of Music

You can hardly find on the Internet accurate and open information about what it takes and how much it costs to publicize a promising musician. I would like to put the notion of promising musician/band clear right now. There are basically two kinds of artists: professional musicians whose life is the stage and quasi musicians, participants of projects which are created from air.

Professional artists (the best example of these are classical academic musicians) start working hard from an early age to improve their professional level, they perform a lot for their fellow students, teachers, then for teachers of their fellow-students and only after that they perform for a big audience. All of this makes a really big artist ready for a challenging stage life. Those musicians who are talented indeed take this rule as an axiom - a gift should be constantly developed and evolved. This is what we call real art.

On the other hand, let's call it SHOW BUSINESS, a clear formula is applied: money + artist = money. It is of course wrong and ridiculous that money is on the first place here. It means that all artists and producers of this kind think of income and fame as the main goal and do not care about the level of professionalism. Besides this word order "money - artist" is rarely commercially successful, it mostly brings fame only. It scarcely means that he or she is a star and a real artist in the highest sense of this word.

It is the flattering self-esteem.

Most of the promising artists in our show business don't even believe that they cannot do music, sing and moreover perform on stage. They are steadily get their songs recorded, wasting their last money and time on this to present their tracks to different music producers. They behave as if the estimation of talent and creativity, mostly made by their friends and relatives, is an ultimate authority. And I have a piece of advice for such "gifted people" - if you cannot sing or compose music right now, do not make it a priority for the rest of your life! It can turn out that all your time and efforts were useless and vain occupation of no future. You

might do something else which could provide you a good living. Sometimes it is time to decide if you were indeed born for a big stage.

Myths about producing

Any artist/musician is a part of creative industries. He or she needs like-minded managers. A lot depends on how accurate and professional those managers are. A call to a producer is a crucial step. But before calling, there are a lot of other things you might do - to send an e-mail with a few MP3s, bios and photos or a link to a web-page if you have one asking to read short information about you. If you decided to call please remember that a music producer is not a clerk in a company or an emergency service hotline operator. He or she won't listen to stories of your geniality and gift and please confess this is what you expect to hear back. You expect delighted feedbacks and attractive offers straight away.

How much does it take to make money?

It is not secret that to have one's artistic product reach the audience an artist has to work a lot and a producer has to invest a lot of money (which are not his sometimes). A producer IS NOT AN INVESTOR. A producer is a person who manages promotion of artistic products on the market of music industry. The more professionally a producer develops and promotes a product, the more chances an artist would have. An artist should follow producer's tips. An artist is doing music only and thinks about creative and musical aspect of his or her development.

There cannot be a great producer without a great musician.

So, a producer is not a sponsor. Producer assists an artist in organizing music events and earning money. The world practice today shows that it is not the producer who makes an artist. It is great artists who make great producers. Song-writers are also very important. Christina Aguilera through her persistence and zealotness proved that if you were born to be an artist you will make it (with the help of a producer, vocal teachers, dramatics instructors, and song-writers of course). Zemfira showed up on the stage and

Bactria_ Artistry

went on due to her talent, peculiarity and philosophy. A lot of producers she met at the beginning of her artistic path were people who helped her to reach out to her audience and present her works. Thank them very much. But it was not them who gave this talent to her. A producer can try to attract investments into the artist but it is not his or her direct responsibility. He can invest money of his or her own if wants so but in this case an artist is expected to make a real profession in music rather than a person who just wants to get into the glamour of pop stars community. One should never forget that knowledge, skills and time of a producer is also a capital which he or she invests into an artist.

Make good conclusions of it; not stupid things.

At the end I would like to say that investments into an artist are important but one should invest not into his or her talent and hard-working; the producer invests money to get artist's creativity reach the audience. Another rule is that the less an artist is on tabloids, the higher his professional level is. If an artist lives in music and is very professional in what he or she is doing the less he or she is interesting for journalists, whose level of training today is critically low.

Believe me, in journalism there are even less stars than in music.

*Tabriz Shahidi, Producer
(Empire of Music)*

Source:

<http://empireofmusic.ru/main.mhtml?Part=21&PubID=98>

The journey through the “ Wild Field”

Bactria_ Book shelf

The film “Wild Field” by M. Kalatozishvili, recognized as the best film of 2008 in Russia and won many awards, has stirred the public quite a bit.

It might seem, that everything we see in “Wild Field” we met in the films of other directors like the infinite steppe in “Urga” by S. Mihalkov, parable and meditation in “Expulsion” by A. Zvaygintsev, cruelty and insignificance of men and greatness of nature in “Euphoria” by I. Virilaev, the everyday wretchedness of the province in the cinema of the nineties. Even the profession, doctor is very popular in the Russian cinematography (“Paper soldier” by Aleksei Herman, “Morphine” by Balabanov). There is the inevitable fable of physicians laughing at the methods of the treatment used by the hero (cure of a heart attack by hot iron, successful operation of an abdominal cavity without tools, medical facilities, antibiotics, assistants, etc.). Military men and hunters are puzzled at how one can be alive after being wounded in the stomach by a bullet, and from where the policeman got his gun. The film is very long, but it is captivating. You believe everything that you see on the screen. You are part of these peoples’ community, without government, civilization and culture, which creates a new world from tortures and blood - a world, where everybody gets what he or she deserves.

French director and philosopher Dumont in his film “Humanity” shows the nature of human aggression and crime, and expresses sympathy to maniacs and morally depraved people. This film is a work of great talent, but it is cold and does not move you. Evil is a natural and complicated phenomenon in his film, but



good is weak and obscure. Evil is what the artist discovered and seeks to scrutiny. Dumont and his audience live in another world, the world of comfort and well-being. He hardly has experienced war, hunger and poverty. He doesn't know what it means to lose what you love, like your country, your friends, and he does not know the feeling of a disappearing old life when you should start a new one. When people do something not for money, career and success but because they are people and they want to live, when all the rest falls off as trash, you understand who you are, what you are living for and what should you do. And you create a new world, new humanity - a real humanity.

“Wild Field” is a film about good. A doctor (Oleg Dolin) lives in the flea-pit and knows the meaning of his existence, and he is aware that he is needed. Policeman (Roman Madyanov) is dirty, sweaty and rough. He keeps peace and you cannot do anything without him. It is impossible to do anything without anyone of them in their home – the steppe.

The girlfriend of the main character is from the other world. She, just like Dumont, has no place in the new Eden and that is why she has to leave.

The main words of the film state “People don't die here”, because they live clear and conscious lives. And even if they die they can rise from the dead if humanity urges them to. And you start believing in the magic of the steppe. You believe because you have experienced the horror of the 90's in Tajikistan, buried the old and survived. It is a wonder. Through this film you understand that you live with purpose.

Dmitry Egarmin

Hunting and murdering ... Theatre Play "Insanity. 93"

For me the play "Insanity, '93" staged by Barzu Abdurazakov in Mayakovski Russian Drama Theatre was not a dim light of truth in this dark sea of lies and hypocrisy of the present days but a blinding flash of truth which hurt my eyes and blocked my ears. This action on the stage for me was a scream of an artist who has no more heart to see this indifference and silence of his compatriots, injustice and lawlessness around, an artist who understands where it all can lead to. Two worlds, two epochs with the same misfortune – poor people, frustrated hopes, threatening hopelessness.

One can describe the acting of actors compactly but exhaustively – theatre director Viktyuk would do by saying "I believe you!". The director made the right choice with his young actors who, on the stage, were radiating revolution. One of the "Satans" made me tremble a little. And the girl "Rebel" was convincing to the maximum degree due to her wonderful scenic speech. Professional actors were just superb. Simona Korde was the embodiment of a woman gone insane under the feeling of guilt and horror reining around, fused with her insanity. Each of us subconsciously realized what happened to this woman even without knowing the whole story. Khurshed's work, acting Marat deserves high appreciation. He managed to do a very hard job, to render frustration of the "shitted revolution".

When he gave his final speech, appealing not to the audience but to his compatriots, a girl sitting next to me was wiping tears (even more bitter than Marat's) from her face. This was the character through which Barzu conveyed the main message of the play; it is due to this character that Barzu cannot be blamed for calling for revolution as for Marat stood between the rebelling crowd and those who were humiliating them as a symbol of senselessness of this path. In his appeal to us, Marat did not mean revolution, he was saying that we hate our country by our indifference. He dreams that we can show that "we are many" and show the Emperor that he is another "Naked King".

This play is just amazing and we are incredibly glad that the leading actor has recovered from his «sudden illness» which kept him from playing and that we can enjoy this piece of theatre art.

Faruh Kuziev

Приглашение к участию в экспериментальном фото-арт-ориентированном проекте «STILLS – серия визуальных концептов»

Бактрия Арт Вижн

Куратор: Оксана Шаталова (Казахстан). Сокуратор: Борис Чухович (Канада)

Координатор и пиар-менеджер: Саша Шегай (Казахстан)

Консультанты: Улан Джапаров (Кыргызстан), Джамшед Холиков (Таджикистан)

Участники: фото-художники Центральной Азии

Поддержка: Институт «Открытое Общество», Будапешт.

Фотографы и художники фото-арта приглашаются к участию в проекте, цель которого - стимулировать нешаблонные способы представления фотографии, размыть границы между «традиционным фото» и актуальным искусством, привлечь интерес зрителей к современной фотографии, заложить основу для создания международной фото-сети.

Общие положения

- Проект представляет собой открытый эксперимент, совмещающий коллективный и индивидуальный подходы, аналитическое и образное мышление (идея корреспондирует с работой «Визуальные переводы гуманитарных концептов» исследователей из Канады и Великобритании (Д. Симеони, А. Нус, Б. Чухович).

- Проект включает: создание трех «коллективных» мультимедийных слайд-шоу и их презентации в столицах региона; публикацию слайд-шоу в формате DVD и распространение в культур-

ных институциях; итоговую выставку.

- На веб-сайте проекта (стартует в мае-июне 2009 года) размещаются все фото, участвующие в слайд-шоу, и информация об авторах. Сайт запланирован как база для создания фото-сети «STILLS», площадки для творческого обмена фото-артистов и основы будущих проектов.

Одна из перспектив – участие (по итогам проекта) в Монреальской фото-биеннале 2011.

Темы

1. *Аттрактивность* (ключевые слова: шоу, эффектное, открытое, сенсационное). **Дедлайн предоставления работ: 21 июня 2009 г. (включительно)**. Выставка «Аттрактивность»: август 2009, г. Алматы.
2. *Локальность* (контекст, репрезентация, экспортность, экзотика). **Дедлайн: 21 сентября 2009 г.** Выставка «Локальность»: октябрь 2009, Душанбе.
3. *Энтузиазм* (самодеятельность, бескорыстие, пафос, «искусство на коленке», «хоум видео»). **Дедлайн: 25 ноября 2009 г.** Выставка «Энтузиазм»: декабрь 2009, Бишкек.

Предложения-заявки в соответствии с датами дедлайна просьба высылать по электронной почте на адрес photoartstills@gmail.com

Дополнительная информация у координатора выставочных проектов Джамшеда Холикова

To preserve, revive and give a new life for traditional culture

Creative paths are fascinating and productive. Any chosen path may have obstacles on the way, sometimes they are easy to pass, but often they make you struggle... Difficulties can take you on another road that leads you straight to the goal.

Preservation is the first path leading to revitalization of the ancient trends of applied arts – handicrafts. Handicrafts present material heritage of a nation. Significance and artistic value of handicrafts is still underestimated and the problem of their preservation remains unsolved. Crafts are ousted by factory produced products offering millions of copies of low-quality items. This process introduces fake tastes and aesthetic values making us purchase mass produced low-grade products and leave unappreciated those works which were created by talents with long hard labor. Thus, how can we preserve them when uniqueness and value of hard work is fading away? There is no understanding that losing cultural traditions leads to losing one's identity.

A survey of crafts industry showed that while production and promotion of crafts in Tajikistan is very poorly developed in comparison with other countries of Central Asia, Tajik crafts have a good market potential and can provide good incomes to artisans. Main consumers of handicraft products are foreign visitors whereas only 5% of consumers is from the local population. One of the main problems for artisans today is the lack of market information and business skills, which impacts the capacity and quality of crafts from Tajik regions to compete with crafts coming from Kazakhstan, Uzbekistan and other countries.

Preservation of traditional arts depends on the development and support of this sector in the various regions of Tajikistan. For example crafts and trades of Khujand, Kulyab, Kanibadam and others are separated from one another and from the capital city. Crafts from these towns are rarely brought to Dushanbe and exported because of large distances and therefore local people stop distinguishing their specifics and differences.

In order to revive the craft sector the following steps need be undertaken:

Improve the quality of craft products

- Professional and business training for artisans;
- Certification and individualization of products and services of artisans;
- National quality seal for the best national craft products as a preliminary stage of participation in UNESCO Quality Seal contest.

Improve access to information resources and markets for local artisans:

- create a digital map of handicrafts for Tajikistan;
- web-site for artisans with information about crafts;
- partnership between Central Asian artisans

- and international trade organizations;
- handicraft exhibitions and fairs.

Artisans' network in Tajikistan:

- regional centers for support to artisans and craft saloons;
- new contacts are very important, new talented artisans who have no access to markets living in remote areas remain unnoticed and unappreciated;
- partnership between donors, international organizations, national artisan communities and governmental bodies.

The priority for handicraft sector should be the production of crafts satisfying everyday needs and aesthetics of Tajik people. Associations of traditional crafts should be revitalized in order to develop creativity among women in rural areas facilitating their specializations in different trades and make them able to adjust to the changing economy.

All the above mentioned factors require new approach to crafts; a wider use of crafts which could improve human resource capacities and their development in many different trends.

Handicrafts is a significant sector which has a capacity to create a wide network of small enterprises and development of individual artisans. Flexibility and mobility of this sector can solve many economical and social problems create new jobs for people with different intellectual capacities, physical abilities, and different levels of knowledge and professional interests by realization of their creative potential.

Experiences of such countries like Germany, Turkey, and India proved the viability of craft sector in free market environment and show that with time handicrafts can take a leading position in communities. Despite the lack of legislation which would legally regulate handicrafts sector, many people in Tajikistan are involved in production of everyday use products and souvenirs. Thus, in different parts of Tajikistan you can find unique items created by people who carefully preserve history and traditions.

Shabnam Shermatova
Tillo Teppe Art Saloon Coordinator