

## Call Issued for 20th International Resistance Theater Festival



TEHRAN — The 20th International Resistance Theater Festival has officially opened its call for submissions, coinciding with Iran’s National Day of Fighting Global Arrogance (November 3).

Organized by the Association of Revolution and Sacred Defense Theater, under the Cultural Foundation of Revayat-e Fath, this year’s festival is themed “Iran: The Eternal Stage of Resistance.”

The upcoming edition will take place across Iran from late 2025 through early 2026, aiming to expand the discourse of “resistance theater” and promote values of sacrifice, justice, and perseverance. Building on the experience of 19 previous editions, organizers say the 2025–2026 festival seeks to discover and support emerging talents devoted to the ethos of resistance on stage.

The festival will feature six major categories: Playwriting Competition, Stage Productions, Sardar-e Asemani (Street Theater), Academic and Research Seminar, Ofogh-e Moghavemat (Educational Workshops) and International Section (Mellal).

This year’s call encourages artists to create works inspired by themes such as the recent 12-day war with the U.S. and Israel, the sacrifices of Iran’s martyrs and veterans,

the broader Axis of Resistance, the legacy of nuclear scientists, and the ongoing struggles of the Palestinian people—particularly in Gaza. The role of women in acts of resistance is also highlighted as a core thematic focus.

The festival’s academic and research arm will convene scholars, artists, and critics to explore the social role of committed theater and to advance theoretical perspectives on resistance performance.

Meanwhile, the Ofogh-e Moghavemat (Horizon of Resistance) program will host workshops throughout Iranian provinces, offering training in playwriting and street theater led by leading theater practitioners.

According to the festival secretariat, submissions will be accepted from December 2025 through April 2026, with the closing ceremony scheduled to coincide with Iran’s Sacred Defense Week in the fall of 2026.

Muhammad Kazem-Tabar will serve as the festival’s director, overseeing a program that bridges grassroots creativity and institutional support across the country.

Artists and theater groups interested in participating or learning more can visit the official website at <https://moghavemattheater.ir>

## Iranian Pavilion Captivates Visits at Malaysia’s Global Culture Fair



TEHRAN/KUALA LUMPUR — Iran has earned top recognition at the International Culture and Art Exhibition hosted by the University of Malaya (UM), triumphing over 45 participating countries in a vibrant three-day celebration of global traditions, cuisine, and creativity.

The event, held as part of UM’s International Week and coinciding with Malaysia’s ASEAN chairmanship, brought together more than 10,000 visitors, including students, faculty, diplomats, and local officials. The closing ceremony was attended by Malaysia’s Minister of Higher Education, Zambry Abdul Kadir, along with ambassadors and representatives from participating nations.

Iran’s pavilion — organized by Iranian professors and students residing in Malaysia under the direction of Dr. Adeleh Asemi, with support from the Cultural Attaché of the Islamic Republic of Iran in Malaysia — drew significant attention for its vibrant

presentation of traditional arts, handicrafts, and authentic Persian cuisine.

Habib Reza Arzani, Iran’s Cultural Counselor in Malaysia, visited the festival, meeting with Iranian participants and commending their efforts to showcase Iran’s diverse cultural heritage.

At the closing ceremony, Iran was named among the festival’s top-ranking participants, alongside India, Indonesia, Kazakhstan, Japan, and Bangladesh. Dr. Asemi, a University of Malaya faculty member holding a Ph.D. in Artificial Intelligence, received the award on behalf of the Iranian team.

Organizers highlighted Iran’s booth for its artistic depth and engaging display of national heritage — from handmade crafts and calligraphy to music and culinary demonstrations. The presentation, they said, successfully reflected the “soul of Iranian culture” while fostering cross-cultural understanding.

# Over 100 Veteran Artists to Showcase 200 Masterworks in Tehran

TEHRAN – The Third Grand Exhibition of Visual Arts by Veteran Artists will open at Niavaran Cultural Center on Friday, offering audiences a rare opportunity to experience masterworks across painting, sculpture, calligraphy, photography, and traditional Iranian arts.

The event, organized by the Institute of Veteran Artists in collaboration with the Art Credit Fund and Niavaran Cultural Center, will run until November 20.

Abbas Azimi, CEO and board member of the Institute of Veteran Artists, announced that this year’s exhibition has drawn remarkable participation.

“Based on the call for submissions, we expect more than 100 veteran artists to showcase over 200 works,” he said. As of this week, 104 artists have confirmed participation, each contributing two pieces, amounting to a total of 208 artworks.

Azimi emphasized that the ex-



hibition is not a curated competition but rather a celebration of the creative legacy of Iran’s senior artists.

“We do not select or exclude works. Every piece submitted by our members will be displayed, honoring the artistic journey of each participant,” he noted.

Highlighting the difference between this edition and the previous two, Azimi explained that the focus this year is on presenting new works rather than

repeated pieces. Yet, beyond artistic appreciation, he pointed to the show’s growing role in the cultural economy.

“This exhibition creates a valuable platform for collectors, gallery owners, hotel operators, and even public institutions like banks and hospitals to invest in fine art,” he said.

All artworks are priced by the artists themselves, and intermediaries involved in the sale process will receive at least 15 per-

## First Conference for Chemical Warfare Survivors Set for Tehran

TEHRAN – The first International Conference of Chemical Warfare Veterans, titled “Burned Breaths,” will be held on November 17 at Dehkadeh Neshat Valiasr in Tehran.

Organized to honor and recognize the sacrifice and resilience of Iran’s chemical warfare survivors and their families, the event is a collaborative effort between several veteran and humanitarian organizations, including the Office of Scholars and Martyrs’ Associations, the Association for the Defense of Chemical Victims of Sardasht, the Association for the Defense of Veterans and Victims

of Chemical Weapons of Fars, the Green Peace Association of Iran’s Chemical Victims, and the Association for the Support of Chemical Veterans.

The conference seeks to highlight the ongoing struggles faced by survivors of chemical warfare, raise awareness about their health and social needs, and promote a culture of peace and opposition to the use of weapons of mass destruction.

The event will take place at Dehkadeh Neshat, located off Vali-e Asr Avenue, Shahid Fallahi Street, East Firouzkouh Street, Roshan Alley No. 1, in northern Tehran.



## New Book Offers Deep Dive Into Iran’s Musical Legacy

TEHRAN — A new book, *Iranian Classical Music*, authored by Arvin Sedaghat-Kish, offers readers an accessible and comprehensive exploration of Iran’s urban musical heritage.

Published three years after its composition in December 2022, the work seeks to deepen public understanding of a music tradition historically referred to as “authentic,” “traditional,” or “national,” but increasingly recognized by scholars under the more encompassing term “Iranian classical music.”

Structured across nine chapters, the book guides readers through both historical and contemporary dimensions of the tradition.

Sedaghat-Kish opens with a discussion of terminology—examining why the label “classical” more accurately conveys the musical, cultural, and philosophical essence of the repertoire.

Subsequent chapters explore performance contexts, the social and professional role of musicians, and the composition and structure of the repertoire itself.

While chapters such as the fourth, devoted to repertoire, are slightly more technical, the author consciously balances depth and clarity to preserve the integrity of the musical concepts for a non-specialist audience.

Later sections examine the relationship between classical music and popular or folk traditions, pedagogical approaches to teaching, and the aesthetic principles that underpin the art form.

Sedaghat-Kish also provides a concise historical overview tracing the evolution of Iranian classical music over the past 6,000 years, highlighting key developments and cultural milestones.

The book’s final chapters consider the present and future of the

tradition, while supplementary materials, including curated listening lists accessible via QR codes, enable readers to experience exemplary recordings aligned with the text.

Each chapter concludes with recommended readings to encourage further exploration, making the book both an introduction and a gateway to deeper study.

Sedaghat-Kish, a Tehran-born musicologist, conductor, and schol-

ar, has published extensively in Persian and English on music criticism, theory, and contemporary analysis.

His previous works include *Lectures on Music Criticism*, and he has served as a juror and advisor for numerous national and international music festivals and publications.

Published by Bighah Press, *Iranian Classical Music* spans 189 pages with a first edition of 700 copies. By offering a richly layered yet ap-

proachable account of the country’s musical heritage, the book invites readers—specialist and generalist alike—to reconsider the textures, aesthetics, and enduring significance of Iran’s classical urban music.

This work contributes to an ongoing global conversation on music as both an art form and a cultural practice, situating Iran’s classical tradition within broader discussions of history, philosophy, and society.

## Picture of the Day



*A traditional Iranian stew known as Ābgoosht, rooted in Qajar-era cuisine and once central to coffeehouse gatherings, continues to symbolize communal dining and cultural heritage across Iran, yet remains unlisted on national or UNESCO intangible heritage registers.*

Photo by IRNA