

INSTITUT DU MONDE ARABE

ON THE ROADS TO SAMARKAND

WONDERS OF SILK AND GOLD

FROM NOVEMBER 23, 2022
TO JUNE 4, 2023



CONTENTS

4 Forewords

Jack Lang, President of the Institut du monde arabe

Gayane Umerova, Executive Director of the Art and Culture
Development Foundation under the Cabinet of Ministers of the Republic of Uzbekistan

6 I – Press release

10 II – Description of the exhibition

- The historical context of the exhibition
- Key dates
- Power and pomp
- Indoor splendour
- A world of symbols and colours
- Glossary

46 III – Curators and exhibition design

48 IV – Exhibition resources

49 V – The Art and Culture Development Foundation of the Republic of Uzbekistan

FOREWORDS

Jack Lang,

President of the Institut du monde arabe

In the white, misty light of dreams, on the frontier between Europe and Asia, lies Uzbekistan. In this land with a history and culture stretching back thousands of years it is possible to make out, in the distance, the outlines of the eternal cities of Samarkand, Bukhara and Khiva.

Located at the crossroads of civilizations, Uzbekistan has always been a unique point of convergence for peoples from the steppes, India, Persia, China and the Arab-Muslim world, endowing it with a remarkable artistic originality.

Its wonderful heritage is the fruit of the many different cultural and religious influences to which this region has been constantly subjected. The Uzbek authorities should be recognized for their important efforts in making the country accessible. This exhibition is a rare and precious opportunity to discover a range of ancestral practices and skills.

It is an honour for the Institut du Monde Arabe to host these fabulous pieces, which have never before been exhibited. Organised with the support of the Art and Culture Development Foundation of Uzbekistan, this exhibition plunges visitors into the dazzling splendour of the courts of the greatest emirs of the 19th and 20th centuries. As they wander around this immersive show spread across 1,100 square metres, they will discover ceremonial costumes enhanced with gold, splendid jewellery, majestic chapans and magnificent ikats. This ensemble is rounded off with some very fine Orientalist paintings from Uzbekistan's national museums. Up until now, these moments of beauty had been kept secret by these distant lands.

'On the Roads to Samarkand, Wonders of Silk and Gold' is a bewitching invitation to travel. Conceived as a journey through time, this remarkable exhibition also has an educational purpose, that of providing a better understanding of the social, historical and political context of this country with its long history.

As president of the Institut du Monde Arabe, I have always been committed to bringing together knowledge and culture. This fantastic exhibition fulfils this role wonderfully, that of admiring in order to learn and learning in order to admire.

Gayane Umerova,

*Executive Director of the Art and Culture Development Foundation
under the Cabinet of Ministers of the Republic of Uzbekistan*

The Republic of Uzbekistan is located in the heart of Central Asia. The historical name of the country is Transoxiana, i.e., land beyond the Oxus River. Being at the crossroads of the routes of the Silk Road, it has experienced the influence of a wide variety of cultures and civilizations. Over the centuries, a unique and rich culture has been formed here. The country is famous for its masters of traditional crafts. This rich and fertile land allowed centuries-old traditions of textile production to flourish. An incredible variety of fabrics and techniques contributed to the emergence of original and diverse forms of national costume. This tradition is an important part of our cultural heritage, which has been preserved and treasured for generations thanks to its sophisticated production, superb embroidery and distinctive patterns.

We are honored to collaborate with the Institut du Monde Arabe on this magnificent project, which gives us the chance to showcase some of the finest works of Uzbekistan craftsmanship from our major collections to audiences in Europe and visitors from across the world. The exhibition tells a captivating story of the complexity of a centuries-old tradition, putting together a selection of unique objects spanning from the era of the Khanate of Bukhara to the early 20th century, the exhibition presents an engrossing tale of the complexity of the centuries-old heritage. The display is complemented by a selection of avant-garde paintings from the great collection of the State Museum of Arts of the Republic of Karakalpakstan named after I.V. Savitsky, once called ‘the Louvre of central Asia’ by The Guardian.

We highlight the importance and wealth of our national heritage, and to bring together unique pieces, most of which have never left Uzbekistan before.

One of the missions of the Art and Culture Development Foundation is to increase awareness of our history and cultural heritage on a global scale.

We are confident that this project will be a successful result of our cooperation with the Institut du Monde Arabe and the relevance of its programming, the exceptional cultural value of the on-display objects, and the excellence of curatorship.





THE ROADS TO SAMARKAND

WONDERS OF SILK AND GOLD

Chief curator: Yaffa Assouline

IMA curators: Élodie Bouffard, Philippe Castro, Iman Moinzadeh

From 23 November 2022 to 4 June 2023, the Institut du Monde Arabe and the Art and Culture Development Foundation of the Republic of Uzbekistan are presenting an exhibition devoted to the heritage and ancestral skills of Uzbekistan from the late 19th and early 20th centuries, through a series of unique works that are being displayed for the first time outside the country's national museums.

Victor Ivanovich Ufimstev, *Oriental Motif*, oil on panel © Art and Culture Development Foundation of the Republic of Uzbekistan © The State Museum of Arts of the Republic of Karakalpakstan named after I.V. Savitsky © Harald Gottschalk

L'Asie centrale au milieu du XIX^e siècle Central Asia in the middle of the 19th century



The exhibition covers more than 1,100 m² and enables visitors to discover more than 300 previously unseen items that are representative of the treasures of Uzbekistan: sumptuous *chapans* (coats) and gold-embroidered accessories from the emir's court, hand-painted wooden saddles, horses harnesses in silver set with turquoise, magnificent *suzanis* (embroidered textiles), carpets, silk *ikats*, jewellery and costumes from the nomadic culture, as well as twenty paintings by avant-garde Orientalist artists.

This exhibition showcases the revival in traditional crafts in the late 19th and early 20th centuries, which are part of the Uzbek identity. Like those of the great powers of the Islamic world, textiles played a key role: they conferred distinction, provided pleasure and created a strong image in society. Unique pieces decorated with or entirely covered in gold embroidery bear witness to the social and symbolic importance of courtly splendour. A large number of magnificent and monumental creations – caftans, dresses, headdresses – produced for the court and as diplomatic gifts – were made exclusively at the emir's private workshop and testify to the skill and creativity of these master artisans.

Embroidery, practised in a family setting, reached a peak of expressive symbolism in stunning *suzanis*, cloths embroidered with silk, which were used to decorate both urban and nomadic interiors. Women dedicated themselves to needlework, notably when preparing their daughters' dowry. The rich embroidered motifs found on *suzanis* bear witness to their taste and creativity and to the influence of the environment, with each region having its own aesthetic conventions.

Combining the aesthetic and the practical, the art of carpet-making reflects the importance attached to the woollen items that were made by the people of the steppes and mountainous regions. Finally, the use of symbols and colours that are omnipresent in the country's cultural heritage is illustrated in particular by the technique of the *abrbandi* – the famous silk ikats; these richly coloured textiles offer an abundance of symbols that can also be found in other crafts such as metalwork.

These colours and the general aesthetic would be a source of inspiration for many artists. At the beginning of the 20th century, Turkestan was the preferred destination of Russian avant-garde artists, who flourished between 1917 and 1932. When the Empire disappeared, becoming the USSR, numerous soviet artists discovered the land that today corresponds to the present-day Republic of Uzbekistan. During the same period when Matisse was discovering Morocco, the painters of the Russian school, seeking 'local colour', found a unique source of inspiration in the wealth of landscapes, forms, colours and faces of Central Asia. Each artist, whatever current they followed – Symbolist, neo-primitive, Constructivist or other – embarked on a quest for the new and the exotic. An Uzbek school of painting emerged, led by Alexander Volkov.

Uzbekistan is located in the heart of Central Asia and its landscape embraces mountains, deserts, fertile plains and oases. It is home to places that are rich in history and culture. An independent republic since 1991 following the fall of the USSR, Uzbekistan has inherited ancestral cultures and traditions that were created by the different peoples who settled there and intermingled. It has been part of powerful kingdoms and empires, which grew out of its unique strategic political and intellectual situation.

The exhibition is organised by the Institut du Monde Arabe in partnership with Art and Culture Development Foundation of the Republic of Uzbekistan. The Foundation encourages international cooperation and promotes Uzbekistan's culture on the international stage. Throughout its existence, the ACDF has worked tirelessly to bring changes to national legislation, thereby making this project possible. The exhibition is part of the foundation's mission, which is to preserve and promote Uzbek culture internationally.

The Institut du Monde Arabe is particularly grateful to the Art and Culture Development Foundation of the Republic of Uzbekistan for making these loans possible.

In parallel, the Musée du Louvre is organising the exhibition 'The Splendours of Uzbekistan's Oases' from 23 November 2022 to 6 March 2023.

Exhibition organised by the Art and Culture Development Foundation of the Republic of Uzbekistan in Partnership with the Institut du Monde Arabe.



INTRODUCTION

BY YAFFA ASSOULINE

Chief curator

This exhibition is the fruit of my encounter with Uzbekistan whose mythical and legendary names, such as Samarkand, Bukhara, Khiva, have fired imaginations for centuries.

Visitors will discover the splendours of the emirs of Bukhara and its court and their wives, never before exhibited outside the museums of Uzbekistan. These unique pieces decorated with or entirely embroidered in gold for example the last emir's coronation *chapan*, testify to the social and symbolic importance of the court's splendour.

Gold embroidery reached its zenith during the reign of the emir of Bukhara Muzaffar-Ed-Din (1860–1885). Specially ordered pieces were made exclusively in the emir's private workshop, bearing witness to the skill and creativity of the master artisans.

In the numerous wonderful collections of the museums of Tashkent, Samarkand, Bukhara, Kokand, Khiva and Nukus, it was necessary to create a dialogue between all these treasures – jewellery, accessories, carpets and other objects. We had to choose from among the extraordinary *suzanis*, also known as 'Gardens of Paradise', embroidered by families as a dowry following the birth of a daughter, as well as from among the *ikats*, with their fascinating artistic virtuosity and vibrant colours and motifs.

This exhibition is displaying treasures from Uzbekistan's museums for the first time and my intention is to share our passion for their art of textile-making and weaving, forming a silk and gold link between Uzbekistan and France.

“Text” comes from the Latin “textus” meaning woven thing. It is constructed from the verb “texere” meaning to weave, to make, to embroider. Textile is a wonderful artistic and poetic medium.

THE EXHIBITION'S HISTORICAL CONTEXT

At the crossroads of civilizations, the place where the peoples of the steppes, India, Persia and China came together, Uzbekistan is the heir to powerful kingdoms and empires that grew out of this unique strategic political and intellectual situation. It was a land of knowledge and cultures, of Zoroastrian and Muslim practices, following the Arab conquest and the advent of Islam in the 8th century. These coexisting currents left a lasting mark on the symbolism of the region's artistic creations.

The legendary 'Silk Roads' brought prosperity to Transoxiana, bringing an endless wave of riches and merchants who shared their knowledge and legends. At the time, Samarkand and Bukhara were prosperous trading cities and flourishing artistic centres. They were adorned with masterpieces of Islamic architecture, in particular during the reign of the great Timur, known as Tamerlane (1336–1405). In the 16th century, when the Shaybanids came to power (nomadic Turko-Mongol tribes), two then three khanates were created in Transoxiana.

This prosperous and sought-after region, centred on an urban system, was also heir to nomadic practices that shaped the country's traditions.

Oases were places where cotton and silk were produced. The arts of embroidery and weaving developed there and reached new heights of technical proficiency and compositional sophistication, visible in the rich motifs of *suzanis*, spectacular embroideries made to decorate interiors. In quiet courtyard workshops the technique of gold embroidery (*zardozi*) was refined, the product of elite artisans responding to the demands and tastes of the upper echelons of society.

The steppes and the mountainous regions provided an abundance of woollen products. Nomadic women skilled at weaving and producing felt made carpets for decoration and comfort. Their creations were also sold at markets in nearby towns.

These ancestral practices flourished in the 19th century thanks to the rivalry between khanates and to the importance assigned to the courtly and luxury arts. The Russian conquest of 1868 will gradually bring these production centres into a new logic. During the Turkestan Governorate General's, the social and cultural place of textiles was only slightly affected by the introduction of imported products made in Russian factories. It was during the soviet era that important changes took place, and the transmission and value of these high-quality crafts declined.

Court *zardozi*, urban silks, carpets from the steppes, *suzanis* with flowers and stars, ikats with complex compositions and rich colours: these works from the end of the 19th century and the beginning of the 20th are important elements in Uzbek identity and diversity. As we discover and admire the textiles of Uzbekistan, we become immersed in this country's history and culture, its contrasts and enduring aspects, spanning the cultures of the steppes and age-old cities.

KEY DATES

16th century: the Shaybanid dynasty of the Ozbeg tribes take over much of Transoxiana.

1500 – 1785: Bukhara khanate (became an emirate between 1785 and 1920).

1511 – 1920: Khiva khanate.

1709 – 1876: Kokand khanate.

1785 – 1920: Bukhara khanate becomes an emirate under Shah Murad, Manghits dynasty.

1785 – 1800: Shah Murad rules the emirate. Silk production is resumed.

Early 19th century: beginning of the rivalry between England and Russia in Central Asia.

1839: Russian expedition against the Khiva khanate; start of Russian interference in Transoxiana.

1853: Akmeçet fortress is taken, Kokand khanate; beginning of Russian colonisation.

1860 – 1885: the emir Muzaffar Ed-Din creates a gold embroidery workshop in the Ark citadel in Bukhara.

1867: the government of Turkestan is formed with Tashkent as its capital.

1868: the Russian Empire annexes much of the emirate of Bukhara.

1873: the emirate becomes a Russian protectorate.

12 August 1873: the Khiva khanate capitulates.

19 February 1876: the Kokand khanate is annexed.

1911 to 1920: Mohammad Alim Khan rules over the Bukhara emirate.

2 September 1920: Bukhara becomes the Bukharan People's Soviet Republic;

the last emir of Bukhara flees to Afghanistan.

October 1920: Khiva becomes the Khorezm People's Soviet Republic.

27 October 1924: creation of the Uzbek Soviet Socialist Republic.

1927: new soviet economic policy. Beginning of industrialisation and collectivisation.

31 August 1991: Uzbekistan declares independence.



سید امیر عالم محمد شاہ سلطان

POWER AND SPLENDOUR

The power of the khans at the turn of the 19th century

As early as the 13th century, the rich oases of the Transoxiana were invaded by nomadic Mongol tribes led by Genghis Khan. In the 14th century, Amir Timur, known also as Tamerlane, unite the legacy of nomadic conquests and urban centers of Transoxiana, creating a vast state with its capital in Samarkand. In the 16th century, three rival khanates – Bukhara, Khiva, and Kokand – were gradually structured in what is generally considered the new Uzbek space. In 1785 in Bukhara, the Mangyts dynasty came to power under Shah Murad. The latter, not having the right to the title of khan, created the Emirate of Bukhara and ruled as emir until 1800. Since 1868, the three khanates were gradually placed under the protectorate of the Russian Empire, and then they were included in a new region called Turkestan Governorate General. On 2 September 1920, the Red Army entered Bukhara, which became the Bukharan People's Soviet Republic, before becoming in 1924 the Uzbek Soviet Socialist Republic. On August 31, 1991, Uzbekistan declared its independence.

The court of the emir of Bukhara

In 1785, the Manghits dynasty came to power, under Shah Murad. The latter, who was not entitled to the title of khan, created the emirate of Bukhara and ruled as emir until 1800. Shah Murad tried to centralise power over the provinces outside Bukhara, which had a very diverse population of Uzbeks, Turkmen, Arabs, Tadjiks, Afghans, Persians and Indians. Undoubtedly, the Muslim religion was a unifying force, but a sense of identity was derived mainly from customs.

So the emirate revived the old traditional craft customs that were shared by these disparate populations. Sericulture was re-established at the end of the 18th century and new textiles were created, incorporating symbols drawn from a common vocabulary. The emirs of this dynasty acted as veritable patrons for these artisans. Workshops were created, giving rise to an industry dedicated to producing luxury items. The pieces created for the emir Mohammad Alim Khan (1880–1944), on display in this section, demonstrate the opulence of their craftsmanship.

A Russian protectorate since 1868, Bukhara saw its agricultural output increase significantly, in particular that of cotton and silk. That led notably to the manufacture of important textile creations, such as *chapans* embroidered with silk and gold. A workshop dedicated to the most important pieces was set up in the Ark citadel at Bukhara, the emir's place of residence during the reign of Muzzafar-Ed-Din (1860–1885). The end of the century saw Bukhara become the capital of the craft of gold embroidery, *zardozi*.

Sayyid Alim Khan, the last Emir of Bukhara.

Copy of a photograph by S. M. Prokudin-Gorsky, 1911. The inscription on the photo reads:
«Said Amir Olim Bakhodiyr Sulton». The original is kept at the Library of Congress, USA

II – Description of the exhibition



Detail on “*Davkur*” gold embroidered *Bakhmal* velvet men’s coat, Bukhara, 18th to 19th century, collection of the Amir Timur Museum Tashkent © The Art and Culture Development Foundation of the Republic of Uzbekistan © Laziz Hamani

Gold, silk and velvet *chapans*

The most important item in men’s costumes was the kaftan known as the *chapan* or *khalat*. This was a loose-fitting, long coat, in a single cut, worn over several layers of clothing. At the emir’s court, the finest *chapans* were made on a base of silk velvet known as *bakhmal*, and were decorated with gold embroidery.

Known as *zardozi*, a term derived from the Persian *zar*, meaning gold, and *dozi*, meaning embroidery, the art of gold embroidery spread throughout India, China, Iran and Europe over the centuries. It reached its peak in Turkestan at the end of the 19th century and the beginning of the 20th. It is renowned for the technical brilliance and creativity of the embroiderers in Bukhara, who created monumental pieces for the emirs.

These *chapans* display three distinct decorative compositions: the *darkham* style, worn exclusively by the emir and those close to him, which consists of a continuous interlacing plant motif covering the entire garment; the *buttador* style consisting of uniformly scattered flowers, rosettes or almonds of varying sizes, not interlinked, covering the entire piece; and the *daukhor* style, which consists of a border at the ends of the sleeves, around the neck and at the bottom of the *chapan*.

The court at Bukhara, the seat of wealth and power, retained the Timurid tradition of the ceremonial robe. Gold-embroidered *chapans* were given to ambassadors and high-ranking members of the military as diplomatic gifts. The latter sometimes wore as many as seven *chapans* one on top of the other.



Buttador-style chapan,
1900–1904, Bukhara.
Velvet, gold embroidery.
Tashkent, State Museum
of Arts of Uzbekistan
© The Art and Culture
Development Foundation
of the Republic of Uzbekistan
© Laziz Hamani

II – Description of the exhibition



Caps

The cap has been part of the traditional Uzbek costume for centuries. Known as a *doppi*, it was worn by everyone – men, women, children and babies, but not elderly women, who wore scarves.

There were six regional schools: Tashkent, Ferghana, Samarkand, Bukhara, Kashkadarya-Sukhandarya, and Khorezm-Karakalpak. The decoration, form and colours were indicators of age, social status and the region of the person wearing it. The base could be made of velvet, satin, cotton or silk.

The Bukhara school, the city where the emir lived, is characterised by gold and silver embroidery, which is reflected in the *chapans* displayed in this section. They feature floral and plant motifs, mainly rosettes, surrounded by branching stems. The principle colours used by this school were blue, grey and purple.

Talismanic Robe

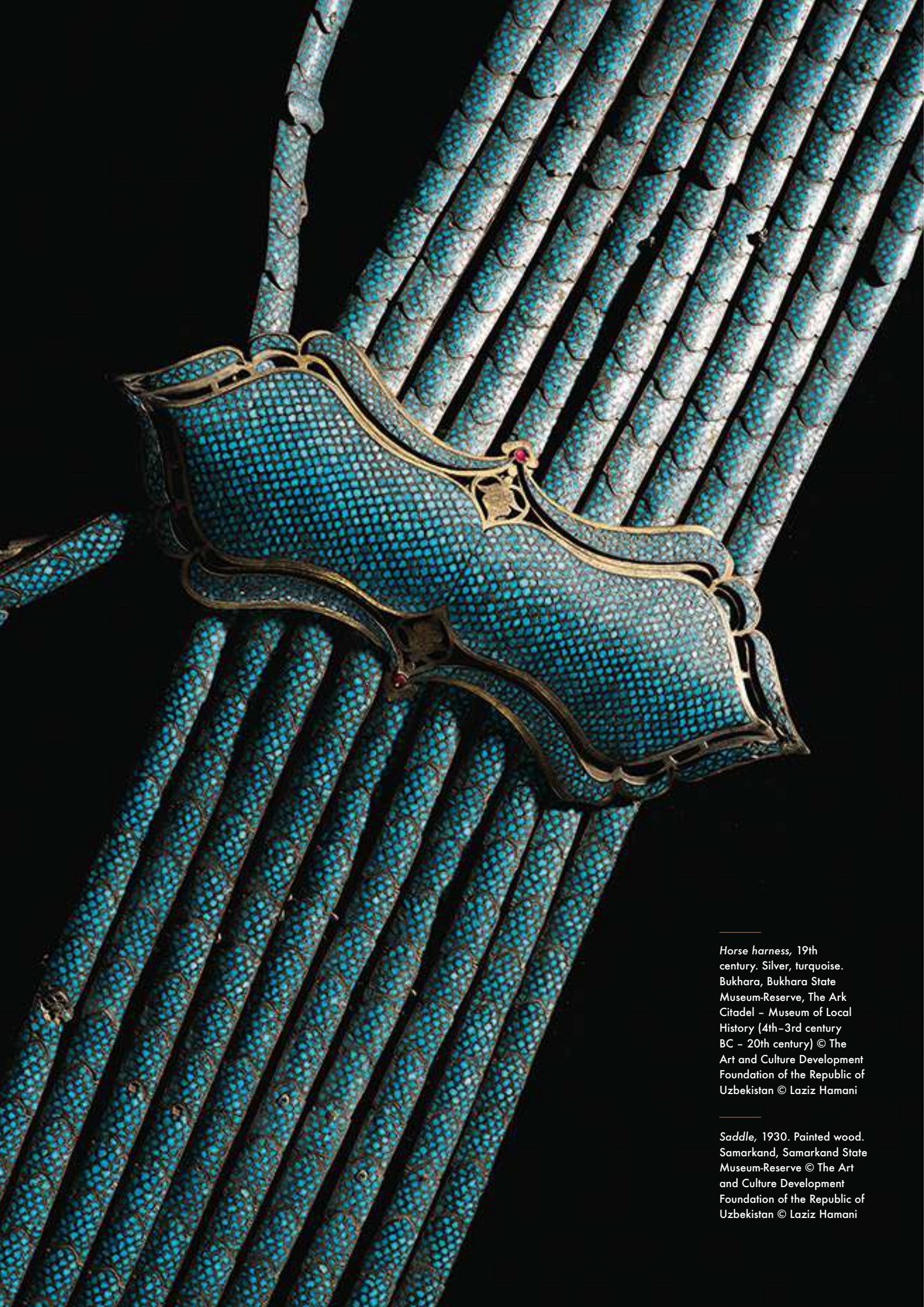
Talismanic robes were made in large numbers in the Arab Muslim world. They were generally worn by high-ranking people. They provided protection against aggressions, disease and sudden death, as well as the evil eye.

This robe dating from the early 20th century was made from chintz, a thick white cotton that originated in India. It was very hard-wearing and lightly waxed. Inscriptions of *surah* from the Qur'an extend down to the waist and along the sleeves. Also visible is the medallion motif reminiscent of those found on the backs of certain *chapans*.

Caps, Bukhara 1940-1960,
State Museum of Applied Arts
Uzbekistan, Tashkent
© The Art and Culture
Development Foundation
of the Republic of Uzbekistan
© Laziz Hamani

Talismanic robe, early
20th century. Chintz, Khiva
bez, Ichan-Qala the State
Museum Reserve © The Art
and Culture Development
Foundation of the Republic of
Uzbekistan © Laziz Hamani





Horse harness, 19th century. Silver, turquoise. Bukhara, Bukhara State Museum-Reserve, The Ark Citadel - Museum of Local History (4th-3rd century BC - 20th century) © The Art and Culture Development Foundation of the Republic of Uzbekistan © Laziz Hamani

Saddle, 1930. Painted wood. Samarkand, Samarkand State Museum-Reserve © The Art and Culture Development Foundation of the Republic of Uzbekistan © Laziz Hamani

Equestrian finery

The only means of transport, the horse was an integral part of the Uzbek lifestyle and identity. It was domesticated in the first millennium as part of a culture that was originally nomadic. The horse was an integral part of territorial conquest and the development of trade. Its importance was reflected in the development of crafts specifically dedicated to the equestrian world.

When he donned his rider's garb, with its uniform and ceremonial arms, the last emir of Bukhara was following in the footsteps of great conquerors thereby reasserting the power and wealth of his territory.

This opulence also extended to the breeding of horses. While thoroughbreds were reserved for the emir and for diplomatic gifts, the court stables had no fewer than seventeen different breeds, including the famous Lokais, Teke and Turkoman known all over the world. Great care was lavished on these horses, reflected in the tack that was made for them.

A veritable extension of the rider, the horse was given lavish, luxurious accessories. Saddle blankets (*dauri*) made of gold-embroidered velvet, wooden saddles hand-painted using natural dyes, and saddlecloths (*zinpush*) were supplemented by a luxurious panoply of harnesses, veritable pieces of jewellery made of silver set with turquoise, cornelian and enamel. Each of these different elements was created by guilds specifically dedicated to bronzework, goldwork, woodwork, tanning and gold embroidery.



II – Description of the exhibition

"Daukhor"- style chapan for a child, 1910–1915, Bukhara. Velvet, gold embroidery, Tashkent, State Museum of Arts of Uzbekistan © The Art and Culture Development Foundation of the Republic of Uzbekistan © Laziz Hamani



Women's wardrobe

Women's costumes consisted of several items in a single cut: a shirt dress, trousers, a camisole (undergarment), a chapan, various headwear and shoes. Although the cuts were similar, the quality of the fabric and the amount of decoration distinguished the various social classes. The colours indicated a woman's marital status.

Gold embroidery was a craft practised exclusively by men in a society where it was said that gold would be tarnished if it was touched or breathed on by a woman. It was also feared that the secrets of this craft would be divulged as she passed from one family to another via marriage. As well as being forbidden from touching gold, women were also banned from wearing it in an ostentatious way. So gold embroidery appears only on women's accessories.

That said, the woman's costume was entirely concealed in public by a paranja, a long robe that covered the head and body.

As for children, they could only wear gold-embroidered clothes up until the ages of eight to ten and then only for special occasions. After that age, only a few elements such as boots and hats could be decorated with gold.



"Kaltacha", outer garment.
Early 1880s, Bukhara.
Velvet, gold embroidery.
Tashkent, State Museum of
arts of Uzbekistan © The Art
and Culture Development
Foundation of the Republic of
Uzbekistan © Laziz Hamani





"Darkham"- style chapan.
Late 19th–early
20th century, Bukhara.
Samarkand, Samarkand State
Museum-Reserve
© The Art and Culture
Development Foundation
of the Republic of Uzbekistan
© Laziz Hamani

"Darkham"- style chapan.
Detail

Gold embroidery

Known as zardozi, the art of gold embroidery reached a peak during the reign of Emir Muzaffar-Ed-Din (1860–1885), who created a large workshop in the precinct of his residence in the Ark citadel in Bukhara. Caftans, trousers, boots, shoes, hats, women's accessories, saddle blankets, suzanis – these exclusively male crafts were aimed at the court and those close to the emir.

At the end of the 19th century, there were thirty-two embroiders' guilds; each guild was supervised by an aqsoqol, an administrator who organised the embroiderers' work and ensured that customs and rituals were respected. These craftsmen were highly regarded for their skills and their work was seen as a blessing from God.

Two types of gold embroidery existed. The zardozi-zamindozi was a form of embroidery that covered the entire fabric, whereas zardozi-guldozi consisted of a floral motif cut out of paper that was then embroidered onto the fabric. The material used was either soft-spun gold, known as kolobutan, or drawn thread known as sim; the quality of the embroidery was proportionate to the weight of the gold.



SUMPTUOUS INTERIORS

***Suzanis*, between heaven and earth**

Suzani is a Persian word meaning ‘needle’. A *suzani* is a large piece of fabric embroidered with silk thread that was made for the bride’s dowry. Wall decorations, bed covers, pillow covers, curtains, prayer mats were the products of exclusively female crafts that were handed down from one generation to the next.

Decorative elements for the interior, these unique creations feature a phantasmagorical universe intended to ensure a harmonious marriage and family life. Numerous regional schools existed and each of them followed a particular style with precise symbols affirming their identity.

There were two main currents: the Samarkand current offered a glimpse of the sky with bold, hypnotic, reddish astral motifs; while that of Bukhara takes us to the heart of the garden of Eden with luxuriant, colourful, anthropomorphic, floral and plant motifs. These celestial and terrestrial paradises had a decorative and protective function: the symbolic universe portrayed was a guarantee of abundance, prosperity, security and fertility.

The number and quality of *suzanis* in a home depended on the family’s social status. It took between one and eight years to make a large hanging with these fabrics. Up until the end of the 19th century, silk threads dyed using natural dyes were embroidered on narrow bands of hand-made white cotton fabric (*karbos*) were embroidered silk threads dyed using natural dyes. The embroidery followed the motifs made beforehand by the *kalamkash*, a draughtswoman invited especially. When the piece was finished, the different bands were assembled. The final result testified to the future bride’s patience, taste and creativity.

“*Togora-palak*” *suzani*, Tashkent school.
Early 20th century, Tashkent. Cotton, coloured silk thread.
Tashkent, State Museum of Arts of Uzbekistan
© The Art and Culture Development Foundation of the Republic of Uzbekistan © Andrey Arakelyan





*"Takiyapush" bed cover,
Nurata school, c. 1867,
Nurata, cotton, coloured
silk thread, Tashkent,
State Museum of Arts
of Uzbekistan
© The Art and Culture
Development Foundation of
the Republic of Uzbekistan
© Andrey Arakelyan*

II – Description of the exhibition

Khosiyat Dzhuraeva, *felt mat*, 2nd half of 20th century,
Jizzakh, Samarkand, Samarkand State Museum-Reserve
© The Art and Culture Development Foundation of the Republic of Uzbekistan
© Laziz Hamani

The secrets of Uzbekistan's carpets

The art of carpet-making spanned centuries in the region of the former oases of Transoxiana. Owing to the fragility of wool, only a few pieces are left today. The majority of works conserved in the collections thus date from the 19th century.

Carpets, apparently simple domestic items, are an invaluable historical source. Their iconography reveals the lifestyle, environment and beliefs of their creators, their relations with neighbouring peoples, and their aesthetic considerations.

The steppes and the mountainous regions provided an abundance of wool and wool products. Skilled in weaving carpets and felt mats, women wove carpets to make the home more attractive and comfortable. Their creations were also sold at markets in nearby towns. That is why most of the pieces sold were of Turkmen origin and were sold in Bukhara, a city with commerce of every kind.

There were four main types of carpet: short or long pile carpets, among the first knotted carpets; flat-woven carpets that could easily be folded and transported and were adapted to a nomadic lifestyle; embroidered carpets; and felt mats – the oldest form – which were mainly found in nomadic and semi-nomadic peoples.

Above and beyond the decorative and functional aspect, carpets display a colourful formal symbolism, which made it a prophylactic object. Through the precise choice of motifs, the weavers ensured the household was protected by drawing on an ancestral symbolism transmitted from one generation to the next.



A WORLD OF SYMBOLS AND COLOURS



Ikats, fabrics with 1,000 colours

Ikat is an Indonesian word meaning ‘to tie, to knot’. Today, in popular culture, this name refers to a colourful fabric with blurry motifs, in reality it is a widespread weaving technique in Asia whose origins remain unknown.

Nevertheless, its presence in Indonesia and China from the 6th century and its expansion to the whole of Asia suggest that the Silk Roads expanded its influence.

This art flourished in Uzbekistan under the name of *abrbandi*. This Persian word, whose root – *abr* – means ‘cloud’, takes its meaning from the blurry, hazy appearance of its motifs.

Unlike Indonesian artisans, who dyed the warp and weft threads, the Uzbek masters of *abrbandi* tinted only the warp threads, which was the secret to their unique decorative style. This is an extremely long process which can take months and requires very precise technique.

Each region had its own motifs, which could be floral, vegetal, zoomorphic, geometric or domestic, displaying a range of colours and symbols in keeping with very precise regional conventions. There were three dominant regional schools: Bukhara / Samarkand, Ferghana valley / Tashkent and Khorezm / Kiva. The technique could be applied to different kinds of fabric, the most delicate and luxurious being silk velvet (*adras*).

Film : *ikat and bakhmal production*

Since the country’s independence in 1991, *ikat* or *abrbandi* has been a strong symbol of Uzbek identity that is renowned throughout the world. Since the country became independent, this craft has undergone a revival, notably in the Ferghana valley. Indeed, its popularity is reflected in the use of the technique by numerous fashion designers – Balenciaga, Gucci, Cavalli – who adopted the process.

This film pays tribute to the skilled weavers in the Ferghana valley who have resumed their activity using ancestral methods. It explains the various stages in producing *ikat*: the silk thread obtained from the silkworms, the application of resist to certain parts of the threads, the colouring of the rest, the weaving of the warp yarns (the secret of Uzbek’s unique ancestral style).



*"Kaltacha", ikat woman's
outer garment, 20th century,
Bukhara, Tashkent, State
Museum of Arts of Uzbekistan
© The Art and Culture
Development Foundation
of the Republic of Uzbekistan
© Andrey Arakelyan*

II – Description of the exhibition



Fragment of a pectoral ornament
"Peshikhalta", late 19th–early
20th century, Metal, coral and
turquoise, Nukus, State Museum
of History and Culture of
the Republic of Karakalpakstan
© The Art and Culture
Development Foundation
of the Republic of Uzbekistan
© Andrey Arakelyan



"Bilezik" bracelets,
late 19th–early 20th century,
Silver, cornelian, red agate,
filigree, chasing, Nukus,
State Museum of Arts of the
Republic of Karalpakstan named
after I.V. Savitsky
© The Art and Culture
Development Foundation
of the Republic of Uzbekistan
© Andrey Arakelyan



"Tadj-duzi" pectoral ornament,
late 19th century, Khorezm. Silver,
coral, coloured glass, filigree,
inserts, Tashkent, State Museum
of Arts of Uzbekistan
© The Art and Culture Develop-
ment Foundation of the Republic
of Uzbekistan © Laziz Hamani

Jewellery, a guarantee of protection and happiness

The art of jewellery is closely linked to the women's wardrobe in Central Asia. It was an integral part of the traditional costume for women and indicated the age and social, economic and marital status of the person wearing it. Pieces should not be considered individually, but rather as part of an ensemble whose form, material and aesthetic conformed to local traditions.

Each ensemble was generally made up of several pieces: diadem, forehead, temple, pectoral, necklace, bracelets, earrings, rings and nose rings sometimes. Its important prophylactic role explains the abundance of amulets and talismans in girls' jewellery. The younger the woman, the more, and more flamboyant, jewellery was worn. An ensemble could weigh up to ten kilos.

Three great regions are represented in this section: the jewellery of Bukhara and Tashkent set with turquoise and coral, that of Khorezm, which was more intricately worked and flamboyant, and that of Karakalpakstan, which is larger and less finished in appearance. Most of the jewellery produced in the former Uzbekistan is made of silver or alloy. For the most part, it is mainly adorned with semi-precious stones: cornelian and coral from India and Europe, turquoise from Khorasan, and pearls and coloured glass from Europe, each stone and colour bearing its own meaning.

Just as clothing evolved following the arrival of the Russians, the art of jewellery would be transformed with the appearance of new techniques and an aesthetic in which pieces were much more elaborate.



*"Haykel" pectoral ornament, late 19th–early 20th century. Metal, stones,
Nukus, State Museum of History and Culture of the Republic of Karakalpakstan
© The Art and Culture Development Foundation of the Republic of Uzbekistan
© Andrey Arakelyan*



"Tobelik", married woman's headdress, 17th-18th centuries, metalwork (silver, coral, turquoise, bell) and fabric, Nukus, State Museum of Arts of the Republic of Karakalpakstan named after I.V. Savitsky

© The Art and Culture Development Foundation of the Republic of Uzbekistan
© Andrey Arakelyan

"Kyzyl kiymeshek" married woman's cape, late 19th-early 20th century, embroidery, Nukus, State Museum of Arts of the Republic of Karakalpakstan named after I.V. Savitsky

© The Art and Culture Development Foundation of the Republic of Uzbekistan
© Andrey Arakelyan

The Karakalpaks

The Karakalpaks are a semi-nomadic Turkic-speaking Muslim people of herders-fishermen from Central Asia who originally lived in the steppes. In the 18th century, they settled to the south of the Aral Sea where they developed an irrigation agriculture, and this until the 1960s and the retreat of the Aral Sea. The Karakalpaks organize themselves into a confederation of tribes with a strong clan system.

Women's clothing was one of the distinguishing characteristics of the Karakalpaks. A panoply existed for the four traditional stages of the life of a woman: girl, married woman, mother and grandmother, indicating their age, social rank and clan with a colour code and a precise symbolism in the embroidered motifs.

The blue wedding dress (*ko'k ko'ylek*) was accompanied by a ceremonial headdress: the *tobelik*. A combination of textiles and goldwork, this item of jewellery descending to the ground supplemented the costume of Karakalpak women, revealing only a tiny part of the face. It is an extremely rare piece: only three items of this kind are conserved in Uzbekistan's museums.



II – Description of the exhibition

Two women, one holding a Dutar,
a traditional long-necked, two-stringed lute.



Paranjas

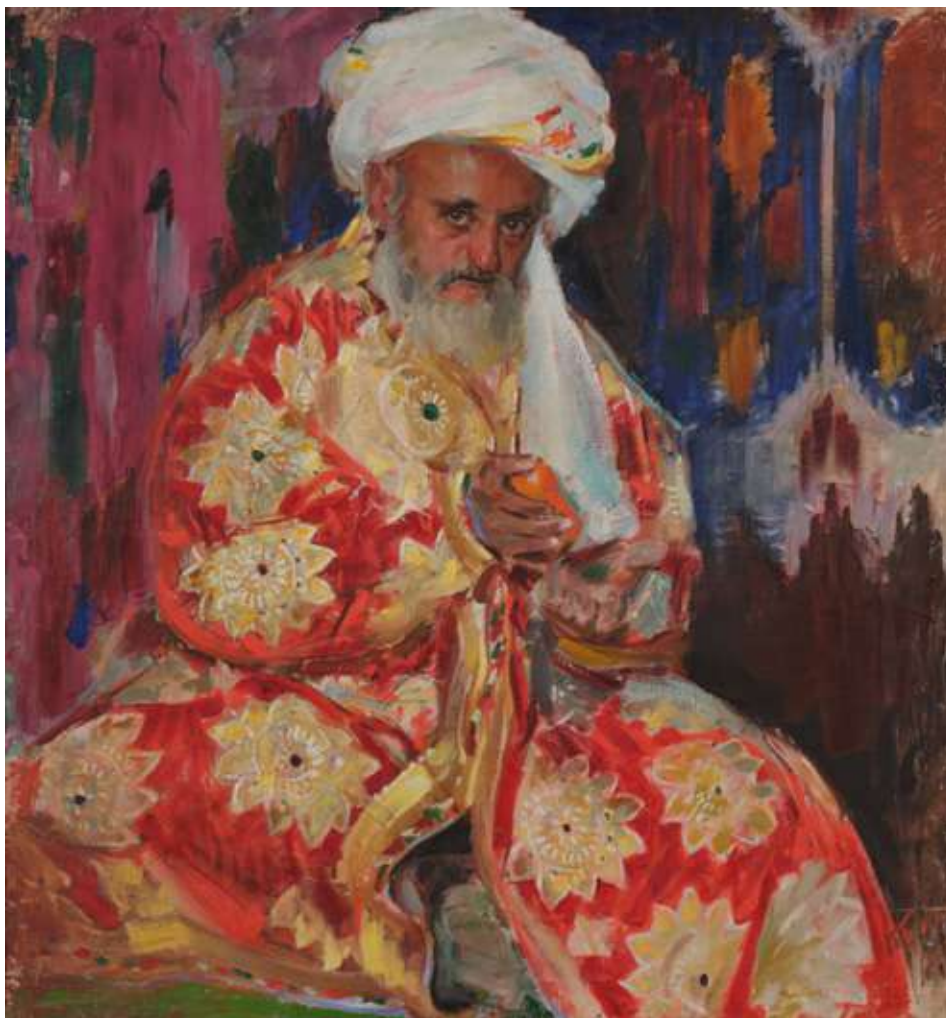
Paranjas are traditional robes that women in Central Asia wore in public from the age of ten. These long robes, embroidered at the front, covered the head and the body, and had false sleeves that were tied at the back. The garment was completed by a horsehair veil called a *chasmband*. This word of Persian origin means ‘eye patch’, and, indeed, the veil served to hide the woman’s face, ensuring her anonymity.

With the arrival of the Russians in 1868, *paranjas*, very simple in appearance, began to evolve: bright colours, embroidery and medallions were incorporated up until 1927, the date when the Soviets, wishing to establish equality of the sexes, forbid its use.



Paranja, velvet,
gold embroidery, Tashkent,
State Museum of Arts
of Uzbekistan
© The Art and Culture Deve-
lopment Foundation
of the Republic of Uzbekistan
© Laziz Hamani

II – Description of the exhibition



Pavel Benkov (1879–1949),
Official of the Emir, 1929.
Oil on canvas, Tashkent, State
Museum of Arts of Uzbekistan
© The Art and Culture
Development Foundation
of the Republic of Uzbekistan
© Andrey Arakelyan

Russian avant-garde orientalist.

At the turn of the 20th century, Turkestan was the most popular destination for Russian avant-garde artists between 1917 and 1932. When the Russian Empire disappeared, becoming the USSR, numerous Soviet artists discovered this land corresponding to the present-day Republic of Uzbekistan. In the 1920s, an Uzbek school of art emerged, developing in three directions at the origins of which stood the artists Alexander Volkov, Aleksandr Nikolayev (Usto Mumin) and Pavel Benkov.

At the time when Matisse was discovering Morocco, avant-garde painters, seeking ‘local colour’, discovered a unique source of inspiration in Central Asia’s wealth of landscapes, forms and faces.

Thus, the country’s essence is represented in these paintings, created by many brilliant masters, including M. Kurzin, U. Tansykbaev, N. Karakhan, N. Kashina, E. Korovai, Z. Kovalevskaya and others. The subjects, including portraits of the local population, architecture, landscapes and scenes of everyday life, can be found on the carpets, suzanis, chapans and ikats presented in the exhibition. Each artist is tackling the quest for the new and the exotic, whilst following their own artistic current, from impressionism and symbolism to neo-primitivism and constructivism.

A common thread leading to Uzbekistan, colour erupts in all its power in these canvases linking together these various artists and currents. These unique paintings belong to the second-largest collection of avant-garde Russian works – assembled by collector Igor Savitsky.



Ural Tansykbayev (1904–1974), *Kumgan*, 1935. Oil on canvas, Nukus, State Museum of Arts of the Republic of Karakalpakstan named after I.V. Savitsky © The Art and Culture Development Foundation of the Republic of Uzbekistan © Harald Gottschalk



Pavel Benkov (1879–1949), *Functionary of the Government of Bukhara*, 1928. Oil on canvas, Bukhara, Bukhara State Museum-Reserve, The Ark Citadel – Museum of Local History (4th–3rd century BC – 20th century) © The Art and Culture Development Foundation of the Republic of Uzbekistan © Andrey Arakelyan

II – Description of the exhibition



Dmitriev, *Portrait of Mirzo Abdovich Burkhonzoda*, 1912?
Oil on canvas, Bukhara,
Bukhara State Museum-Reserve,
The Ark Citadel – Museum
of Local History (4th–3rd century
BC – 20th century)
© The Art and Culture
Development Foundation
of the Republic of Uzbekistan
© Andrey Arakelyan

R.Ch. Choriyev, *Bride*, 1968,
Tashkent, State Museum
of Arts of Uzbekistan
© The Art and Culture
Development Foundation
of the Republic of Uzbekistan
© Laziz Hamani



LIST OF THE NINE LENDING MUSEUMS

Bukhara State Museum-Reserve, Bukhara

Ichan-Qala the State Museum Reserve, Khiva

*State Museum of Arts of the Republic
of Karakalpakstan
named after I.V. Savitsky, Nukus*

*State Museum of History and Culture
of the Republic of Karakalpakstan, Nukus*

Samarkand State Museum-Reserve, Samarkand

*State Museum of the Timurid History
of the Academy of the Sciences of the Republic
of Uzbekistan, Tashkent*

*State Museum of Applied Arts and Handicrafts
History of Uzbekistan, Tashkent*

State Museum of Arts of Uzbekistan, Tashkent

State Museum of History of Uzbekistan, Tashkent

Kuyeshkhon (Oftoboyim),
wife of Bukhara
Emir Said Olimkhan, 1918-1920*



GLOSSARY

Abrbandi (Persian): weaving and dyeing technique. The Uzbek specificity consists in dyeing the warp threads. Colours are superimposed to create precise motifs.

In popular culture, it refers to a coloured fabric with blurry motifs.

Adras: silk fabric with a hidden cotton weave.

Alacha: cotton fabric with narrow stripes.

Aqsoqol: administrator who supervised the work of gold embroiderers and ensured that manufacturing traditions were respected and individual pieces were of the required standard.

Bakhmal: silk velvet, used for the most precious pieces.

Buttador: motif consisting of uniformly scattered flowers, differently-sized rosettes or almonds, not interlinked, covering the entire garment.

Chasmband (Persian): horsehair veil that accompanied the paranja.

Chapan (or Khalat): kaftan, long, loose-fitting coat in a single cut.

Darkham: interlacing plant motif uniformly covering the entire garment, worn exclusively by the emir and those closest to him.

Daukhor: motif consisting of borders at the ends of sleeves, around the neck and at the bottom of garments.

Dauri: saddle blanket.

Emir: title given to rulers in the Islamic world.

Gul (Persian): flower.

Ikat (Indonesian): weaving and dyeing technique that means 'to tie, to knot', which consists in dyeing threads warp and weft threads. By superimposing colours, precise motifs can be created. In popular culture, it refers to a coloured fabric with blurry motifs.

Kalamkash (Persian): woman who draws motifs on suzani.

Karbos: hand-woven cotton.

Khalat (or chapan): kaftan, long, loose-fitting coat in a single cut.

Khan: title given to the rulers of the Turkish and Mongol kingdoms.

Khanate: a Turkish or Mongol kingdom ruled by a khan.

Kolobutan: soft-spun gold. The gold threads are twisted around threads of silk, linen or cotton to produce a more flexible thread.

Ko'k ko'ylek: the blue dress worn by Karakalpak brides.

Paranja: traditional long coat worn in public by women in Central Asia from the age of ten. It covered the head and body, and had false sleeves tied at the back.

The outfit was supplemented with a chasmband.

Sa'wkele: name of an item of marriage jewellery among the Karakalpak.

Shoyi: high-quality silk.

Sim (Persian): drawn gold. The gold thread is hammered and stretched.

Suzani (Persian): large pieces of fabric embroidered with gold thread, made for the bride's dowry.

Tauk (Arabic): wide medallion embroidered in gold on the back of men's kaftans.

Tobelik: piece of wedding jewellery made by the Karakalpak people.

Tyubetey (Turkish): cap worn by the entire Uzbek population, except for elderly women.

Zardozi (Persian): gold embroidery.

Zardozi-guldozi (Persian): technique of gold embroidery that consists of a floral motif that was cut out of paper or cardboard, then embroidered on fabric.

Zardozi-zamindozi (Persian): technique of gold embroidery covering the entirety of the fabric.

Zinpush: saddlecloth.

III – Curating and exhibition design

CHIEF CURATOR

Yaffa Assouline

A journalist for more than 40 years, Yaffa Assouline worked for the Hachette Filipacchi group (*Playboy*, *Paris Match*, *Elle*, etc.) before working on the creation of *Air France Madame* magazine and the online magazine *Luxuryculture.com*. In 1986, with her brothers, she founded Éditions Assouline. As a consultant and creative director for Sheikha al Mayassa, for the Qatar Museums Authority, she supervised the opening of the Islamic Museum of Art (IMA) in Doha, created a design studio for spin-off products and as an author she has published the book *IMA IM PEI* with the photographer Keiichi Tahara. She has written the following books: *On the Road to Samarkand*, *Avant-Garde Orientalists: Tribute to Ilya Savitsky*, *Russian Avant-Garde: the Savitsky Hidden Collection of the Nukus Museum (1900–1930)* volume I and *Living Treasures: Celebration of Craftsmanship, Silk and Gold: The Magnificent Art of Costume*, Russian Avant-Garde volume II, published by Editions Assouline.

CURATORS

Élodie Bouffard

Élodie Bouffard is head of the exhibitions department at the Institut du monde arabe and an exhibition curator. From 2007 to 2012, she worked on showcasing the heritage of the Mediterranean by coordinating the European artistic and cultural project Qantara, patrimoine d'Orient et d'Occident, and she has organised international events in France and abroad. In 2009 she joined the Institut du Monde Arabe, supervising multi-disciplinary teams and curating major exhibitions: 'Les Mille et Une Nuits' (IMA, 2012); 'Basmoca', Musée Virtuel d'Art Contemporain (Saudi Arabia, 2015); 'Hajj, le pèlerinage à La Mecque' (IMA, 2014); 'Chrétiens d'Orient, 2000 ans d'histoire' (IMA, 2017–2018); and more recently 'Divas Arabes, d'Oum Kalthoum à Dalida et Juifs d'Orient' (IMA, 2021).

Philippe Castro

Philippe Castro studied political science, history and international relations at Paris I - La Sorbonne. He also has a masters in political and social communication. He started out as the parliamentary assistant of André Maurice PIHOUEE, member of parliament for Réunion Island, then Jean-Michel COUVE, assistant mayor of Saint-Tropez, responsible for the tourism budget. He then joined the Ministry of Culture, first as technical advisor in charge of parliament and relations with members of parliament, then as advisor for cultural diversity and greater access to culture, in charge of French-speaking countries and overseas territories. Finally, he was also project manager for the applied arts, fashion and design. He joined the department of the Prime Minister and became general secretary of the Conseil Culturel de l'Union pour la Méditerranée (2009–2014). In this capacity, he supervised cultural projects as part of France's Mediterranean policy, notably 'Marseille, capitale européenne de la culture 2013'. He also helped to implement policies aimed at furthering intercultural dialogue by organising different international cultural events. Private secretary of the High Council of the Institut du Monde Arabe (IMA) since 2011, he works with Jack Lang, former Minister of Culture and President of IMA. He has a vast knowledge of the Arab cultural scene and is involved in numerous exhibitions and events.

Iman Moinzadeh

After studying languages, art and cultural management, Iman Moinzadeh began her career in the cultural sector joining the visitor services department at the Grand Palais. She subsequently specialised in the field of exhibitions as assistant curator and project manager. She has supervised large international projects such as ‘Cathédrales : Romantisme, Impressionnisme, Modernité’, co-produced with the Wallraf-Richartz-Museum (Musée des Beaux-Arts de Rouen, 2013), ‘Il était une fois l’Orient Express’ (IMA, 2014), ‘Gauguin l’alchimiste’, co-produced with the Art Institute of Chicago, the Établissement Public des Musées d’Orsay, the Orangerie and the Réunion des Musées Nationaux-Grand Palais (Grand Palais, 2017), and ‘L’âge d’or de la peinture anglaise’ in partnership with Tate Britain (Paris, Musée du Luxembourg, 2019). In 2021, she joined the Institut du monde arabe as collections and exhibitions assistant and was curator of the exhibition ‘Son œil dans ma main, Algérie 1961–2019, Raymond Depardon- Kamel Daoud’.

EXHIBITION DESIGN

BGC studio

BGC studio, an architectural and exhibition design agency based in Paris, was created in 2009 by Giovanna Comana and Iva Berthon Gajšak, architects with inter-disciplinary skills focused on cultural sites. Although the agency initially focused on architecture and urbanism, exhibition design quickly became its preferred field, in collaboration with the most prestigious public and private cultural institutions, as reflected in its numerous collaborations with the Réunion des Musées Nationaux, Paris Musées, the Musée de Cluny, the Fondation Cartier, the Musée Guimet, the Musée des Arts Décoratifs, the MAC VAL, the Fondation Al Thani, Agence France Museum, OPPIC, the Bibliothèque Nationale de France, the Musée Albert Kahn, and the Institut du Monde Arabe, for which bgc studio designed the exhibition ‘Chrétiens d’Orient’ in 2017. BGC studio is active internationally, notably in Italy, Morocco, where the agency has just opened the first Musée National de la Musique, the United Arab Emirates (at the Louvre Abu Dhabi) and in China (Shanghai and Beijing). The aim of the BGC studio agency is to offer a unique and relevant response for each project, which is the fruit of a reflection that is rooted in its time and respectful of future generations.

IV – Exhibition resources



Beaux-Arts Magazine special issue 88 pages, 12€

Individuals (all categories)

Sundays 4, 11 and 18 December and Sundays from 7 January 2023, at 2:30pm and 4pm

Reservations on www.imarabe.org

Groups

Tuesday to Sunday, 10am to 4pm

School groups, reservations on groupe@imarabe.org

Disadvantaged people, reservations on champsocial@imarabe.org

The IMA library

Uzbekistan in books

To extend their trip to the exhibition, visitors can consult in the library, or borrow to take home, numerous documents relating to the history, culture and art of Uzbekistan.

Library (level 1) | Unrestricted free admission

Detailed information on imarabe.org

Program : imarabe.org

Practical information

INSTITUT DU MONDE ARABE

1, rue des Fossés-Saint-Bernard Place Mohammed V,
75005 Paris 01 40 51 38 38 / www.imarabe.org

Metro: Jussieu, Cardinal-Lemoine, Sully-Morland

Bus: 24, 63, 67, 75, 86, 87, 89

Temporary exhibition rooms (levels 1 and 2)

Opening times

Tuesday to Friday 10am to 6pm,

Saturday, Sunday and holidays 10am to 7pm

Closes on monday

Admission

Full price: €12, €10 (reduced) and €6 (-26 years)

Join the IMA on social media

Facebook, Instagram, Tik Tok, Youtube

Media partnership

LE FIGARO

LE FIGARO
MAGAZINE



mk2

TROISCOULEURS



The Art and Culture Development Foundation under the Cabinet of Ministers of the Republic of Uzbekistan, founded in 2017 by decree from the President of the Republic of Uzbekistan, Shavkat Mirziyoyev, fosters international cooperation and promotes the culture of Uzbekistan on the international stage. It disseminates the national heritage by developing and supporting initiatives in the fields of fine arts and architecture, literature, theatre, music, craft, design and dance. The Foundation's mission is to create an inclusive and accessible environment in the country's cultural institutions, to contribute to the renovation of museums, and to develop cultural patronage and professional training for the arts and culture sector.

The Foundation has initiated several architectural projects in Uzbekistan: the construction in Tashkent of the National State Museum by Tadao Ando, the development of the Centre for Contemporary Arts and its new venue by Studio KO, and the establishment of the Centre for Restoration and the French Cultural Institute. Since 2021, it has been launching and commissioning projects for the Uzbekistan National Pavilion at the Venice Biennale. In November 2022, the Foundation is launching two exhibitions at the musée du Louvre and the Institut du monde arabe in Paris, dedicated to Uzbekistan's cultural heritage.



INSTITUT DU MONDE ARABE

Jack Lang
President

Jean-Michel Crovesi
General Secretary

C URATORS

Yaffa Assouline, Chief Curator
Élodie Bouffard, Philippe Castro,
Iman Moïnzadeh, curators

Museum and Exhibitions Department
Nathalie Bondil, Director of Museums and Exhibitions
Sarah Djennadi, Production Assistant

COMMUNICATIONS

Jean-Michel Crovesi, Interim
Communications Director

Mérim Kettani-Tirot,
Head of Communications and Media Partnerships

THE ART AND CULTURE DEVELOPMENT FOUNDATION UNDER THE CABINET OF MINISTERS OF THE REPUBLIC OF UZBEKISTAN

Saida Mirziyoyeva, Deputy Chairperson
Gayane Umerova, Executive Director

Project managers: Bobur Sayomov, Azizbek Mannopov,
Timur Nazirov



BOARD OF EXPERTS:

Shaazim Minovarov, Director of the Center of Islamic Civilization in Uzbekistan

Elmira Gyul, Professor, Doctor of Art History, leading researcher of the Institute of Art Studies of the Academy of Sciences of the Republic of Uzbekistan.

Irina Bogoslovskaya, PhD in Art History, Uzbekistan

Zafara Alieva, Senior Researcher, Institute of Art Studies, Academy of Sciences of the Republic of Uzbekistan.

PhD in Art History and Critic

Akbar Khakimov, Professor of Art Studies, Academy of Sciences of the Republic of Uzbekistan

Khalida Kamilova, D. in Engineering, Professor, Uzbekistan

Emir of Bukhara Said Mir Mohammed Alim Khan and his entourage among Emperor Nicholas II's generals and officials in Yalta, September 1901, Crimea, collection of the State Architectural and Art Museum of Bukhara.

PRESS CONTACT

Claudine Colin

Communication

T. +33 (0)1 42 72 60 01

www.claudinecolin.com

Christelle Maureau

christelle@claudinecolin.com

+33 (0)6 45 71 58 92



INSTITUT
DU MONDE
ARABE

معهد
الدراسات
العربية