

THE DESERT OF FORBIDDEN ART

Written, Produced and Directed by

Amanda Pope and Tchavdar Georgiev

80 minutes/ HD CAM/ 1:77/Unrated/English & Russian with English Subtitles
Stills available at: <http://desertofforbiddenart.com/about>

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Two News and Documentary Emmy Nominations

**Winner Cine Golden Eagle Award Best Doc Palm Beach Int'l Film Fest
Audience Award Beijing Int'l Film Fest**

Official Selection PBS Independent Lens 2011 Season

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SYNOPSIS

The incredible story of how a treasure trove of banned Soviet art worth millions of dollars is stashed in a far-off desert of Uzbekistan develops into a larger exploration of how art survives in times of oppression.

During the Soviet regime, a small group of artists remain true to their vision despite threats of torture, imprisonment and death.

Their plight inspires a frustrated young painter Igor Savitsky. Pretending to buy State-approved art, Savitsky instead daringly rescues 40,000 forbidden fellow artist's works and creates a museum in the desert of Uzbekistan, far from the watchful eyes of the KGB. Though a penniless artist himself, he cajoles the cash to pay for the art from the same authorities who are banning it. He amasses an eclectic mix of Russian Avant-Garde art. But his greatest discovery is an unknown school of artists who settle in Uzbekistan after the Russian revolution of 1917, encountering a unique Islamic culture, as exotic to them as Tahiti was for Gauguin. They develop a startlingly original style, fusing European modernism with centuries-old Eastern traditions.

Ben Kingsley, Sally Field and Ed Asner voice the diaries and letters of Savitsky and the artists. Intercut with recollections of the artists' children and rare archival footage, the film takes us on a dramatic journey of sacrifice for the sake of creative freedom. Described as "one of the most remarkable collections of 20th century Russian art" by the New York Times and located in one of the world's poorest regions, today these priceless paintings are a lucrative target for Islamic fundamentalists, corrupt bureaucrats and art profiteers. The collection remains as endangered as when Savitsky first created it, posing the question whose responsibility is it to preserve this cultural treasure.

DIRECTORS' STATEMENT

We were filming in Tashkent, Uzbekistan just finishing a two year production on grassroots reformers in the former Soviet Union. Neither of us had ever been to Central Asia before and tales of Uzbekistan's ancient Silk Road and the fabled blue-tiled domes of Samarkand, one of ancient world's most dazzling capitals, sparked our interest. But then we were told of a cultural treasure from our own time, a museum of Soviet era forbidden Avant-Garde art in a far off desert at the extreme Western border of Uzbekistan. The improbability of the story was arresting: an amazing art collection, created single-handedly by one penniless man, in the desert, a poor region, in an Islamic country suspicious of art created by their former colonizers.

We have both been drawn to stories about stubborn, unsung people with vision who challenge the boundaries of their times. We first met as professor and student at University of Southern California's film school. Our partnership on equal footing across generations might have seemed unlikely. But we complimented each other perfectly. Having grown up in the former USSR, Tchavdar had his roots in Eastern European and Russian culture, while Amanda's strength came from a background in teaching and making documentary films on art and the dynamics of creativity.

What we discovered in the stories surrounding the Savitsky Collection, was a constellation of indomitable idealists. First there were the artists like Yevgeny Lysenko whose blue bull painting *Fascism Is Advancing* was labeled anti-Soviet. His creativity landed him in a mental hospital. There was the original Collector who defied a totalitarian regime and amassed 40,000 artworks for his museum often by giving IOU's promising payment in 10 years. And finally we met the current Museum director, Marinika Babanzarova, who has fought off government bureaucrats and art sharks as they tried to raid the prizes of the Collection, and Islamic fundamentalists ready to destroy the art just as they did the great Bamiyan sculptures in Afghanistan.

We realized we had the opportunity in this story to explore 80 years of an ever-changing relationship between the Islamic world and the West through the lens of artists who lived in these times.

Unfortunately, due to political and economic conditions in Central Asia today, the Savitsky Collection could cease to exist in its present form at any time. We hope this film will function as an advocacy tool and a catalyst to protect this unique 20th century cultural institution.

Amanda Pope & Tchavdar Georgiev

SOUNDBYTES & SUBJECTS FROM THE FILM

"I found these paintings rolled up under the beds of old widows, buried in family trash, in dark corners of artists' studios, sometimes even patching a hole in the roof. I ended up with a collection that no one in the Soviet Union would dare to exhibit." - Igor Savitsky, the Original Collector & Founder of the Nukus Museum

"This is the art of a lost generation, unknown people discovered by Savitsky." - Irina Korovay, Artist's Daughter

"People ask, 'Why not make this museum in Moscow?' But only there in the desert sands, where no one would go, that's where it could be done." - Valery Volkov, Artist's Son

"Russian museums can't live with the idea that such a wonderful collection was taken out from Russia to this provincial place, somewhere in Uzbekistan, God knows where." - Marinika Babanazarova, Director, Savitsky Museum, Nukus,

"It didn't take me more than a few minutes of walking around this museum for my jaw to drop." - Stephen Kinzer, Former New York Times Bureau Chief Central Asia

"I traveled all over Uzbekistan searching for masterpieces that the history of our times had condemned to obscurity. I found a whole multinational collective of artists. Some were Uzbeks, others came from distant parts of our Soviet Union. They came here after the Revolution. For a brief period of time in the 20s and 30s, they painted freely, far away from the Kremlin's censorship. Uzbekistan became their second motherland." - Igor Savitsky, the Original Collector & Founder of the Nukus Museum

"For Russian painters Uzbekistan was an exotic place with different nature and ancient traditions. Everything was bright, beautiful. In that sense, Central Asia was something like Tahiti for Gauguin." - Andrei Sarabianov, Russian Art Historian

"If an artist wished to work outside the system of Soviet Socialist Realism, then that artist would inevitably be removed from that system like a microbe from the healthy body." - John Bowlt, Director, University of Southern California's, Institute of Modern Russian Culture

"He was absorbed by the museum entirely. He had one suit on the hanger for visits to his bosses. The rest was not important to him. Where to live, what to eat, his health, women, money. He did not care at all, except to pay the people he was buying the art from." - Alla Efuni, Savitsky's Friend

"The Nukus Museum has been my life's work for 25 years. I am the granddaughter of the first President of Karakalpakstan. Karakalpakstan (an independent republic within Uzbekistan) is a very poor country and the only

treasure that it has now is this museum.” - Marinika Babanazarova, Director, Savitsky Museum, Nukus

“Central Asia is really not a stable region, and Uzbekistan is in a very turbulent area, of course it borders on Afghanistan. And some of the same trends that you see in Afghanistan have also emerged in Uzbekistan. The influence of Islamic fundamentalism could grow substantially. How that would affect a collection of art that is abstract, modernistic, and that is run by a woman, could be a little bit disturbing.” - Stephen Kinzer, Former New York Times Bureau Chief Central Asia

“Remembering the events in Afghanistan when those radicals destroyed the Buddhist statues in Bamiyan, this means danger for our Collection.” - Marinika Babanazarova, Director, Savitsky Museum, Nukus

“I like to think of our museum as a keeper of the artists’ souls. Their works are the physical expression of a collective vision that could not be destroyed.” - Igor Savitsky, the Original Collector & Founder of the Nukus Museum

Q & A WITH THE FILMMAKERS How did this film initially come about?

We were filming in Tashkent, Uzbekistan just finishing a two year production on grassroots reformers in the former Soviet Union. Neither of us had ever been to Central Asia before and tales of Uzbekistan's ancient Silk Road and the fabled blue-tiled domes of Samarkand, one of ancient world's most dazzling capitals, sparked our interest. But then we were told of a cultural treasure from our own time, a museum of Soviet era forbidden Avant-Garde art in a far off desert at the extreme Western border of Uzbekistan. The improbability of the story was arresting: an amazing art collection, created single-handedly by one penniless man, in the desert, a poor region, in an Islamic country suspicious of art created by their former colonizers.

How many years did it take to do this film?

We started our research in 2003 and made our first filming trip to the Museum. We set out with a research grant from CEC Artslink, then found ourselves continuing research in Russia and Central Asia. At the University of Southern California (USC) we formed an interdisciplinary team, won a prestigious Zumberge grant, then brought the current museum director to Los Angeles as a USC Provost's Distinguished Visitor. Painstakingly we uncovered never before seen archival stills and film of Savitsky and his artists as well as period images of the times. Grants from Open Society Institute, the National Endowment for the Arts, and others helped us along the way. We have just now finished the film – 6 years later, and we are just starting our outreach to help this endangered Collection.

Where did your explorations of the stories behind the collection take you?

We filmed not only at the Museum in Nukus, a city surrounded by desert in the far Western part of Uzbekistan, but also in the ancient cities along the Silk Road, Samarkand, Khiva and Bukhara where the artists lived. We followed Savitsky's path to the ruins of the Khorezm civilization as important to Central Asia as Tutankamen's tomb to Egypt. Here he developed his taste for discovering and preserving art from vanishing cultures. Then we traced Savitsky's and the artists' lives back to Moscow and St. Petersburg. We spent days in the Russian film and stills archives unearthing never before seen images from the Soviet era. We filmed in the State Tretyakov Gallery with curators who had known Savitsky, at the Zagorsk Monastery that was used as a prison for forbidden art under the Soviets. We found the children of the Savitsky Collection's artists, art historians and museum curators and elderly friends of Savitsky who had witnessed the repressions.

What were some of the creative challenges specific to this film?

Usually in a historic documentary where the main characters are no longer alive, filmmakers rely on diaries and letters, but in our story this was barely possible.

The Soviet regime was so repressive that no one kept diaries. Views on art and frustration about the lack of artistic freedom could not be written down. But they could be spoken about with trusted friends and family and here is where we lucked out. We found the artists' children, themselves in their seventies and eighties and other close friends who recounted conversations around the kitchen table about art and living as an artist during Soviet times.

We were also missing images of ordinary life in Uzbekistan. We were thrilled to learn that the Soviets had sent one man, Max Penson, to Uzbekistan to document the Revolution. He worked for 'Pravda of the East', the main Communist newspaper of Central Asia. He was as passionate in his photographing what became his second motherland as Savitsky was in his collecting. He took over 15,000 images of the historical, social, religious and political transformations that were taking place in the same period as the artists were painting. Thanks to his son, we were given full access to this collection by this Soviet Central Asian equivalent of Cartier Bresson, the father of modern photojournalism. His images can be viewed at MAXPENSON.COM.

Why is this film relevant today?

Artists often are the 'canaries in the coal mine' identifying the darker elements in society. Repression always starts with silencing their voices. As artist Christo says, "A work of art is a scream of freedom." In our film, we have a generation of artists whose masterpieces came close to destruction and only through the efforts of Savitsky and his followers were saved. The film is both a cautionary tale and a hopeful one.

What was the most surprising thing you learned?

Even at the height of Soviet repressive policies there were people inside the government as well as ordinary folks who would act to protect what they believed in. Savitsky was able to start his museum with money from the most powerful politician in the region who acted against government policy. Even in Moscow,

Ministry of Culture officials allowed Savitsky to take paintings from their so-called 'prison' for banned artworks.

There seem to be two Nukus museums in the film, an old one and a modern one. Can you explain?

The first museum Savitsky opened, as you see in the film, in 1966. At first it only housed his folk crafts collection, which today is credited for single-handedly preserving the distinctive cultural identity of the people of this region, the Karakalpaks. Savitsky, ever the obsessive collector, then started collecting banned paintings and graphics. His dream of building a bigger museum was finally realized 35 years later with the opening of the modern museum in 2003. Even so, only 3% of the Collection is on display. The rest is in storage awaiting restoration. Unfortunately, the old museum was recently demolished and the

paintings left without a home, temporarily stored in the hallways of the new building.

Tell us more about the art auction in the film

We wanted to demonstrate the spectacular rise in value of some paintings in the Collection. By chance we heard of a Sovkom auction where a Volkov painting would go up for sale. This painting was not a part of the Savitsky Collection, and was a lesser example of Volkov's work. Even still it sold for half a million dollars. The potential for even greater sums being offered for the treasures of the Savitsky Collection is a far greater threat. Marinika Babanazarova, the current Director of the Museum tells stories of dealers arriving in Nukus with bags of money to offer for the best paintings.

What is your dream for the film?

Even though the museum houses a collection worth millions, government salaries for its staff average \$25 a month. This is just one example of the economic pressures on the museum. 97% of the Savitsky Collection is in dire need of restoration. We hope that our film will serve as a catalyst to bring international attention to protect and preserve this 20th century art treasure.

The filmmakers are launching an advocacy campaign for screenings and distribution of the film involving museums, non-profit organizations and art lovers both in the U.S. and abroad. As part of this effort the filmmakers are working on creating the first book in English on the Savitsky collection and also realizing efforts to bring exhibitions of the art to museums in the West and Asia.

ABOUT THE FILMMAKERS

AMANDA POPE (Director, Producer, Writer)

Amanda Pope's directing, producing, writing, and editing credits over her more than 20 year long career include award-winning documentary, dramatic, and social advocacy programs. Her work has focused on the dynamics of creativity in fine art, public art happenings, urban design, theatre and dance. Her award-winning public television documentaries: *Jackson Pollock Portrait*, *Stages: Houseman Directs Lear*, and *Cities for People* have all been broadcast nationally on PBS. Most recently she directed *The Legend Of Pancho Barnes And The Happy Bottom Riding Club* about a pioneer woman aviator. Her program series, *Faces Of Change*, documented grassroots reformers and emerging leaders in the former USSR. She has served on the Board of New York Women in Film, the Women in Film Foundation in Los Angeles, and has been a jury member for the National Endowment for the Humanities, the Academy of Motion Picture Arts and Sciences student films, and the International Documentary Association's feature documentaries. Amanda is an Associate Professor in production at the University of Southern California's School of Cinematic Arts.

TCHAVDAR GEORGIEV (Director, Producer, Writer, Editor)

Tchavdar Georgiev is an Emmy-nominated writer, producer, director and editor. He is a member of ACE (American Cinema Editors).

He edited the two times Emmy-nominated HBO doc "Valentine Road" as well as "Finders Keepers", both of which premiered at Sundance. He wrote, co-produced and edited "Off The Rails" that premiered at Hot Docs and won multiple awards including DOC NYC and Newport Beach FF. He wrote and edited "Served Like A Girl" that premiered at SXSW. He directed and edited together with Dana Berry for Nat Geo "Finding the Next Earth" and edited "Alien Earths," nominated for a Primetime Emmy. He was one of the editors on the docs "We Live in Public" (Grand Jury Prize at Sundance), "One Lucky Elephant" (Best Doc Editing Award at Woodstock FF) and "Bite Size" (Best Doc at Cinequest FF) as well as the narrative feature "Bastards" (MTV Russia Best Film Award).

He produced the feature thriller "Nevsky Prospect" for Amazon Studios. He has field produced for USA Network, History Channel, PBS, Simon Wiesenthal Center, SF1 (Switzerland), Channel 1 and MTV (Russia) and commercials for Adobe, Cisco, NASA and TELE2 Mobile Europe. He also edited commercials for Honda, TELE2 and MTV Russia. He was a researcher on the Sony Pictures Classics' award-winning doc "Red Army" that premiered at Cannes and Participant Media's "Countdown To Zero" that premiered at Sundance.

Tchavdar holds an MFA from the USC School of Cinematic Arts and a BFA from the Art Institute of Chicago.

ALEXANDER DOLGIN (Cinematographer)

Alexander Dolgin has shot numerous documentary projects for Russian TV as well as PBS, ZDF and ARTE. His work on *Moscow Night Music* was awarded best cinematography at the Moscow film festival as well as Babelsberg and Marseilles. He was also honored with the "Courtans D'Or" Award at the 9th festival of Russian Art and Cinema in Nice. His feature film experience includes *Ivan The Fool* and *First On The Moon*, both of whom were shown around the world in various film festivals. Alexander graduated from Moscow State Institute of Cinematography (VGIK) in 1987. He is a member of the Russian Filmmakers Union.

GENNADI BALITSKI (Cinematographer)

Gennadi Balitski photographed the award-winning *Lana's Rain* as well as a number of other independent feature films including *La Migra*, *Drive By*, *Once Upon a Time in the Hood* and *29 and Holding*. His cinematography in commercials includes work for Oscar de la Renta, Liz Claiborne, Ashley Furniture, Karastan and Rooms To Go. He has also worked as a producer for TELE 2 Europe and MTV Russia. His fashion photography clients include Cindy Crawford.

MIRIAM CUTLER (Composer)

Miriam Cutler has been writing, producing and performing music for over 25 years and has an extensive background scoring for independent film, television and non-fiction. Her documentary credits include: *Ghosts of Abu Ghraib*, *Thin*, *Family Affair*, *The Fence*, *Chris and Don: A Love Story*, *China Blue*, *Absolute Wilson*, *Lost In La Mancha*, *Pandemic: Facing AIDS*, and many more. Additionally, she has served as an advisor for the Sundance Institute Documentary Composers Lab, as well as on documentary juries for the Sundance Film Festival, Independent Spirit Awards, International Documentary Association Awards, and American Film Institute's Film Festival Awards, and is on the Board of The Society of Composers and Lyricists.

ABOUT THE MUSEUM

Nukus Museum of Art or, in full, The Savitsky Karakalpak State Museum of Art, named after Igor Savitsky, is an art museum located in Nukus, Uzbekistan. Opened in 1966, the museum houses a collection of over 82,000 items, ranging from antiquities from Khorezm to Karakalpak folk art, Uzbek fine art and, uniquely, the second largest collection of Russian *Avant-Garde* in the world (after the Russian Museum in St. Petersburg). The museum represents the life's work of Igor Savitsky.

Igor Savitsky (Founder)

The Russian painter, archeologist and collector, Igor Savitsky, first visited Karakalpakstan in 1950 to participate in the Khorezm Archeological and Ethnographic Expedition and later moved to Nukus, Karakalpakstan's capital, and continued living there until his death in Moscow in 1984. During 1957-66, he assembled an extensive collection of Karakalpak jewellery, carpets, coins, clothing and other artifacts, convinced the authorities of the need for a museum, and, following its establishment, was appointed its curator in 1966.

Thereafter, he began collecting the works of Central Asian artists, including Alexander Volkov, Ural Tansykbayev and Victor Ufimtsev of the Uzbek school, and later those of the Russian avant-garde — including Kliment Redko, Lyubov Popova, Ivan Koudriachov and Robert Falk — whose paintings, although already recognized in Western Europe (especially in France), had been banned in the Soviet Union during Stalin's rule and through the 1960s.

Despite the risk of being denounced as an “enemy of the people”, Savitsky sought out proscribed painters and their heirs to collect, archive and display their works; and, with great courage, he managed to assemble thousands of Russian avant-garde and post avant-garde paintings. Moreover, refuting the Socialist Realism school, the collection shook the foundations of that period of art history.

It was not until perestroika in 1985—the year after he died—that Savitsky's remarkable achievements and collections were truly acknowledged, and not until 1991—when Uzbekistan became independent—that Nukus, a remote ‘closed’ city during the Soviet Union, became accessible to the outside world.

Marinika Babanazarova (Director and Curator)

In her twenty-five year career as the Director of the Museum, Marinika Babanazarova has been involved in the presentation of more than 20 exhibitions, including shows in France, Germany, and around the former Soviet Union. Her articles have been featured in five of the exhibition catalogues, including the best seller of the year *Avantgard, Ostanovlennyi na Begu (Avant-Garde Stopped on the Run)*. In 2006, she was honored as a University of Southern California Provost's Distinguished Visitor. Ms. Babanazarova has studied at the Louvre and the British Museum, and participated in numerous international conferences on the cultural and artistic traditions of Central Asia. She received her degree in Art History from the Tashkent Art Institute in 1990. She was a member of the Karakalpak parliament from 1995-1999, and is a member of the Central Elections committee of the Republic of Uzbekistan.

CREDITS

WRITTEN, PRODUCED AND DIRECTED BY

Amanda Pope and Tchavdar Georgiev

IGOR SAVITSKY'S VOICE BY

Ben Kingsley

ARTISTS' VOICES BY

Sally Field

Ed Asner

Igor Paramonov

EDITED BY

Tchavdar Georgiev

SCORE COMPOSED AND PRODUCED BY

Miriam Cutler

CINEMATOGRAPHY

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Gennadi Balitski

ASSOCIATE PRODUCER AND RESEARCHER

Etery Sakontikova

SOUND RECORDIST

Adam King

SOUND DESIGN BY

Joe Dzuban and Raj Patil

SOUND RE-RECORDING MIXER

Joe Dzuban

TITLE & MOTION GRAPHIC DESIGN BY

inMotion Studios

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DESIGNER & ANIMATOR

Harold De Jesus

ANIMATOR Marcel Valcarce

COLORIST

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STORY CONSULTANTS

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Mark Harris

INDEPENDENT FILM CONSULTANT

Robert Hawk

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ADDITIONAL GRAPHICS

Andrejs Kovalovs

ARCHIVAL STILLS ENHANCEMENT

Alexander Dolgin

PRODUCTION STILLS

Ernest Kurtveliev

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John Bowlt

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Stephen Kinzer

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Jildasbek Kuttimuratov

Andrei Sarabianov

Alvina Schpade

Alexander Tereshenko

Lubov Truskova

Alexander Volkov

Maria Volkov

Valery Volkov

Militza Zemskaya

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Nazira Babanazarova

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AP Archive

Archive of the Repressed Victims of the former Soviet Union in Uzbekistan,
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Penson, Mosfilm Cinema Concern, Museum of the People of the East, Russian
Archive of Documentary Films & Photographs, Russian State Archive of
Literature and Art, Smithsonian Institution The State Russian Museum, The State
Tretyakov Gallery, The Wende Museum, Ural Tansykbaev Memorial Museum,
Uzteleradio, Volkov and Rybnikov families

Marc Chagall, "The Soldier Drinks" courtesy Solomon R. Guggenheim Museum, New York, Solomon R. Guggenheim Founding Collection, by gift

Paul Gauguin, "In the Vanilla Grove, Man and Horse"

courtesy Solomon R. Guggenheim Museum, New York, Thannhauser Collection, Gift, Justin K. Thannhauser

Paul Gauguin, "Self-Portrait" courtesy of Musee d'Orsay, Paris, France, Photo Credit: Scala/Art Resource, NY

Paul Gauguin, "Where Do We Come From? What Are We? Where Are We Going?"

courtesy of the Museum of Fine Arts, Boston, MA. Tompkins Collection – Arthur Gordon Tompkins Fund

Vincent van Gogh, "Landscape with Snow" courtesy Solomon R. Guggenheim Museum, New York, Thannhauser Collection, Gift, Hilde Thannhauser

Natalia Goncharova, "Harvest" courtesy of the Omsk District Museum of Visual Arts, Russia

Natalia Goncharova, "St. Michael the Archistrategus" from her series 'Mystical Images of War' courtesy of the Research Library, The Getty Research Institute, Los Angeles, CA

Wassily Kandinsky, "All Saints" courtesy of the Stadtische Galerie im Lenbachhaus, Munich, Germany

Mark Y. Kaplan, "V.I. Lenin in 1917" courtesy of The Wende Museum, Los Angeles, CA

Mikhail A. Kostin, "In the Stalin Factory" courtesy, Friend of the Springville Museum of Art, Springville, Utah

Georges Seurat, "The Morning Walk" courtesy of The National Gallery, London/Art Resource, NY

Alexander N. Volkov, "Hoeing of the Field," State Russian Museum, St. Petersburg

ALL ARTWORKS NOT OTHERWISE CREDITED COME FROM
THE SAVITSKY COLLECTION AT THE KARAKALPAKSTAN STATE ART
MUSEUM

MUSIC CREDITS

Yussi - balalaika, mandolaika, octave mandolin, mandolin

Yuval Ron - cumbus, saz, oud

Stephanie Bennett - harp

Charlie Adelpia - ney, duduk, various ethnic flutes, tsorna

Max Baxter - woodwinds, saxes

Nicholas Ariondo - accordion (courtesy ACCO-Music)

Louis Durra - piano

Carl Sealove - bass

Paso Doble - strings

MB Gordy - dhol, doyra, tombek, dumbek, phase shakers, riq, spanish
tambourine, daf

Score Orchestrated by Desha Dunnahoe

Score Recorded and Mixed by Les Brockmann

“Soky Nomay Bayat/Ufary Bayst” and “Rohat (Pleasure)”

field recordings by Deben Bhattacharya, taken from the album “The Music of
Uzbekistan” EUCD 1805

Courtesy of ARC Music Productions International Ltd.

EQUIPMENT

Alternative Rentals, Coffey Sound, Constant Change Picture Vehicles, Edgewise
Media, Hollywood Bob’s Movie Cars, Ragtime Rentals USC SCA, Wooden Nickel

PROPS

Art Wave, Stalin Painting & Russian license plate – Philip Jones Textiles
courtesy of Cheri Hunter (Textiles shown in this film were lawfully obtained
outside Uzbekistan.) The Wende Museum, Warner Brothers Studios Property
Dept USC Roski School of Art

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Sarah Carey

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The Ministry of Culture and Sports of Karakalpakstan

The Ministry of Culture and Sports of Uzbekistan

The Savitsky Collection at the Karakalpakstan State Art Museum

Women's Luncheon Group

Igor Savitsky's words are based on his writings and recollections of those who
knew him.

Shot on location in Russia, Uzbekistan and the United States

In memoriam of Sarah Carey, John Rauch, Svetlana Turutina, Militza Zemskaya

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