

Shahram Nazeri’s Afoq-e Khoonin Released After Four Decades



TEHRAN -- The Rudaki Foundation has unveiled the second piece in its ambitious musical project “Eight Years and These Days”—a heartfelt tribute to the legacy of Iran’s Resistance Music.

Titled “Ofoq-e Khoonin” (The Bloody Horizon), this masterpiece composed by Hooshang Kamkar and sung by the iconic Shahram Nazeri has resurfaced after 42 years, now available free to the public, researchers, and enthusiasts.

Originally performed in July 1983 by the Tehran Symphony Orchestra and Choir, with Nazeri’s evocative vocals breathing life into a poem by Moshfeqh Kashani, “Ofoq-e Khoonin” captures the raw emotion and enduring spirit of the Iran-Iraq war era.

The release not only revives a musical gem but also serves as a poignant reminder of the solidarity between artists and defenders of the homeland during those challenging years.

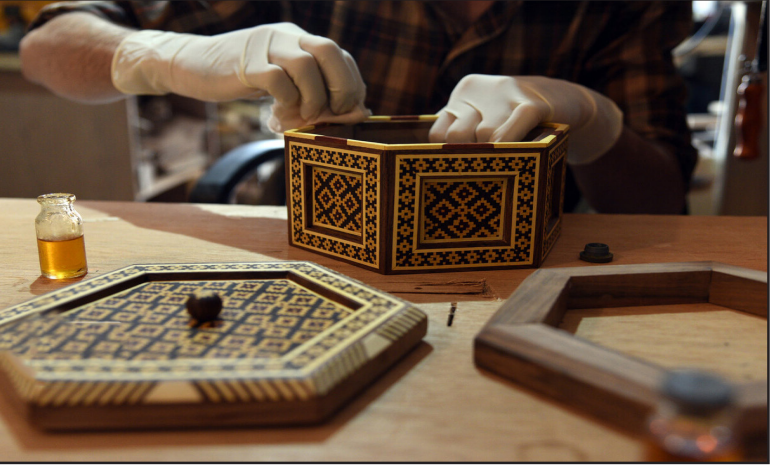
The “Eight Years and These Days” project, initiated by the Rudaki Foundation, aims to preserve and celebrate the rich heritage of the Sacred Defense period through authentic musical expressions.

With plans to release more orchestral and traditional works from Iran’s greatest musicians, the project offers an invaluable window into the cultural resilience of a nation.

Listeners can access “Ofoq-e Khoonin” and other released tracks freely via the Rudaki Foundation’s official platform, fostering deeper appreciation and study of this significant musical era.

Previously, the project introduced “Soroud-e Qalam” (“Anthem of the Pen”), composed by Muhammad Ahmadian, with lyrics by Taha Hejazi and vocals by Mehrdad Kazemi, originally from October 1982, marking the continuation of this important cultural preservation effort.

Handicrafts Workshop Teaches How to Build Resilience for Crisis



TEHRAN -- In an era marked by inevitable crises—whether natural disasters or human conflicts—resilience has become the cornerstone for communities striving not just to survive, but to thrive.

Hojatollah Moradkhani, researcher of creative industries and university lecturer, highlights the critical role of empowering artisans in the handicrafts sector to foster resilience, recovery, and sustainable growth.

Moradkhani is overseeing an innovative workshop titled “Handicrafts in Times of Crisis: Strategies for Resilience, Survival, and Reconstruction.”

The program focuses on equipping local artisans—especially those in rural and urban settings—with practical tools and knowledge to withstand shocks, maintain their livelihoods, and transform threats into opportunities.

“Crisis embodies both challenge and change,” Moradkhani explains. “While disruptions can be devastating, they also open doors to new possibilities.”

He cites the global fashion industry’s shift to online retail following the COVID-19 pandemic as a powerful example of how adversity can ac-

celerate innovation and growth.

The workshop’s framework divides the response to crises into three phases: pre-crisis preparation, crisis management, and post-crisis recovery.

Each phase incorporates locally-rooted strategies, leveraging digital platforms, community networks, and cultural assets to create a robust ecosystem that safeguards and rejuvenates handicraft businesses.

Moradkhani stresses the synergy between handicrafts and creative industries, noting that their overlapping capacities amplify resilience beyond the sum of their parts.

By fostering collaboration, shared knowledge, and adaptive learning, these sectors can spur sustainable socio-economic development—creating jobs, enhancing income, and reinforcing cultural identity.

Ultimately, Moradkhani asserts that education is the fertile ground where resilience grows, enabling artisans and communities to navigate uncertainty and build a sustainable future. His vision calls for integrated efforts, where innovation and tradition coexist to sustain the vibrant tapestry of Iran’s creative heritage.

Reported by Women Brings Forgotten Stories Into Light

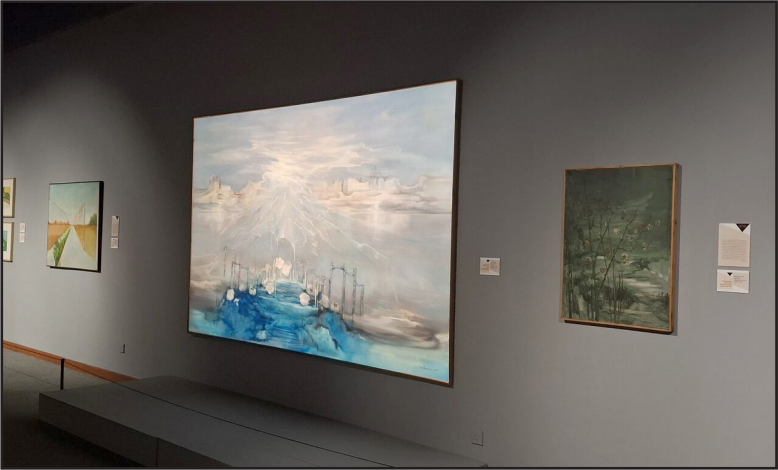
TEHRAN -- The vibrant continuation of the groundbreaking exhibition “Reported by Women” has unfolded within the hallowed galleries of the Iran Artists’ House, showcasing an eclectic array of contemporary female voices in Iranian art.

This second phase brings together works by painters, pop artists, ceramists, and illustrators, offering a panoramic insight into the dynamic and evolving landscape of women’s creative expression.

Hosted in the distinguished cultural venue of Iran Artists’ House, the inauguration on the afternoon of Thursday was attended by prominent figures including Naderah Rezaei, Deputy for Artistic Affairs at the Ministry of Culture and Islamic Guidance; Muhammad Mehdi Asgarpour, CEO of Iran Artists’ House; Reza Dabirinejad, Director of the Tehran Museum of Contemporary Art; alongside a diverse assembly of artists and art enthusiasts.

Sajad Baghban-Maher, the exhibition’s artistic director, elaborated on the vision behind this segmented presentation.

Following the opening of the first segment at the Tehran Museum of Contemporary Art—which spotlighted modern Iranian female artists represented in the museum’s collection—the need arose to extend the narrative.



“As the initial selection could not encompass the breadth of pioneering Iranian women artists, we curated an additional platform to highlight other innovative creators across various mediums,” Baghban-Maher explained.

The Iran Artists’ House galleries serve as a vibrant stage for this diverse showcase. Gallery Zemestan presents “Handprint Narratives: Reported by Women”, a compelling collection of 50 handcrafted prints curated by Gallery Vard, representing a rich tapestry of printmaking techniques by female artists.

The autumnal ambiance of Gallery Bashgah hosts “Sprouting: Reported by Women”, a thematic exploration of nature’s motifs through the lens of contemporary women creators. In a dialogue with Iranian tradition and innovation, Gallery Mirmiran, in collaboration with Gallery O, reveals “Contemporary Illumination: Reported by Women”, a series of miniature works reimagining Persian painting.

Gallery Tabestan displays works reflecting urban spaces, curated by Saeed Babavand, while Gallery Bahar gathers ceramics under

the title “Reported by Women Ceramists”, compiled by Mojtaba Ghorbani. Gallery Nami’s “Life Through Women’s Eyes” offers intimate portrayals of everyday realities and narratives from female perspectives.

The artistic program promises further expansion with the involvement of seven additional galleries—including Sohrab, Negar, Naqsh-e Jahan, Shom, Aliha, and Shamis—set to unveil fresh works by avant-garde female artists. Notably, Gallery Negar will feature groundbreaking sculptures by women reshaping the contemporary three-dimensional form.

Running until July 31, the exhibition welcomes visitors daily from 2pm to 9pm, except Saturdays, inviting audiences to immerse themselves in the multiplicity of female creativity reshaping Iran’s modern art scene.

The inaugural segment, which opened on July 22 at the Tehran Museum of Contemporary Art, serves as a distinguished prelude.

Featuring 125 works by 65 female artists, it delves into themes of portraiture, abstraction, nature, quotidian life, neo-traditionalism, and social discourse.

Iconic figures such as Monir Farmanfarmaian, Behjat Sadr, Iran Darroudi, Parvaneh Etemadi, Farideh Lashai, and Lili Motin-Doftari anchor this rich tapestry, ensuring the enduring legacy and ongoing dialogue of Iranian women’s art.

Jan-e Jahan Rediscovered Soul of Iranian Womanhood

TEHRAN -- In Jan-e Jahan (“Soul of the World”), Ali Golshan—a distinguished researcher and director of the Museum of Dolls and Iranian Culture—delivers a compelling meditation on the feminine archetypes that have shaped Iran’s cultural and spiritual landscape.

Published by Nazar Publishing, the book traverses the symbolic terrain where myth, ritual, and lived tradition intertwine, casting light on the women who embody power, nurture, healing, and beauty in the Persian cultural imagination.

Golshan’s approach is at once scholarly and evocative. His introduction signals a profound understanding: these figures are not mere relics of ancient tales but vibrant manifestations of the human bond with nature and the enduring feminine force woven into the fabric of Iranian identity.

What distinguishes Jan-e Jahan is its synthesis of text and image. The book features exquisite dolls crafted by Maryam Taheri-Rad in 2022, each meticulously researched and artistically rendered to

embody the mythic women it represents. These dolls, housed in the Museum of Dolls, serve as tactile, visual extensions of the narratives, bridging past and present through material culture.

Among the featured characters are “Chelgis,” “Khatun-e Chaharshanbeh,” “Mother of the Sea,” “Shamaran,” “Ashi,” “Anahita,” “Aroos Goli,” “Aroos Qanat,” and “Bibi Nowruz.”

The account of Aroos Goli—a pre-spring ritual performed across villages in Gilan, Mazandaran, Alamut, and Taleghan—exemplifies Golshan’s attentive ethnographic lens. The delicate figure of Naz Khanum, embodying the Aroos Goli, emerges as both a symbol of renewal and a living tradition.

Jan-e Jahan is grounded in dual methodologies: meticulous library research paired with rich fieldwork capturing living oral traditions. Each profile unpacks the woman’s attributes, cultural functions, and cross-cultural parallels, offering a nuanced dialogue between Iran’s heritage and wider mythological contexts.



Far from a dry academic tome, this book is an invitation—an eloquent call to rediscover a vital facet of Iranian identity often overshadowed or forgotten. It stands as a cultural bridge, connecting readers to the enduring pulse of Iranian mythology and ritual, and to the profound feminine forces at its heart.

Pioneer in Arabic Literary Studies in Iran Passes Away

TEHRAN -- Seyyed Ebrahim Dibaji, a distinguished scholar and professor of Arabic language and literature at the University of Tehran, has passed away at the age of 89, leaving behind a rich legacy of scholarship and dedication to his field.

Born in 1936 (1315 Iranian calendar), Dibaji devoted his life to the study and teaching of Arabic language and literature.

Between 1963 and 1966, he contributed to the meticulous examination of authors’ forms for the Dehkhoda Dictionary project and engaged in cataloging and research at the National Library of the Iranian Parliament from 1964 to 1967.

In 1970, he was invited to join the University of Tehran’s Faculty of Literature as a specialist in Persian and Arabic manuscripts, marking the beginning of a lifelong academic career.

With foundational religious studies and a doctorate from Beirut University in 1981, Dibaji began teaching as an instructor in the Arabic language and literature department at the University of Tehran, where he later became a revered professor and researcher.

His extensive body of work in-

cludes critical editions of classical texts, comprehensive catalogs of manuscript collections, and analytical dictionaries covering rhetoric, grammar, logic, and Islamic jurisprudence.

Notable works include the catalog of manuscripts of the former National Library of the Iranian Parliament, Al-Jadid fi al-Sarf wa al-Nahw, Bidayat al-Balagha, edited treatises by Avicenna, and

collaboration on the works of Mir Damad.

He also authored analytical dictionaries on Arabic rhetorical sciences, formal logic, Islamic jurisprudence, and comparative grammar of Arabic and Persian.

His comparative studies of Persian poets such as Hafez, Rumi, and Shams-e Tabrizi enriched literary criticism and deepened cross-cultural understanding.

Seyyed Ebrahim Dibaji was more than a professor and scholar; he was a bridge between traditional religious scholarship and modern academia. Through his precise scholarship and deep knowledge, he preserved and promoted the rich heritage of Arabic language and literature for future generations.

His passing is a profound loss to the academic and literary communities, both in Iran and beyond.

Picture of the Day



Tajan River in Sari has become one of the most popular destinations for visitors looking to escape the intense summer heat.

Photo by ISNA

Talented Violinist, Teacher Passes Away at 40

TEHRAN -- Erfan Mehranmehr, a talented teacher and performer of the violin and santur, passed away Wednesday at the age of 40 after battling a brain tumor. His untimely death has left a deep void in Iran’s music community. Born in Tehran in 1985, Erfan discovered his passion for music at the tender age of five. Under the guidance of renowned masters such as Naser Riazi, Javad Lashgari, and Ebrahim Salmaky, he honed his skills in violin and santur performance as well as in music theory.

Throughout his career, Mehranmehr captivated audiences with his sensitive and skilled performances across numerous concerts and recitals. Beyond his artistry on stage, he was a dedicated educator, nurturing a new generation of musicians in various music schools.