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Memory of the World Asia Pacific Regional Register Nomination Form

1 Title of Documentary Heritage Item or Collection (max 10 words)

Images of Khorezm Oasis by Khudaibergan Devanov (1879-1937)

2 Summary (max 200 words)

Give a brief description of the documentary heritage being nominated, and the reasons for proposing it. Include the type of document heritage such as manuscripts, papers, film etc. Highlight the nature, uniqueness and significance of the nominated documentary heritage.

Khudaibergen Devanov (1879-1937) was a pioneering Uzbek photographer, cinematographer, filmmaker and cameraman. He is regarded as a great figure of culture in his home of Khiva, responsible for taking photos of his city and its figures.

Devanov's collection evolved over the course of his entire creative life. It includes periods of development of Khorezm: the years of the reign of Muhammad Rahim Khan II, Feruz (1864-1910), Asfandiar Khan (1910-1918), the years of the formation of the Khorezm People's Soviet Republic (KhPSR, 1920-1924) and Soviet Uzbekistan (UzSSR, 1925- 1937). These objects are the only visual evidence of real events that occurred at turning points of the Turkestan region.

The documentary heritage in the form of a collection of photographic glass negative and photographs testifies historical and cultural originality and local uniqueness of Khorezm (lower reaches of Amu Darya, Khorezm oasis) and historical and cultural transformations at the turn of the 19th - the first three decades of the 20th centuries.

A wide panorama of captured historical events, changes in political systems, diversity of ethnographic and social types, features of life and economic activity of the population, samples of material, cultural and artistic creativity serves as a reliable and truthful source of our modern knowledge about Khorezm that has not yet been studied and introduced into scientific circulation.

3 Nominator/s Contact details

3.1 Name of nominator/s (person/s or organisation/s)

Art and Culture Development Foundation Under the Cabinet of the Ministers of the Republic of Uzbekistan

3.2 Relationship to the nominated documentary heritage

Art and Culture Development Foundation Under the Cabinet of the Ministers of the Republic of Uzbekistan provides methodological support to the Cultural Heritage Agency of the Republic of Uzbekistan for the preservation and popularization of the heritage of Uzbekistan.

The Agency's structure includes the Ichan-Kala Museum-Reserve, in the funds of which part of the nominated material is stored.

The Foundation carried out work to research for materials from the heritage of Kh. Devanov in archives, private collections and collections, and also held negotiations on the provision of materials, data and consultations on the topic of the nomination with specialists and workers in the field of cultural heritage.

3.3 Contact person/s

3.4 Contact details

Name	Address
Dildora Yakubjanova	Shaykhantakhur district, Karatash massif, 29/16

Telephone	Email
+998 97 445-36-15	d.yakubjanova@unesco.uz s.azimova@unesco.uz

4 Declaration of Authority

I certify that I/we have the authority to nominate the documentary heritage described in this document to the Asia Pacific Regional Memory of the World Register. All nominators must sign here. (A signed support letter from the nominators' National Commissions is required when the nomination is from two or more Member States. See Section J in the Process document for more details)

Name Gayane Umerova	Position Chairperson of the Art and Culture Development Foundation under the Cabinet of Ministers of the Republic of Uzbekistan
Address 1, T.Shevchenko street, Tashkent, Uzbekistan	Email info@unesco.uz

Signature/s of nominator/s……

5 Legal Information

5.1 Owner/s of the documentary heritage (name and contact details, if different from the nominator/s)

Name	Address
1. Ichan-Kala Museum Reserve 2. Abdulla Yusupov	1. 41. Boltaev str., Khiva, Khorezm region, Uzbekistan. 2. 1st road, 20 Mirzo Ulugbek str., Urgench, Uzbekistan
Telephone 1. +998 (62) 377-63-40 2. +998 (91)-425-28-63	Email 1. ichan-qala@exat.uz

5.2 Custodian/s of the documentary heritage (name and contact details if different from the owner/s)

Name	Address
Telephone	Email

Please note: Written permission for nomination of this item from the Owners and/or Custodian/s if different from the nominator **must be attached** to this Nomination Form.

5.3 Legal status

Provide details of the legal and administrative powers for the preservation of the documentary heritage.

Part of the nominated materials, in the amount of 314 units, are stored in the funds of the Ichan-Kala Museum-Reserve, which is also included in the World Heritage List.

The Ichan-Kala Museum-Reserve is part of the Agency for Cultural Heritage of the Republic of Uzbekistan. These materials are considered to be the state property and part of the National Museum Fund. Legal powers for preservation related to the legal regulation of the museum sphere as a whole belong to the Cabinet of Ministers of the Republic of Uzbekistan in accordance with the Law of the Republic of Uzbekistan "On Museums".

The Cabinet of Ministers of the Republic of Uzbekistan approves all regulations in accordance with which museum activities are carried out.

Administrative powers for conservation belongs to the Agency of Cultural Heritage of the Republic of Uzbekistan, which, together with its structural divisions, in accordance with approved regulations, carries out work to identify, store, exhibit and study museum objects.

Part of the nominated material, in the amount of 690 units, is the private collection of Abdulla Yusupov, the son of Kh. Devanov's nephew and student. During the arrest of Kh. Devanov, A. Yusupov's father managed to preserve some of his works. Therefore, Legal and administrative powers to preserve this part of the nominated material belong entirely to the owner A. Yusupov.

5.4 Accessibility

Describe how the documentary heritage may be accessed

Any access restrictions should be explicitly stated below (for instance if advance permission is required, or if general access is not permitted by tradition or custom of the originating community).

Part of the photographic plates (originals) are stored in Ichan Kala state museum-reserve (Khorezm region, Khiva city), access to which is undoubtedly open to researchers and scientists is carried out with the written permission of the Agency of Cultural Heritage. The storage conditions of these materials meet the required technical standards, where each photographic plate is placed in a separate paper envelope, in a dry room.

The other part (original photographic plates) is in the family archive of Abdulla Yusupov (Khorezm region, Urgench). Unfortunately, this archive is a private property, but nevertheless, by agreement with the heir of Kh. Devanov, anyone who would like to study individual photographic plates can obtain permission. The storage conditions of these materials meet the required technical standards, where each photographic plate is placed in a separate paper envelope, in a dry room.

An electronic catalogue prepared by the Uzbekistan Art and Culture Development Foundation in 2023, in English and Russian, is publicly available on the website of the Agency for Cultural Heritage of Uzbekistan. This catalogue contains detailed information on the condition of the photographic plates, their size and other information.

Link: https://madaniymeros.uz/DEVANOV.pdf

The National Archive of Cinema, Photo and Phono Documents of the Republic of Uzbekistan (Tashkent) has rare chronicle footage on 35-mm film shot in the period from 1908 to 1930s by Khudaibergen Devanov and presenting a wide range of images of the Khorezm oasis of the early 20th century. These materials are also open to specialists and researchers. The storage conditions of these materials meet the required technical standards necessary for film storage.

The GETTY Gallery (Los Angeles, USA) has original photographs by Khudaibergan Devanov, acquired in 2023, on public display. The storage conditions of these materials meet the required technical standards.

Link: https://www.getty.edu/research/collections/collection/113YP5

5.5 Copyright status

Describe the copyright status of the item(s) / collection, if known.

The answer to this question is not taken into account when determining whether the nominated documentary heritage meets the criteria for inscription.

Part of the nominated material, which is stored in the fund of the Ichan-Kala Museum-Reserve, is state property, part of the National Museum Fund and the rights to this material are regulated by the Law of the Republic of Uzbekistan "On Museums", as well as decrees of the Government of the Republic of Uzbekistan.

Rights to a private collection, since 70 years have passed since the death of the author (the period of validity of copyright in accordance with the Law of the Republic of Uzbekistan "On Copyright"), are regulated by the Civil Code of the Republic of Uzbekistan.

6 Details of the Nominated Documentary Heritage

6.1 Exact title of the documentary heritage

Give the exact title of the nominated documentary heritage and the exact name of the nominating institution/s.

Khudaibergan Devanov. Documentary heritage

6.2 Type of documentary heritage

Describe the type/s of documentary heritage. Examples include papers, photos, digital, maps, manuscripts, film etc.

The legacy of Khudaibergan Devanov, which has survived to this day, consists of more than a thousand glass photographic negatives (glass photographic plates) and photographic positives of various formats.

6.3 Catalogue or registration details

Give the catalogue or registration details for the item or collection.

A nominated collection or archival fonds must be finite, with clear beginning and end dates. If the catalogue or registration details are too long, provide a description of the contents with sample catalogue entries, accession or registration numbers. **Or** you can add the catalogue/registration details as an appendix, or provide a link to an online inventory.

The collection of the Ichan-Kala Museum-Reserve consists of glass photographic negatives and is stored in 2 archival boxes containing 314 items.

For each museum item, a registration card is developed describing the complete information of the item (date of creation, description of the image, author, physical condition, registration data).

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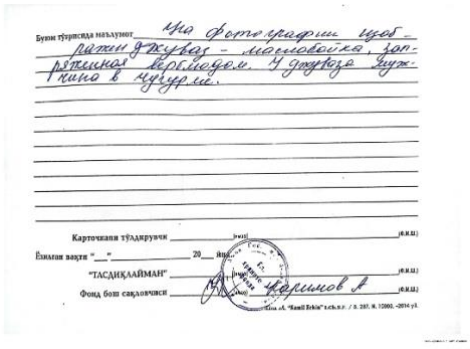
Хива "Ичан-Қалъа" тарихий-меъморий Давлат музей-қўриқхонаси жамланмаси учун илмий рўйхатлаш карточкаси

Буюм тўғрисида маълумот Фото минарет Кальян. Портал медресе Мухаммад-Амин-хана и его минарет. На снимке туристы-иностранцы, в числе которых видны стена Кунья-Арка и угловая часть портала медресе Мухаммад Рахим-хана II-го. В углу имеется надпись арабской графикой.

Хива "Ичан-Қалъа" тарихий-меъморий Давлат музей-қўриқхонаси жамланмаси учун илмий рўйхатлаш карточкаси


Буюм тўғрисида маълумот На фотографии изображены - минарет Джувак - минарет-башня, портал медресе Ч. Джувоза. Внутренний вид в Ичан-Кала.

Хива "Ичан-Қалъа" тарихий-меъморий Давлат музей-қўриқхонаси жамланмаси учун илмий рўйхатлаш карточкаси

Буюм тўғрисида маълумот На фотоснимке изображены представители, фарбозов - артистов традиционного цирка. Вокруг толпа народа. На канате канатоходец.

Also, a catalog with a detailed description of photographic and film subjects with their registration data is attached as a separate file in pdf format.

6.4 Images of the documentary heritage.

Three to six digital images of the documentary heritage should be provided as attachments to this form. By providing the images you are agreeing that they can be used by MOWCAP for the purpose of promoting Memory of the World e.g. newsletters, website etc. Please clearly note on this form if you do not wish MOWCAP to use the images for publicity or promotional purposes (for instance if not permitted by tradition or custom of the originating community).

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Portrait
Khudaibergan Devanov
(1879 - 1937), with roses.
Presumably -
summer residence
Khan of Khiva -
Nurullabay (Khiva).

Khiva, early 20th century
Glass.
In safe.

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Opening of the Tsarevich Hospital
Alexei Nikolaevich in Khiva.
Khiva, 1912.
Glass.
In safe.

Stereoscopic plate with tinting.
In the frame - the children of the Khan of Khiva at military training. In the center is the son of Asfandiar Khan - Temur Gazi Tura.
Khiva, early 20th century.
Glass.
In safe.

Year 2024	Name of documentary heritage	Page no.

Group photo of musicians and a dancing boy. Two men, one with an accordion, the other with doira in hand. Photograph, presumably made in one of the rooms of the Khiva Khan's Palace.

Khiva, early 20th century.
Glass.
Top right and bottom left broken, lost.

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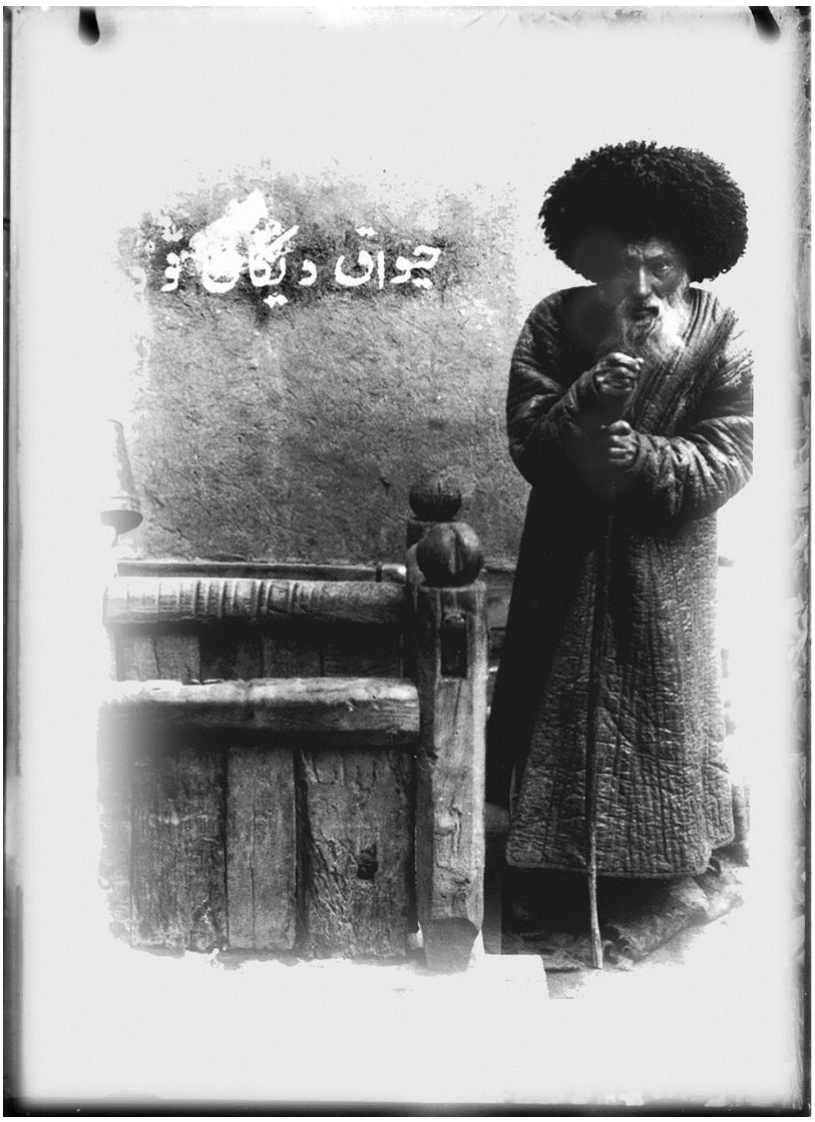
Minaret Kalta-minor (Kuk minor) in Ichan-Kala.
A rare and unique photograph on a glass plate (positive).
As a result of oxidation, the photograph acquired a natural colour tint.
The inscription on the glass in Uzbek (Arabic script): Muhammad Amin Khan Madrassah and Kuk Minor minaret. 1311 Hijri.

Khiva, 1893-1894.
Glass. 18x24cm.
In safe.



Well.
Portrait of an old man in traditional Khorezm clothes.
There is an inscription in Uzbek on the glass
(in Arabic script): Well.

Khiva, early 20th century.
Glass.
In safe.

6.5 History/Origin/Background/Provenance

Set out the history of the item or collection - its "life story" or provenance - from the time when it was created to its place in your institution. This is critical to the item or collection's authenticity. You may not know all the details, but give as comprehensive an account of the item or collection's provenance as you can.

Khudaibergan Devanov's collection evolved over the course of his entire creative life. It covers several periods of development of Khorezm: these are the years of the reign of Muhammad Rakhim Khan II, Feruz (1864-1910) and Isfandiyar Khan (1910-1918), the years of the formation of the Khorezm People's Soviet Republic (KhPSR, 1920-1924), and has already been fully formed in Soviet Uzbekistan (UzSSR, 1925-1937).

Khudaibergan Devanov's first photographic stories date back to 1893-1894, and his first newsreel films date back to 1908-1910.

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By the end of the 19th century, German Mennonites living on the Volga, about 200 people, lived in the White Mosque near Khiva, near the Otokon grave. Khudaibergan, who showed great interest in each innovation, gets acquainted with the German master Penner and is interested in his work. This artisan was called "Panorama Khiva". He learns the secrets of the camera from Panorama.

Since 1903, young Khudaibergan has photographed the city's blue towers and madrasahs in the city of Khiva. Then, Devanov visited St. Petersburg in 1908 as a delegation from the Khiva Khanate. In the capital of the Russian Empire, Devanov was introduced to the intricacies of photographic works and studied with Russian professionals. After completing his work as a part of the delegation, he stayed in St. Petersburg for 2 months for an internship. He brought back various film and photography accessories, including PATE brand movie camera No. 593, which allowed him to independently shoot the first Uzbek documentary.

In 1908, the first film and photo laboratory started working in the Khanate of Khiva. The first film shot by Kh. Devanov was called "Khalk Sayllari" ("People's festivities" (1908, 116 metres). This historical film depicted the clothes of different ethnic groups living in Khorezm in the early 20th century - Uzbeks, Turkmens, Karakalpaks, Kazakhs and Russians, rope-walkers, dog, sheep and cockfights. Devanov captured on film many chronicle subjects of ethno-cultural character, sights of Khorezm, architectural ensembles, folk crafts, as well as a historical documentary film about the departure on a phaeton of the Khiva khan Isfandiyar with his heir in 1910. His tapes "Monuments of architecture of our region" (114 metres, 1913) have also survived (114 metres, 1913), "Views of Turkestan" (100 metres, 1916) and some others.

This was the first big step in the creation of Uzbek cinema. The Khorezm government highly appreciated the teaching and educational services of Kh. Devonov, and in 1924 the Central Executive Committee of Khorezm awarded him the "Profession" prize.

During the repressions of Stalinist against prominent figures of the KHPSR in 37 years of the last century, most of his collection was seized by the investigating authorities, but after the full rehabilitation of Kh. Devanov in 1958, his heritage, albeit partially, was returned to his family, and later passed to his nephew Muhammad Yusuf Hasan-chitkar ugli. Currently, the collection is kept with his son Abdulla Yusupov in Urgench.

Another part of the collection is presented in Ichan-Kala State Museum-Reserve in Khiva. The few acts preserved in the Ichan-Kala museum-reserve document its acquisition from individual citizens back in the 70-80s of the last century.

The State Archive of Cinema-Photo-Phono Documents of the Republic of Uzbekistan (Tashkent) contains positive films of his chronicle film stories.

6.6 Bibliography

Provide a list of at least 3 published sources that have been produced using the nominated documentary heritage.

A bibliography provides evidence that the documentary heritage has been used by scholars, and knowledge of its impact and influence is in the public domain. It is a good idea to cite the works of scholars from outside your own country, as well as local scholars, to demonstrate this influence.

1. Kayumov M. The beginning of the XX century. Turkestan. Uzbekistan. The first steps of the national cinema // Narodnoe slovo (People's Word), 11 October 1995.
2. Photo exhibition "130th anniversary of the birth of Khudaibergen Devanov, the founder of Uzbek photography and the first cinematographer". Tashkent, 2009.
3. Golender B. The First Uzbek Photographer// San'at: 2009, No. 4. https://sanat.orexca.com/2009/2009-4/boris_golender-3/
4. Karimov N. Khudoybergan Devonov// "Jahon adabiyoti" magazine, 2010, No. 9. https://n.ziyouz.com/books/jurnallar/jahon_adabiyoti/Jahon%20adabiyoti%20-%202010_9.pdf
5. Karimov N. Art through the lens. Tashkent.- Publisher: Sharq. 2019, 88 c.
6. Kuziev T. The art that united the past, present and future // 125 Years of Uzbek Photography. Anthology. 1879-1940. Tashkent. 2005
7. Looking at the Soviet Past: Central Asian Cinema with Cloe Drieu/Central Asian analytical network (CAAN) https://ia-centr.ru/publications
8. Abul-Kasymova Kh. Cinema and Artistic Culture of Uzbekistan. T., "Fan", 1991. https://books.google.co.uz/books/about/%D0%9A%D0%B8%D0%BD%D0%BE_%D0%B8_%D1%85%D1%83%D0%B4%D0%BE%D0%B6%D0%B5%D1%81%D1%82%D0%B2%D0%B5%D0%BD%D0%BD%D0%B0%D1%8F.html?id=Ec9kAAAAMAAJ&redir_esc=y
9. Akbarov H. Literature and cinema. T., G. Gulam Publishing House of Literature and Art, 1984.
10. Akbarov H. Magic Rain. Years and films, on the threshold of maturity, the screen and two problems. T., Publishing House of Literature and Art, 1977, 1766., pictures.
11. Karimova N. Game cinematography of Uzbekistan. - T.: Publishing house of the magazine "San'at", 2016. - 216 p.
12. History of national cinematographies in the USSR and prospects for the development of cinema of the CIS member states, Baltic States, Georgia. Collective monograph - Moscow. Akadem Project. - 2018. 560 p.
13. Uzbekistan's film industry and its contribution to the socio-economic development of the country. (Analytical study within the framework of the UNESCO project "Strengthening Cultural and Creative Industries"). Tashkent: Bactria Press Publishing House. 2019. 88 c. https://unesdoc.unesco.org/ark:/48223/pf0000380026
14. Cinema Art of Uzbekistan (book-album) Istanbul: Mega basim. 480 c. (in 3 languages: Uzbek, Russian, English).
15. Silent films of Uzbekistan. Catalogue. Tashkent: Bactria Press. 2019. 80 p.

16. Uzbek cinema. Section of the collective monograph "Uzbeks". Institute of Ethnography of the Russian Academy of Sciences together with the Institute of History of the Academy of Sciences of the Republic of Uzbekistan: - Moscow.- 2013.780 pp.
17. Karimova N. From the history of the formation of film distribution in the cities of the Turkestan region // Central Asian Journal of Social Sciences and History. - Spain, - 2022. - Vol. 3. № 7. - P. 1-5 (ISSN: 2660-6836).
18. Karimova N. Filming in Turkestan region/Bulletin of Science and Practice. ISSN: 2414-2948 https://www.bulletennauki.com/indeksaciya-i-razmeshenie
19. Cloe Drieu, "Cinema, Nation and Empire in Uzbekistan, 1919-1937".

Films:

1. Khudoybergan Devonov - Swallow in the Cage - 2000 (film) director: Sh.Qurbanbaev. https://www.youtube.com/watch?v=IxQYZovIUas
2. Khudaybergen Devanov - Moments that became eternity Author - Sh.Ganieva - 2011, p. 2 https://www.youtube.com/watch?v=lCaw59PEh_M
3. “From the History of Uzbek Silent Cinema”. Director: E. Abbasov. 2018
4. "Film lecture". Educational media project. Director: E. Abbasov. 2018 г.

6.7 Names, qualifications and contact details of experts

Provide the details of two to three independent people with expert knowledge about the values and provenance of the documentary heritage who may be contacted by MOWCAP for further information on your nomination. Note that the Register Sub Committee (RSC) may also contact other experts.

The names and contact details of your referees will not be publicly disclosed by MOWCAP nor disclosed without their permission to any third party.

Name [redacted]	Qualifications Academician, Academy of Science of the Rep. Uzb Doctor of Art History, Professor	[redacted]
Name [redacted]	Qualifications Doctor of Art History, Professor, Academician, Academy of Science of the Rep. Uzb	[redacted]

Name	Qualifications	
[redacted]	Candidate of Historical Sciences, Director of the Institute of Art Studies, Academy of Science of the Rep. Uzb	[redacted]

I certify that the above named experts have given their written permission for their names and contact details to be used in connection with this nomination to the Memory of the World Asia Pacific Regional Register.

Signature Full name (Please PRINT)

Date

7 Authenticity and Integrity

7.1 Authenticity and Integrity

Is the documentary heritage what it appears to be? For example, has its identity and provenance been reliably established; are supplementary parts being kept elsewhere and not included in the nomination; has it been altered or damaged; are sections or pages missing; is part of the documentary heritage lost?

Photographic documents and films of Kh. Devanov represents a collection of unique items of distinctly authentic memory, on the one hand, and artistic heritage, on the other. These items are often the only visual evidence of real events that took place at crucial moments in the history of the Turkestan region.

The Khorezm region, surrounded by sands, was difficult for travellers and ethnographers to access. Unlike Bukhara and Samarkand, only rare visits to the Khorezm region by photographers are known. But all of them were short-term, and this is confirmed by historical facts. Devanov's photographic laboratory was established in the early 20th century, and it was the only photographic laboratory in the region. Given the fact that Devanov was patronised in his work by the Khiva khans and later by the Soviet authorities, we can say that the entire Devanov collection is authentic, for the sole reason that no one else could have produced photographs and films in Khorezm for such a long period of time.

If we look at Devanov's pictures from a professional point of view, we should notice that in all the pictures one author's handwriting can be traced - whether it is reportage, street photography or salon photography. By the interiors and props used in these shoots, one can identify the photos to the authorship of one person.

Many of the pictures have inscriptions and dating in Uzbek in Arabic script by one of Devanov's close friends and associates, Muhammadkarim Nakkosh Nematullaev, a well-known cartographer and calligrapher in Khorezm.

During the Stalinist repressions in the USSR, including against prominent figures of the KhNSR in the 37th year of the last century, most of the collection was seized from Devanov's house by the investigating authorities. After full rehabilitation of H. Devanov in 1958, the inheritance was partially returned to the family and later passed to his nephew Muhammad Yusuf Hasan-Chitkar Ugli. Currently, the collection is kept by his son Abdulla Yusupov.

Part of the works was lost. It is not possible to determine the exact volume of the lost part of his works.

Another part of the collection is represented in the State Museum-Reserve Ichan-Kala in Khiva. The documents preserved in the Ichan-Kala Museum-Reserve confirm their acquisition from individual citizens back in the 70s-80s of the last century. The State Archive of cinema-photo-photo-documents of the Republic of Uzbekistan (Tashkent) keeps films of Devanov's films, his chronicle film history.

For many decades, Devanov's name was erased from history. But in 1960, after his rehabilitation, the name of Khudaibergan Devanov was given to the first cinema in Urgench, the capital of the Khorezm region. The memory of this man is cherished in the hearts of the inhabitants of Khorezm. Films are made about him, books are published. He is a chronicler of his native land.

Some works, as can be seen in the presented works of Divanov have damage, which did not prevent their digitalisation and visual perception of the filmed images.

8 Primary criteria: Regional Significance

More details on what is required for each criterion are provided in the MOWCAP Register Guidelines document available on the MOWCAP website

You only need to provide information for criteria that are relevant to your nomination

8.1 Historical Significance

What does the documentary heritage tell us in relation to the history of the Asia Pacific region as a whole, or to a sub-region such as Central, South, Southeast, East Asia or Melanesia, Micronesia, Polynesia, Australasia?

The documentary heritage in the form of a collection of photographic glass negatives and photographs by Khudaibergen Devanov generally testifies to the historical and cultural originality and local uniqueness of Khorezm (lower reaches of the Amu Darya, Khorezm oasis) as one of the regions of Central Asia and the subject of historical and cultural transformations at the turn of the 19th century - the first three decades of the twentieth century.

Khudaibergen Devanov's legacy today has acquired a different, new value, which its creator probably did not expect at all. The value lies in the facts that has been preserved on archival photographs and films: images of people, everyday life, architecture, interior and costume design, natural landscapes. From the point of view of a modern historian, photo and newsreel of the early 20th century provides extensive documentary material for the study of this socio-historically very complex, not fully studied period. Thus, along with the special poetics of photography and cinema, important today are the images of squares and streets of Ichan Kala, historical architectural monuments, houses, ethnic types, clothes, items of traditional crafts - embroidery, jewellery, etc. The images depict the time of the Ichan Kala people. They capture the time itself - images of people, landscapes of architecture, details of everyday life.

Devanov did a lot for photography and cinema, and it was not primitive. He approached his work in the same way as all the professionals who followed him. His stories are valuable because they show people who did not know that the lens of a photo or film camera captures their images for centuries and watching these images is the same as looking at the world through the eyes of our ancestors. After watching Devanov's stories, one gets a strange feeling as if he used absolutely all the technical techniques that even modern photographers, directors, cameramen use... There is a simplicity in them that is now something lost, a simplicity that hides all the magic of art in general.

In 1912, the grand opening of the city hospital named after Tsarevich Alexei Nikolaevich took place in Khiva. Khudaybergan Devanov took a number of historical photographs of this event. The history of the construction of the hospital, over time, became overgrown with legends.

It is known that, the son of Russian Emperor Nicholas II was ill from birth and suffered from leukemia. Many foreign doctors were involved in his treatment. Khorezm, the Khanate of Khiva, did not stand aside either. Local healers took an active part in curing the terminally ill Russian Tsarevich, and not without success. In gratitude, Emperor Nicholas II ordered the construction of a modern hospital in Khiva, naming it after his son.

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In the photographs showing the small children of Asfandiar Khan, you can see that they are dressed in the uniform of the Russian army – children's military uniforms, miniature guns and sabers. Most likely, this uniform for the children of Asfandiar Khan from the wardrobe of the Russian Tsarevich was presented as a gift by the imperial family

A wide panorama of captured historical events of a turning point, changes in political systems, diversity of ethnographic and social types, features of life and economic activity of the population, samples of material, cultural and artistic creativity serves (along with other documentary evidence) as a reliable and truthful source of our modern knowledge about Khorezm. This heritage represents a rich source resource that has not yet been studied and introduced into scientific circulation for future scientific research in a wide variety of areas and areas of historical science.

8.2 Form and Style Significance

Is the document an outstanding example of its type?

This criterion refers to the physical nature of the documentary heritage. Is the documentary heritage a particularly fine exemplar of its type; does it have outstanding qualities of beauty and craftsmanship; is it a new or unusual type of carrier or is it an example of a type of document that is now obsolete or superseded?

Photography is a specific field of science, art and technology. Kh. Devanov professionally studied all the current photography methods used in his time to obtain images of objects on ultra-sensitive materials that undergo changes under the influence of lighting. Since the 1870s, the world has used the gelatin process for preparing glass plates for photography, which made it possible to increase the super sensitivity of photographic materials and begin the use of long-lasting plates, and later films and papers.

Glass plates were used until the mid-1920s. Advances in the field of photography have led to the emergence of new techniques unique to this art form, which have made it possible for the development and dissemination of new techniques for shooting on location. Ethnographic photography set itself the goal of reliable recording of people's life; During the same period, reportage photography emerged. In Devanov’s works one can see an interest in interpreting the forms of the real world and the formation of principles of artistic decisions based on the documentary essence of photography, which is reflected in his newsreel films.

8.3 Social Community or Spiritual Significance

Is the documentary heritage attached to a specific existing community and demonstrably significant? Information should be provided on what the nominated item represents and how this attachment is expressed. If there are any, ensure to mention any relation to Gender, Indigenous and other minority or marginalised groups.

In the formation of the historical and cultural heritage of Kh. Devanov, a significant role was assigned to the photographic (chronicle) method. It became a visual way for the photographer to preserve information, allowing him to record events, traditions and rituals of one of the most ancient and original regions of Central Asia - Khorezm. The collection of Kh. Devanov's photo and film archive is an object for research into the history and culture of the people who inhabited the Central Asian region. These rare and unique shots contribute to the integrity of the perception of the events of past centuries that occurred in the Turkestan region. It should be noted that in existing well-known photo albums, such as the "Turkestan Album", you can see only a small part of the photographs related to Khorezm. Kh. Devanov thereby made a huge contribution to the historical and cultural heritage of the peoples of the entire Central Asian region.

The beginning of the twentieth century changed life into “before” and “after”. Two world wars and a series of revolutions that radically changed the foundations and led to the collapse of a number of empires. The 20th century brought a turning point in worldviews as a result of changes in economics, politics and geopolitics, culture, science, technology and medicine. The world was captured by the feminist movement when women began to claim their rights and personal freedom of choice. Changes took place not only in the world, but also in Turkestan.

In Turkestan, with the development of mechanical engineering, the cotton industry and the large-scale use of land and water resources, this led to a shortage of labor, as a result of which women from the rank of housewife and “harem dweller” become workers for the collective economy. Under the slogans of “Elimination of illiteracy” and “Down with the burqa”, the “Khujum” - “Offensive” (removal of the burqa) movement appears and as a result the woman actively participates in congresses, meetings, rallies, stands at the machine at the factory, picks cotton in the field, etc. P. This is a bright period of emancipation and freedom for the women of Turkestan. The photographs of Kh. Devanov clearly express the equality of men and women in various spheres of everyday life and social life.

He also recorded transformations in the country, which led to the need to change the infrastructure of localities. Kindergartens, schools, and orphanages were opened for both girls and boys, where he also taught and participated in their education.

Khudaibergan Devanov was repressed in 1937. But in 1958, for lack of offence, the criminal prosecution against him was reviewed and Khudaibergan Devanov was fully rehabilitated. His personality, his fate was and remains an integral part of the whole Khorezm. The memory of him has been carefully preserved for many decades. This is evidenced by the fact that back in 1960 in Urgench, in the historical homeland of Kh.Devanov, a city cinema named after him was opened. For many years it was the only cinema in the city. In 2023, as part of the 15th Tashkent International Film Festival "Pearl of the Silk Road", the newly restored city cinema hall was inaugurated.

In the 1990s, a large photo exposition of Khudaibergan Devanov was opened in the New Methodist School in Khiva (Ichan Kala), where technical artefacts from museum

storage facilities were placed and the author's photographic plates (originals) were on display. In 2020, this exposition changed its location and was placed in the Nurullabai Palace outside Ichan Kala, which is still open to the public.

In 2007, in connection with the opening of the "Forum of Culture and Art of Uzbekistan" fund, an exhibition-presentation of "Anthology of Uzbek photographs" was held in the French Senate. The work and fate of Khudoibergan Devonov, the founder of Uzbek photography, did not leave anyone indifferent. Kh. Devonov's works were exhibited at private exhibitions in Moscow and Geneva (2006-2007) and were warmly received by visitors. Books and articles have been written about him, and a documentary film has been shot.

In 1970, the documentary film "Khudaibergen Devanov" was shot at the Documentary and Chronicle Film Studio (Tashkent), which tells about Devanov's life and work.

https://www.youtube.com/watch?v=wAb5J1fW9Q4

In 2000, the documentary film "Qafasdagi Qaldirgoch" was produced at the Documentary Film Studio (Tashkent), which tells about the first Uzbek cameraman and photographer Khudaibergen Devanov.

https://www.youtube.com/watch?v=IxQYZovIUas

In 2011, the television series of the famous Uzbek journalist Shakhnoza Ganieva published a film dedicated to Kh. Devanov, "Moments that became eternity".

https://www.youtube.com/watch?v=CVf_pvcX8_E

In 2017-2018, with the support of the Embassy of Switzerland in Uzbekistan, an educational media project "Cinema Lecture" dedicated to the first Uzbek "silent" films was prepared, with a large chapter dedicated to Khudaibergen Devanov. (authors Nigora Karimova, Eljon Abbasov).

https://vimeo.com/932337802/f9a66cd000?share=copy

In 2020, the book-album "Devanov" was published under the authorship of famous Uzbek scientist Naim Karimov (1932-2023), which explored in detail the life and work of the first Uzbek photographer and documentary filmmaker.

In August 2022, at the Art Exhibition of La Biennale di Venezia, a film screening dedicated to the legacy of Uzbek silent film that included the work of Khudaibergen Devanov was presented (lecturers N.Karimova, E.Abbasov).

9 Regional Significance: Comparative criteria

The item or collection should be compared to similar items or collections, whether on any of the Memory of the World registers or not. The comparison should outline the similarities between the nominated documentary heritage has with others as well as the differences, and the reasons that make the nominated documentary heritage stand out. The comparative analysis should aim to explain the importance of the nominated documentary heritage in its national, regional and even international context (if applicable). Consulting successful inscriptions to both regional and international registers is highly encouraged for this endeavour in order to ascertain and demonstrate uniqueness or intercultural connections.

The purpose of the comparative analysis is to show that the nominator has tried to find any existing duplicates or other similar examples of the item or collection, and to demonstrate that there is room for this item or collection to be included on the MOWCAP Regional Register.

9.1 Uniqueness or Rarity

Provide the results of the comparative analysis. Can the documentary heritage be described as unique (the only one of its kind ever created) or rare (one of a few survivors from a larger number)?

The question of the place of Kh. Devanov's legacy in the history of the photographic "development" of the Khorezm region - both by professional and amateur photographers - deserves special attention. It is known about several travel photographers (diplomats, ethnographers, military men, etc.) who, for various reasons, visited Khorezm and took photographs there. One of these "predecessors" of Kh. Devanov in this area was Colonel N.P. Ignatiev, who visited Khiva (and also Bukhara) on a diplomatic mission in 1858, and compiled a separate album of his photographs (remains unpublished).

Their number was insignificant and, of course, it is not comparable with the legacy of Kh. Devanov. Photos by N.P. Ignatiev, like other photographers, are of interest in terms of recreating the history of documentary photographic recording of various historical and cultural objects of Khorezm. They objectively "emphasize" the true significance of the preserved heritage of Kh. Devanov.

At the end of the 19th and beginning of the 20th centuries, the Turkestan region aroused great interest from foreign scientists, ethnographers, and travelers. Including photographers who tried to explore this distant region. Here you can note the photographers - Vityaev, Panov, Prokudin-Gorsky, Ella Mayart from Switzerland, Borshchevsky.

But for most of them, these were short-term visits to Turkestan, during which their work, undoubtedly outstanding from a photographic point of view, was still superficial. They do not have the depth, penetration and love that is present in the works of Kh. Devanov. Khudaibergan Devanov, unlike the above-mentioned research photographers, was among the first national photographic masters and cinematographers. Kh. Devanov devoted his entire creative life to Khorezm, recording with his camera literally all spheres of life in his native land for more than three decades. Evidence of this is his photographic and film heritage. This is a fact that today cannot be denied.

These rare and unique shots contribute to the integrity of the perception of the events of past centuries that occurred in the Turkestan region. It should be noted that in existing well-known photo albums, such as the "Turkestan Album", you can see only a small

part of the photographs related to Khorezm. Kh. Devanov, undoubtedly, filled this gap and made a huge contribution to the historical and cultural heritage of the peoples of the entire Central Asian region.

The world's most famous collection of photographs of Central Asia undoubtedly belongs to the Russian photographer Prokudin-Gorsky. But it should be noted here that Prokudin-Gorsky was more of a colour experimenter, and the photographs he took in Bukhara and Samarkand form only a small part of his rich legacy. They can be viewed on the website of the Library of Congress.

A preliminary comparison of the photographic heritage of Khudaibergan Devanov with other similar materials available to us created during this historical period in Turkestan shows, first of all, its uniqueness from a documentary and artistic point of view. It was the documentary and artistic principles, organically combined by Kh. Devanov in a single creative process, that allowed him to occupy a special place among the currently known photographic materials of a bygone era. It is obvious that in Turkestan at that time there was no photographer close in level and noted creative principles to Devanov.

Moreover, this applies not only to the national environment, but also to representatives of Russian and European photography in the Turkestan region. Most of the photographers from the European part of Russia who settled in the region opened photo studios here as commercial establishments, and they almost exclusively served applied purposes - serving the needs of the European-Russian and (to a lesser extent) Muslim population. The same goals were pursued by the photographic studio of one of the first local Muslim photographers, Ilkhamdjhan Inogamdjanov, known (according to the official stamps on the photographs) as “Native Photography I. Ikham.”

Ilkhamdjhan purchased photographic equipment in Russia and in 1902 opened his photographic studio in the old part of Tashkent, or, as they said then, in old Tashkent. His photographic activity is, of course, also of interest as an object of scientific study. It is also obvious that it had a noticeable impact on the scientific, technical and cultural education of Muslim society. Ilkhamdjhan’s photo studio, earlier than all others, began to provide the European population with the opportunity to become familiar with the oriental images of the East, using the appropriate set of scenery and national “props”. However, something else is also obvious: the activities of Ilkhamdjhan Inogamdjanov and his studio, as well as other similar institutions, are not comparable with the large-scale, essentially epochal-historical documentary and artistic thinking of the master from Khiva, Khudaibergan Devanov. And this is the uniqueness of Devanov’s legacy. For three decades, he was a witness and chronicler of all the events that took place in Khorezm.

10 Gender

Gender equality is one of two global priorities of UNESCO. If there are any specific aspects of the nomination that relate to gender equality, please describe them in detail, explaining what the nominated documentary heritage tells us about the lives of women and girls in Asia and the Pacific, and any impacts on women and girls or on gender equality in the region.

The beginning of the twentieth century changed life into “before” and “after” and brought a turning point in people’s worldviews as a result of changes in politics and geopolitics, culture, economics, science, technology and medicine. The world was captured

by the feminist movement when women began to declare their rights and personal freedom of choice. The Turkestan region of the Russian Empire did not stand aside, where these processes became an irreversible process - revolution, collapse of the Empire, Civil War.

In Turkestan, with the development of mechanical engineering, the cotton industry and the large-scale use of land and water resources, this led to a shortage of labor, as a result of which women from the rank of housewife and "harem servant" become workers for the collective economy. Under the slogans of "Elimination of illiteracy" and "Down with the burqa", a woman appears with the movement "Khujum" - "Offensive" (removal of the burqa), as a result of which she actively participates in congresses, meetings, rallies, stands at a machine in a factory, picks cotton in the field, etc. This was a bright period of emancipation and freedom for the women of Turkestan. The photographs of Kh. Devanov clearly express the equality of men and women in various spheres of everyday life and social life.

Khudaibergan Devanov's camera, as well as his movie camera, recorded all the historical events that took place in Khorezm, depicting the life and way of life not only of the nobles, but of most of the peoples inhabiting this region. Men and women, children and old people! His lens, without giving preference to one or the other, documented real life and all the changes that took place in the region, including women gaining their legal civil rights.

11 Statement of Significance

Provide a summary of the points made under the primary and comparative criteria, and the test of authenticity and integrity. Why is the documentary heritage important to the world and what has its impact been beyond the boundaries of a single Asia Pacific state?

The summary should be about 300-600 words

The legacy of the first Uzbek photographer and cinematographer Khudaibergen Devanov is now acquiring a different, new value, which its creator probably did not expect at all. The value lies in the facts that have been preserved on archive photos and film: images of people, everyday life, architecture, interior and costume design, natural landscapes. From the point of view of a modern historian, photo and newsreel of the early twentieth century provides extensive documentary material for the study of this socio-historically very complex, not fully studied period. Thus, along with the special poetics of photography and cinema, important today are the images of squares and streets of Ichan Kala, historical architectural monuments, houses, ethnic types, clothes, items of traditional crafts - embroidery, jewellery, etc. The images depict the time of the Ichan Kala people. They capture the time itself - images of people, landscapes of architecture, details of everyday life.

Devanov did a lot for photography and cinema, and it was not primitive. He approached his work in the same way as all the professionals who followed him. His stories are valuable because they show people who did not know that the lens of a photo or film camera captures their images for centuries and watching these images is the same as looking at the world through the eyes of our ancestors. After watching Devanov's stories, one gets a strange feeling as if he used absolutely all the technical techniques that even modern photographers, directors, cameramen use... There is a simplicity in them that is now something lost, a simplicity that hides all the magic of art in general.

Rare and unique footage from the work of Khudaibergan Devanov is often the only evidence of real events that took place at crucial moments in the history of the Turkestan region. Khudaibergan Devanov's camera and his stories have told millions of viewers about the culture of ancient Khorezm and the people of this amazing region of Central Asia. Khudaibergan Devanov is rightfully the first professional photographer and cinematographer not only in Uzbekistan, but in the whole of Central Asia.

The chronicles of Khudaibergan Devanov, the first photographer and cinematographer of Central Asia, are a collection of unique objects of clearly expressed authentic memory, on the one hand, and artistic heritage, on the other.

12 Risk Assessment

12.1 Condition

Describe the physical condition of the documentary heritage.

The collection of Khudaibergan Devanov is divided into three parts, each of which is stored in the following places:

The first is the private collection of Abdulla Yusupov (Urgench, Uzbekistan)

Second – State Museum-Reserve Ichan-Kala (Khiva, Uzbekistan)

Most of the glass negatives are completely intact; some exhibits, unfortunately, have physical damage - there are chips in the emulsion, there are chipped and lost parts, and in some places the glass is broken into several pieces. There is a physical effect of time and improper storage, oxidation of the emulsion.

12.2 Threat/Risk

Detail the nature and scope of threats to the nominated documentary heritage. For example, poor storage, climate, control of access.

Glass negatives are difficult to store while maintaining image quality. Because they can easily become damaged due to careless handling, improper storage and exposure to environmental factors: light, high humidity and temperature.

Due to the high sensitivity, the risks of damage are high. As a result, access to the funds where glass negatives are stored is strictly limited and is carried out with a special permit.

13 Preservation and Access Management Plan

Management Plan

Are there management plans to preserve and provide access to the nominated documentary heritage?

YES NO

If YES, describe or attach a summary of the plan or plans.

If NO, provide details about any proposed preservation, storage and access strategies and plans.

Is there a disaster risk management plan in place to support the preservation and safeguarding of the nominated documentary heritage?

YES NO

If YES, describe or attach a summary of the disaster risk management plan or plans (if not included in the management plan).

If NO, provide details about any proposed disaster risk management strategies and plans. This is an opportunity to express any needs for technical support/assistance.

General storage conditions of 50 per cent relative humidity and 20°C are maintained throughout the year in the vaults. During the annual preservation survey, the physical condition of each photograph on glass is inspected

The images are stored on a metal shelf in the air-conditioned and secured storage area of the museum in an archival quality cardboard box.

Due to the fragility and historical value, access to the museum's collection is restricted. But to ensure access to the photographs, they have been digitalized and placed on the website of the Cultural Heritage Agency of the Republic of Uzbekistan.

The experts who took part in the development of the nomination file are periodically consulted by students of foreign (particularly from Oxford and Harvard) and national universities studying the history of the Turkestan region in the colonial era, who use Devanov's photographs in their scientific works.

A preliminary risk assessment has also been carried out in order to further preserve the photographs at the site where they are stored. The two most probable ones were identified: high humidity and fires.

Ichan-Kala Museum-Reserve together with the Ministry of Emergency Situations is planning to develop a comprehensive risk management plan, which will include: measures to ensure safety and fire protection, biosecurity, monitoring of environmental conditions, control of storage conditions of collections, fixation of damage, risk assessment and analysis, information for visitors and the public, including staff training.

14 Consultation with Stakeholders

Provide details of consultation with stakeholders about this nomination. Stakeholders include communities with an involvement in the documentary heritage, owners and custodians of the documentary heritage and scholars who research the documentary heritage

To study the legacy of Kh. Devanov, a working group was created consisting of:

Eljdon Abbasov - Director of the State Institution National Film Fund of the Republic of Uzbekistan

Nigora Karimova – Head of Department of the Institute of Art History at the Academy of Science of the Republic of Uzbekistan

Dildora Yakubdjanova – Senior expert on cultural issues of the National Commission of the Republic of Uzbekistan for UNESCO

The working group examined the film and photo archives of Uzbekistan, the funds of the museum-reserve Ichan-Kala. Moreover, Kh. Devanov took his works to an exhibition in Russia, and for this reason field study of the working group were organized to Russia and the documents of the Russian State Archive of Film and Photo Documents were also examined.

It is known that, Kh. Devanov was repressed. In this regards, archival materials stored in the State Security Service of the Republic of Uzbekistan were also studied.

Furthermore, during the period of collecting archival materials, E. Abbasov and N. Karimova prepared a catalog on the heritage of Kh. Devanov based on photographs of materials from A. Yusupov and the Ichan-Kala Museum-Reserve.

Consultations were held with experts from scientific institutions and museums on audiovisual sources:

1. Shakhnoza Ganiva- an art critic, television journalist, and publicist.
2. Zulfiya Muradova – Head of the Music Library of the Institute of Art Studies, Academy of Science of the Republic of Uzbekistan;
3. Karimov Azad Zaripovich is the chief curator of the fund of the state museum-reserve "Ichan-Kala".
4. Khamza Shavkatovich Madaliev is a senior researcher at the Ichan-Kala State Museum-Reserve.
5. Yakubova Risolat Egamberganovna - head of the accounting sector of the fund of the state museum-reserve "Ichan-Kala".
6. Sabirjanova Maya Ravilievna, employee of the fund accounting sector of the state museum-reserve "Ichan-Kala".

The issues that were discussed during these consultations related to the legacy of Khudaibergan Devanov, in particular, the identification of his photographic works and newsreels.

15 Other Information to Support the Nomination

Please provide any other information that supports the inclusion of this documentary heritage collection on the Memory of the World Asia Pacific Regional Register.

During the period of collecting archival materials a catalog on the heritage of H. Devanov based on the photo materials of A. Yusupov and the museum-reserve "Ichan-Kala" was prepared (Catalogue is attached and also can be downloaded from https://madaniymeros.uz/projects).