Abstract
The Islamic Revolution, which culminates in February 1979, revealed the serious crisis that shook the Iranian painting. Regarded as inauthentic in its most modern forms, it was misunderstood by the majority. The outbreak of the Iran-Iraq war in September 1980 gave birth to a new trend called "war painting." This trend persists in Iran, even after the end, in 1989, of the confrontation with Iraq. The war could have provided to Iranian painting a possibility of re-anchoring within the scope of present life.

The war painting in Iran is expressed, first, through the medium of canvas and, through large wall compositions. War painting on canvas, heterogeneous, borrows from various artistic movements, contrarily to the war mural painting, mainly realistic - like Mexican and Soviet frescoes - which was homogenised across the Iranian territory. At different scales and with various materials, however, they refer to the same community of patterns and symbols, including the figure of the martyr, omnipresent.

Despite the current success of alternative and underground pictorial trends, which partially eclipse war painting, we will show that it is far from having lost all momentum. Today the Iranian war painting is experiencing significant transformations, semantic and iconographic. New practices are emerging.

Indeed, these war paintings on canvas currently borrow from technical and artistic styles in vogue today. Less realistic, their inspiration is more conceptual or completely abstract. The mediums and techniques are more thought and varied. Religious faith is no longer at the foreground. But the figure of the martyr, a real hallmark of the war painting, remains central. The representation of the body of the martyr in the war Iranian painting has many specific features.

In the field of mural painting, frescoes of the 1980s related to the war are going to disappear, especially in Tehran, replaced by shimmering geometric compositions as well as new creations, which stage the war in more subtle and indirect manner. However, a painting of war dating from 1982, drafted by Nasser Palangi in Khorramshahr mosque, experiences a remarkable popularity. It has even become the basis of an original pilgrim practice.

Thirty years later, I want to highlight the new trends in war painting, which is born at the early beginning of the Islamic Republic. Unlike revolutionary painting and war cinema, the searches on the Iranian war painting are not numerous.

Biography
2006: master of History at the University of Sorbonne.
Since 2007: PhD of History and Sociology on contemporary Iranian painting (20th century) between the École des Hautes Études en Sciences Sociales (EHESS) in Paris and the University of Geneva in Switzerland.

2) Nacim PAK
Cinema as reservoir for cultural memory

Abstract
In recent years, officials of the Islamic Republic have banned some of the popular practices commemorating the martyrdom of the third Shi‘i Imam, Husayn, during the month of Muharram. Even though the tensions between the official and popular discourses on Husayn are historically rooted, the recent banning appears to stem from concerns about the disrepute that these practices might bring to Shi‘ism in the wider context of the Muslim Umma.

The events of Karbala and the martyrdom of Husayn have also inspired many Iranian filmmakers. This paper argues that in the face of these increased pressures on popular practices, Iranian films have provided a new medium of expression for one of the oldest Shi‘i narratives. I particularly examine how elements from ta‘ziya, a re-enactment of the events of Karbala that culminated in the death of Husayn, is employed in film and how film can be seen as a reservoir for cultural memory.

Biography

3) Saeed TALAJOOY
The Use of Indigenous Performing Traditions in Post-Revolutionary Iranian Theatre

Abstract
The 1979 revolution created a new momentum for Iranian theatre and cinema. The push for the Islamization of the culture necessitated a complete overhaul of all forms of artistic activities. The Platonic approach of the officials to the arts approved of all arts forms if they were at the service of revolutionary ideals and encouraged religious devotion. After the initial years of confusion and uncertainty, however, it was apparent that the major trends in Iranian theatre would remain the same with the difference that they had to adapt themselves to a host of new subjects. These trends could roughly be divided into three.

A persistent number of theatre practitioners, including many of the more religious ones continued with various forms of western realistic and naturalistic traditions which were at times enhanced by psychological and magic realistic elements, stylized acting or symbolic representations. Another group who had been inspired by the works of Kargah Namayesh (Theatre Workshop, 1971-9) remained experimental and though they integrated certain aspects of Iranian performing traditions in their performances, their essential source of inspiration, though not imitation, was western avant-garde theatre. Finally those who were inspired by Bahram Beyzaee, Bijhan Mofid and the plays produced by National Arts Group aimed at creating theatrical performances that attempted to refashion Iranian forms.

Prominent among the people in the last group was Beyzaee himself, whose plays, screenplays and films continued to offer successful templates for the depiction of contemporary subjects by means of these indigenous ritual forms. The primacy of the ta‘ziyeh mourning rituals as a paradigm for mythologizing contemporary events and political resistance and mobilization in the post-revolutionary
popular culture encouraged Beyzaee to even develop a tragic counter narrative, which ultimately created a modern tragic paradigm for Iranian theatre. Within this counter narrative, intellectuals who have throughout the Iranian history been victimized by radical elements within the Iranian political and religious establishments were depicted as sacrificial heroes. Yet Beyzaee was not the only one who used the technical novelties of this “unconscious avant-garde of the poor theatre”\(^1\).

Numerous playwrights, including many religious ones, began to experiment with these forms either because they found them fascinating or because they had come into contact with Mofid and Beyzaee’s theatrical experiments. Some of these were primarily concerned with using the forms without really modifying them or even attempting to extract modern or secular forms out of them. An increasing number of practitioners, however, utilized the forms in creative ways, producing plays that have been counted among the most successful in the history of post-revolutionary Iranian theatre. The purpose of this paper is to examine the works of some of these practitioners and see how they transform these indigenous forms to function as powerful expressive tools that engage a contemporary audience. To fulfil the task, I will offer an overview of what these practitioners do by examining three works by three major playwrights/directors, Davood Mirbaqeri (b. 1958), Mohammad Rahmanian (1965) and Hamid Amjad (1968), who use these forms in different ways and for different purposes.

**Biography**

Saeed Reza Talajooy received his BA and MA in English Literature and taught for a number of years in Iran before coming to the UK to do his PhD at the University of Leeds. At the moment he is a Post-doctoral Mellon Fellow at the University College London. His research is focused on the point of convergence between performance and translation studies with a particular interest in the changing patterns of Iranian identity as reflected in Iranian cultural products. As a teacher, he contributes to the translation and comparative literature courses at SOAS and UCL.

[http://www.ucl.ac.uk/mellon-program/fellows/saeed/index.htm](http://www.ucl.ac.uk/mellon-program/fellows/saeed/index.htm)