

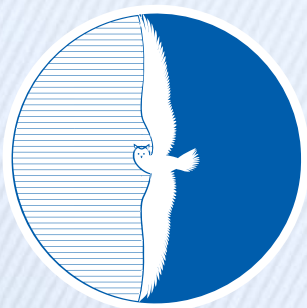
# ARCTIC

## ART & CULTURE

No 2 (6) • 2023

THE ART HISTORY  
DEPARTMENT



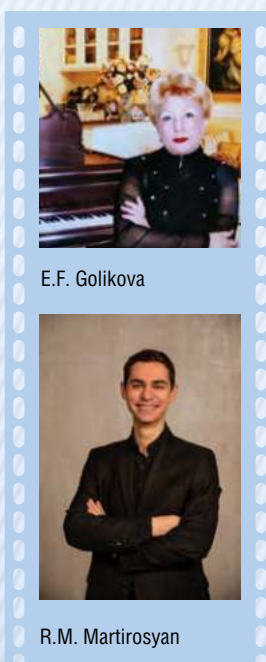


**THE ARCTIC STATE  
INSTITUTE OF CULTURE AND ARTS**

# THE ART HISTORY DEPARTMENT



Y.I. Sheykin



E.F. Golikova

R.M. Martirosyan

## 2014

The students' admission to the bachelor programme on the direction 53.03.06 "Musicology and Applied Music" (the profile "Music Pedagogy")

Students' scientific and practical conference "The Relevant Questions of Contemporary Art History and Music Pedagogy: Problems and Prospects"

The Grant of the RHSF No14-04-18040e "Musical and Ethnographic Encyclopedia in Yakutia's Verkhoyansk Region" under the supervision of the Doctor of Art History, Professor Y.I. Sheykin

The government purpose-oriented programme "Russia's Culture" No14-0076 on the project "The Study of the Arctic Peoples' Music Folklore and the Russian Old Residents' Descendants of Yakutia" under the supervision of the Doctor of Art History, Professor Y.I. Sheykin

## 2001

The creation of the Art History Department. The head is the Doctor of Art History, Professor Y.I. Sheykin

## 2008

The state goal-oriented programme on conserving, studying, and spreading the Yakut heroic epos Olonkho: on the project "The Prepress of D.A. Tomskaya's Olonkho "Yuchyugey Yudyuyuyan, Kusagan Khodyugur" under the supervision of the Doctor of Art History, Professor Y.I. Sheykin

## 2002

The students' admission to the speciality 070111 Musicology

## 2012

Young scientists' first academic and practical conference "The Postgraduates' Readings" within the framework of the project in the Sakha Republic (Yakutia) "Music is for Everyone"

## 2007

The government purpose-oriented programme on the work with the sources in the Russian State Library (the Department of Dissertations at the RSL in Khimki, the Library for Foreign Literature, Moscow) under the supervision of the Doctor of Art History, Professor Y.I. Sheykin

## 2009

The opening of the post graduate study on the speciality 17.00.02 Music

## 2010-2012

The grant of the RHSF No10-04-12111v "Creating the Information System "The Electronic Phonogram Archive on North Asia's Music Folklore"" under the supervision of the Doctor of Art History, Professor Y.I. Sheykin

## 2014-2016

The grant of the RSF 14-38-00031 "Fundamental Scientific Researches and Pilot Academic Studies Conducted by Joint Laboratories Newly-Formed by the Scientific Organisation and HEI. Creating the Laboratory of the Arctic Complex Geo-cultural Studies" under the supervision of the Doctor of Culture Studies, Professor D.N. Zamyatin, the Doctor of Historical Sciences, Professor Y.N. Romanova



The staff of the Department of Art History

## 2017

The Opening of the Museum of North Asia's Peoples' Musical Instruments. Yuriy Sheykin's collection

The post graduates' admission to the direction 50.06.01 Art History. The speciality 17.00.02 Music

V.Y. Dyakonova's PhD thesis defense "The Sakha People's Musical Instruments in Classical Typologies" under the supervision of the Doctor of Art History, Professor O.E. Dobzhanskaya

V.G. Grigoryeva's PhD thesis defense "The Sakha Epic and Song Traditions in U.G. Nokhsorov's Creative Heritage" under the supervision of the Doctor of Art History, Professor O.E. Dobzhanskaya

## 2020

The beginning of a series of educational online lectures on the Arctic peoples' music culture in the collaboration with the National Library of the Sakha Republic (Yakutia)

## 2021

The start of the cooperation with the Small Peoples' Institute of Pachshe University (Seoul, South Korea). The joint project "The Study of the North Indigenous Peoples' Holidays"

The opening of music classes in the Business-incubator of the Sakha Republic (Yakutia)

## 2022

The post graduates' admission to the programme on the speciality 5.10.3 The Types of Arts. Music

L.I. Kardashevskaya's PhD thesis defense "Yakutia's Evenki Song Folklore" under the supervision of the Doctor of Art History, Professor O.E. Dobzhanskaya

The onset of the collaboration with the scientific and creative centre "The World Music Cultures" of Moscow State Conservatory under the supervision of the PhD in Art History, the Associate Professor M.I. Karatygina. The Festival "Russia is the Sound Universe"

The grant of the RSF 22-28-20325 "The Cold World Anthropology: the Creative Strategies in Forming a Positive North Identity (the Landscape and Artistic Practices)" together with NEFU, IHR and PNSP SB RAS under the supervision of the Doctor in Art History, Professor Y.N. Romanova

## 2019

The Head of the Department is PhD in Art History, Associated Professor V.S. Nikiforova

## 2021-2023

The project of the Art History Department in the ASICA, the National Library of the Sakha Republic (Yakutia), the Institute for the Humanitarian Researches and Problems of the North Small Peoples on the Cultural Legacy Digitization of the Indigenous Small Peoples in the North SEC "North is a Sustainable Development Territory". The digitization of Professor Y.I. Sheykin's collection



V.G. Nikulin



M.V. Sleptsova



F.P. Shakhurdina



# ARCTIC ART & CULTURE

THE POPULAR SCIENCE JOURNAL

No 2 (6) 2023 r.

*The popular science review includes the materials about educational, research, scientific and practical activity of the team from the Arctic State Institute of Culture and Arts, their partners, and the Northern Forum regions facilitating the modern image-making of the North and Arctic.*

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Institution of Higher Education  
“The Arctic State Institute of Culture and Arts” (the ASICA).

The Priority Project of the Northern Forum: The Resolution No 233 from the  
14th General Assembly of the Northern Forum dated the 28th of April 2021,  
c. Naryan-Mar, the Russian Federation.

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dated the 17th of January 2000 under No 946*

**IGNATYEVA****Sargylana Semenovna**

the Honoured Worker  
of the Higher Education  
in the Russian Federation,  
the Chancellor of the Arctic  
State Institute of Culture and  
Arts, the Editor-in-Chief  
The Sakha Republic (Yakutia)

c. Yakutsk

## *Dear readers,*

I am glad that I continue to discuss vital themes with you in the conditions of transforming the educational, scientific, and research policy of the Russian Federation. Sharing the programme provisions of the creative economy development within the framework of the project "The Priority-2030. The Far East", the ASICA is included in cadres' training for modern culture industries and socially useful ideas.

The goal is to become the University of Culture, Arts, and Creative Industries by 2030. It is evident that this aim can be attained only due to a programmatically project activity combining a theory and practice in the collective students' and tutors' environment, attracting industrial and international partners' interest, including the local authorities' wide support.

For that, in the institute, the Creative Agency and Student's Business-Incubator were set up in the territory of the Art-cluster "The Labour Quarter" in Yakutsk-city of the Sakha Republic (Yakutia). As I see it, everything that is created by the business-community representatives becomes a part of culture. That is why the achievement of mutual understanding is important in respect of reviving cultural space and the places of leading economic activity, as new ideas, senses, images, and languages appear to express reality.

The interaction scheme has become understood by the example of the joint practice with the republic's different companies. It is the lecturing in front of the students by the representatives of business-structures, the creative team-building (for instance, with the company LETOYAKUTIA) on the elaboration of design-codes for the republic's rural lands, the Summer School of the jewellery design with the university of creative industries "Universal University" as well as the lapidary cluster "Saybm" to promote 20 collections of this School in the jewellery market in the format of hackathon.

The new educational programme "Urbanistics and Territories Development" is for training professionals in the neighbouring fields of the creative town-planning. They will become the participants of the project "The New Images of the Far East Cities". All new steps of the institute will be backed by its two laboratories: the studies of the North cultural code and jewellery design.

As for strengthening the academic and educational direction on the specialities and profiles of the Arctic peoples' music folklore, the types of music, art history, culture study, it is sure that Y.I. Sheykin's scientific school will be renewed with Northern Eurasia's academic and research practice creating the favourable environment of the international communication in the world of sounding landscapes.

***You will know about it and many other things from the pages of this issue.***

***Welcome!***

***Let the dear friends be inspired with the North and Arctic summer beauties!***

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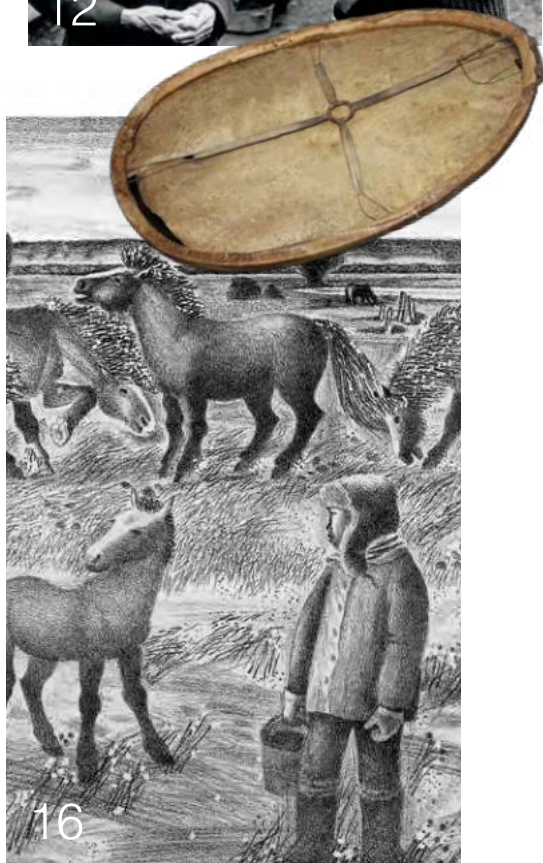
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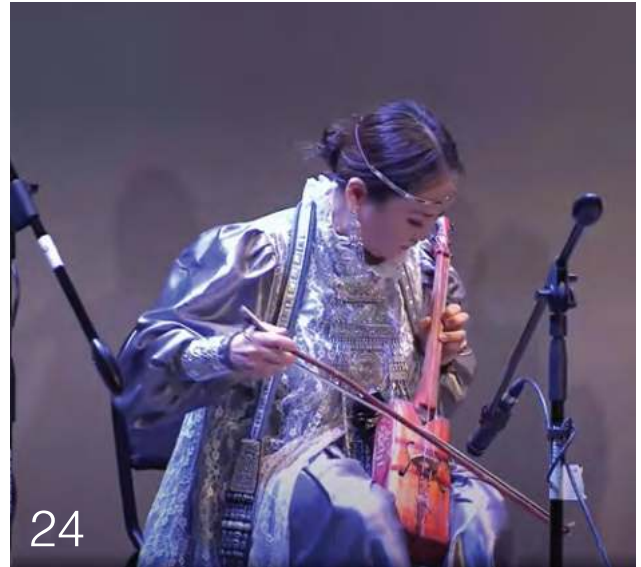
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# THE ARCTIC PEOPLES' MUSICAL FOLKLORE



**DOBZHANSKAYA**  
**Olga Eduardovna**

Professor, Doctor of Art  
History, Dolgan-Nenets  
Municipal Region of the  
Krasnoyarsk Territory

c. Dudinka



**SHEYKIN**  
**Yuriy Ilyich**

Professor, Doctor of Art  
History, the ASICA, the Sakha  
Republic (Yakutia)

c. Yakutsk

The Arctic is the region that has attracted more attention for the last decades in the Russian and world community. It was recognised as a strategic centre of the Russian Federation development which has a defining value for the country's geopolitics and economy. President of the Russian Federation V.V. Putin marked the importance of cultural and spiritual Arctic exploration. The point is undoubtedly about the experience of human adaptation to extreme natural and climatic conditions accumulated for many centuries, about the unique ethno-cultural and artistic practices formed within the indigenous population, about a Northerner's special imaginary thinking, value orientations, and aspirations.



The indigenous peoples living in Russia's Arctic territories have essential cultural, language, religious, and household differences. Let us enumerate these peoples subdividing them, according to the belonging to the language groups: the Chukchi, Koryaki, Kerek, Itelmeny (Chukotka and Kamchatka), Eskimo (Eskimo and Aleutian), Evenki, Even (Tungus and Manchurian), Northern Sakha, Dolgan (Turkic), Khanty, Mansi, Komi, Karelian, Lapp (Finno-Ugric), Nganasan, Nenets, Entsy, Selkup (Samoyed), Kety (Yenisey). However, they may shape independent, so called "isolated" languages (the Yukagir, Nivkh). The Russian old-timers of the North having lived in the Arctic since the 17th-18th century should be rightfully attributed to the Arctic peoples. (These are the residents of the village named Russkoye Ustye (the Russian Estuary) on the Indigirka River, the old-timers of Nizhnyaya

*In general, the musical aspect of the Arctic culture is represented with folklore. The unwritten (oral) music culture of the Arctic peoples exist in this very form*

Kolyma, "Markovtsy" who are the residents of Markovo-village on the Anadyr River, and etc.). The Arctic peoples' sparsity (peoples are called small when their numbers are under 50 thousand) is a critical factor exerting influence on the ethnic culture preservation. The Arctic peoples' culture needs keeping and protecting with special measures due to this very factor.

The household types that are inherent for the Arctic peoples: reindeer herding, marine animals hunting, hunting, and fishing define the specifics of certain ethnos' traditional musical culture, main genres, intonation kinds, and the image content of music sayings.

In general, the musical aspect of the Arctic culture is represented with folklore. The unwritten (oral) music culture of the Arctic peoples exist in this very form. It has numerous subdivisions inside the basic genres (an epos, song, ritual), regional and local variations, unique music and stylistic characteristics. In the Arctic peoples' culture, music (sound) phenomena possess the functional definiteness that is firstly conjugated with the performance regulation. Singing and playing the musical instruments are used in the functionally marked situations: a personality sign (a personal singing while sledging, working), social opponents' communication (an

allegorical song), the communication with supernatural beings and healing (shamanism), totem-ancestor identification (ritual dances), the exploration of mythology and history (legends).

The history of the Arctic peoples' music culture study can be divided into several stages. **The first "academic" one (the 18-th-19-th centuries)** is connected with the marine expeditions to research the Arctic seashore and Russia's remote territories, with the activity of the Russian Imperial Science Academy and Russian Geographic Society (the scientific work of travellers, local lore students, political exiles, and etc.). The explorers' academic manuscripts of the 18-th century can be attributed to this period. They were written by D.I. Gmelin, S.P. Krashennikov, P.S. Pallas, Georgi, G.V. Steller, V.F. Zuyev, Y.I. Lindenau and contain valuable ethnographic observations and the first descriptions of the music genres and instruments, the first musical notations. The 19-th century scientists such as A.F. Middendorf, A. fon Alkvist, V.L. Seroshevskiy, A.I. Argentov, V.I. Verbitskiy, N.A. Gondatti, R.K. Maak, I.A. Khudyakov, and etc. continued to describe and fixate the musical side of the Arctic peoples' folklore.

**The second "ethnographic" stage (late 19-th – early 20-th)** is linked to the researchers' work of the Russian (then Soviet) ethnographic school. The phonograph and wax rollers were used for fixating popular singing and playing the musical instruments. A representative phonorecord corpus was collected, thanks to the work of major Siberia's scientists such as V.G. Bogoraz, V.I. Iokhelson, V.I. Anuchin, L.Y. Shternberg, I.A. Lopatin, V. Shteynits, T. Lekhtisalo, A. Kannisto, A. Karyalaynen, K. Donner, and etc., having fixated music as an integral part of the traditional society life.

The Soviet ethnographers V.A. Avrorin, Y.L. Lebedeva, N.A. Alekseev, G.M. Vasilevich, M.V. Volodin, G.N. Gracheva, A.M. Zolotarev, Y.A. Kreynovich, Y.P. Orlova, A.A. Popov, V.A. Chernetsov, and etc. contributed greatly to the fixation of the Arctic peoples' music genres, instruments, and traditions. In that very period, the extensive and high quality materials on some Arctic peoples' musical traditions (in particular, shaman rituals) were gathered. They either have been poorly saved up to now or disappeared at all. Certain works of the ethnographers Y.A. Alekseenko, Y.S. Novik, Y.D. Prokofyeva, Z.P. Sokolova were devoted to the target study of musical instruments and separate music genres. The researchers' manuscripts of the North peoples' dances M.Y. Zhornitskaya, S.F. Karabanova, N.V. Lukina, Y.A. Rultyneut, V.N. Nilov, and etc. also

contain rich material on musical traditions and musical notations.

**The third "musicology" stage** (from the 1930-s to the present). In that period, the Arctic peoples' music was becoming the research object of the specialists and musicologists, who approached the study of music genres and conventions differentially as well as pose art critic problems. The surveys appeared that were connected with the noting and description of previously gathered Siberian collections in the publications of A.O. Vyayzyanen, B.M. Dobrovolskiy, Z.N. Evald, and etc. There were more music experts' examinations carried out on the basis of their own field materials.

Being sporadic in the pre-war period (the works of V.N. Steshenko-Kuftina, Y.N. Shirokogorova), field studies and publications activated in the end of the 20-th centuries in the manuscripts of E.Y. Alekseev, A.M. Ayzenshtadt, I.A. Bogdanov (Brodskiy), A.G. Gomon, S.N. Kondratyeva, M.A. Lobanov, N.N. Nikolaeva, V.V. Senkevich-Gudkova, I.K. Travina, P.I. Chistalev, Y.I. Sheykin, T.S. Shentalinskaya, A.A. Shergina and others; in the 1990-s the works emerged written by G.G. Alekseeva, O.E. Dobzhanskaya,

*The surveys appeared that were connected with the noting and description of previously gathered Siberian collections in the publications of A.O. Vyayzyanen, B.M. Dobrovolskiy, Z.N. Evald, and etc.*

N.I. Zhulanova, T.I. Ignatyeva, A.S. Larionova, O.V. Mazur (Vasilenko), N.A. Mamcheva, V.S. Nikiforova, I.M. Nurieva, T.V. Pavlova, A.P. Reshetnikova, G.Y. Soldatova, N.M. Skvortsova, and etc. Z.V. Vensten-Tagrina, V.G. Grigoryeva, V.Y. Dyakonova, Zh. A. Dyachkova, L.I. Kardashevskaya, I.V. Solovyev, E.L. Tiron, V.I. Shestalov and etc. started to investigate the Arctic peoples' music.

The foreign music experts L. Vikar, Zh. Darnon, P. Kollar, T. Korkhonen, K. Lazar, T. Leysio, A. Lekomte, Zh.-Zh. Natye, Y. Niemi, T. Oyamaa, I. Rait, I. Saastomoynen, L. Tadagava, K. Tanimoto, A. Chekanovska, E. Amskhaymer, and etc. contributed substantially to the study of the specifics in the Arctic peoples' music intonation and musical instruments. The significant achievements and methodological approaches were shaped to research the Arctic peoples' musical folklore.

*While studying a wide range of musical cultures of the peoples from Siberia and the Far East comparatively, the regional and historical typology of the music folklore was elaborated*

With the efforts of the leading Russian ethnographers, specialists in folklore and musicologists N.A. Alekseev, E.Y. Alekseev, A.Y. Anikin, V.M. Gatsak, A.S. Kargin, Y.I. Smirnov, A.B. Soktojev, Y.I. Skeykin and etc., in the late 1980s – early 1990-s, the scale complex field collections of folklore were conducted especially for the academic series “The Folklore Monuments of the Peoples from Siberia and the Far East”. The methodology of the folklore works publication was formed. It is interdisciplinary, taking into account the data of ethnography, philology, linguistics, folklore study, archaeology, religious studies, psychology, and etc.

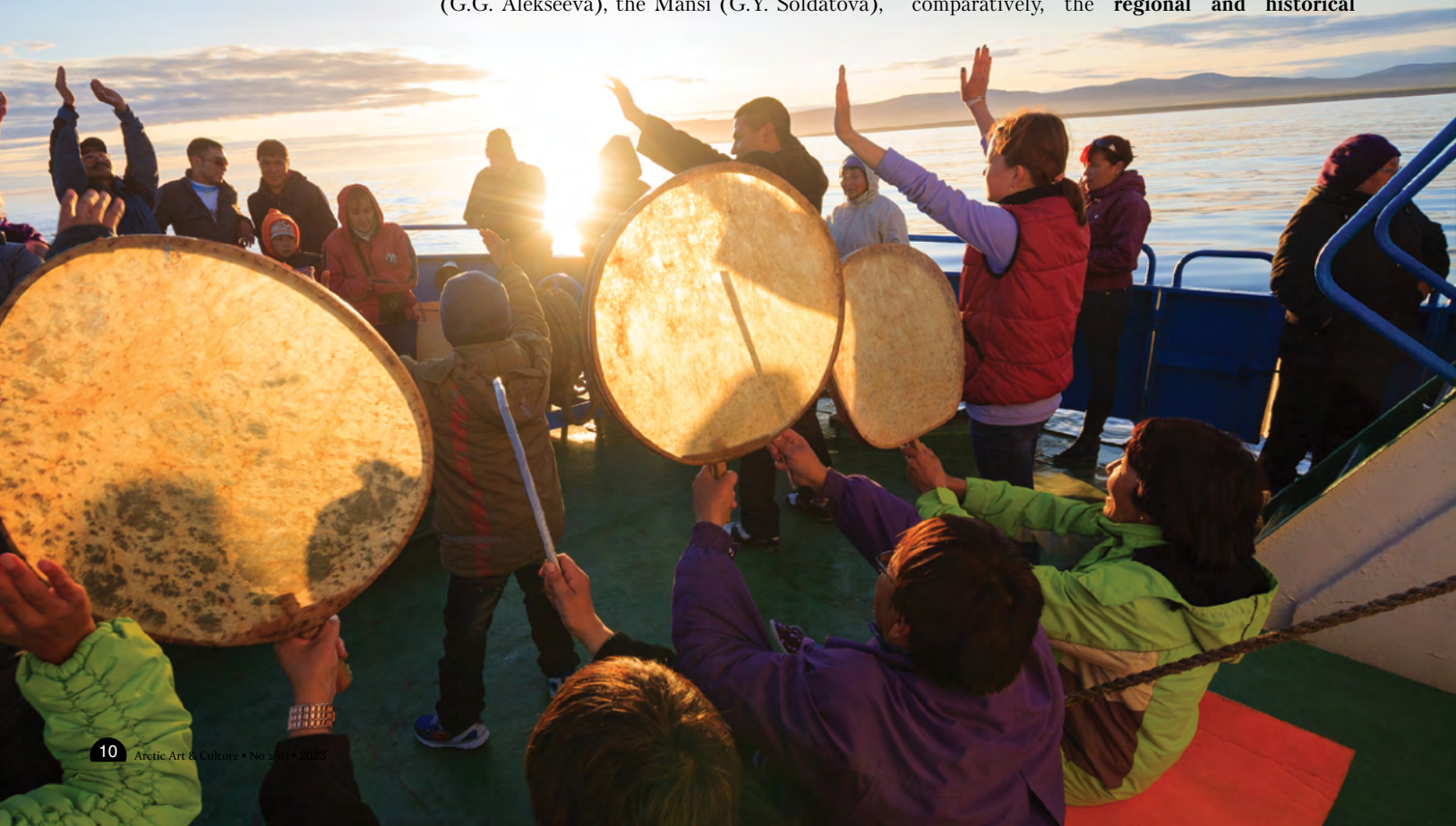
It is characterised with the research complexity, field materials backing, thorough study of the first-hand data, “careful” scientific understanding of the musical and folklore material from the positions of a scientist and a collector, carrying on a dialogue with the representatives of the tradition. The distinctive feature of this series accounting for 34 volumes now is the publication of sounding texts with musicologists’ and philologists’ co-authorship. That is why each volume contains an extended musicology analytical section, a large number of note and sound patterns.

In the series, by now, 11 volumes have been issued on the Arctic peoples’ folklore with the authors’ and musicologists’ articles: the Dolgan (G.G. Alekseeva), the Mansi (G.Y. Soldatova),

the Nenets (I.A. Bogdanov, N.M. Skvortsova), the Sakha (E.Y. Alekseev, V.S. Nikiforova, N.N. Nikolaeva, A.P. Reshetnikova, Y.I. Skeykin), the Evenki (A.M. Ayzenshtadt, O.E. Dobzhanskaya, T.I. Ignatyeva, Y.I. Skeykin), and the Yukagir (T.I. Ignatyeva). All volumes are also available in the multimedia version (with the sound specimen) on the site of the Philology Institute SB RAS [The Folklore Monuments].

The concept of **ethnos’ intonation culture** was worked out and published by Novosibirsk’s researchers Y.I. Skeykin, V.M. Tsekhanskiy, V.V. Mazepus in 1986 [Mazepus, Tsekhanskiy, Skeykin, 1986]. In the 1990-s, it was revised and called **the concept of the ethnos’ intonation and acoustic culture**. It is “a systematic formation of the sound environment by the ethnos representatives or an ethnos group in the social life” [Skeykin 2002, p. 32]. This term implies not only the sound culture description but also the modelling of the system with different levels. “The modelling of the intonation and acoustic culture is exercised at the various levels: ethnic, regional, and historical. <...> The whole multitude of the processes forming culture possesses a systematic cohesion of the elements from the varied levels that is implemented in *the sound ideal of culture* [Ibid, p. 32].

While studying a wide range of musical cultures of the peoples from Siberia and the Far East comparatively, the **regional and historical**



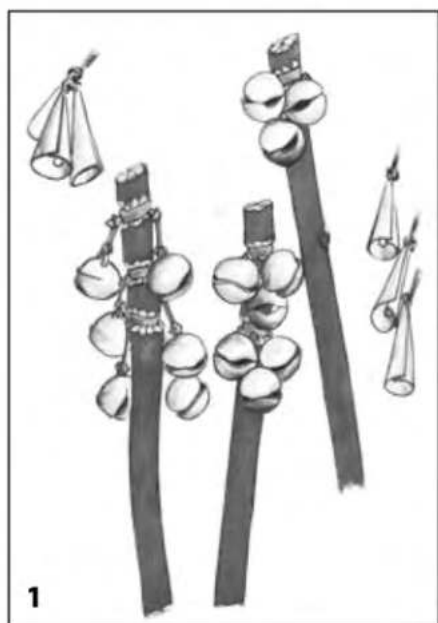


Fig. 1. The Shaken Rattles Vanivrygyrgyn with the Bells and Pipe Striking Pendants

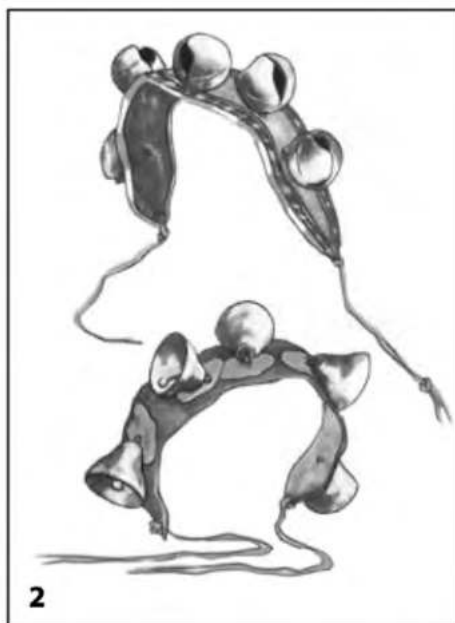
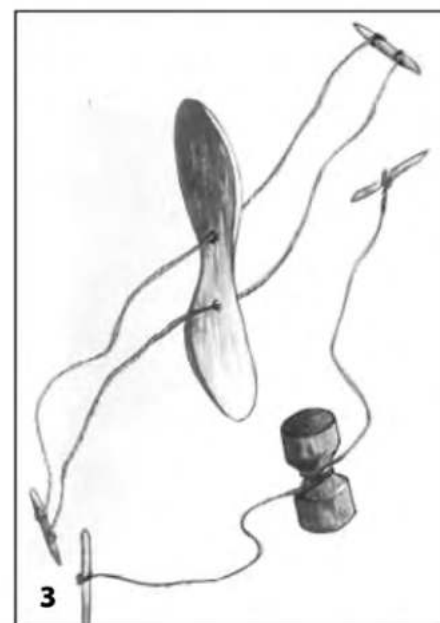


Fig. 2. The Leather Bracelets with the Little Bells Konkongyt

Fig. 3. The Buzzer Talital



typology of the music folklore was elaborated [Skeykin 2002, p. 3-25]. There the division of the vast Siberia's territory into seven main musical and ethnographic regions was justified as well as the coexistence of archaic and conventional (relicts, derivation, and restitution), professional, innovative folklore phenomena in the culture [Skeykin 2002: p. 4-12]. Now this typology is used successfully for the examination of music culture of separate peoples and comparative researches.

It is necessary to distinguish the **conception of early folklore intoning** by E.Y. Alekseev in the sound-pitch organisation of melodic [Alekseev 1986].

The **conception of "the sound Arctic landscapes"** can be noted, as the unique experience in the comprehension of field research results. It was created by the ethno-musicologists from the Arctic State Institute of Culture and Arts, while implementing the project of the Russian scientific fund No 14-38-00031 "The Laboratory Foundation for the Arctic Complex Geo-Cultural Studies". As part of the project, the field researches were held in Yakutia's North, in Magadan Region, the Khanty-Mansi AA, Chukotka, Taimyr, and Yamal. A large number of the factual material (ethnographic, folklore, visual, and sound) was gathered.

Under the sound Arctic landscape, academicians understand the time-space complex of nature and anthropogenic sounds having an ethno-cultural sense and being the intonation and acoustic signs of the territory.

These are the ideas about the sacral places connected with the world sound picture (containing the information about the "sound codes" of people's ritual behaviour), the prosodic perception of animals images and their voices in the music folklore (in songs and fairy tunes) as well as onomatopoeia and signals. Hunting decoys and buzzing aerophones were highlighted among the imitating phono-instruments. They emulate the sounds of nature and have an important cultural sense. [Sheykin, Dobzhanskaya, Nikiforova 2016, p. 32]. The conceptual reasoning of the Arctic and Subarctic sound landscape was done by the authors' team in the special study on the popular music of the Chukchi, Yukagir, Khanty, Nganasan, Evenki, Sakha, Nivkhov, Uylta, and the Udmurt [The Arctic Sounding Landscapes 2019].

The examination topicality of the Arctic peoples' music culture, preservation and publication of note specimens, sounding materials, the photographs of folklorists and musical instruments, the video-recordings

from the seances of music playing, musical and ritual actions is rather high now with the necessity to save the intangible cultural heritage of Russia's peoples. The Arctic peoples' musical and folklore traditions are the unique objects of the immaterial cultural legacy and need protecting, conserving, studying, and publishing undoubtedly.

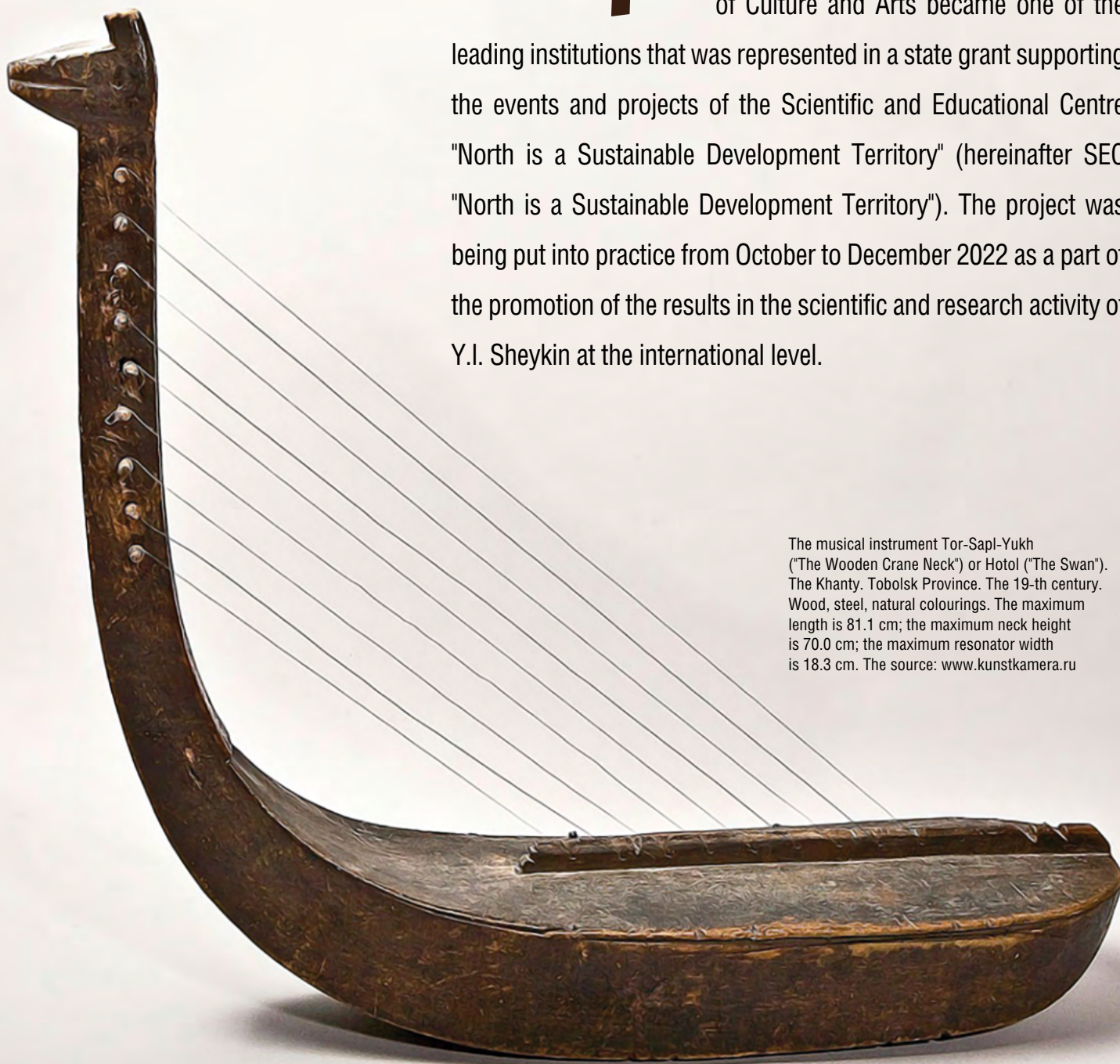
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# THE MUSEUM OF NORTH ASIA'S PEOPLES' MUSICAL INSTRUMENTS IN THE PROJECT "NORTH IS A SUSTAINABLE DEVELOPMENT TERRITORY"

"The Museum of North Asia's Peoples' Musical Instruments. Yuriy Sheykin's Collection" of the Arctic State Institute of Culture and Arts became one of the

leading institutions that was represented in a state grant supporting the events and projects of the Scientific and Educational Centre "North is a Sustainable Development Territory" (hereinafter SEC "North is a Sustainable Development Territory"). The project was being put into practice from October to December 2022 as a part of the promotion of the results in the scientific and research activity of Y.I. Sheykin at the international level.



The musical instrument Tor-Sapl-Yukh ("The Wooden Crane Neck") or Hotol ("The Swan"). The Khanty. Tobolsk Province. The 19-th century. Wood, steel, natural colourings. The maximum length is 81.1 cm; the maximum neck height is 70.0 cm; the maximum resonator width is 18.3 cm. The source: [www.kunstkamera.ru](http://www.kunstkamera.ru)



**NIKIFOROVA**

**Vera Semenovna**

ethno-musicologist, the PhD in Art History, the Head of the Art

History Department, the Head of the project "The Museum of North Asia's Peoples' Musical Instruments.

Yuriy Sheykin's Collection" at the Arctic State Institute of Culture and Arts, the Sakha Republic (Yakutia)

c. Yakutsk

Within the framework of the project SEC "North is a Sustainable Development Territory", the workers of the Departments of Art History and Applied Informatics chose and created the academic database of the North peoples' music culture and folklore to be used in the scientific and methodical work on art history study, the preservation of small North peoples' culture heritage, including the material for the research of the sound archetypes phenomena in the cultural traditions of the peoples from Russia's North-East. The academic database is founded on the digitization of the objects from the Museum of the North peoples' music folklore and analytical description of 75 musical and phono-instruments, the selection and digitizing of the audio-recordings on the Negidaltsi music folklore, the expert activity, while preparing the soundtrack of a documentary about the Negidaltsi conventional culture.

The scientific attribution of the museum exhibits are composed on two methods of classification and description of the musical and phono-instruments: Y.I. Skeykin's regional and historical typology and musical instruments systematics by A. Khornbostel and K. Zaks. In the latter one, musical instruments are classified, according to the following criteria: firstly, under the sound source; secondly, under the mean of getting a sound, including four classes of the instruments (idio-phones, membrane-phones, horde-phones, and aerophones). The research database consists of the



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The Altai Topshur



The Altai Narrator A.G. Kalkin (on the left) is Handing over the Topshur to Y.I. Sheykin



THE PROJECT SITE  
"THE ELECTRONIC  
PHONOGRAM ARCHIVE  
ON NORTH ASIA'S  
PEOPLES' MUSIC  
FOLKLORE"

description and visualisation of archaic, traditional, modern music and phono-instruments: 35 idio-phones (wooden, bamboo, bone, and metal Jew's-harps) and 40 aero-phones (birch bark natural trumpets, herbal flutes, whistles from the bark of willow, nut-tree, and etc.).

The next stage of the academic database completion will be the digitization of Y.I. Sheykin's expedition material and further study of the museum collection in order to issue musical instruments catalogue.



The Nanai Shamanic Tambourine *Unchuhun*

## THE REPORT ABOUT THE MUSEUM OF NORTH ASIA'S MUSICAL INSTRUMENTS

*In 2017, the Museum of North Asia's peoples' musical instruments was opened at the ASICA. It was Y.I. Sheykin's collection.*

The Museum creation was preceded with many years of the research and collecting activity of the famous Russian scientist, ethno-musicologist, the Doctor of Art History, the Professor of the Art History Department from the ASICA Y.I. Sheykin. He had visited the different corners of Siberia and the Far East with more than a hundred musical and ethnographic expeditions. During many years of the academic activity, he gathered the unique collection of music and sound instruments that were utilised in the ceremonial, festive, and everyday practice of Siberia's peoples. The main scientific approaches in revealing, examination, and interpretation of the musical and sound instruments of North Asia's peoples were formulated in the PhD thesis (2002) and numerous publications of Y.I. Sheykin and his disciples, the followers of his academic school (O.E. Dobzhanskaya, T.I. Ignatyeva, V.S. Nikiforova, N.A. Mamcheva, V.Y. Dyakonova, L.I. Kardashevskaya, and etc.).

The most important task of the HEI museum is to form special scientific, educational, creatively oriented

environment through the students' and tutors' participation in conserving and popularising the objects of the regional intangible legacy. The representation of the singular museum items and artifacts are directed at achieving academic and educational goals, developing various forms of the museum communication. The collection can be integrated organically not only in the educational process as part of the studied academic disciplines ("The Arctic Peoples' Culture and Art", "The Musical Culture of Siberia's Peoples", "Folk Music Creativity", "Folklore Music Instruments", and etc.) but also in existing regional museum programmes on the music local lore. The presence of this museum in the HEI space allows to make educational process more demonstrative, material and palpable, to fill it with specific music and ethnographic content.

In all, 130 phono-instruments of North Asia's peoples are stored in the Museum funds: the Altai, Buryat, Dolgan, Nanai, Nganasan, Nivkh, Tuvinian, Sakha (Yakut), Telengit, Udege, Ukrainian, Khanty, Chukchi, Evenki, and Even.



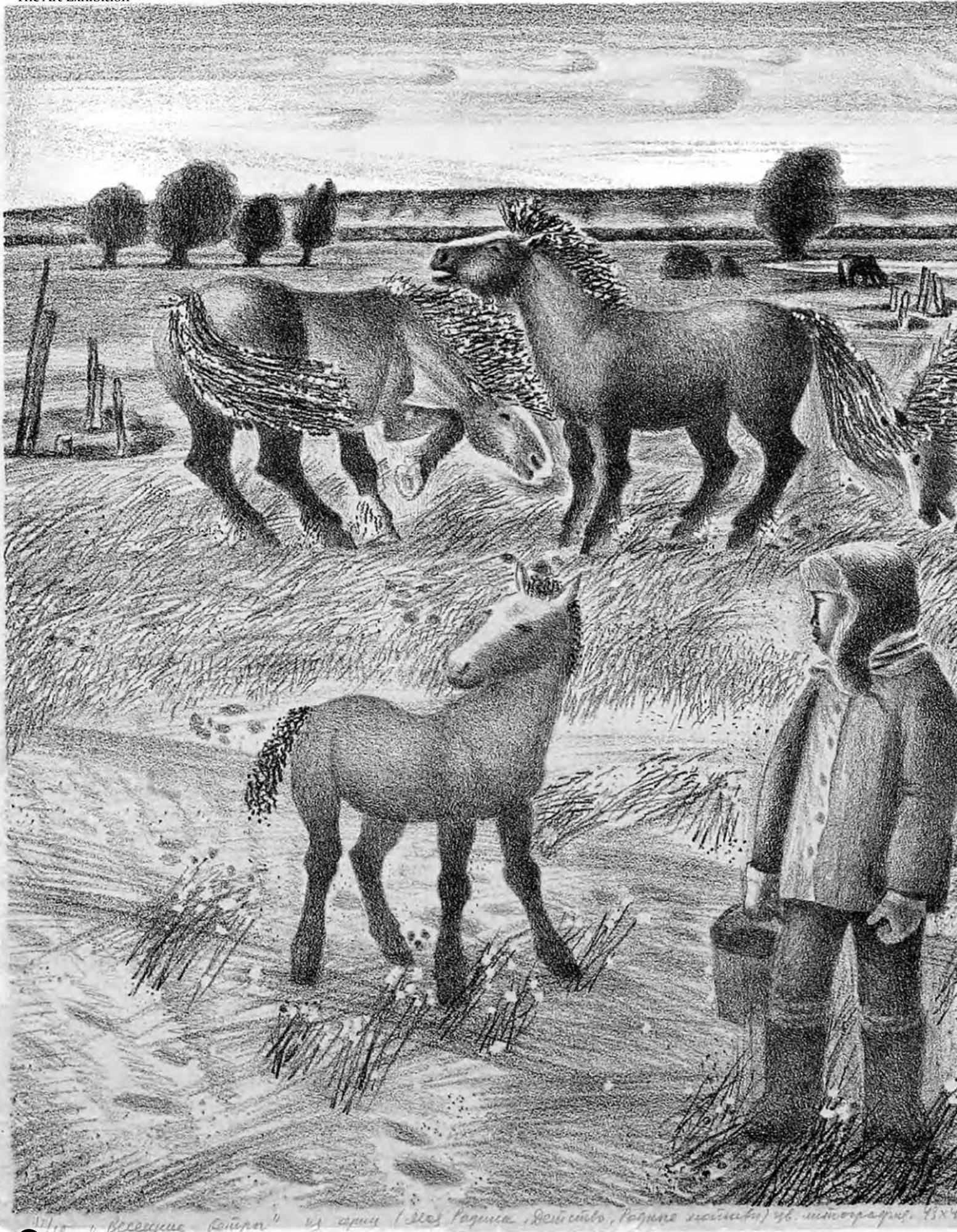
Photo: © kmns.ru



THE LINK TO THE LECTURE  
ON THE MUSEUM EXHIBITS



THE LINK TO THE  
MUSEUM PRESENTATION



# ALEKSEY YEVSTAFYEV'S GRAPHICS ELEMENT

*The display "Aleksey Yevstafyev's Graphics Element" was opened on the 23-rd of March 2023 in the round foyer of the ASICA, with the support of the Far East Programme "The Priority 2030" to uncover the specifics of the graphic art language, the visitors' submersion into the drawing world, the feeling of the graphics element.*

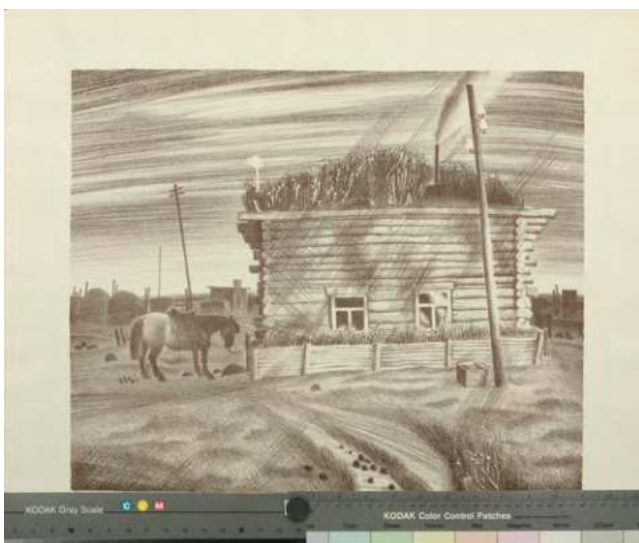


A.Yevstafyev's Portrait

**T**he creative work of the artist Aleksey Yegorovich Yevstafyev (1955-2014) can be attributed to the classical heritage of the Yakut graphics in the late 20-th – early 21-st century. The choice of the graphics language was not fortuitous. In contrast to painting, it creates start time.



A.Evstafyev. The son of a herdsman.1988



A. Evstafyev. The Suburb. G-3796



A.Evstafyev. Early Spring (Tumullar). G-4553

Painting cannot portray the time flow, which brings graphics closer to poetry and music. Aleksey Yevstafyev mastered these specific devices of graphics and conventionality skillfully. The main point is that it was close to his attitude to the world. As a result, the plastic culture becomes not simply a mean of the artist's idea embodiment but rather the basis of his creative development and artistic view of the world. Aleksey Yevstafyev was studying in the academicians B.A. Uspenskiy's studio from 1979 to 1985 in Moscow Art Institute n.a. V.I. Surikov. It was a life school of the art continuity traditions. Perestroika affected all spheres of culture and the former institutional relations in the academic art. Thus, in the end of the 80-s, the creative studios of the Siberian Branch in the Russian Academy of Arts were being opened in Krasnoyarsk. The graphic artist Aleksey Yevstafyev, painter Artur Vasilyev, and sculptor Eduard Pakhomov were invited as interns from Yakutia. In the reporting exhibition of 1992, the art critic T.M. Lomanova made a note of Aleksey Yevstafyev having underlined that "he was able to uncover the genuine understanding of Yakutia, the son of which he was, in his sheets. Epos sounds in his papers, at the same time compositions are full of an impetuous unstoppable movement tearing the sheet flatness". All interns were giving classes in Krasnoyarsk Art Institute during their work in the creative studio. Having worked in the Department of easel graphics until 1994, Aleksey received the Associate Professor rank. During Perestroika and the early 90-s, Aleksey Yegorovich managed to work fruitfully in the famous summer house "Chelyuskinskaya" in Moscow.

In the series "Childhood. Native Motives" (1986), "In Memory of Valerian Vasilyevich" (1988) and "Namskiye Motives" (1988), the lithography language begins to correspond to the artist's inner temperament. The problems of tones, colour, compositions, and even broader – the artistic perfection – are posed before each painter working seriously if he does not want to be satisfied with easy success. Since the end of the 1980-s, the author has applied to the favourite water-colour technique. The main determining quality of his water-colours is their surprising integrity. The very technique allows the painter to reveal the movement of colour and light from the depth, the finest nuances of colour harmony. He used a big format for his expressive papers of the early and mid-1990-s: "Vanya", "Early Spring" (1990); "The Summer End", "The Horse-Herd", "Summer. White Nights", "Iya Sir" (1992); "Saylyk" (1996), "Girlfriends" (1996), "The Winter Motive" (1997), "Dyol" (1997). The format allows him to reach the special broadness of the landscape vision.

The family archive works were represented at "Aleksey Yevstafyev's Graphics Element" in 2023. Analysing his graphic and artistic legacy of drawings and sketches, one can be surprised with his workability and the skill to generalise the seen. The

acute melancholy is present in many of his drawings. It is either about might-have-been life or another world, that is another Motherland. In our view, this very sadness formed the artist's inner experience. This is the frantic feeling about the impossibility and paradox of his existence, the constant tristesse from the understanding of the difficulty in his self-realisation and dissatisfaction with his victories and achievements, thoughts and ideas. The complete artist constantly seeks this Fatherland. It means to create it with his strength of mind.

We look for Motherland all the time and cannot find it because it is the transcendental area. The world seems to be alien and we seek places and common ground, transition points, the metaphorical ones at least. From our viewpoint, maybe that is why the Yakut graphic artist Aleksey Yevstafyev returned permanently to his childhood, Ansaali valley banks, the parents' house, and native horses.

Not all people know about Aleksey Yegorovich Yevstafyev as a person but they can learn about him as the graphic artist with a poetic soul organisation from his legacy stored in the collection of the National Art Museum in the Sakha Republic (Yakutia), the Art Museum n.a. V.I. Surikov (c. Krasnoyarsk), in the private collections of Russia and abroad (Moscow, St. Petersburg, Yakutsk, Canada, Switzerland, and Japan). He left his print on the Earth, having tried to look in that "existence glimpse" and having expressed that getting into his own originality, which continues to live eternally in his creative works.

The tutors' and learners' creative team of the ASICA Graphic Department came to the following conclusions during the conception elaboration, the thinking of the exposition and its design: firstly, the preparation, organisation and conduction of the professional exhibition demands not only a thorough workup as a difficult and costly process but also enough time; secondly, the creative collective work under the art historians', painters' guidance can be held in an interesting way and implemented easily. In this case, the team leadership appeared to be as this, thanks to the efforts of the Associate Professor at the Painting and Graphics Department I.G. Shadrin. The students especially liked the preparation of passe-partouts for water-colours, lithographies, and drawings. Putting the received knowledge into practice helped to expand the professional competences in the organisation of exhibitions and artistic activity that are so necessary for the development of the creative industries in the region. Alongside with that, the collective work showed that one can create a cycle of spring-autumn exhibitions of renowned Yakutia's graphic artists, for example, A. Munkhalov, M. Rakhleeva, I. Shadrin, M. Starostin, and others, on the basis of the experience from "Aleksey Yevstafyev's Graphics Element".



**POKATILOVA  
Iya Volodarovna**

PhD in Art History, Professor of the Art History Department in the Arctic State Institute of Culture and Arts, the exhibition supervisor, the Sakha Republic (Yakutia)

c. Yakutsk

WORKING ON THE 2-ND VOLUME  
OF THE CATALOGUE OF THE ITEMS  
FROM THE MUSEUM OF  
**THE WORLD PEOPLES'**  
**KHOMUS**





**DYAKONOVA**  
**Varvara Yegorovna**  
 ethno-musicologist,  
 PhD in Art History,  
 the Associate Professor  
 of the Art History Department  
 at the Arctic State Institute  
 of Culture and Arts, the Senior  
 Scientist at the Museum and  
 Centre of the World Peoples'  
 Khomus, the Sakha Republic  
 (Yakutia)

c. Yakutsk



**MUSEUM AND CENTRE  
 OF THE WORLD PEOPLES'  
 KHOMUS**

*The ASICA collaborators' work with the composite author from the Museum and Centre of the World Peoples' Khomus on the second volume of the catalogue of the items from the museum is a contribution to the world heritage of the Jew's harps.*

**T**he project manager on the catalogue publication is D.D. Byastinov, the Director of the Museum and Centre of the World Peoples' Khomus, the editor-in-chief is I.Y. Alekseev, the President of this museum.

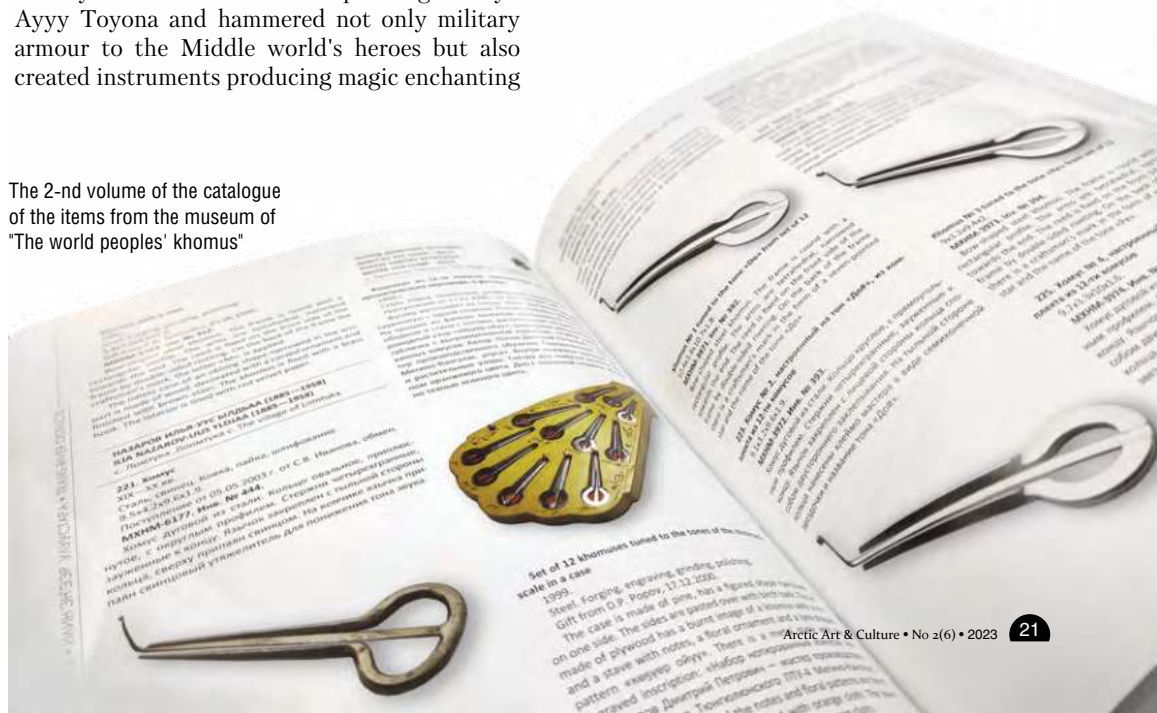
The catalogue was designed in three volumes. The first one "The Sakha People's Khomuses" was published in 2021. In the volume, the description of 628 khomuses is represented. They were made by 142 masters from c. Yakutsk and 21 uluses of the Sakha Republic (Yakutia), among them 54 ones were unknown. Besides, the description of 278 cases and 43 stands was included. The particular interest is represented in the catalogue with the scientific articles of the Yakut khomus researchers I.Y. Alekseeva-Khomus Uybaan, E.Y. Alekseeva, N.N. Burtseva, and V.Y. Dyakonova with the co-authorship of E.P. Alekseev and E.P. Sleptsova.

As it is noted by the catalogue reviewer, art critic Z.I. Ivanova-Unarova: "The Yakut khomus stands aside in the family of Jew's-harps. It has become a national symbol of the very Sakha people and has endured. Its origins trace back to the ancient sacred smith-craft: in the Yakut pantheon, the great ancestor and patron of blacksmiths Kuday Bakhsy was the son of the supreme god Yryn Ayyy Toyona and hammered not only military armour to the Middle world's heroes but also created instruments producing magic enchanting

sounds. The Sakha people have been famous for their practiced masters from time immemorial. They have passed down their knowledge and skills carefully up to now. The very cult of smith-craft created special conditions for preserving khomus and its development in a new way responding to the trends of contemporaneity. It is not surprising that this small instrument with a silver voice gained such popularity not only in the native republic but also in Russia's regions and abroad. That is why it is not fortuitous that the first volume was devoted to the very Yakut khomus".

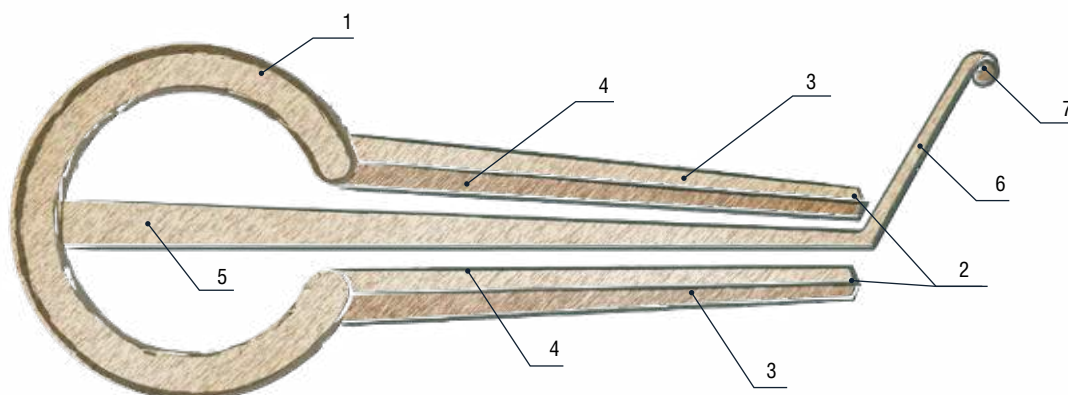
The second volume, the work on which is in motion at the moment, is dedicated to the world peoples' Jew's-harps. The ones from 56 countries will be represented in the quantity more than 500 exemplars. The collection of them from the Museum and Centre of the World Peoples' Khomus has been formed during 30-plus years, as a result of the museum workers' planned,

The 2-nd volume of the catalogue of the items from the museum of "The world peoples' khomus"





## THE STRUCTURE OF THE KHOMUS



1. Housing ring (tierbes). 2. The corps (sonaah). 3. External cheeks of the body (tas iedes). 4. The inner cheeks of the body (is iedes). 5. Tongue (rear). 6. The knee of the tongue (hohuora). 7. The tip of the tongue (chyychaah).

target-oriented activity. The basis of the collection was formed from the world peoples' Jew's-harps gathered by Ivan Yegorovich Alekseev, the Doctor of Philology, President of this Museum. The participation of the Russian and foreign experts on Jew's-harps is also implied in the formation of the volume. They will perform as reviewers and articles authors.

In this volume, the Austrian maultrommeli, the Kyrgyz komuzy, the Russian Jew's-harps, the Philippine kumbingy, and the Japanese koukiny and mukury are represented in large quantities among all Jew's-harps. The metal ones such as the Bulgarian drymboj, the Buryat aman khur, the Danish mundkharpe, the Spanish birimbao, the Portuguese berimbau, the Tadgik chang-kobuz, the Taiwanese ku-chin, the Uzbek chang-kobuz, the Finnish munnikharppu, the Czech grumle, the Chilean and Scottish trumpet are represented with single specimens. The catalogue includes both the authentic instruments and modern experimental ones. The most ancient Austrian maultrommeli is dated by the 17-th century. The sets of tempered Jew's-harps are represented among the Austrian, German maultrommeli. They are

tuned under the diatonic and chromatic steps. The collections of Bashkir and Russian Jew's-harps have a great mechanical variety.

The third catalogue volume will include Jew's-harps from their gatherers' private collections that were presented to the Museum and Centre of the World Peoples' Khomus by the collectors.

As part of the programme "The Priority-2030", 9-10-th November 2023 the Arctic State Institute of Culture and Arts together with the Museum of the World Peoples' Khomus conducts the All-Russian science and practical conference "The Cultural Code of the Khomus (Jew's-harp) in the Historical and Socio-cultural Space". The conference is held to understand the role of the khomus (Jew's-harp) in the traditional and contemporary culture in a culturological and art critic way and to form new academic views and ideas about Jew's-harp (khomus) and its music in the creative industries development. At the conference, a range of questions and topics will be discussed in the directions "Jew's-harp in the conventional and state-of-the art music culture", "Jew's-harp and cutting-edge creative industries" (music, theatre, cinema, animation, digital platforms, jewellery, fashion, urbanism, and etc.), "Jew's-harp in Russia's and the world museum collection", "Jew's-harp and smith-craft traditions", "Jew's-harp and revolutionary art-therapy", and "Jew's-harp in the pioneering educational practice".

*The most ancient Austrian maultrommeli is dated with the 17-th century. The sets of tempered Jew's-harps are represented among the Austrian, German maultrommeli*



## RUSSIA IS THE SOUND UNIVERSE



**KARATYGINA**

**Margarita Ivanovna**

Associate Professor of the Scholarly and Art Center "World Music Cultures" in Moscow State Conservatory, the Artistic Director of the festival "Russia is the Sound Universe"

Moscow

*On the 21-st of October 2022 the international musical festival "Russia is the Sound Universe" ended. It is a large-scale and supremely important in the modern situation cultural project encompassed the vast multinational territory of the country from Chukotka to Dagestan with its events. It was conducted by Moscow Conservatory on the basis of its annual festival "The Sound Universe" already having 20-year experience and wide international support. In 2022, in the light of the edict of President V.V. Putin "About the Year of Peoples' Cultural Heritage in the Russian Federation" and in the current acute situation, the festival focused its attention on the multinational people's internal cultural achievements. The expanded title "Russia is the Sound Universe" united cultural workers, studentship, and the public of ten regions around its peacekeeping and enlightenment ideas. The regions are the Altai Republic, Buryatia, Dagestan, Yakutia, Tatarstan, Tyva Republic, Sakhalin, Taymyr, Chukotka, Samara Region. The guests from India, Iran, Korea, Mongolia, the USA, Turkey, Japan, and Western Sakhara also joined the events.*

**T**he festival appeared to be extremely rich and multi-faced. It achieved its ultimate goal that is to engage the largest possible part of Russia's population in discussing the society's multinational composition. The possibility emerged for a direct dialogue between the representatives of various cultures in order to allow people to learn more about each other, listen to, understand and respect, despite differences in ethnicity, languages, and customs.



Bright colouring and thought-out content distinguished all programmes without any exceptions. A vast panorama of traditions existing in the country's territory turned out to be deployed for the festival visitors. However, separate performances may be called a real discovery both for the listeners and organisers. The point is the participation of the bearers of the unique traditions from the Far East and Russia's North (Chukotka, Sakhalin, and Taymyr) in this event.

Taymyr is the northernmost Eurasia's peninsular being remarkable for the abundance of ethnically specific musical and cultural traditions. In the festival creative programme, Taymyr's representatives performed twice: in June in Moscow and in October in Samara. The long lecture-demonstration under the title "Taymyr Tundra Melodies and Sakhalin Musical Antiquities" was given in the Lecture-hall of the culture centre ZIL (Likhachev's Plant) on the 15-th of June 2022.

The meeting was held by *Oksana Eduardovna Dobzhanskaya*, the Doctor of Art History, the leading scientist in the Laboratory of the complex geo-cultural Arctic researches from the Arctic State Institute of Culture and Arts. She also has an honour to form a very special group of "illustrators" of her cognitional lecture represented by the real bearers of today's rare conventions from the polar peninsular.

According to their economic activity, *the Nganasans* belong to the caribous hunters. It is one of the ancient North peoples having



managed to save the elements of their traditional culture partly, including the ways of clothes making from the caribou's fur and its ornamenting having cut from the skin. The audience was listening to *Aleksey Chunanchar* and *Svetlana Kudryakova* with great interest and surprise. They performed an allegorical song in the genre *kangaysya* with an improvised kind text addressed to all those present.

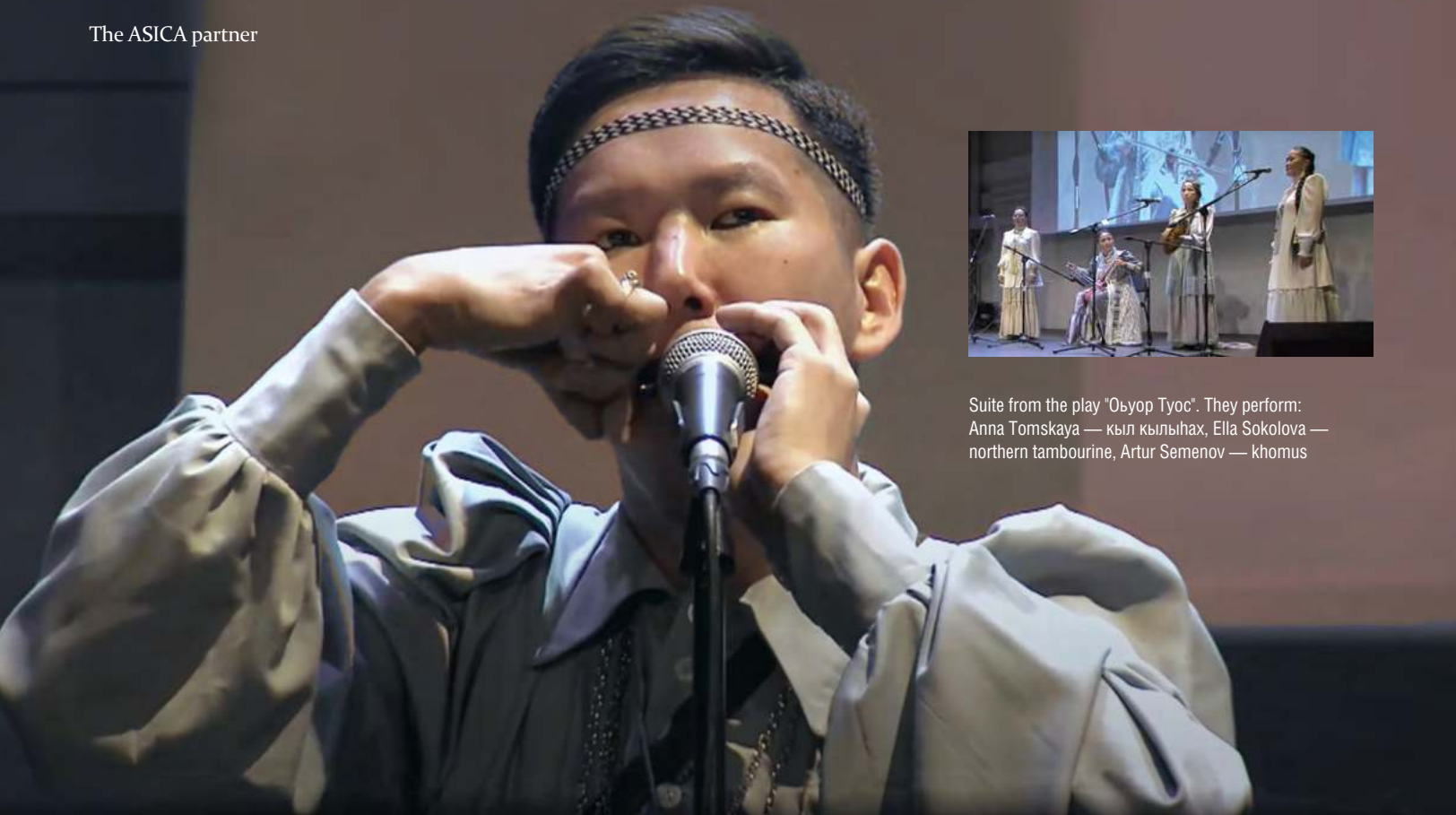
The Nganasans, as other North peoples, have been the shaman culture bearers up to now. Soviet ethnographers kept the most valuable video and audio recordings as well as the text descriptions of camlaniye and ritual actions carried out by shaman Dyukhode and his sons Tubyaku and Demnime who were famous for the whole region. The shaman work remnants are being preserved nowadays. Aleksey Chunanchar represented a shaman dance at the meeting.

The Taymyr Nenets are reindeer herding nomads. Constantly roaming in the tundra, they developed rather vast territories from

the Kola peninsular to Taymyr. The Nenets traditional repertoire consists of numerous songs about nature, birds, animals as well as "the kin ones" narrating about the heroism of forefathers and the leaders of each kin: Kharyuchi, Yaptuna, Vango, Yadne and others. The song about the large in number and prosperous kin Tasedo was performed by *Pavel Nakochevich Yadne*.

The totally different fate is for the *Enet* who is the smallest in numbers Taymyr's people (today is only 237 representatives). Thanks to her mother, *Zoya Nikolaevna Bolina* conserved the astonishing tradition of the *Enet* sung fairy-tales *syudobichu*. During the meeting, the narrator performed a fragment from the tale "The Hairy Giant" and the song "A Girl from the Moggadi Kin" praising the *Enet* girls' beauty, mind, and handicraft.

The *Dolgan* people live not only in Taymyr but also in Yakutia's Anabar region. They are considered to be the northernmost Turkic language group.



Suite from the play "Оюор Туос". They perform: Anna Tomskaya — кыл кылыһах, Ella Sokolova — northern tambourine, Artur Semenov — khomus

The playing on the mouth *bargan* and amateur authors' melodic songs occupy a significant place in today's Dolgan repertoire. At the meeting, Matvey Chardu's song "Bergekha" ("A Cap") in particular was performed by *Natalya Falkova* with Anastasya Chardu's *bargan* accompaniment.

Having surprised Muscovites with the soundings that are unusual for their hearing, with the most beautiful traditional costumes and their readiness to talk non-stop about the life and conventions of their people, the wonderful messengers of Taymyr enigmatic culture went home.

However, Taymyr theme was not closed with that, as a new group of Taymyr traditions bearers arrived in the festival gala concert in Samara-city on the 18-th of October 2022. This time the Nganasan traditions: authors' songs in the Nganasan language, folk-tunes on the Nganasan musical instruments and the song sketch with the puppet-heroes "An Old Man and An Old Woman" were represented by *Evgeniya Chebyakovna Sidelnikova*, who offered an inspired story about her people conventions on the students' conference of Samara State Institute of Culture as well.

The Nenets musical folklore was represented by *Roza Nokochevna Yadne* in

Samara gala concert. The legends about the undersized people *sikhirtya* are popular among the Nenets. Those beautiful people with fair hair lived inside volcanoes, mined and polished precious stones and metals. During the nights, they pastured mammoths. In general, they could master nature. Roza Nokochevna sang a song of a girl-*sikhirtya* who was sewing clothes from a mammoth's skin on the seashore and was singing: "If I shake this mammoth's skin now, the snowstorm will begin. But if I simply hang it neatly, the weather will be fine".

At Moscow meeting in June, Sakhalin sounded with the low and elegant music traditions of the *Nivkhi* having charmed all listeners: a singing through a long trumpet kalni, the subdued rhythms of the famous "*Nivkhi* log" *tyatya-chkhash*, the sad sounds of stringed *tyngryn*, rustling rattles made of fish jacket, fascinating ritual dances and the jolly "chins game".

Everyone knows about the captivating beauty and specific Altai energy, due to which thousands of people go to this region. However, the ancient history and the Altai people conventions underlie that mysterious wonder. They cannot be opened to everybody at first sight. On the 16-th of June 2022, in the CC ZIL, a meeting was held with the Altai culture bearers with

their stories about where the shaman's gift originates from, with the Altai epics and an exhibition of items-reconstructions of the Pazyrykskaya culture artifacts.

It is considered that the tradition of making classical attributes *kama* (of a shaman): a costume and a cap (манҕак үлбүрөк), a tambourine and a rattle (түһүр лө орбу), was lost in Altai. However, there is a real owner of these untouchable objects as *Vladislav Cheltuyev* living in Kosh-Agashkiy region, whose shaman's gift is in Altai's legends. He was persuaded into arriving at Moscow together with his disciple *Aleksey Yunov* by the philologist, folklorist, and serious expert of Siberian antiquities *Vasily Oynoshev*. That evening there were two more authoritative guests from mountainous Altai: the narrator *Amil Terkischev* (he is said to be the only *kaychy* in Altai who is able to tell the epos "Alyp-Manash" from the beginning to the end) and skillful blacksmith *Arzhan Kukhaev*, the master of making items in the Pazyrykskiy style, a small collection of which visitors of that unusual meeting admired.

Ulan-Ude's band from the school-studio of the ethnic singing "*Khadag*" ("khadag" /tibet/ is a synonym to the Buryat word "tangari" /the sky/) brought the entire ritual "Sagaan Saryn Nayr" ("The White



THE LINK  
TO THE GALA CONCERT

Month Celebration”) to the festival. This is a central calendar holiday of Buryatia uniting families, kins, friends, colleagues, and the entire nation. A long process of guests’ traditional reception, offering prayers to Buddhist and pagan gods, joint songs, round dances, and even ancient games appeared to be laid in an hour and a half action at the stage of Rakhmaninov’s Hall. There was the enjoyment of the skill of guest performers playing *morin-khuure*, *tovshuure*, and original Buryat *sukha-khuure* revived recently. The whole exciting plot was deployed by the disciples and colleagues of the distinguished Buryat folklore singer, the international researcher of the conventional culture, People’s Performing Artist of Buryat Republic *Gomboin Eshin-Khorlo Buduevna*.

*Khomus* (Jew’s harp) is one of the most ancient musical instruments of the world peoples. In Yakutia, it is not only an instrument but also a real sacral symbol of the Sakha people’s culture. Despite its small size, *khomus* allows to extract charming soundings imitating the ones of nature and leading a listener to endless Siberian expanses uncovering the philosophy of a life and outer space.

“What a wonder!”, the audience of Rakhmaninov’s Hall responded about the ability of the Yakut girls to perform welcome *toyuk* and broaching singing *dyiaratii* (03.07.2022). It was said about Artur Semenov’s *khomus* sounding: “This is something beyond the limits!” In Samara’s gala-concert on the 18-th of October the *khomus*-magician sounded again. The Yakut singing culture was being learnt by the auditory through a series of conventional genres: *toyuk* with its characteristic throat overtones, songs in the style of *dagaran* with the usage of *khon-suo* (“nasal singing”), *tanalay yryata* (“palatal singing”), *khabarga yryata* (“the singing with the throat crepitation”). A great discovery for all those present was a meeting with the Yakut stringed instrument *kylyakh-kyryympa*. It has been revived lately with its strings made of horsehair.

Is it possible to tell about all wonders happened during 169-day festival marathon? How much was left beyond the story: the sound beauty of Dagestan, Volga region, Ryazan, Tuva as well as music splendid programmes of the guests from Turkey, India, Mongolia, Western Sahara! Foreign participants-survivors who had mastered almost the whole festival itinerary turned out to be Iranian musicians headed by the outstanding modern singer *Khoseyn Nursharg*.

While summarising the festival outcomes, it happened to be that more than 90% out of 272 direct participants of the concert programmes were the young people under 40! Some



Semi-final. Gala concert in Samara. Festival “Russia — the Universe of Sound 2022”

teams were completely youth. Alongside with the active creative line of the festival (concerts, lectures, round tables, exhibitions, students’ meetings), two accompanying procedures of a social and research character were developing. They were a social poll and all-Russian competition on the same topic: “What do you know about neighbours within the country?”.

The poll encompassed the people somehow got in the information field around the festival “Russia is the Sound Universe”. It attracted 653 respondents, 52 ethnos representatives, 74% out of whom appeared to be people under 44. 135 people aged from 14 to 40 took part in the contest. 11 of them became the participants of the Semi-final held in Samara, while 6 finalists showed their presentations in Makhachkala. Three representatives of Samara, Moscow, and Dagestan won prizes.

One of the main festival outcomes was the discovery of a group of bright, partial, and active young people from the country’s different regions desiring to live in Russia and enjoy dignity contributing personally to the spiritual development and improvement of the society’s well-being. It is priceless human capital for the state. Territorial remoteness does not prevent them from being a single team capable of influencing the surrounding people’s minds.

What comes next? We are preparing the printed materials (a leaflet and two proceedings). A reporting trailer and a documentary are being made. We are preparing the next festival. The applications from the great country’s various regions are being sent to participate in it. The festival turned out to be the really *boundless sound Universe!*



THE LINK  
TO THE INTERNATIONAL  
MUSIC FESTIVAL



THE SITE OF SCHOLARLY  
AND ART CENTER  
“WORLD MUSIC  
CULTURES” OF MOSCOW  
STATE CONSERVATORY

# THE ART HISTORY PROJECT "THE PRIORITY-2030"



**IVANOVA-UNAROVA  
Zinaida Ivanovna**  
The Professor of the  
Department, the Honoured  
Artist of the Russian  
Federation and the Sakha  
Republic (Yakutia)

c. Yakutsk

**T**he Yakut masters' inspirations, which were embodied, become the recognisable directions of the modern arts and crafts.

They please the eye with their exoticism, fascinate with the ability to handle natural materials from the regions with cold climate. Being the objects of the culture studies discourse, the Northern scenic images and adornments will be supplemented with two charming editions, making bibliographers, collectors, and art critics glad. One can only suppose that the very editions will favourably

underline the Yakut masters' role in the artistic material science, contemporary Art Nouveau, it is quite possible, in the aesthetic perception of the Turkic peoples with the claim to orientalism or a new art trend that is the Nordism of the Arctic regions.

*About the project author.* Zinaida Ivanova-Unarova is the author of the album-catalogue

*The Professor  
of the Art History  
Department Z.I. Ivanova-  
Unarova is preparing two  
albums-monographs for  
publishing:*

*1) About the creative  
projects of the famous  
painter, designer of the  
ethno-fantasy costumes,  
the member of Russia's  
Artists' Union, the Honoured  
Worker of Culture in the  
Sakha Republic (Yakutia)  
Avgustina Nikolaevna  
Filippova;*

*2) About Nikita Vasilyev's  
jewellery design, the member  
of Artists' Union in the  
Russian Federation, the  
Associate Professor at the  
Department of the Arctic  
Peoples' Design, Arts and  
Crafts.*



A.N. Filippova. The set "The Diamond Virgin", commissioned by the administration of c. Mirniy in the Sakha Republic (Yakutia)



A.N. Filippova. Allayaada. The Ancient Yakutia's Symbol



ABOUT THE  
PRESENTATION OF THE  
COSTUME "BAYANAY"

N.A. Vasilyev's and the ASICA Students' Works



A. Permyakova. The Casket. Next to – the Opened One

"The Siberian Collection in the American Museum of Natural History. The Circumpolar Civilisation in the World Museums: Yesterday, Today, Tomorrow" (2011), the album "Efim Shaposhnikov" (2013), the book-album "Suuraldyma – Aleksandra Bochkareva-Innokentyeva. Remember about your roots" (2013), the book-album "Eduard Pakhomov" (2016), the book-album "Lena Gogoleva. Dramatic Art: Painting. Graphics. Jewellery Design" (2016); the album-catalogue "The Tangible and Intangible Culture of Yakutia's Peoples in the World Museums"(the 17-th-early 20-th centuries). The Book 1. The Siberian Collection in the US Museums" (Yakutsk, 2017; it became the Laureate in the nomination "The Best Edition in the Humanities" in Moscow in the 14-th All-Russian Competition on the Regional and Local Lore Literature "The Home Town"), and etc.

*The material is prepared by N. Kharlampyeva with the help of V. Dyakonova.*



N. Vasilyev. Ottuk simaba. The Loin Pendants



N. Vasilyev. The Pendant "The Sun"



A. Fedorova. The Bracelet



V. Solovyeva. The Pipe and Steel

# GOODWILL AMBASSADOR OF THE NORTHERN FORUM

**T**o be Goodwill Ambassador for the international union of the North countries' governours "The Northern Forum" is very honourable and responsible for me.



## KONDRATYEVA

### Vera Ivanovna

the musician, composer, performing artist of "The Ob-Ugric Peoples' Theatre – the Sun", soloist of the international band "Yggdrasil" (A Kin's Tree), Laureate of the Governor's Prize n.a. Yuvan Shestalov "For contributing to the conservation and development of the native languages, literature, folklore, and the traditional culture of the indigenous small peoples of the North".

Lyantor

Since 2015, I have been the community organiser of the North indigenous peoples' life, having created the social organisation of the Khanty culture "Ma Mykham" (My Land) initially. Then I expanded a spectrum of questions and tasks to a regional level and became the Vice-president of the regional organisation "Yugra's Rescue", entered the Public Chamber of Khanty-Mansi Autonomos Area – Yugra.

The area has good practice to conduct the Council for the indigenous small peoples of the North affiliated to the region government and municipalities. The activity within its framework helps to reveal urgent issues competently, put forward the initiatives on the elaboration of the specific projects in the topical directions.

In Yugra, in June and July, the competitions on log canoes (oblas) are traditionally carried out. In July, I am also planning to visit a series of events in the Khanty-Mansi Autonomous Area – Yugra with a cultural mission: The 1-st of July – "The Log Canoe

Day", v. Trom-Agan of the Surgut Region, the 8-th of July – "The Ethno-festival of Yugra's Log Canoe", v. Shapsha of the Khanty-Mansi Area, the 15-th of July – "The Fishing Festival", v. Sytomino of the Surgut Region.

In the calendar, an important event is planned that is the participation in the 15-th General Assembly of the Northern Forum on the 7-8-th of July in c. Khanty-Mansiysk. The presidency of this Forum will be delegated to Khanty-Mansiysk from 2023 to 2025. The 9-th of August is the Day of the World Indigenous Peoples. In September, I am taking part in the session of the Russian Presidential Academy of National Economy and Public Administration (RANERA). I have won an educational grant to study in RANERA having become one of the winners from the School of the Indigenous Peoples' Public Diplomacy. However, next year my main affairs will be connected with the daughter's upbringing. It is very important to manage to keep hearth in succession of the public events and arrangements.



Photo: mvremya.ru



# THE FIRE SPIRIT

**T**he international festival of cinematographic debuts "The Fire Spirit" was planned in 2002 by the distinguished Russian film director Sergey Solovyev. He had been the festival's permanent president over almost twenty years. Today the main prize in the Russian competition programme is entitled in memory of Sergey Aleksandrovich.

In the first council of the International festival, famous actor Aleksander Abdulov and screenwriter Maria Zvereva entered, apart from Sergey Solovyev. The initiative group had visited many world festivals for one year and formulated the idea of "The Fire Spirit": to organise not only an annual show of the most meaningful debuts of Russia's directors but also to include these films in the world debut cinema, to develop the best traditions of the domestic cinematography.

The fire became the festival emblem. It is a symbol of life in all cultures but it is warmth, light, and protection for a Northerner. The fire spirit is especially worshiped among the North peoples; in the mythology, it is represented as a living creature inhabiting hearths. It helps to save prosperity in the house, guards against illnesses, patronise a family. The fire has always been treated respectfully. The festival became this "guardian" for cinematographic debuts.

The creation of the conditions for upbringing a harmonically developed personality, viewers' acquaintance with the best works of the Russian and world cinema have become the festival goal. It also

includes talented debutants' search and endorsement, the integration of the Russian cinema into the world cinema and the creation of the intangible cultural heritage. The arrangement of the conditions for cultural diversity in the Khanty-Mansi Autonomous Area, the facilitation of the development in art and creative industries as well as entrepreneurial, tourist, and cultural potential can not be omitted.

In various years, the prominent artists such as Sergey Solovyev, Aleksander Abdulov, Krzysztof Zanussi, Oleg Yankovskiy, Georgiy Daneliya, Nani Bregvadze, Petr Todorovskiy, Aleksander Mitta, Fanny Ardant, Vincent Perez, Catherine Deneuve, Pierre Richard, and many other friends of the festival helped to convert "The Fire Spirit" into the holiday of the real cinema in Khanty-Mansiysk.

The international competition of debut films has remained the basic festival show for many years, where motion pictures from a variety of countries have participated for these years. In accordance with the regulation, two out of 10 – 12 contest films can be in the Russian language. The competition is estimated by the international jury consisting of authoritative directors, actors, and the representatives



of other cinema professions. Under their decision, several festival prizes are awarded that are provided with monetary reward. The programme of the Russian debuts, which watchers' special attention has always been absorbed to, is becoming an equally important contest nomination with a separate jury and a set of prizes now.

Each year, at "The Fire Spirit", a variety of thematic shows, out-of-competition programmes, and retrospectives are on in Khanty-Mansi's varied halls and the whole Khanty-Mansi Area – Yugra. They allow the audience and festival participants to become acquainted at the system level with the world cinema chefs d'oeuvre. So "festivals in the festival" have already been held, dedicated to Mikhail Kalatozov, Andrey Tarkovskiy... The annual club of children's and youth motion pictures has grown up to the separate contest programme "Your Cinema", and a professional club gave rise to the Academy "The Fire

Spirit". Film shows are always accompanied with the unique cultural programme, including musicians' performances, photo- and art exhibitions.

The figures, which film distributors show at the end of each festival, are impressive: even the first "The Fire Spirit" with cinematographic programmes only in two halls was visited by more than 50 thousand people. Then the quantity of festival grounds and viewers was only rising.

In connection with the death of the permanent president and festival founder Sergey Solovyev, in 2023, the well-known director, screen writer, producer, and composer Emir Kusturica was approved as the International festival president of the cinematographic debuts "The Fire Spirit".

The festival topic was "Small Peoples' Culture" in 2023. As part of the festival, the best movies of the directors from Russia and abroad were represented. 70 films from 16 world countries participated in the competition programme.

This year innovation was a large-scale business programme. Its organiser was the festival communication partner, namely the Fund "Roscongress". There were five business sessions, two cinema dialogues, 45 speakers, more than 2.4 mln views in the festival channel of the social net "Vkontakte".

Each year, during the festival "The Fire Spirit", Khanty-Mansiysk becomes an interesting ground for everyone who is interested in the cinema: both film industry agents and spectators having come to watch a movie.





24.10.2017. St Petersburg University, seminar "International Scientific Cooperation in the Arctic"



23.10.2018. St Petersburg University, Section on Intercultural Communication within the Framework of the International Conference "The Arctic: Society, Science and Law"



# THE PALETTE OF THE INTERNATIONAL HUMANITARIAN COOPERATION

The proceedings "The Palette of the International Humanitarian Cooperation" (2022) are devoted to two events: the 25-th anniversary of creating the Department of International Humanitarian Relations and the 20-th anniversary of master's programme "International Humanitarian Relations".



**ZOKOEVA Zalina Valeryevna**, the compiler of the proceedings "The Palette of the International Humanitarian Cooperation" at the Department of International Humanitarian Relations at the School of International Relations and Centre of Eurasian Researches in St Petersburg University

St. Petersburg

On behalf of the leaders and teaching staff at the School of International Relations in St Petersburg University as well as colleagues, the collection represents the welcome speeches and congratulations addressed to all members of the Department in connection with the remarkable dates. They express general wish that the department will contribute with dignity to multi-pronged efforts to develop the sphere of international humanitarian relations. In particular, these are the Dean of the School of International Relations SPSU, Professor Irina Nikolaevna Novikova, the ASICA Chancellor Sargylana Semenovna Ignatyeva, The Chairwoman of St. Petersburg Association for International Cooperation Margarita Fedorovna Mudrak, and etc.

"The Department of International Humanitarian Relations is firmly asserted as a leader in teaching different aspects of the international humanitarian collaboration having gained deserved authority and respect of the scientific and pedagogical community",

noted the dean of the School of International Relations, Prof., the Doc. of Historical Sciences, I.N. Novikova. Today a team of talented tutors work fruitfully, an academic work is conducted on a wide range of relevant problems, a series of interesting international scientific events is carried out at the department.

The jubilee proceedings "The Palette of the International Humanitarian Cooperation" was prepared by the Department of International Humanitarian Relations with the colleagues from various cities of the Russian Federation. The collection reflects not only varied research preferences but also cultural and humanitarian approaches to the study of the world politics questions. Besides, the authors strove to represent both the conventional academic themes and different aspects of the current issues: the humanitarian aspect of contemporary international affairs, Russia's Eastern vector in preserving the intangible cultural heritage, cultural intellect: a possibility of better results in the joint business Russia-Kazakhstan, and etc.



MASTER'S PROGRAM  
"INTERNATIONAL  
HUMANITARIAN  
RELATIONS"







**Tananaev**  
**Nikita Ivanovich**  
Climatologist

c. Yakutsk

In the woods surrounding Yakutsk, in the Kengkeme-river valley, in 40 km to the west of the city, the staff of Melnikov Permafrost Institute SB RAS hold expedition researches to evaluate the current state of the permafrost in the poorly-studied landscapes of the r. Lena's left bank. At the same time we are solving the second task that is to restore the history of the paleo-hydro processes for the last several millenniums. In the winter roads, you cannot manage without appropriate transport. However, you sometimes have to leave it to outmarch on foot.

Photo: N. Tananaev.  
The mint freshness...  
Left bank of the Lena River. 18.03.2023



THE LINK TO THE SITE  
OF MELNIKOV  
PERMAFROST INSTITUTE  
SB RAS



V. Shekhirev. Verkhoyanya Mountains. 20.06.2023.



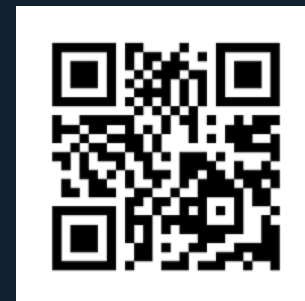
V. Shekhirev. The Lena-river Small Crystals, Lensky Ulus (district), Republic of Sakha (Yakutia). 06.05.2023.



**SHEKHIREV**  
**Vyacheslav Anatolyevich**  
Deputy Head of the  
Hydrometeorological Center  
(Hydrometeorological Center)  
of the Yakut UGMS Federal  
State Budgetary Institution.  
Republic of Sakha (Yakutia)

с. Yakutsk

06.05.2023



YKUTHYDROMET.RU



V. Shekhirev. Summer in Tiksi village of Bulunsky Ulus (district), Republic of Sakha (Yakutia). 12.06.2023.



# THE CREATIVE AND EDUCATIONAL INITIATIVES

OF THE TUTORS FROM THE ART HISTORY DEPARTMENT OF THE ASICA

In the project of the Sakha Republic (Yakutia) "Music is for Everyone", initiated by the First President M.Y. Nikolaev in 2013, the artistry is considered to be "a pedagogical technology uncovering and developing a human's creative abilities". In this connection, the Art History Department of the ASICA carries out not only training, methodical, research, but also creative and educational activity for the population, including the support of their students' initiatives in the music pedagogy.



**SANYAKHOVA**  
Natalya Innokentyevna  
the musicologist, the  
Assistant Professor of the Art  
History Department from the  
Arctic State Institute of Culture  
and Arts, the Sakha Republic  
(Yakutia)

c. Yakutsk

The tutors' creative team of the Art History Department organised its ground for the internship as part of a project to discover gifted children. To this purpose, Music classes were created in the Business-incubator attached to the ASICA in 2021. The Business-incubator was set up as a commercial project where the piano, guitar, and singing paid lessons are given for all comers from 4 to 70+. Apart from the Department tutors, the veteran teachers from the Children's Art School in c. Yakutsk, Yakut Pedagogical College and preschools, the soloists from the State Opera and Ballet Theatre, choirmasters are recruited to teach. Thus, the pedagogical reservoir is created from the guest teachers for the successful activity of Music classes depending on the population demands. In the end of the academic year, a course fulfillment certificate is entrusted at the reporting concert. The cast and number of

groups change but there are constant learners among 70+. The children of pre-school and school age are the most prospect permanent contingent on the side of preparing to enter the Children's Art School of the ASICA. They are paid much attention. So 6 out of 9 learners from the CAS of the ASICA got training in the Music classes of the Business-incubator.

The successful experience of the teachers' work with the music lovers of different ages influenced the students' economic activity. In spring of 2022, in the ASICA, the students' competition on the business ideas was held. The creative initiative of the sophomores Ayastan Boronov and Snezhana Burtseva on the theme "The Musical Studio Opening under the ASICA" received the HEI grant of 150000 RUR. The prospect educational project "The Music and Singing Studio" (head A. Boronov) has been implemented since 2022. Today the courses on singing, piano, guitar, and recorder are opened in the studio. The complex classes on music literacy and music literature are intertwined organically in the structure of the private lessons. The target audience is the learners of primary and middle school age. Since the opening of Music classes in the Business-incubator and the students' project "The Music and Singing Studio", 40 people aged from 4 to 70+ have been trained.

*The target audience is the learners of primary and middle school age. Since the opening of Music classes in the Business-incubator and the students' project "The Music and Singing Studio", 40 people aged from 4 to 70+ have been trained.*

Thus, the tutors' and students' creativity of the Art History Department certainly contributes to the development of the city music cluster of the national project "Music is for Everyone". Following the link, you can learn about details [https://youtu.be/tjEB\\_fxqTvl](https://youtu.be/tjEB_fxqTvl).

*The tutors and post-graduates of the Art History Department of the ASICA represent authors' lectures on their research topics such as the Yakut composer music and music culture of Siberia's and the Arctic peoples (the Yakut, Nganasan, Evenki, Chukchi).*

Besides, as part of the projects "Music is for Everyone" and "An Epoch and Music" in collaboration with the National Library of the Sakha Republic (Yakutia) <https://new.nlrs.ru/> a series of educational online lectures is conducted. The tutors and post-graduates of the Art History Department of the ASICA represent authors' lectures on their research topics such as the Yakut composer music and music culture of Siberia's and the Arctic peoples (the Yakut, Nganasan, Evenki, Chukchi). So the lectures elaborated for a wide range of listeners serve a number of functions: firstly, the scientific and methodical one for the music teachers of SS, music heads of IS, and teachers of the CAS, as it expands the thematic music material in the area of national and regional component in the implemented educational programmes; secondly, the educational one, because the academic material explained in the easily understood language illustrated with slides, video and audio-files broadens the horizons of the audience. The online lectures are a success: Professor O.E. Dobzhanskaya "The Nganasan Music Folklore is the Unique Culture Phenomenon of the Arctic Reindeer Hunters" (Taymir); N.I. Sanyakhova "Yarkhadana", "To Create for the People"; V.G. Kolesova "Vladimir Ksenofontov's Music in the Repertoire of the National Dance Theatre n.a. S.A. Zverev – Kyy Uola". In 2022, the educational cycle was continued by the post-graduates A.N. Sleptsov with the lecture "About N.S. Berestov's Piano Creativity", S.I. Lebedev "The History of the First Music School", S.V. Vdovenko "The Concertmaster's Art: History, Performance".



The shamanic ritual musical instruments: the bells on the shaman's costume are phone-instruments



The shamanic tambourine with the wooden hammer



The tambourine substitute - the chire stick



THE LECTURES



# "THE SONG OF A FLYING ARROW": THE PREMIERE BASED ON THREE PEOPLES' EPOS HAS PASSED IN THE ASICA

“**T**he Song of a Flying Arrow” show was produced as part of a theatrical and educational project “Us Sumar's Climbing” in the strategic leadership programme “The Priority – 2030”.

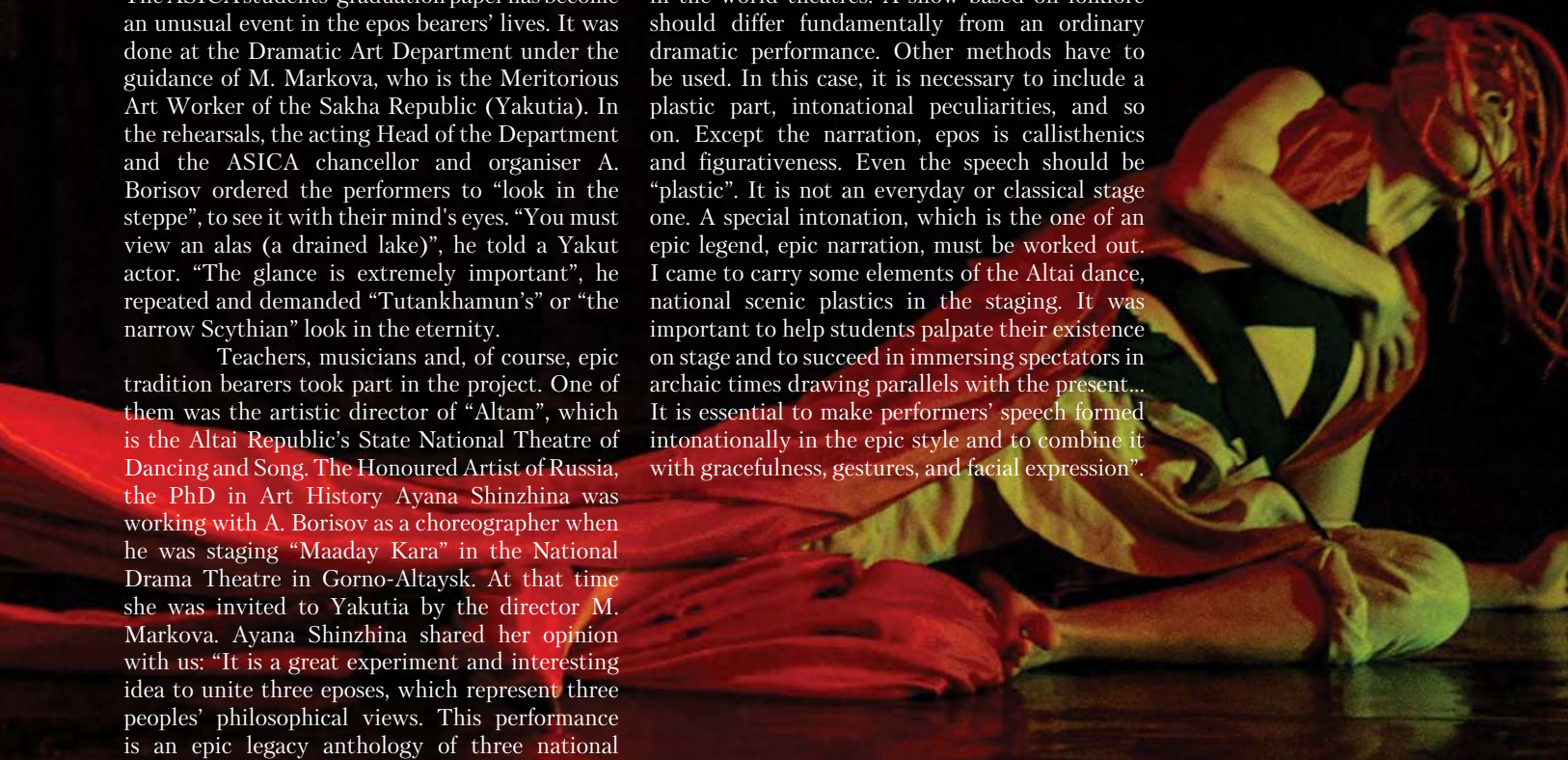


The first night of “The Song of a Flying Arrow” performance that united three peoples’ epics – the Yakut, Altaian and Tuvinian – passed in May 2023 in Yakutsk.

The ASICA students’ graduation paper has become an unusual event in the epos bearers’ lives. It was done at the Dramatic Art Department under the guidance of M. Markova, who is the Meritorious Art Worker of the Sakha Republic (Yakutia). In the rehearsals, the acting Head of the Department and the ASICA chancellor and organiser A. Borisov ordered the performers to “look in the steppe”, to see it with their mind’s eyes. “You must view an alas (a drained lake)”, he told a Yakut actor. “The glance is extremely important”, he repeated and demanded “Tutankhamun’s” or “the narrow Scythian” look in the eternity.

Teachers, musicians and, of course, epic tradition bearers took part in the project. One of them was the artistic director of “Altam”, which is the Altai Republic’s State National Theatre of Dancing and Song. The Honoured Artist of Russia, the PhD in Art History Ayana Shinzhina was working with A. Borisov as a choreographer when he was staging “Maaday Kara” in the National Drama Theatre in Gorno-Altaysk. At that time she was invited to Yakutia by the director M. Markova. Ayana Shinzhina shared her opinion with us: “It is a great experiment and interesting idea to unite three eposes, which represent three peoples’ philosophical views. This performance is an epic legacy anthology of three national

cultures. If we examine three batyrs’ images, we will see the whole nation in each. I have never seen this combination of several Turkic peoples’ heroic legends in the single stage space and plot in the world theatres. A show based on folklore should differ fundamentally from an ordinary dramatic performance. Other methods have to be used. In this case, it is necessary to include a plastic part, intonational peculiarities, and so on. Except the narration, epos is callisthenics and figurativeness. Even the speech should be “plastic”. It is not an everyday or classical stage one. A special intonation, which is the one of an epic legend, epic narration, must be worked out. I came to carry some elements of the Altai dance, national scenic plastics in the staging. It was important to help students palpate their existence on stage and to succeed in immersing spectators in archaic times drawing parallels with the present... It is essential to make performers’ speech formed intonationally in the epic style and to combine it with gracefulness, gestures, and facial expression”.



# THE ASICA AND "SAKHAFILM" ARE LAUNCHING A NEW EDUCATIONAL PROGRAMME ON THE CINEMATOGRAPHIC INDUSTRY

**T**he Arctic State Institute of Culture and Arts will set up a new educational programme “Managing a Film-, Photo- and Video-making Studio” next year. That news has been reported to TASS (Russian News Agency) by S. Ignatyeva, the Chancellor.

The project is being implemented as a network together with “Sakhafilm” company. It is the leading film maker of Siberia and the Far East. The project is within the framework of the strategic academic leadership programme “The Priority-2030”.

“We are going to train a new Pleiad of qualified specialists in the area of audiovisual content who will be able to create unique, exemplary films. The main educational programme (Bachelor’s degree course) focuses on the talented and creative graduates from schools and second-

ary vocational education institutions not only from Yakutsk but also from other country’s regions”, Sargylana Ignatyeva said. She added that it is planned to start a programme of an additional education together with Moscow Film School.

Sardana Savvina who is a director of the “Sakhafilm” company, successful producer, laureate of different rewards will appear as the course master. The curriculum has been made up with taking into consideration modern requirements for film-making and includes disciplines such as audiovisual

content producing, camera work, screen-writing, direction, media content, juridical aspects of film-making, post-production and others.

In 2022, the ASICA received the grant of the state programme “The Priority-2030”, the aim of which is to have formed more than 100 progressive universities in Russia, the centres of the scientific and technological as well as social and economic country’s development by 2030. The programme includes 128 universities, 48 of them are the recipients of the special part of the grant.



The link to TASS



# THE FIRST SPECIALISTS GRADUATED IN YAKUTIA TO PROTECT THE ARCTIC LEGACY

**T**his year the Arctic State Institute of Culture and Arts is graduating the first students of the course “Museology and the Protection of the Cultural and Natural Heritage Objects”.



According to Olga Afanasyeva, the Head of the Department of the Library Information Activity and Humanities from the ASICA, the prospects of museum science development are connected with the introduction of digital technologies in keeping the cultural and natural heritage, with the creation of multimedia exhibitions and digital guides. The example is the popularity of the complex “Russia is my History” and multimedia exhibitions in the National Art Museum.

“To my mind, if the internal tourism is in demand, museum attendance will grow in regions too. In order to respond to contemporary visitors’ requests, museums will have to be updated on the basis of digital technologies. It is difficult to do without completing museums with interns”, Olga Afanasyeva said.

The peculiarities of training experts for the Arctic regional museums consists in that the ASICA provides knowledge in the Arctic region study, Arctic circumpolar civilisation, Arctic peoples’ art and culture including the material one. This knowledge is necessary for creating and representing collections in expositions and exhibitions, for educational and excursion activities.

“The Arctic is a promising region, which is the future, and it is necessary to make the collections of the Arctic galleries available for the visitors from other remote regions and countries to inform as many people as we can about this place. It will attract tourists to the Arctic or even awake the desire to live there. That’s why digital competencies are necessary, especially for the specialists of the Arctic museums”, she emphasised.

She mentioned that schools and colleges graduates often choose the best known or fashionable professions and not many of them know about a museum expert’s job.

“Young adults usually imagine a gallery work as the dull and boring one. However, only a few people know that museum specialists’ position sometimes becomes similar to a detective’s job when the whole investigation is conducted on an exhibit origin and history, when a historical object is reconstructed piece by piece. Moreover, the creating of multimedia expositions and displays, virtual excursions and museums requires skills in the information technology and digital design. I think it would be right to say that present-day galleries become a part of the creative economy. So the museum staff profession is a choice of the young and original”, Olga Afanasyeva concluded.

# THE NEW BOOKS

## THE SAKHA EPIC AND SONG TRADITIONS IN U.G. NOKHSOROV'S CREATIVE HERITAGE

V.G. Grigoryeva's monograph is dedicated to the study of the creative work of the distinguished hereditary olonkh-teller, singer, Honoured Performing Artist of the YASSR Ustin Gavriyevich Nokhsorov. The special place is devoted to the consideration of the Sakha epic, ritual, non-ritual and song traditions in U.G. Nokhsorov's creative work.

The book is designated for both specialists (ethno-musicologist, folklorists, ethnographers) and the wide range of the readers interested in the conventional culture and music of the Sakha people.

Grigoryeva V.G. The Sakha Epic and Song Traditions in U.G. Nokhsorov's Creative Heritage / V.G. Grigoryeva. – Novosibirsk: Science, 2023. – 256 p. – (The Narrators of the Olonkh Land; Edition 2).



## THE ARCTIC SOUNDS

The manual  
**"The Arctic  
Sounds"**  
(Part 2)

serves as an additional material for the learners and teachers during the classes

"Music" in the comprehensive secondary school. It is composed on the basis of the FSES (the Federal State Educational Standard) of the basic general education affirmed with the Order of the Education and Science Ministry of the RF dated the 31-st of May 2021 No 287.

The tutorial consists of two sections **"The Ancestors' Sounding World"** and **"The Yakut Composers' Music"** with illustrations and audio-supplement. The first part "The Ancestors' Sounding World" contains the data about the folklore musical and sound instruments of the peoples living in the taiga and tundra zone of Yakutia's Arctic territories (the Dolgan, the Russian Old Residents, the Chukchi, the Evenki, the Even, the Yukagir, the Yakut). The second part **"The Yakut Composers' Music"** contains the information about the life and creative development of the professional Yakut composers in the late 20-th and early 21-st centuries. Tests as well as music and visual quizzes are attached to each part.

The manual is prepared within the framework of the republican project **"Music for Everyone"** to provide music masters with the methodical aid. The presented music and folklore material can be used both in the music classes and after-classes activity in the comprehensive school.

*Ignatyeva T.I. The Arctic Sounds: the manual on the subject "Music" for the learners and teachers in the basic general education: 5-7 grade. Part 2 / T.I. Ignatyeva, Y.I. Sheykin, V.Y. Dyakonova; the Science and Higher Education Ministry of the Russian Federation, FSBEI HE "The Arctic State Institute of Culture and Arts", the Art History Department. Yakutsk: PC ASICA, 2022. 58 p.: col. ill. + audio-supplement.*



## THE TUNGUS AND MANCHURIAN PEOPLES OF SIBERIA AND THE FAR EAST

The Tungus and Manchurian Peoples of Siberia and the Far East: The Evenki. The Even. The Negidaltsi. The Uilta. The Nanai. The Ulchi. The Udageytsi. The Orochi. The Tazy.– M.: Science, 2022. – 1031 p. (The Peoples and Cultures)

In the 6-th chapter "Musical Culture" (p. 257-276), Doctor of Art History, Professor of the Art History Department from the ASICA Y.I. Sheykin uncovers the local and universal features of music and folklore practice of this region peoples in the song, epic, ritual and instrumental usage.

It is designed for ethnologists, anthropologists, historians, and the vast range of readers.





### THE ARCTIC SOUNDING LANDSCAPES

**T**he monograph covers the music culture of the peoples from Chukotka and Kamchatka (the Chukchi), Sakhalin (the Ainu, Nivkhy, Uilta), Yakutia (Sakha), Central Siberia (the Evenk), Taimyr (the Nganasan), Western Siberia (Khanty) and Volgo-Kama (the Udmurt). A brand new methodological approach is used to understand the musical folklore of Russia's Arctic and Sub-Arctic peoples. The authors are famous specialists on the musical folklore of Russia's peoples, domestic and foreign ethno-musicologists. The edition is addressed to the experts on the Arctic and Sub-Arctic peoples' culture, ethno-musicologists, folklorists, and everyone who is interested in this problematic.

The Arctic Sounding Landscapes / O.V. Vasilenko, O.E. Dobzhanskaya, V.Y. Dyakonova, and etc.; ed. by O.E. Dobzhanskaya, T.I. Ignatyeva. – Novosibirsk: Science, 2019. – 172 p.



### THE PERPETUAL TIME

**T**he book is written in the form of the studies on Yakutia's arts system in the 20-th-21-st centuries. The morphological analysis of the art culture in c. Yakutsk passes through an acceleration during the 20-th century: from the mythological thinking in the beginning to the developed artistic one in the end. The sources and origin of the artistic thinking is connected with the cultural environment of Yakutsk-city where the Yakut literature was the first one to go its own way in the early 20-th century; in the 1960-s the Yakut graphics led; since the 1990-s the Sakha theatre with the mixed principles of the artistic mastering of the world has distinguished. The basis and sustainable context for rising and exploding the national cinematography of the early 21-st century were the accumulated energy of different arts having gone the individual "Yakut" accelerated way.

Pokatilova I.V. The Perpetual Time: The Studies on Yakutia's Arts System in the 20-th-21-st centuries. M.: Knowledge, 2021. 137 p. DOI: 10.38006/907345-94-2.2021.1.137.

# THE EVENTS

## THE ARCTIC PEOPLES: THE MODERN LINGUISTIC SPACE

**The date: the 5-7-th of October 2023**  
**The venue: St. Petersburg, SPSU**

The annual section "The Arctic Peoples: the Modern Linguistic Space" is carried out in the Translators' and Interpreters' International Day as part of the 5-th international academic and practical conference "The Synergy of Languages and Cultures: Interdisciplinary Researches".



THE CONFERENCE SITE

**The deadline for the applications registration:** the 30-th of September 2023.  
**The registration and participation payment:** until the 3-rd of October 2023.  
The articles acceptance into the RISC proceedings (in the Russian and English languages) – until the 10-th of November 2023. The articles acceptance into the proceedings indexed in the Web of Science (in the English language) – until the 10-th of December 2023. The confirmation of the articles acceptance for publishing – until the 31-st of December 2023.  
**The organisers:** St Petersburg University, the Northern Forum, the Arctic Institute of Culture and Arts



## "THE JEWELLERY CODE" HACKATHON

**The date:** October, 2023  
**The venue:** the Sakha Republic (Yakutia), Yakutsk

Students, graduates, jewellers, experts, and branch companies are invited, which want to advance their jewellery brands and collections for entering the international market to take part in the hackathon.

**The registration start:** the 26-th of May, 2023  
**The registration deadline:** the 18-th of September, 2023  
**The organisers:** the ASICA and "SAYBM" company



THE REGISTRATION SITE



## "THE CULTURAL CODE OF THE KHOMUS (JEW'S HARP) IN THE HISTORICAL, SOCIAL, AND CULTURAL SPACE"

**The date:** 9-10-th of November, 2023  
**The venue:** the Sakha Republic (Yakutia), Yakutsk

The all-Russian scientific and practical conference "The Cultural Code of the Khomus (Jew's Harp) in the Historical, Social, and Cultural Space"

**The registration start:** the 17-th of July, 2023  
**The registration deadline:** the 4-th of September, 2023

**Applications are accepted by this email:**  
 npkhomus@yandex.ru

**The organisers:** the ASICA, the Museum and Centre of the World Peoples' Khomus.



THE MUSEUM AND CENTRE OF THE WORLD PEOPLES' KHOMUS

## THE INTELLECTUALS

**The Date:** The 2-nd-3-rd of November 2023  
**The Venue:** the Sakha Republic (Yakutia), Yakutsk

On the edge of the Russian state: personal histories, strategies, the discourses on the future (cross-temporal studies). All-Russian scientific and practical conference with the international participation.



THE CONFERENCE SITE

**The application is accepted:** until the 1-st of October 2023

**The e-mail address of the organising committee:** ksenofontov\_2023@inbox.ru

**The Organiser:** The Institute of the Humanitarian Researches and Problems of the Small Peoples in the North SB RAS (FRC "The Yakut Scientific Centre in the Siberian Branch of the Russian Academy of Sciences").



# The Journal Next Theme: THE DEPARTMENT OF ART AND DESIGN

The publication requirements:



1. Text: the 10-th font in the Word97-2003 Doc
2. 1 photo of the author in color
3. The copies of documents and illustrations (more than 2 photos)
4. The text length for scientists is no more than 20 thousand signs, for the others – no more than 10 thousand signs.

## THE EXAMPLE

### TITLE

FULL NAME, academic degree (Dr. or PhD in science), working position, organization or company





compiled by:  
 W.K. Dallmann, Norwegian Polar Institute  
 P. Schweitzer, University of Alaska Fairbanks

**Arctic peoples subdivided according to language families**

- Indo-European family**
  - Germanic branch
- Uralic family**
  - Finno-Ugric branch
  - Samoyedic branch
- Altaic family**
  - Turkic branch
  - Tungusic branch
- Chukotko-Kamchatkan fam.**

- Isolated languages (Ketic and Yukagir)**
- Eskimo-Aleut family**
  - Inuit group (of Eskimo br.)
  - Yupik group (of Eskimo br.)
  - Aleut branch
- Na-Dene family**
  - Athabaskan branch
  - Eyak branch
  - Tlingit branch

- Arctic circle
- Arctic boundary according to AMAP
- Arctic boundary according to AHDR

**Notes:**  
 Areas show colours according to the original languages of the respective indigenous peoples, even if they do not speak their languages today.  
 Overlapping populations are not shown. The map does not claim to show exact boundaries between the individual language groups.  
 Typical colonial populations, which are not traditional Arctic populations, are not shown (Danes in Greenland, Russians in the Russian Federation, non-native Americans in North America).



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