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Issue 2

In this issue:

**Second Dushanbe Jazz
Festival**
| 2

Modalities

| 3-4

**Synopsis of art works in
the exhibition "Modalities"**

| 5-6

**"Unarmed Commissar" by
Aleksandr Askoldov**

| 7



Second Dushanbe Jazz Festival

Second Dushanbe Jazz Festival pursues the same ideas and artistic goals of the last year's first Dushanbe jazz festival. At the early start of the first festival arrangements the organizers of the festival (Swiss Agency for Cooperation and Development, Bactria Cultural Centre and Sattorov Tajik National Conservatory) confronted the questions that needed their solution: why we need jazz, what connects this tradition with national music traditions of Tajikistan, peculiarities of world perception and culture and what exactly the organizers mean, what goals do they pursue?

Jazz is a type of music creativity, the art in which composition and performance componentry presentation of music design are performed synchronously "there and then" and based on fixed canons, traditions, development maxims with the usage of up-to-date instruments, rhythms, unconventional correlations of melody and rhythm.

These important features of jazz art in a certain context intersect also with Tajik national music of oral forms. There are no strictly specified music texts, but particular modes, canons, on the ground of which functions and prospers, for instance, classic musical art of Tajik "Shashmakom". While developing the artistic conception of the festival these peculiarities of Tajik music were taken into account and laid the groundwork for positive development opportunities of jazz art in Tajikistan.

Based on the development experience of jazz in Asian countries that have close and cognate music traditions the understanding gradually grew. In all Central Asia countries (Kazakhstan, Kirgizstan, Turkmenistan, Uzbekistan) the jazz art is in active progress. It should be noted that the main factor of influence on the establishment and development of jazz art in Tajikistan comes from the assimilation of Azerbaijan development experience, where jazz rose on a level with the highest worlds standards and generated its own special and independent style – Azerbaijan jazz. Tajikistan has a lot in common with Azerbaijan culture – a single type of traditional professional art music – makom/mugam. There is a lot to learn from Azerbaijan experience about the way all mugama-based jazz compositions are created. Its immense artistic resources provide national music traditions of the East countries with an opportunity to have the original incarnation and development.

Jazz is a special form expression of our inner world of senses, imaginations, the world that conveys deep and sincere feelings, freedom with allegory, with an irony to one's internal and external world, where our aspirations and vision wend their way to the expression of close to our culture and traditions ideas and affections, but in different manifestation forms, where there coexist "yes" and "no», where the variation is possible, where the answers are ambiguous and incomplete there remains an opportunity to finish off an continue expressing one's thoughts and feelings.

Therein might lay the cause of the most principal inward qualities of jazz art – free breath and communication. Perhaps, for that very reason jazz in a modern world represents one of the forms of integration and intercourse, music traditions, where everyone is able to display one's creative potential freely and retain one's originality, national identity, to enlighten others and enrich the mind with knowledge of new music ideas, forms, original solutions.

Second Dushanbe Jazz Festival proceeding with aspirations of the first jazz festival aims at activating the process of establishment and development of jazz music in Tajikistan in its ethno-jazz national form, search for original ideas, trends and styles of ethno-jazz compositions, discovery of talented musicians that wish and can display their abilities in jazz music, so new to Tajikistan. The essential artistic task of the festival for Tajik musicians is the exploration of national forms of jazz based on music traditions of makom and falak. The organization committee of the festival proposed to all participants of the event (musicians from Azerbaijan, Kazakhstan, Kirgizstan, Uzbekistan, Turkmenistan and Tajikistan) to include into their concert preparation program an item on creation of two compositions based on Tajik makom and falak. Another step toward realization of artistic goal of the festival will be the establishment of a creative laboratory where in association with leading Central Asia jazz specialists Tajik musicians will have an opportunity to improve the skills of working with national music material and acquire new experience. There are different variants and opportunities, specifically jazz experimental music based on the application of melodious, tonal and rhythmic systems and there is also a possibility of using the compositions of concrete traditional music with its variations, with impromptu melodious, rhythmic and tonal-harmonic derivations of jazz. There appear to be sufficient reasons not to jam new trends of jazz in Tajikistan with traditional notions and terminology emerged in different historical period and alien cultural and ethnic environment but break with traditional set of phrases (ethno, folk, fusion etc.) and go further, beyond the unknown, uninvestigated.

Probably it is not the point. What really matters is the opportunity to continue our wonderful national music traditions in another light of vision and perception - there and then.

Firuz Ulmasov

Artistic director of Second Jazz Festival

Candidate of Arts, pro-rector on research study and public relations at Tajik National T. Sattorov's Conservatoire

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Editorial team: Anna Basanova (head-editor), Faruh Kuziev
Translation: Сухроб Мирзоалиев, Толиб Бахроми.

Page-proof & Design: Anton Ruhlov

Photos: Jamshed Kholikov, Anton Ruhlov

Photo on cover: art-work of Sulaiman and Ozar Sharifi "Lost Mystery"



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Modalities

The concept

Gender as is known defines a social sex. Gender relations – are deeply engrained clandestine notions peculiar to each culture and society which predetermine the behavior of men and women in diverse cultural situations (for instance, a woman assigns the role of her family hearth keeper, whereas the husband is a provider). These rules are justified both by long-existing traditions in society and “natural evolution” processes allegedly defined by “the Mather-nature” that is no more than an illusion. According to Bart, an authoritative discourse is always disguised as “the natural” one.

The idea of calling the exhibition as “Modality” originates from a different interpretation of linguistic term. Modality is understood as “can”, “be able”, “must” – and the artists were supposed to offer their ideas on what a woman “must” and “can” do in society compared to a man. Along with it all these “modalities” should be reflexed in something. The term “Modality” in its original meaning and equally in all languages is used to denote an obligation. The artists reflected its underlying meaning in the works of various modern art genres with the aim of raising awareness of the public to different aspects of gender issues and draw attention to their numerous manifestations and most importantly to define through art whether the functions of modal verbs are fairly divided in relations between men and women.

Those participated in this exhibition project were Tajik artists that created the works of various modern art genres as photo-art, video-art, installation and the works of mixed techniques.

Central Department Store (CDS) (2nd floor) was a deliberately elected exhibition venue.

Exhibition Space

“CDS” — the largest retail enterprise in the city — is located at the centre of Dushanbe, close to Somani Square, Park of Rudaki and Russian Drama Theatre after V. Moyakovski. “CDS” is rightfully deserved to be called a visit card of Dushanbe and belongs to the most favorite stores of city dwellers and foreign visitors.

Years and decades pass, shops emerge and disappear, new department stores are built, but “CDS” is always invariable. Immutable outside, “CDS” keeps



Installation "A Woman in Yashmak", "1st of May", "Dastarhan"

moving, changing and prospering and still remaining central department store of the capital. Notwithstanding its exclusive location CDS was not converted into the elite one and as before holds the status of national store with a range of imported goods and domestics. CDS – is not just a modern store – it is a tradition for generations of natives!

The idea of holding the exhibition in CDS is not in itself new as every sort and kinds of fashion shows from Dolce&Gabbana, Dior, Carolina Herrera and the like... up to important events and various biennale exhibitions.

Take for example an unusual action titled as “The Police of Quality” held inside the building of “Novosibirsk CDS” in September 2006, developed and arranged by “Alliance Media” advertizing agency: Service for Quality Control! During the action held inside the trade halls of CDS, animators in styled agency-made uniforms of American police officers carried out the “quality control”. The police officers inspected the bought goods, put a seal on them “approved by quality control police” and distributed game coupons for participation in the main drawing of prizes. (<http://sib.adme.ru/newscompanies/alyans-media-dlya-cum-novosibirsk-sluzhba-vo-inya-kachestva-2551/>)



Installation "Family", "My Rainbow", "Black Square" (photo)

Modalities *continuation...*

On the 1st of March in 2007 Second Moscow Biennale was officially opened in CDS. That newly constructed building of the largest department store for a month hosted an exhibition of contemporary American art-video collection named as "American video-art at the start of the third millennium".

CDS was a deliberately elected space for two main exhibition biennales. Plain and bare spaces of the new building easily housed the works of more than 30 modern artists from USA. (<http://www.intermoda.ru/cit/old7385.html>)

In the same place from May 31 through June 24 of 2007 an exhibition of a distinguished attendee of Moscow biennales, a Yoko Ono art-project named as "The Odyssey of Cockroach" was held. Those were gigantic pictures and objects, symbolizing the terror of war and violence of the 20th century. Cockroach views alternated with big installations on anti-war themes, for lady Ono has always been a pacifist by nature. In one of its halls, for instance, there hung army helmets on the ceiling some of which containing puzzles, the walls were covered by famous pictures of post-war Berlin: French occupation zone, "Checkpoint Charley" etc. There were three jail-bars in the other hall as well. A poster stuck to the outer side of the first jail-bar read "US Army wants you" and contained a pile of boots inside of it; in the other one under the slogan of Ono Lennon "War is over" the books were piled into a heap; the third one was empty with only soothing picture of an abandoned landscape. Modern exhibition is hardly imagined without any interaction with the audience. It was skillfully expressed in the «Odyssey of Cockroach» where the audience had an opportunity both to crawl on their knees and with their own hands impress on the map of the world the words

Korotkova, Dmitry Teleskin, Aleksandr Ponomaryov, Aleksandr Sigutin, Olga Chernishoeva, Gosha Ostretsov, Pol Steinits, Olga Soldatova, Alina Gutkina, PG Group and other.

In a special project "Sputnik ART Live!" the works of the artists were shown in the presence of the audience –



Video by Surayo Tuychieva

distinguished art-objects displayed at the project wall, to be more exact, their numbered copies, were expertly published, designed and authorized in the presence of everybody. Among the project participants were both artists and permanent art-institutions – museums and contemporary art centers that represented the program of their exhibition spaces in their stands and on-line services of "Sputnik ART Bill". (<http://www.trendymen.ru/weekend/afisha/44579/>)

Jamshed Kholikov
Coordinator of exhibition projects



Art work «Taj Kung Fu» by Aleksey Rumyantse

"Imagine Peace". (<http://www.gif.ru/rus/afisha/roach-odyssey/>; http://darknsk.com/forum/topic_3280.html)

The other brilliant experience of using CDS as an exhibition space demonstrated a New Year- held fair of contemporary art "Sputnik ART CDS" organized in association with Sputnik ART and CDS ART Foundation. Over 70 artists were able to display the works of 200-5000 euros worth. They comprised the copies from limited collections of Russian art celebrities, the works of young modern artists. Among the participants were the following: AEC+F, Oleg Kulik, Tayisiya

Participants of the exhibition:

Vera Karnaukhova, Umeda Kutfidinova, Mukarama Juraeva, Nargici Hurshed, Aleksey Rumiyansev, Sulaymon and Ozar Sharifi, Rushanak Ostad, Murod Sharipov, Surayo tuychieva, Ubaydullov Abdullo, Gayrat Usmanov.

Organizers of the exhibition:

Project Manager Farukh Kuziev – Bactria Cultural Centre

Exhibition Curator Jamshed Kholikov – Bactria Cultural Centre

Project Coordinator from Swiss Agency for Development and Cooperation in the Republic of Tajikistan – Muattarkhon Bashirova

UNIFEM Project Coordinator – Nargis Azizova

Synopsis of art works in the exhibition "Modalities"

Roshanak Ostad "No Names" (a series of photos)

Customs and traditions are filled with vivid images and beautiful legends, embroidery and patterns created by women. But these traditions must not limit their boundaries and deprive them of their choice. Women must be free and relieved from imposed rules and the past.

Woman is neither a precious jewelry nor an ornamental object designed to decorate homes and make our life more beautiful.

Sulaiman and Ozar Sharifi "Lost Mystery" (collage, computer graphics)

This work is an imitation based on the greatest masterpiece of Leonardo da Vinci "Mona Liza". The authors do not intend to render a well-known subject-matter of the picture to the viewers. What is meant is a background of the picture which depicts a primordial landscape. The original landscape is the expected embodiment of Gioconda's light future with beautiful tree-lined streets leading to a magnificent palace of Life...But in our case her future is crossed with clotheslines and the present is burdened by endless childbirths ...

Gairat Usmonov "The Door" (photo-diptych)

In contemporary society as the result of culture-imposed religious prejudices a woman is more often confined inside her home. Its walls are growing higher and the doors get stronger. But there comes a moment when the walls turn into a solitary prison and the only way out lays through an abyss of torments. All her attempts to escape from the world shaped to imprison her for eternity are in vain. There is no way out anymore.

Gairat Usmonov "Dancing of Fire" (slide show)

The problem of self-immolation of women has been repeatedly mentioned in Mass Media. Such agonizing way of suicide committed by unhappy young women is provoked by unfair treatment of wives in their new families after they get married, still immature and capable of committing the most unpredictable reckless acts. There is only one moment when a woman is completely emancipated, gets free, beautiful and graceful. The only excuse not to be attractive and not to be censured – is dancing. So let it be the dancing of fire but not dancing on fire.

Jamshed Kholikov "Welcome to Eden" (series of photos) In the Oriental cultures a marriage is associated with the most optimistic expectations and fulfillment of one's cherished dreams. As soon as young women leave their stern parents after their marriage they dream of being loved passionately and of family wellbeing that they think would last for ever. They imagine their life to be as beautiful and pompous as on the first day of their wedding ceremony –

flowers, sweet music, jolly dancing and singing.

But very often the path of dreams is horny and ends in a cage or a balcony from which the bride bitterly watches future young dreamers-brides following her experience. Blinded by love they do not imagine what their fate has in store for them.

Jamshed Kholikov "Black Square" (photo)

The composition reflected on an ugly background of the colored wall with a small cut out square window overlooking a beautiful black-and-white riverscape portrays the world of the woman as small and restricted but vivid and enticing beyond its frames. Deprived of any possible choice, she has nothing left but continue her life-long wash.

Jamshed Kholikov "Nafas" (video)

It is commonly known that a sacral dance or meditative circle dances is a wide-spread phenomenon comprising ancient dances of various cultures such as prehistorical dances, Ancient Greek dances, Balkans, Macedonian and other dances of the East. Folk dances should be distinguished from sacral dances.

The latter are characterized as worshipping or means of communication with an outside world and an attempt to contact one's second self and find the answer to "Who am I? Why am I here...?"

The history of Tajik dance roots back to the most ancient Arian sacral rituals of worshipping the powers of nature and gods. Such dance conveys an underlying meaning of freedom and deviation from external reality. Present day dances do not contain

any latent sacral rituals, but for many women a dance is an only opportunity to escape from gloomy banalities of everyday life and archaic cultural constrains.



Vera Karnaukhova, Umeda Kutfudinova "Family" (installation)

Different people have different interpretations of a family. For some it is associated with home, for others with a family car or dressing gown. Ordinary house slippers – is an embodiment of a family, home comfort, safety and wellbeing. Three Slippers of human size - is a symbol of a complete family.

Vera Karnaukhova "Equality of Cultures" (installation, collage)

Today various cultures impose their artificial stereotypes and patterns of life on communities where the leadership and decision always belong to men. "Equality of Cultures" – is a declaration of gender equality, which must exist in all communities regardless of religion and level of education. Equality of rights must be an inalienable attribute of the modern society.

Synopsis of art works in the exhibition "Modalities" *continuation...*

Vera Karnaukhova , Umeda Kutfidinova "I am born for love" (tapestry)

Every woman is born to love and to be loved. Each woman is programmed for life-long love. Every woman is angel-like and plants the seeds of love and peace. Like all other angels she wants to be free and fly high into the sky and mountain tops. But the miseries of her hackneyed existence, daily cares and difficulties of life drag her down.

Surayo Tuychieva " Art of Feminine Gender" (video)

There are fewer female artists than male ones in Tajikistan. This phenomenon is clearly demonstrated in modern art. As before a woman, however, has always been the heart of any epoch regardless of her drawn images and the announcement of her personal ideas and aspirations. She creates the things which are beyond the men's understanding and abilities. He is reluctant to admit her talents especially to feel her gamut of colors and elegance of details.



"I am born for love" tapestry

But today she defines another goals trying to break away from chains of formed stereotypes. And her works are full of new ideas and courage.

(Surayo Tuychieva – independent painter, curator)

"Feminine Art" suddenly drives a spectator into a different dimension, materializes on TV screen in the form of a young girl who puts make-up on her face thereby stating that a new day will come with new hopes and aspirations

(Mukharam Komilova – independent journalist)

Mukharam Juraeva, Nargisi Khurshed "The lost wellbeing" (installation) In the East dastarkhan has always been a symbol of wellbeing. Irrespective of the family's wealth or indigence, the dastarkhan must always be full of food to show sufficiency of the family, or at least to create an impression of surplus in the eyes of guests. The installation of dastarkhan represents "the lost wellbeing", an unhappy family.

Mukharam Juraeva "My Rainbow" (mixed technique)

The inner world of every woman is vivid and beautiful. It is multicolored like in fairy tales. That is why all women yearn for charms and beauties of the world. They want to heal the world with that beauty and make it a better place for everybody. But for the most of them their dream-like rainbow world suddenly breaks to peaces turning into a grey square of solitude and sorrow. On the gloomy background of the square that beautiful and charming girl looks so tragic.

Murod Sharipov "Mistake" (video) This work touches the present day issues of modern Tajikistan – the problems of labor

migration. Young people in search for proper income to lead a normal life and earn money enough for a car and their marriage leave their hometowns, families, whom they love just to return home in a zinc coffin. For many of our compatriots this mistake turns into the most tragic and the last one in their lives.

Aleksey Rumiyantsev "Tajik kun-fu" (digital photos)

About 20 years back young people mastered oriental fighting skills from printed pictures with different tactics and techniques of karate, judo etc. But today they switched their attention to quite different things. In the soonest and best possible way they must learn and acquire the skills of a versatile builder with the ability to work with all kinds of tools. This tutorial aid brings up serious problems – the problems of labor migration that makes fathers, husbands and brothers leave their families to the mercy of fate mainly women, children and the elderly.

Aleksey Rumiyantsev "A Woman in Yashmak" (installation) This is a classic Tajik woman trying to pay tribute to traditions but inevitable influence of other cultures imprints on her yashmak glamour images.

Aleksey Rumiyantsev «1st of May» (installation)

Every 1st of May soviet people celebrated the Labor Day marching along the streets of their towns. We, like all soviet children, also carried colored air-balloons and little flags that day.

But in contrast to them nowadays teenager marches around markets only to sell colored plastic bags to make living.

Sulaiman and Ozar Sharifi. Composition from a series of posters "Woman-leaders" and the tent. (computer graphic, digital print) Every year, every month and day natural disasters take the lives of many people and cause great damages. Society must be prepared to handle these natural cataclysms. People should get more aware of the necessary safety measures to survive earthquakes, floods, landslides, fires...

It is known that a family is a core of the society and the role of women in it is undoubtedly great. But under our conditions the status of women leaves much to be desired and not to mention the countryside where the situation is much worse.

It would be fair to tell her to be a leader in this fight and convince men to put up with it, because the greatest part of women's time they stay at home and brings up their children.

Vera Karnaukhova, Umeda Kutfidinova "The Painter must do Everything"(video)

Every time before forthcoming exhibitions an artist confronts different physical and emotional obstacles: a fear of failure to complete his work in time, family budget, how to keep on his or her feet after a sleepless night and look as fresh as a daisy next day.

As the result of it he turns into a versatile machine like a kitchen unit with multifunctional tasks. In other words an artist has to be skilled in everything.

Abdullo Ubaidulloev "Obsecration" (small sculpture)

Jamshed Kholikov "M/W"(photo) This is an ironical image of Men's and Women's distinction signs usually used for public WCs. It is interesting the way the text and the image merged within the frames of one sign.

“Unarmed Commissar” by Aleksandr Askoldo

Many call Aleksandr Askoldov “an author of one film” and that is really true as this indisputably great film-director during his long years of life created only one film – “the Commissar”. But it was not that he lacked time for shooting some more films, and not because he made several films but could release only one of them. Even his much-talked-of film that doomed his career of an artist to its close in the Soviet Union was not the reason either. The real underlying reason was probably that he surpassed himself producing most likely the film of his life which influenced millions of people, the film that revealed all his genius and quintessence of his creative power, his life experience, his worldview and vision as to the role of the artist in this world.

The author demonstrated his true artistic skills by creating a film the core idea of which was based on a tale by Vasiliy Grossman “In the town of Berdichev”. A screenplay for quite a pacifist film written on the basis of the tale of heroism and duty, perhaps the best anti-war and humanistic film in the history of cinematography, where the main characters were neither rifles nor cannons and horses but common people trapped in the heat of war, so ruthless, ravaging, meaningless. Here the audience witnesses striking pictures of the post-apocalypses world destroyed by people and without any living soul left, the empty world of the “last war”. The Commissar Klavdia Vavilova – a strong woman of character, the way a regular civil war commissar should look, arrives with her regiment at a town lost somewhere in Ukraine.

She is expecting a baby, but hardened in severe war battles she does not have time to think of her approaching motherhood and prepare herself for a new status – the role of a future mother. Local authorities find her a temporary private room in a family of a local tinsmith Efim Magazannik – rather wise, but very simple at first sight, the man who in spite of everything always tries between the breaks of his hard work to spare a few minutes of thought for the fate of his hometown and his “the Chosen People”; and his wife Maria – a mother of many children, who notwithstanding her family’s never-ending misfortunes, daily cares and hardships still had in her heart the feeling, so warm and dear for everybody – the feeling of love, love of children and husband and a rare compassion. Together these characters created a biblical image, the image of “the Holy Family”. In their family the commissar gives birth to her son and here begins that amazing transformation, metamorphosis of a woman-soldier, who daily deprives people of their lives, into a woman-wife, who gives life and love, the woman ready to sacrifice her soul for sake of her child. Her military coat and boots were replaced by a white linen dress and a pair of house slippers sacrificed by Efim. Klavdia enjoys her maternal duty that does not even worry her on the background of the impending unpredictable danger, on the contrary, it inspires her, in her dreams hovering over the streets of the town she firmly believes as well as Efim believes that in the not-so-distant future there will run tramways.

But the dark clouds of war eclipse their fragile idyll as soon as the Whites attack. The Reads leave the town and Klavdia to the mercy of her fate. But she has to make a choice – stay with her child in a dim cellar and suffer from distressing thoughts in hope of the end of danger, or take the gun and try to improving the situation by protecting that miserable Jewish family and her son who might lose his mother forever.

This film is still popular because from its start it has been innovative and sincere. Some of the episodes

were shot so artistically that practically can be equated to the video-art. For instance, the image of death was demonstrated through the herd of saddled horses rushing along dusty or foggy fields without riders. The horses stay in the water lined in an orderly manner and drink it, but their saddles are empty and cold. The view is both fearsome and despondent.

It is understandable enough that the soldiers perished in the battle and there is no more need to show the scenes of wounds and blood. This brilliant film resembles a masterpiece that leaves the plot of the story in the background and like a genius novel remains untold and incomplete.



Film scene “Comissar” (Nonna Mardukova)

The fate of the film and the author is tragic. “The Commissar” had not been shown for over 20 years. It gained a great number of awards throughout the world, it was nominated for the film of the year, the best humanistic film, the most famous film critics and film producers recognized it as a masterpiece and which was translated in almost all European languages.

The part of Nonna Mordukova was in the list of the top-20 actresses of the 20th century. But in the home country the film has not been granted a single award and was screened once in a blue moon, as for its creator, Aleksandr Askoldov, during all those 20 years he was fighting for his film and remaining “a director of one film” – the title that shaped his destiny.

April repertoire comprises the films where the key personages are women in their all manifestations and hypostases - it is “the Queen” (director Stephen Frears), a drama where the influence of new media transformed her once devoted and beloved subjects beyond any recognition, “Summer with Monika” (director Ingmar Bergman), whose personages – Monika is also out of all recognition as if under the influence of season changes, and such an outstanding film as “the Cranes are flying” (Michael Kalatozov), in which people confronted their fate, where as the result of the developments that incited war, the world and relations between people, once friends in the past, changed for the worse.

“The Commissar” and other films of April repertoire are available for private watch at the library of our Centre.

Faruh Kuziev