1) Ahmad Kiarostami
Music Video

Abstract

Biography
Ahmad Kiarostami has worked in cinema and software industries for twenty years. After taking on leadership roles at Microsoft Middle East, he founded three companies including the first multimedia and online production venue in Iran, where he published award-winning multimedia products in cinema and visual arts.

Ahmad was a member of several national software standard committees, and developed the first full-text search technology for Persian content which was adopted by different products and online newspapers. This technology is used in his personal project, Persopedia, one of the first and biggest online libraries on Persian poetry.

Ahmad has made short films and has worked with Iranian directors including Bahram Beyzaie, Nasser Taghvaei, and Ramin Bahrani. He has also served on the board of San Francisco Cinematheque, the oldest organization in North America promoting independent and experimental cinema and video. His music video for Kiosk's song, Eshgh-e Sor'at, is among the most viewed Iranian music videos on YouTube.

Ahmad has studied Math and Computer Science at Sharif University and Philosophy at UCLA. He is currently working on his new startup, Fotomoto, in San Francisco, California.

2) Parmis Mozafari
Dance and the Borders of Public and Private Life in Post-Revolutionary Iran

Abstract

After the 1979 revolution, dance became the most forbidden art form. The intensity of this prohibition was so that for a while nobody even dared to utter the word "Raghs" in public. Yet despite this total reconfiguration which turned the word into a taboo and excluded the form from Iranian public life, dance remained an inseparable part of Iranian private life and an indispensible component of many indoor, mixed or segregated, parties.

Dance re-entered the public life of Iranian screen and stage in the form of short scenes in historical films, and later as part of some theatrical performances. Nevertheless, due to the negative connotations that they carried in religious texts and among the more religious layers of society, the terms, ‘dance’ ‘dancer’ and ‘dancing’ created more problems than the activities themselves. As a result, when it was to be authorized officially and formally enter the discourse of the post-revolutionary artistic and cultural establishment, it had to be rechristened and receive the ‘more acceptable’ title of ‘rhythmic movements’ (Harakat-e Mozoon).

The proposed paper will offer an overview of the private and public life of dance after the revolution. It also tries to create a theoretical framework for studying the work of those dancers, whose enthusiasm and perseverance made the re-entrance of dance into public life possible.
Biography
I was born in 1971 in Iran and started playing the Santoor at the age of ten. I got my BA in Classical Iranian Music, from Azad University in Tehran. I continued my studies for an MA in Art Research (Music Studies) at the University of Tehran. At the moment I am doing a PhD in Ethnomusicology at the University of Leeds. My thesis is about the condition of women musicians after 1979 revolution.

3) Ash KOOSHA
The New Iranian Underground

Abstract

Biography