

Three Painting Exhibitions to Open at Tehran Galleries



TEHRAN — Three painting exhibitions — “Landscape” at Lahle Art Gallery, “Memory of the Earth” at the Iranian Artists Forum’s Paeiz Gallery, and “The Geometry of Dance” at Ba Gallery — will open in Tehran this week, showcasing works by established Iranian artists in group and solo presentations.

The group exhibition “Landscape” will open on July 17 at Lahle Art Gallery, featuring works by 11 artists: Morteza Asadi, Reza Afsari, Manouchehr Pirouzan, Mozaffar Taqavi-Bolsi, Parviz Roozbeh, Yaghoub Amamehpich, Parviz Moazzaz, Ahmad Moghaddasi, Akbar Nikanpour, Javad Nobahar and Arman Yaghoubpour.

According to the organizers, the exhibition offers diverse perspectives on nature, with works that begin from observation, visual experience and painterly expression before extending toward poetic interpretations and reflections on contemporary issues.

Rather than serving merely as a subject of representation, nature becomes a vehicle for expressing each artist’s personal experience, perception and view of the surrounding world.

The exhibition will open from 4 p.m. to 8 p.m. on July 17 and remain on view through Aug. 11. It will be open to visitors Saturday through Wednesday from 9 a.m. to 4 p.m., excluding public holidays.

Meanwhile, Iranian painter and Association of Iranian Painters member Shahpar Radafshar will present her solo exhibition “Memory of the Earth” at the Paeiz Gallery of the Iranian Artists Forum.

Radafshar has been active in painting and the visual arts for more than half a century, and her works have been exhibited in numerous solo and group exhibitions over the past four decades, including international events. Her paintings are described as conceptual abstract works inspired by nature, combining the artist’s perception of the natural world with her inner emotions.

Organized by Arash Raisian, the exhibition will open on July 16 and continue through July 24, welcoming visitors daily from 2 p.m. to 9 p.m.

Also opening on July 17 is “The Geometry of Dance,” a solo exhibition

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Surviving Road Highlights Sophistication of Achaemenid Engineering

TEHRAN — Remains of an ancient mountain road believed to have linked the political centers of ancient Persia have survived on the slopes of Kuh-e Pahn overlooking the Tang-e Abolhayat pass in Iran’s Fars province, offering rare evidence of Achaemenid road engineering and possibly later Sasanian use.

The stone-paved route, identified during an archaeological survey in 2016 and now listed on Iran’s National Heritage List as the Kuh-e Pahn Royal Road, is considered part of the transportation network that connected the Achaemenid heartland with southern Fars. Archaeologists warn, however, that parts of the site have already been damaged by modern road construction and remain vulnerable because its protected boundaries have not yet been fully defined.

Fars province formed the core of both the Achaemenid (c. 550–330 BCE) and Sasanian (224–651 CE) empires, preserving some of Iran’s



most significant archaeological remains. While monuments such as Persepolis, Pasargadae, Istakhr, Bishapur, Firuzabad and Sarvestan are well documented, the discovery of an ancient royal road has provided new insight into the infrastructure that connected these major political and administrative centers.

The road was documented during the archaeological project “Survey

of the Achaemenid Royal Road between Susa and Persepolis,” conducted by the Research Institute of Cultural Heritage and Tourism and its Archaeological Research Institute.

Although comprehensive excavation has yet to be undertaken, preliminary investigations indicate that the surviving pavement dates to the Achaemenid period, with

the route likely remaining in use during the Sasanian era.

The preserved section lies in Abolhayat Rural District of Kuhchenar County, below the modern highway linking Tang-e Abolhayat with Dasht-e Arjan and Shiraz, near the Kuh-e Pahn road maintenance station.

Its strategic location highlights its historical importance. To the north lay the principal Achaemenid centers of Persepolis, Pasargadae and Istakhr, while to the south the route provided access toward the Persian Gulf and later Sasanian centers, including Bishapur and the palace complexes of present-day Bushehr Province.

Approximately 1.5 kilometers of the paved roadway survive. Constructed across the mountainside on a southeast-to-northwest alignment, the route descends gradually toward the valley floor, allowing travelers to negotiate the rugged

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Mansour Nariman’s Lifelong Mission to Revive Iran’s Barbat



TEHRAN — Few musicians have shaped the destiny of an instrument as profoundly as Mansour Nariman, the pioneering Iranian virtuoso whose lifelong efforts restored the oud—known historically in Iran as the barbat—to its place within the country’s classical musical tradition.

Widely regarded as the father of the modern Iranian oud, Nariman transformed an instrument that had long been perceived in Iran as foreign and primarily associated with Arab music into an integral voice of the Persian radif tradition.

Through decades of performance, composition, research and teaching, he developed an unmistakably Iranian approach to the instrument, leaving a legacy that continues to influence generations of musicians.

Marking the anniversary of his passing on Tuesday, musicians and scholars continued to rec-

ognize Nariman not simply for mastering the oud, but for redefining its identity within Iranian music.

Born Eskandar Ebrahimi Zanjani in Mashhad on March 10, 1937, Nariman grew up in a family immersed in music. His father, although a physician, was well versed in the Persian radif and played the tar, setar and ney, introducing his son to music at an early age.

As a teenager, Nariman became captivated by the deep resonance of the oud. Yet the instrument was virtually unavailable in Mashhad, and there were

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Restored Early Documentaries by Nasser Taghvai Return to the Screen



TEHRAN — Newly restored versions of two rarely screened documentaries by acclaimed Iranian filmmaker Nasser Taghvai were showcased at the Cinema Museum of Iran this week, where veteran documentary filmmaker and researcher Pirouz Kalantari examined the director’s early cinematic style and his contribution to Iran’s New Wave.

The 48th edition of the museum’s Documentary Nights series, held on Monday, featured restored prints of Taxi Meter and The Illiteracy Eaters, prepared by the National Film Archive of Iran and screened in collaboration with the Iranian Documentary Filmmakers Association to mark Taghvai’s birthday.

The discussion, moderated by filmmaker Fakhruddin Seyyedi, opened with a reading from filmmaker Hassan Moshfegh Tehrani’s essay, With Nasser

demonstrated its connection to Brick and Mirror and Night of the Hunchback, and Taghvai might have occupied a more central place in the evolution of Iranian cinema,” he said.

Kalantari also traced Taghvai’s documentary career to the Iran-Zamin Film Project launched by the National Iranian Radio and Television (NIRT) in the mid-1960s under filmmaker Farrokh Ghaffari. The initiative commissioned directors to travel to different provinces and produce documentary films exploring Iran’s regions, often selecting filmmakers with linguistic or cultural ties to the areas they documented.

According to Kalantari, Taghvai’s documentaries already displayed two defining characteristics of his later work: an experimental, often humorous visual language and a dynamic approach to camerawork that broke with the static documentary conventions of the period.

“These are essentially reportage films, yet they are playful and experimental,” he said. “The camera breaks free from the tripod and enters the rhythm of everyday life.”

Unlike many contemporaries whose documentaries relied on carefully composed static shots, Taghvai employed handheld cinematography and energetic editing to capture the pace of urban life.

“Taghvai was making an urban film, not simply a film about

the city,” Kalantari said. “The rhythm of filming and editing grows directly out of urban life itself.”

He said that such an approach remained largely absent from Iranian cinema until decades after the 1979 Islamic Revolution.

Kalantari also said Taghvai’s work stood apart from prevailing documentary movements of

the time, comparing his independence to that of Kiarostami.

“Taghvai never saw himself as belonging to an existing current,” he said. “Like Abbas Kiarostami, he seems to have created his own cinematic language.”

Kalantari described Taghvai as one of Iran’s most accomplished professional filmmakers, saying

his technical mastery reached its fullest expression in the landmark television series My Uncle Napoleon, while consistently reflecting a broader intellectual engagement with Iranian history, culture and society.

The session concluded with a question-and-answer discussion on different aspects of Taghvai’s cinematic legacy.



A boy watches fishing boats along the coast in Chabahar, Iran’s only oceanic port on the Gulf of Oman, in the southeastern province of Sistan and Baluchestan, a city known for its mild year-round climate and scenic coastline. Photo by IRNA