

CESS 2019 CULTURAL PROGRAM

October 10-13

**Elliott School of International Affairs
1957 E St NW, Washington DC 20052**

Institute for
European, Russian,
and Eurasian Studies
THE GEORGE WASHINGTON UNIVERSITY



**CENTRAL ASIA
PROGRAM**

CESS 2019 CULTURAL PROGRAM SCHEDULE

THURSDAY, OCTOBER 10

1:00-6:00pm, Lindner Commons

Festival: Craft and Couture from Central Asia

1:00-6:00pm, Lindner Commons

Exhibition: **Farrukh Negmatzade**

FRIDAY, OCTOBER 11

9:00am-6:00pm, Lindner Commons

Festival: Craft and Couture from Central Asia

9:00am-6:00pm, Lindner Commons

Exhibition: **Farrukh Negmatzade**

10:00-11:30am, Lindner Commons

Central Asian Craft: "**Ikat: Between Religions and Politics, Fashion and Contemporary Art**," by Elmira Gyul (in Russian)

12:00-1:00pm, Lindner Commons

Screening: **The Old Man and the Aral Sea** (RFE/RL, 2019),
with Muhammad Tahir, Discussant, Torokul Doorov, Director of Production and
Dr. Jeanne Feaux de la Croix

2:00-2:30pm, Lindner Commons

Central Asian Craft: "**Great Silk Road Craft: An Introduction**,"
by Zilola Ashurova

4:00-5:30pm, Voesar Conference Room, 412

Presentation, exhibition and screening:
Alzhir Memorial Complex: "**Their Memory Is Alive**," with Saya Mailibaeveva and
Anar Khassenova

6:00-8:00pm, Room B17

Documentary Premiere With Q&A:
"**Ingushetia: The Untold Story**," with documentarian Magomet Albakov

CESS 2019 CULTURAL PROGRAM SCHEDULE

SATURDAY, OCTOBER 12

9:00am-6:00pm, Lindner Commons

Festival: Craft and Couture from Central Asia

9:00am-6:00pm, Lindner Commons

Exhibition: **Farrukh Negmatzade**

10:00-10:30am, Lindner Commons

Central Asian Craft: "**Great Silk Road Craft: An Introduction**," by Zilola Ashurova

11:00am-12:00pm, Lindner Commons

Central Asian Craft: "**Tree of Life: Sacrality Of Silver Ornaments, Embroidered Motifs and Clothing in Central Asia**," by Snezhana Atanova

1:30-2:30pm, Lindner Commons

Central Asian Craft: "**Breaking Bread: Central Asian Bread-Making Traditions and Crafts**," by Marina Abrams

12:00-1:00pm and 4:00pm-5:00pm, Lindner Commons

Music: "**The Magic of Mugham: Mystical Music of Azerbaijan**," by Jeffrey Werbock

7:00-8:00pm, Lindner Commons

Music: "**Turkmen Dutar**," by Batyr Odeyev

8:00-10:30pm, Room B17

Documentary Premiere With Q&A:

Said and Said (Uzbekistan, 2019), with Nadira Said Ahmad Qizi and Donohon Abdugafurova

CESS 2019 CULTURAL PROGRAM SCHEDULE

SUNDAY, OCTOBER 13

9:00am-1:00pm, Lindner Commons

Festival: Craft and Couture from Central Asia

9:00-1:00pm, Lindner Commons

Exhibition: **Farrukh Negmatzade**

9:00-9:30am, Linder Commons

Screening: **Wilderness. About Bride Kidnapping in Kyrgyzstan** by Iris Oppelaar

10:00-11:00am, Lindner Commons

Screening: **The Lethal Soviet Legacy in Kazakhstan** (RFE/RL, 2019), with Muhammad Tahir, Discussant., Harutyun Mansuryan, Film Director, and Dr. Cynthia Werner

11:00am-12:30pm, Voesar Conference Room, 412

Presentation, exhibition and screening:

Alzhir Memorial Complex: **"Their Memory Is Alive,"** with Saya Mailibaeveva and Anar Khassenova

1:00-1:30pm, Main Hall of the Elliott School, 2nd floor

Dance: **"Ata Tolgau"** Performance, by the Kazakh Ensemble Gulder

ONGOING EXHIBITION

October 1-30, Main Hall of the Elliott School, 2nd floor

Exhibition: **CESS Photo Contest 2019, "The Researcher and His/Her Fieldwork in Central Eurasia"**

FESTIVAL

CRAFT AND COUTURE FROM CENTRAL ASIA

Lindner Commons, Room 602

Thursday, October 10, 1pm-6pm

Friday, October 11, 9am-6pm

Saturday, October 12, 9am-6pm

Sunday, October 13, 9am-1pm

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!



Ours artisans: **Davran Toshev** creates tchapans and suzani from his home country of Uzbekistan. **Leyli Khaidova**, from Turkmenistan, produces dresses and exceptional boots by using vintage embroidery. Coming from Kyrgyzstan, **Farzana Sharshenbieva** makes exclusive clothing accessories from felt and silk. **Zhanyl Sharshenbiev**, also from Kyrgyzstan, designs jewelry with sacral ornaments by applying traditional techniques. Kazakh jeweler **Serzhan Bashirov** combines ethno- and avant-garde styles in his jewelry and small sculptures.

Our collections: **The Marshall and Marilyn R. Wolf** collection contains many textiles, carpets, costumes, and Islamic jewelry—mostly of Turkmen origin. They gifted some 200 Turkmen silver ornaments to the Metropolitan Museum of Art in New York. During his time in Central Asia, Professor **Sean Roberts** collected textile masterpieces of the region, including Turkmen rugs and carpet items, embroidered Uzbek suzani, and Kazakh tus-kiyiz. **Catherine Cosman** traveled extensively through the region; her collection includes rare Turkmen embroidered kurte, carpet pieces, and silver jewelry from Central Asia. The **Durdy Bayramov Art Foundation**, a Canadian-based organization that carries out the educational and artistic mission of renowned Turkmen artist Durdy Bayramov, will display items from Turkmenistan. **Charlie and Asyl Undeland** will present their collection "Kurak: A Central Asian Patchwork," which includes a wide variety of textile artifacts from the whole region. **Dr. Diana Kudaibergenova** will be presenting a collection of Central Asian dresses, and **Zilola Ashurova** will showcase a collection of Uzbek textile art. Exhibition curated by Snezhana Atanova.

LECTURE

"IKAT: BETWEEN RELIGION AND POLITICS, FASHION AND CONTEMPORARY ART," BY ELMIRA GYUL (IN RUSSIAN)

Lindner Commons, Room 602
Friday, October 11, 10-11:30am

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.



About the Author

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 seven 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).

LECTURE

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

Lindner Commons, Room 602

Two presentations:

Friday, October 11, 2-2:30pm

Saturday, October 12, 10-10:30am



"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.

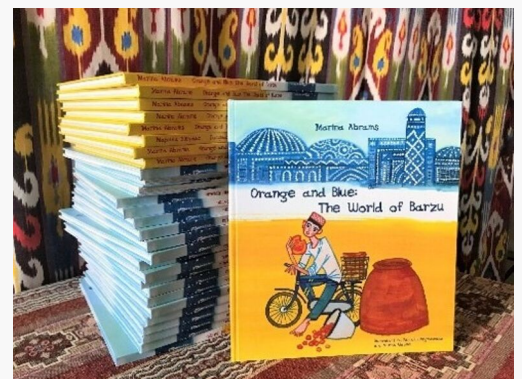
LECTURE

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

Lindner Commons, Room 602

Saturday, October 12, 1:30-2:30pm

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.



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LECTURE

"TREE OF LIFE: SACRALITY OF CENTRAL ASIAN EMBROIDERY, CLOTHING AND SILVER ORNAMENTS," BY SNEZHANA ATANOVA

Lindner Commons, Room 602
Saturday, October 12, 11am-12pm

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).

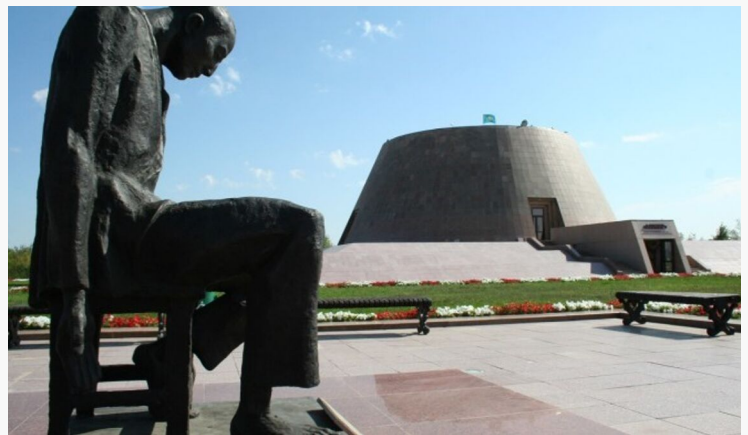


LECTURE

ALZHIR MEMORIAL COMPLEX: "THEIR MEMORY IS ALIVE," WITH SAYA MAILIBAEVA AND ANAR KHASSENOVA

Voesar Conference Room, 412
Friday, October 11, 4-5:30pm
Sunday, October 13, 11am-12:30pm

During the Stalin years, Akmol, 35km west of Akmol—present-day Nur-Sultan—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 lecture and exhibition are 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.

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MUSIC

TURKMEN DUTAR, BY BATYR ODEYEV

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

Batyr Odeyev, better known as #Dutarbagshy on social media, is currently living in Washington D.C. where he runs his own company Maymarg LLC. 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.



MUSIC

THE MAGIC OF MUGHAM. MYSTICAL MUSIC OF AZERBAIJAN, BY JEFFREY WERBOCK

Lindner Commons, Room 602
Two performances:
Saturday, October 12, 12-1pm and 4-5pm

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.

Jeffrey Werbock 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.



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.

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CESS 2019 PHOTO CONTEST

CESS Photo Contest 2019
Main Hall of the Elliott School,
2nd floor
October 1-October 30

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

EXHIBITION

FARRUKH NEGMATZADE

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

Farrukh Negmatzade comes from Tajikistan. He is one of the leading contemporary artists of the region, bringing a unique vision of his country to domestic and international audiences. 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.



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.



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DANCE

"ATA TOLGAU" PERFORMANCE, BY THE KAZAKH ENSEMBLE GULDER

**Main Hall of the Elliott School, 2nd floor
Sunday, October 13, 1pm**

To conclude the 2019 CESS Conference, Kazakh ensemble 'Gulder' will perform a dance called Ata Tolgau, which means "a tribute to the forefathers." 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.



The group's choreographer, Zarina Alim, has extensive experience in folk, ballet, and modern dance. Rozlana Altynbekova 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.

FILM

PREMIERE WITH Q&A: SAID AND SAIDA (UZBEKISTAN, 2018), WITH NADIRA SAID AHMAD QIZI AND DONOHON ABDUGAFUROVA

Room B17

Saturday, October 11, 8-10:30pm

Said and Saida is a movie about the life of two Uzbek intellectuals of Soviet time—Said Ahmad and Saida Zunnunova. Based on true stories, memoirs, letter correspondence, it features the consequences of Stalin's repressive policies through this couple's life. Said Ahmad's incarceration, his life in prison, and Saida Zunnunova's ordeals of being "the wife of the enemy of the state" are the main focus of the movie. The film was produced by Nazim Abbosov, the son of famous film director Shuhrat Abbosov, and Nadira Said Ahmad Qizi, the daughter of the main characters.



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FILM

PREMIERE WITH Q&A: INGUSHETIA: THE UNTOLD STORY (72 MIN), WITH DOCUMENTARIAN MAGOMET ALBAKOV

Room B17

Friday, October 11, 6-8pm

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.



FILM

THE OLD MAN AND THE ARAL SEA (RLE/RL, 2019), WITH MUHAMMAD TAHIR, DISCUSSANT, TOROKUL DOOROV, DIRECTOR OF PRODUCTION, AND DR. JEANNE FEAUX DE LA CROIX

Lindner Commons, Room 602

Friday, October 11, 2019, 12-1pm

Now 90 years old, Omirzak Doszhanov was a fisherman on the Aral Sea before most of it dried into a dust bowl in one of the world's greatest environmental disasters. He remembers the sea's Soviet heyday and prays for it to return to its former glory. Azattyq (Kazakh Service of RFE/RL) presents a documentary of Assylkhan Mamashuly about the story of Aral told by a fisherman.



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FILM

THE LETHAL SOVIET LEGACY IN KAZAKHSTAN (RLE/RL, 2019), WITH MUHAMMAD TAHIR, DISCUSSANT, HARUTYUN MANSURYAN, FILM PRODUCER, AND DR. CYNTHIA WERNER

Lindner Commons, Room 602

Sunday, October 13, 2019, 10-11am

Forty years of Soviet nuclear bomb tests have left a toxic wasteland in Kazakhstan. The nuclear explosions have stopped, but Russia still rents vast swathes of Kazakh territory for missile tests that critics say are devastating for the environment and its inhabitants. For this documentary, we traveled across Kazakhstan to tell the stories of the people who live amid this lethal legacy.



FILM

WILDNESS. ABOUT BRIDE KIDNAPPING IN KYRGYZSTAN (IRIS OPPELAAR, 2019, 15 MIN)

Lindner Commons, Room 602

Sunday, October 13, 9-9:30am

In the former Soviet republic of Kyrgyzstan, thousands of young girls and women are kidnapped every year to be forced into marriage. Although the practice was outlawed in 2013, bride kidnapping continues to exist, with destructive consequences for society. WILDNESS, a film by Iris Oppelaar, aims to de-sensationalize the practice of bride kidnapping and instead reveal the motives and societal expectations that underlie it, providing insight into the lives of ordinary Kyrgyz in the process.



Author: Iris Oppelaar is a multimedia journalist who covers stories focused on human rights and migration in Central Asia and Russia.

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