



# ASSOCIATION FOR IRANIAN STUDIES

انجمن ایران پژوهی

<http://associationforiranianstudies.org>

AIS Newsletter | Volume 39, Number 1 | Spring 2018

## PRESIDENT'S NOTE

Dear Colleagues,

I am writing to you about the Association for Iranian Studies Conference which is to be held at the Dr. Samuel M. Jordan Center for Persian Studies at the University of California, Irvine. Thanks to the hard work of Dr. Mateo Farzaneh and Dr. Camron Amin, we have our final program ready to be printed. We will have a number of special panels dealing with the impact of the travel ban, Abbas Amanat's monumental book on the history of Modern Iran, and the importance of the late Iranian intellectual Dariush Shayegan. We are all set for the conference which will have many attendees, as well as lots of Persian food!

One of our main concerns is the visa situation for our colleagues in Iran. As the President of AIS, I have written letters for all those who are planning to attend and are attempting to receive a U.S. visa. Unfortunately, some of our colleagues from Iran have been denied visas to attend the conference. I hope that in the coming months there will be a change in the policies of some of the U.S. embassies in the Persian Gulf countries and the rest of the Middle East.

**Touraj Daryae**, President of AIS

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[HTTP://ASSOCIATIONFORIRANIANSTUDIES.ORG/  
ABOUT/OFFICERS/2017](http://associationforiranianstudies.org/about/officers/2017)

## MEMBER NEWS

■ **Abbas Amanat's** new book *Iran: A Modern History* has been published by Yale University Press, 2017.

■ **Janet Bauer**, Associate Professor at Trinity College, Hartford, has received a **Fulbright Global Scholar Award (2017-2018)** on the Social Geographies of Islam in Diaspora.

■ **Rudi Matthee** co-edited, with **Elena Andreeva**, *Russians in Iran: Diplomacy and Power in the Qajar Era and Beyond* (London: I.B. Tauris, 2018). He contributed the Introduction and the essay, "Infidel Aggression: The Russian Assault on the Holy Shrine of Imam Reza, Mashhad, 1912."

■ **Staci Gem Scheiwiller** has published the monograph *Liminalities of Gender and Sexuality in Nineteenth-Century Iranian Photography: Desirous Bodies*, New York: Routledge, 2017. Scheiwiller has also edited with Markus Ritter the anthology *The Indigenous Lens: Early Photography from the Near and Middle East*, De Gruyter, 2018.

Liminalities of Gender and Sexuality in  
Nineteenth-Century Iranian Photography  
*Desirous Bodies*  
Staci Gem Scheiwiller



ROUTLEDGE HISTORY OF PHOTOGRAPHY 

## AIS CONFERENCE NEWS

Conference Chair Mateo Farzaneh and Program Chair Cameron Amin have finalized the program of the 2018 AIS Biennial Conference, the most recent version of which is available on the AIS website. There are still opportunities to serve as a discussant for panels organized by the Program Committee, but the program chair will need to hear from volunteers by no later than sizdahbedar. The total number of submissions was about the same as for the 2016 conference. The experiment with having a fall deadline for abstract submissions was not successful in producing more on-time submissions; the pattern of submissions simply shifted to September. The recommendation to the next Program Chair is to move the next submission deadline to the summer when there is typically more time on any given day to manage the submission queries and problems that arise as the deadline approaches.

## IRANIAN STUDIES CALL FOR PAPERS

Special Thematic Issue (or double issue)

### ■ **Medicine and Public Health in Modern Iran: Historical and Sociological Perspectives**

The editorial office of Iranian Studies is pleased to invite you to submit scholarly contributions on the general theme of the history and sociology of medicine and topics relating to public health in modern Iran. Topics of interest will include but are not limited to:

- Traditional medicine and medical beliefs and practices in the nineteenth century and beyond: historical and anthropological approach.
- Introduction of modern medicine and medical reforms in the twentieth century. Potential topics will include but are not limited to: evolution of medical terminology and texts, institutions of medical education and training, professional setups of health care and practice (in terms of professionalization of medicine), medical designs and architecture.
- Epidemics and disease: diagnosis, treatment plans, prevention methods, and public discourse.
- Health of the mind: psychology, psychiatry, psychoanalysis. Institutions of mental healthcare.
- Medicine and public health as represented in the arts, literature, and film.
- Addiction and substance abuse: historical and sociological approach.
- Family medicine, maternity wards, vaccination, public access to healthcare, and related topics.
- Sociology of aging and geriatric medicine.
- Pharmaceutical production and medication market: from traditional to modern.

## IRANIAN STUDIES CALL FOR PAPERS CONT'D

- Analytical surveys on medical laws and ordinances relating to medical and biological issues (such as birth control, gender reassignment, and stem cell research), and medical ethics (such as organ transplant and organ donation).
- Recent fieldwork, archival accounts and/or reports on official as well as private collections of primary source material will be particularly welcomed.

Proposals should include a title, an abstract of around 300-500 words, accompanied by a one-page CV. The abstract should provide a clear account of (a) the paper's overriding argument, (b) its contribution to current scholarly debates in the field, and (c) the range of primary source material that will be utilized in the paper.

- Proposals due date: July 1, 2018.
- Notifications to accept or decline the proposals will be sent out by the editorial office to individual authors on August 1, 2018.
- Completed paper submissions via Iranian Studies online submission platform: January 1, 2019. All submitted papers will go through a preliminary assessment at the editorial office. Selected papers will subsequently go through a double blind external peer review process.

Please address all communications via email to:

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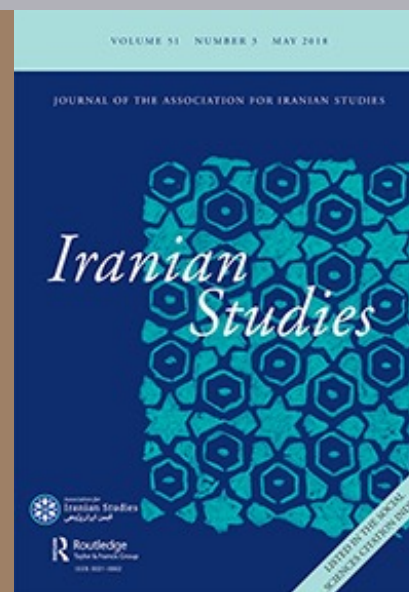
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## OBITUARY

### Daryush Shayegan: The Quest for the Iranian Soul

Daryush Shayegan, one of Iran's most prominent comparative philosophers and cultural theorists, died at the age of 83 on March 22, 2018 after having spent two months at Firuzgar hospital in Tehran due to a cerebral stroke. He was born on February 2, 1935 in Tehran. His father was a Shiite businessman from Azerbaijan and his mother was a Georgian Sunni Muslim who traced her ancestry back to an aristocratic family in Georgia. From early age, Shayegan was a polyglot and was familiar with several languages including Azeri, Persian, and French. He attended the French Saint Louis School in Tehran, which was administered by Lazarist priests. He later went to a boarding school in England and afterwards studied comparative philosophy and Sanskrit in Geneva and in Paris. Upon his return to Tehran in early 1960s, he met Seyyed Hossein Nasr and through him was introduced to Shiite theology. Nasr introduced Shayegan to Allameh Tabatabaei, a famous Shiite theologian, and later to Henry Corbin, a translator of Heidegger into French and a leading specialist in Iranian Sufism, Shiism, and Ismailism. Shayegan decided to pursue his PhD dissertation with Henry Corbin on Hinduism and Sufism in the *Majma al-Bahrayn* of Dara Shukuh. While working on his thesis, Shayegan started teaching Indian Studies and Comparative Philosophy at Tehran University. In 1976 he founded the Iranian Centre for the Study of Civilizations which he directed until 1979. After the Iranian Revolution, he left for Paris, where he was the director of the Institute for Ismaili Studies in Paris, and after that for several years the editor-in-chief of the magazine *Iran Nameh* in Washington. After his return to Iran in 1992, Daryush Shayegan founded the Farzan Rooz publishing house and started a close collaboration with editors and translators such as Hormoz Homayounpoor, Kamran Fani, and Bahayedin Khoramshahi. Shayegan lived in Paris and Tehran until the time of his death. He is buried in the Artist Section of Behesht Zahra cemetery in Tehran.

Daryush Shayegan's work may be divided into four different periods. The first period includes his writings in Persian on the philosophies and religions of India and the encounter of the Asian civilizations with the modern West. This period includes works such as *Mental Idols and Eternal Memories* (1977) and *Asia against the West* (1978). The second period of his intellectual work began in 1981 and ended with his return to Iran in 1992. This production is centered around the question of mistaken modernity in Iran and the Third World and a severe criticism of the Iranian revolution. Four books represent this period, including: *What is a Religious Revolution?* (1982); *Le Regard Mutilé* (1989) [translated in English under the title: *Cultural Schizophrenia: Islamic Societies Confronting the West*, 1992]; *Sous Les Ciels du Monde* (interviews with Ramin Jahanbegloo) (1992); and *Les Illusions de l'identité* (1992). This second period, symbolized by Shayegan's Parisian exile, was crowned by a book on Henry Corbin.



## OBITUARY CONT'D

This volume, entitled *Henry Corbin: The Spiritual Topography of the Iranian Islam*, included various topics such as the metaphysics of imagination, prophecy, and initiation; and Shiite and Ismaili thought and theophany. This was the first book of synthesis ever written on the works of Corbin. The third period of Shayegan's work was done entirely in Iran and developed around the central idea that Western civilization has become an integral part of the planetary civilization and that the opposition between the "West" and "others" has no further meaning. The title of Shayegan's book, *La Lumiere Vient de L'Occident* (2005) [*The Light Comes from the West*], evokes European modernity and the Enlightenment as the main turning point in human history. However, in this book, Shayegan is attentive to different cultural sensitivities in the planetary levelling of the triumphant modernity, which represents ontological regions of hybridization. This theme of hybridization is followed up by the last book of the third reflexive period of Daryush Shayegan, published under the name of *La Conscience Métisse* [The Metis Consciousness]. The fourth and last period of Shayegan's oeuvre is centered around four literary works, a novel written in French, *La Terre des Mirages* [Land of Mirages] (with Maryam Askari) (2004); a book in Persian entitled *Panj Eghlim-e Huzur* [*The Five Kingdoms of Presence*] (on Hafiz, Saadi, Rumi, Khayam, and Ferdowsi); and two literary studies in Persian on *Charles Baudelaire: Junun Hoshiyari* [*Charles Baudelaire: The Folly of Lucidity*] (2016) and *Marcel Proust: Fanoos Khiali Zaman* [*Marcel Proust: The Magic Lantern of Time*] (2018).

In fact, the last two works of Daryush Shayegan represent in one way the return of this multilingual and intercultural philosopher to the French culture of his youth. After all, Shayegan remained a Franco-Iranian thinker, who devoted his entire life to the understanding and the unveiling of the Iranian soul. After all, as a cosmopolitan thinker, his quest for the Iranian soul testifies of his deep awareness of the substantial relationship between Persianness and universal thought.

Ramin Jahanbegloo

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## Hanns-Peter Schmidt, 1930-2017

For almost four decades Hanns-Peter Schmidt was Professor of Indo-Iranian Languages at the University of California, Los Angeles (UCLA). He had also taught in Germany, India, and Netherlands until 1967, when he first came to the United States to take a position at UCLA. He received his Ph.D. from the University of Hamburg and had studied with some of the giants of Indo-Iranian languages and religions from the early twentieth century. Schmidt was at home in both Vedic Sanskrit and Avestan languages. He studied ancient Iranian languages and history with such figures as Olaf Hansen and Franz Altheim. However, his main teacher and mentor was Wolfgang Lentz at the University of Hamburg. Schmidt's dissertation was entitled *Vedish vratā und awestisch urvāta*. He then took up the study of the Gathas of Zarathushtra and by using the literary techniques known at the time, Schmidt was able to bring new understanding of these difficult hymns. His inaugural lecture, entitled *Zarathustra's Religion and His Pastoral Imagery*, was published in Leiden in 1975.

Schmidt's other contribution to ancient Iran was his study of the animal world, dealing with its classification according to the Zoroastrian religion. He also wrote several works on the fabulous bird, Sēnmurv/Sīmorgh, in the Iranian tradition. Schmidt studied the Indo-Iranian god Mitra/Mithra and its function and meaning, as well as its appearance in art and literature. Finally, Schmidt dealt with various issues in Zoroastrian and Manichaean studies, including evil spirits such as Ahreman and the demoness Āz, as well as the issue of the sinner's corpse in Middle Persian literature.

Schmidt trained a number of students who went on to teach in both Indology and Iranian Studies. His first student was Michael Witzel, now Emeritus Professor of Sanskrit at Harvard University, and one of his last students was the present writer in the field of ancient Iran. Although living in the United States for more than four decades, he remained Germanic in his teaching and approach to the study of Indo-Iranian languages and religions. At UCLA he not only taught Vedic Sanskrit, Avestan, Parthian, Pahlavi, Sogdian, but also Civilizations of Ancient Iran and Religions of Ancient Iran.

Touraj Daryaei  
Maseeh Chair in Persian Studies & Culture  
President of AIS

## OBITUARY CONT'D

### William Royce, 1943-2017

William Ronald Royce of Montgomery Village, MD passed away at Shady Grove Medical Center in Rockville, MD on November 24, 2017 at the age of 74. He died peacefully with his daughter Emily and her husband Mike at his side.

Born in Chicago in 1943, Bill was raised in Summit, New Jersey. He graduated from the Georgetown School of Foreign Service and, after spending two years in Iran on a Fulbright scholarship, earned his M.A. and Ph.D. from Princeton University. He fell in love with Iranian culture and the Persian language while doing doctoral research in Iran and became a Rumi scholar, studying the popular and influential 13th-century poet, jurist, theologian, and Sufi mystic.

During his time in Shiraz, he expanded his profound interests in the history of the ancient Persian empires. While there, he also spent time working with the U.S. Peace Corps and the city of Shiraz to teach English to students. His deep love for Iran is best echoed in his frequent citation that he was a Persian who was born to American parents!

Upon returning to the United States, he married his wife Mary in 1974. He then taught Iranian culture and Persian at the University of Utah. In 1975, Dr. Royce became a faculty member in the Oriental Studies Department at the University of Arizona.

In 1984, Dr. Royce became the director of Voice of America's Persian Service. In 1996, he oversaw the important task of beaming the first ever VOA TV programs to Iran. This milestone was the beginning of an important period for public diplomacy between the U.S. and Iran as Iranians could see live television programs sponsored by the United States featuring news and commentary along with entertainment programs showcasing Iranian celebrities.

In 1997, he took the helm at VOA's Dari Service. In 2001, after the September 11th terrorist attacks, he returned to VOA Persian as a Senior Adviser. A year later Dr. Royce became the chief of the Pashto Service. As an accomplished member of the VOA community, he continued to be a guiding light for the management of this important service by giving advice to his successors. His leadership and wealth of knowledge about Iranian culture and politics were instrumental in making VOA Persian a leading outlet for news and information about Iran. Dr. Royce retired from federal civil service in 2008.

Dr. Royce died as he had lived: with remarkable integrity, with indomitable spirit and faith, grateful for a life enriched by enduring friendships and the love of his family and his colleagues. Many have expressed fond memories of evenings at the Press Club, over food from the taco bar, sharing stories, gossip, travel adventures, and discussions of domestic and international politics. Paraphrasing sentiments posted by friends, Bill could always be relied upon for a shoulder to cry on or a good laugh. He was described as a mentor, the perfect friend, and a scholar with an encyclopaedic knowledge of the Middle East. He was the friend and the colleague who was always the first to pick up the phone and say, "I'm sorry for your loss" or "I hope you feel better" or "What can I do to help?" Bill was a sunny, kind, humble, joyful, and deeply discerning man with a spirit of resilience, good humor, and a golden heart.

To his stepdaughters, grandchildren, and great-grandchildren, he was "GPB" (Grandpa Bill) and was so loved. Per Rumi: "This place is a dream. Only a sleeper considers it real. Then death comes like dawn, and you wake up laughing at what you thought was your grief."

## RESEARCH REPORT

### Counter-Intuitive: Approaching Gender in Qajar Photography

In 2017, I published two works that were the culmination of several years of research, as well as a journey of twists and turns. The two publications are a monograph, *Liminalities of Gender and Sexuality in Nineteenth-Century Iranian Photography: Desirous Bodies* (Routledge, 2017), and a chapter ("Relocating Sevruguin: The Political Climate of the Iranian Photographer Antoin Sevruguin (c. 1851-1933)") in an anthology I co-edited with Markus Ritter, titled *The Indigenous Lens: Early Photography in the Near and Middle East* (De Gruyter, 2017). The research for both works led me into multiple directions, original unpublished materials, and differences of scholarly opinions when I would confer my findings with colleagues. Facing the notion of producing "original scholarship," based on empirical evidence (i.e., the photographs) and primary sources proved more daunting than heroic as I had to take a stand and to make claims that I was confident were correct, but there was/is still that margin of error that I could be completely wrong.

## RESEARCH REPORT CONT'D

I suppose when assistant professors and graduate students begin research, the first impulse may be to go to sanctioned, state archives, or in my field, art institutions, such as the Getty Research Institute (GRI). At least, in my inexperience, that was my impulse. But in the case of Qajar photography, it was the private collections of individuals and privately-run collections that provided the most leads in looking at the various ways that gender operated in photographs. The one exception to this, of course, is the collection of shadow albums at the Golestan Palace in Tehran, which is an important starting point as it houses a plethora of photographs of various persons and subjects. In the discursive narratives of gender in Qajar photography, there is a tendency to focus on the photographs of royal women of the court and ethnographic photographs of women, often taken by foreigners in Iran (but not solely). Part of this emphasis is because of the visibility and access to such photographs in public repositories, as well as important names attached to these photographs, including Nasir al-Din Shah and Antoin Sevruguin.

The search beyond official narratives became one of finding private persons to access their personal collections. I found out about these persons by word of mouth, often through other colleagues. Carmen Pérez González (*Local Portraiture*, 2012) and Mirjam Brusius (“Royal Photographs in Qajar Iran,” 2015) were most helpful in passing on information about collections and persons to contact. My quest became one of seeking out anyone in any country who may have had some sort of Qajar photograph. Now that Qajar photography has garnered more scholarly interest, it is both shocking and disheartening to hear about the trafficking of this material; sometimes private persons and collections have no desire in sharing these images with the public or specialists. In contrast, when researching Ottoman photography one can obtain access to (with an appointment) and copyright (with a fee) to the images in the Getty’s magnificent Pierre de Gigord Collection (over 6,000 images), and an extraordinary amount of Ottoman scholars can all be writing on the same image without the library creating roadblocks. Iran’s lack of copyright policy made sourcing images from the Golestan Palace a scholarly life-saver (and hence perpetuating master narratives on gender in Qajar photography—because the Golestan photographs are accessible and publishable). Thanks to Akram Alibabaei, Helen Assadian, and Soudabeh Kardel, who run the Visual Image Center at the Golestan Palace, I had easy access to the shadow albums, incorporating their images often into my work.

The most important collection that radically changed my work and forced me to rewrite chapters, as well as add new ones, is the privately-run Kimia Foundation, now located in Los Angeles. This private collection houses only the photographic portion of the Motazedi collection. According to my e-mail correspondences with collector Elmar Seibel,

the actual Motazedi Collection contains around 120,000 Qajar documents. Seibel writes: “Motazedi -- who was a journalist during the Constitutional Revolution [--] started the collection in the 1920s when Reza Shah sold off a big part of the Qajar archives. This initial group was added to over the years; then there was a big hiatus from the 1950s to the 1980s when a grandson picked up the collection and expanded on it” (5 October 2015, 12 March 2018). Currently, the rest of Motazedi’s collection still resides with his descendants. The Kimia collection also houses a treasure trove of Qajar-era photographic albums, erotic photography, official state photographs, and personal photographs of private persons. This collection ranges from everything that a Qajar photophile would dream of seeing, handling, and studying.

Because I have found the value of studying gender in Qajar photography so reliant on personal archives as opposed to official ones, online sources, such as Women’s Worlds in Qajar Iran (<http://www.qajarwomen.org/en/>), spearheaded by Afsaneh Najmabadi, are very precious and can be life-changing to the scholarship on women during the Qajar era. Thankfully, many families have uploaded personal albums and letters that have profoundly changed the image of women in Qajar Iran and how one researches them. Indeed, at the 2014 AIS (then-ISIS) conference in Montréal, Najmabadi lamented that this website came out of a frustration about the lack of resources on Qajar women, especially in comparison to the abundant resources that Ottoman scholars have enjoyed. In fact, an Ottoman colleague had mentioned to me that the best sources of Ottoman photography were to be found in official collections, much the opposite of the case of Qajar Iran. Furthermore, the Women’s Worlds in Qajar Iran website has been such a fruitful attempt to codify and to streamline some of the research of those who had to search far and wide around the world just to see a couple of photographs here and there.



## RESEARCH REPORT CONT'D

Another online source that provides a plethora of photographs and documents is the Institute for Iranian Contemporary Historical Studies (IICHS, [http://iichs.org/index\\_en.asp](http://iichs.org/index_en.asp)). There is a physical repository in Iran that unfortunately I could not obtain access to, but the online resources proved extremely helpful nonetheless.

In my book “Liminalities,” the chapter that I was both most daring and fearful to write was chapter 4, “Collecting Women.” Initially, I had seen whole cards of women’s photographs (similar to albumen print of uncut cartes-de-visite, but from the poor quality, they were not albumen prints, but still from the [late] nineteenth century) in 2007 when visiting the photographer Yassaman Ameri in Montréal. At the time, I was writing my dissertation, and a chapter of it dealt specifically with her digital collages that incorporated these photographs, “The Inheritance” series (1999-2016). The only information that she had were the names inscribed on the photographs although not every photograph had a name. The names did not indicate a family name or origin although some were euphemistic, such as “Aishi,” possibly suggesting that the depicted woman was a prostitute (this subject also holds a rolled cigarette). During that 2007 visit, I showed Ameri some collaged images from Donna Stein’s 1989 article, which were supposedly photographs taken by Nasir al-Din Shah of his *sigheh* wives (a designation advised by one of her colleagues), and Ameri made the connection between one of those photographs with one of hers, thus identifying one of the women as one of the shah’s *sighehs* (see Mohtaram Shahdaneh Chasm, bottom right, photograph from the Qajar Image Archive of Donna Stein). In Stein’s own collection, she also had collaged cards similar to Ameri’s, but I had not fully questioned their purpose at the time or had made the connection that perhaps they were produced out of a similar erotic production since I had accepted their initial designation.

When starting research for “Liminalities” in late 2011, I continued to work on the premise that Ameri’s card was an anomaly, and that Stein’s cards were a collection of royal *sigheh* wives, since official collections I had visited did not have comparable images to confirm or to deny such arguments (I visited the Hotz Collection at Leiden University, Museum Volkenkunde in Leiden, the Photo Archive of the Weltmuseum in Vienna, the Rietberg Museum, and the Völkerkundemuseum at the University of Zurich). Thus, I drafted chapters of my book with these first notions in mind. It was not until the fall of 2014 when I saw the Motazedi photographic collection at the Archive of Modern Conflict in London, recommended by Mirjam Brusius, that my perspective changed significantly. That collection was filled with photographs and photographic cards similar to Stein’s and even a duplicate of Ameri’s very card. Such a stunning find (after three years of looking) was indicative of a larger production of erotic photography in Tehran (and possibly Tabriz as far as I can tell, as evidenced by the inscriptions of the Firouz Firouz Album on the Women’s Worlds in Qajar Iran website—surely this production was in other cities, but I have not confirmed this yet). What would later become the Kimia Foundation was the jackpot I had been searching

for, which also contains all the famous “houris” by photographer Doost Mohammad Khan Mo’ayer al-Mamalek. I was able to cross-check Ameri’s, Stein’s, and Kimia’s photographs with one another in addition to the photographs posted on Woman’s Worlds in Qajar Iran and IICHS that also portrayed some of the women and had designated them as prostitutes. I was also able to identify a couple of women as singers and musicians. This investigation, of course, led to larger questions of who these women were, who took these photographs, who were the patrons, and how exactly the selling, buying, and trading of such photographs took place on the ground. I am not sure my monograph definitely answered all those questions, but at least, for me, the scope of how photography maneuvered as an instrument of desire in Qajar society was widened.

Some of these photographs of women include nudes, and this finding also opened up the inquiry of how the photographic nude operated in Qajar society. In terms of photographing women in general, it was clear that the royal court in Tehran, beginning with Mohammad Shah, and other nobles broke down the barriers of noble women having their photographs taken by Jules Richard (Richard Khan), including Mohammad Shah’s own daughter ‘Ezzat al-Dowleh. As argued by Sattari and Mohammadi Nameghi (2016), Nasir al-Din Shah would take this farther by later photographing his own wives and female relatives and installing a women’s photographic studio in his court. Either missing or not available for research (I have heard both narratives), there was an album of erotic photographs created by Nasir al-Din Shah of his wives. In terms of public photography, one of the first erotic nudes produced was by Antoin Sevruguin, published by Pérez González in *Local Portraiture*. Eventually, one arrives at these mini-trading cards women and nudes that look like other trading cards, found especially in cigarette packages, such as Sweet Caporal Tobacco. Of course, the nude is not a new phenomenon in Iranian art history—quite a staple, actually. My interest was in how it developed in photography, by which persons, and how these nudes communicated particular sexual desires to a buying male public during the Qajar era.

“Liminalities” could have benefited from several more chapters that I am writing now for another future publication, specifically on the photographs of the women from the Nasiri court. What I learned from this project, which I later advised some Gender Studies students on, is that despite however useful and important intersectionality is to our methodology, it can also be burdensome if not properly balanced. Because of the need to be an ally for all in regard to gender, I felt compelled to address every aspect of gender that I could about Qajar society, which in retrospect was just too much and too disparate. Due to that hard lesson, my next project will be focused solely on Nasiri women, and I can leave the other many fascinating aspects of gender and photography in Qajar Iran to my colleagues.

My research conducted in American and European repositories and private collections for “Liminalities” and “Relocating Sevruguin” were generously funded by my university, California State University, Stanislaus, for which I am grateful.

*Staci Gem Scheiwiller • California State University, Stanislaus*

## A NEW JOURNAL

### *Afghanistan: The Journal of the American Institute of Afghanistan Studies*

The American Institute of Afghanistan Studies (AIAS) was founded in 2003 to support academic research on all aspects of Afghanistan's history and culture, both pre-Islamic and Islamic, and to foster academic relations between Afghanistan and the United States. The founding president of AIAS was the late John F. Richards of Duke University, a distinguished historian of the Mughal Empire and South Asia. Richards took the initiative that instituted AIAS as an independent non-for-profit academic institution, and with assistance from the Council of American Overseas Research Centers, AIAS opened its Kabul research center in 2004. The Kabul Center was the first American academic research institute in Afghanistan.

Academic study of Afghanistan within Afghanistan began declining after the People's Democratic Party of Afghanistan seized power in Kabul in April 1978, and local scholarship virtually came to a halt as the anti-Soviet war of resistance shifted to a civil war that overwhelmed the land and its peoples. With the US-led invasion in 2001/02 that ejected the Taliban from power, and the subsequent formation of an interim government led by Hamid Karzai, Afghanistan reconnected with the world and began rebuilding its governmental and cultural institutions. Since its inception, AIAS has functioned as a facilitator of this process by assisting scholars from around world who research on Afghanistan. This function has been particularly important because other international research institutes, which had been active in Afghanistan before the coup d'état, viz., the British Institute of Afghan Studies and the Délégation Archéologique Française en Afghanistan, had quit Kabul.

AIAS engages with the current generation of indigenous scholars who are working to rebuild the foundations and institutions of scholarship in their homeland. For example, in 2009, AIAS helped organize, and then hosted, the Afghan Alumni Association, which serves local scholars who have studied at universities in the United States. The Association is now an independent group, with more than 700 members from diverse academic disciplines. Instrumental in AIAS's efforts in Afghanistan is the AIAS Kabul Center, which is directed by Dr. Rohullah Amin Mojadiddi, who was educated in Iran, in Afghanistan, and at New York University. The Center and guest house (for visiting scholars) facilitates research in various ways, for instance, by utilizing its extensive contacts with the Government of the Islamic Republic of Afghanistan, local institutions and communities, and foreign NGOs, to enable visiting scholars to conduct interviews and to obtain documentary evidence. In 2017, AIAS signed a cooperative agreement with the American University of Afghanistan (AUAF) to work on joint research projects and teaching initiatives. AIAS Kabul Center relocated to AUAF's campus, with planning now underway for a building that will permanently house the Kabul Center and guest house at AUAF.

Outside of Afghanistan, AIAS has sponsored a range of international conferences and encouraged the publication of the proceedings. AIAS has also sought to enhance public understanding of Afghanistan through lectures and other activities targeting general audiences. AIAS's United States administrative office was initially based at Duke University, and relocated in 2006 to Boston University. The Boston office, directed by James Souza, coordinates AIAS's academic initiatives and projects highlighted above, and supports the operation of AIAS Kabul Center.

At the core of AIAS are its institutional members and their representatives. AIAS welcomes foreign institutional members and individual members ([www.bu.edu/aias](http://www.bu.edu/aias)). The membership of AIAS forms the largest body of scholars presently engaged in Afghanistan Studies. The roll of institutional members (as of Spring 2018): Boston University, Columbia University, Harvard University, Indiana University, James Madison University, Portland State University, Ohio State University, Stanford University, Stockton University, University of Arizona, University of California Los Angeles, University of Chicago, University of Maryland, University of Pennsylvania, University of Texas at Austin, University of Virginia, University of Washington, University of Wisconsin, Williams College.

The 2018 launch of AIAS's journal, *Afghanistan*, marks a critical step forward for the Institute and for Afghanistan Studies. This will be the first academic journal devoted to Afghanistan Studies in over thirty years. Earlier academic journals, including this Journal's namesake, and the venerable *Aryana*, are now extinct, casualties of the ravages of war and time. Celebrated local scholars like Guya Itimadi, Mayil Harawi, et al., who edited Persian manuscripts and contributed in innumerable ways to Islamic Studies, Afghanistan Studies, and Iranian Studies, have expired, leaving voids in the field.

The journal's editors, Warwick Ball and Shivan Mahendrarajah, made the strong case for how badly a new journal was needed. AIAS agreed that the amount of high quality new scholarship being produced on Afghanistan needed a home of its own. We are very pleased that Edinburgh University Press was equally as enthusiastic in making this possible. *Afghanistan's* Editorial Board reflects its diverse academic ambitions, and the international scope of Afghanistan Studies:

- Thomas Barfield (Boston University; medieval and modern history, anthropology)
- Joe Cribb (British Museum (ret.); numismatics)
- Nile Green (UCLA; history, Indo-Persian Studies, Islamic Studies, Sufism)
- Frantz Grenet (Collège de France; history, archaeology)
- Norman Hammond (Cambridge University; archaeology)
- Edmund Herzig (Oxford University; history, Iranian Studies)
- Deborah Klimburg-Salter (Harvard University; pre-Islamic art, Buddhism)
- Bernard O'Kane (American University of Cairo; Islamic art & architecture)
- Jürgen Paul (Martin Luther University; history, Islamic Studies, Iranian Studies)
- Josef Wiesehöfer (Kiel University; pre-Islamic histories and religions)



## A NEW JOURNAL CONT'D

The journal's official remit as given at EUP's website is: "*Afghanistan* is a refereed journal published twice a year in April and October. It covers all subjects in the humanities including history, art, archaeology, architecture, geography, numismatics, literature, religion, social sciences and contemporary issues from the pre-Islamic and Islamic periods. Articles are not restricted to the present borders of Afghanistan and can include the surrounding regions, but must relate to Afghanistan." In effect, the Journal offers coverage for "Greater Afghanistan," viz., the histories and cultures of eastern Iran, Transoxiana, and India/Pakistan, provided that a material connection to Afghanistan is made.

Afghanistan is on a long and painful journey to recovery. In academic fields relating to Afghanistan, however, light shines. Brilliant scholars from Afghanistan are working on diverse aspects of Afghanistan Studies. In the inaugural issue, for example, Zafar Paiman reveals his findings from excavations at Qol-e Tut in Kabul. The table of contents (below) for *Afghanistan* 1.1 (2018) reflects the Journal's and AIAS's diverse scholarly interests, from medieval to modern histories, pre-Islamic and Islamic, and archaeology, history, politics, and religion.

- Francesca Fuoli: "Incorporating north-western Afghanistan into the British empire: Experiments in indirect rule through the making of an imperial frontier, 1884–87"
- Nile Green: "From Persianate pasts to Aryan antiquity: Transnationalism and transformation in Afghan intellectual history, c. 1880–1940"
- Elisabeth Leake: "Afghan internationalism and the question of Afghanistan's political legitimacy"
- Zafar Paiman: "Le monastère de Qol-e-Tut à la lumière des fouilles archéologiques"
- Jürgen Paul: "Alptegin in the Siyasat-nama"
- Claude Rapin and Frantz Grenet: "How Alexander entered India. With a note on Ortospana (the ancient name of Ghazni?)"
- Paul Wordsworth: "The hydrological networks of the Balkh Oasis after the arrival of Islam: A landscape archaeological perspective"

It is our hope that scholars and institutions involved in Iranian Studies, be they located in the United States or elsewhere, will subscribe to *Afghanistan*, or better yet, join AIAS and receive online and/or print access to the journal. Thank you.

The Editors,  
**Warwick Ball**  
**Shivan Mahendrarajah**

## DATA AND COLLECTIONS

The Iranian-Canadian Photographer and Filmmaker Akbar Nazemi took about 4,000 analogue photographs (35mm color negative film and slides) and about 4 hours of footage (16mm color and black & white) of the Iranian revolution in 1978-1979. Today the negatives are safely stored in Canada. They have been kept in very good condition, and they showcase important milestone events that occurred during that time period, which forever changed the country and its politics.

Over the years only about 300 out of 4,000 frames have been published in books and other publications, the rest remain unseen and unpublished. Mr. Nazemi is looking for any organization or individual who may be interested in purchasing the historical pictures and footage. Sample footage can be viewed on Vimeo: <https://vimeo.com/255399482> (password: revo1979). Mr. Nazemi can be reached [here](#).

## PROGRAM NEWS

The **Yale Program in Iranian Studies** has a new online website devoted to the Ghani Project, a collection of Qajar documents. Documents are transcribed and are searchable. Here is the address: <http://ghani.macmillan.yale.edu/>

The Iranian Studies program also held two conferences in December 2017 on "Identities in Afghanistan" (<https://iranianstudies.macmillan.yale.edu/news/conference-identities-contemporary-afghanistan>) and in March 2018 on "Popular Music and Society in Contemporary Iran." (<https://iranianstudies.macmillan.yale.edu/popular-music-and-society-iran-new-directions>).

**Iranian Studies Vol. 51, issue 3, May 2018** has been published:  
<http://www.tandfonline.com/toc/cist20/current>.

AIS members are able to access the current as well as all back issues of the journal by logging into their membership account and visiting Publications/Journal/Journal Archives.

## PROGRAM NEWS CONT'D

### The Ghassem Ghani Collection at Yale University

We are pleased to announce the launch of our new website, the [Ghani Collection at Yale](#). The Ghani Collection is the first phase of the Yale Iranian History Internet Archive (YIHA) project which intends to digitize and make publicly available valuable Persian-language resources at Yale University Libraries and elsewhere, including less-accessible and unknown private collections, related to nineteenth and twentieth-century Iranian and Persianate history. This is an ongoing project that aims to digitize, transcribe, annotate, and make searchable all its holdings.

The Ghani Collection, housed in the Manuscripts and Archives of Yale University's Sterling Memorial Library, was compiled by the renowned Iranian scholar Dr. Qasem Ghani (1893-1952) during 1940s and 1950s and was purchased by Yale University in the early 1960s. It is a rich resource of Persian documents related to the Qajar and early Pahlavi periods, roughly covering between 1830s and 1930s and consists of more than 1,000 documents, including official correspondence, daily reports, such as those addressed to the shah by his celebrated premier Mirza Taqi Khan Amir Kabir, as well as financial documents, diplomatic dispatches, intelligence reports, and private letters by important statesman such as Mirza Hosain Khan Moshir al-Dowleh and Mirza 'Ali Asghar Khan Amin al-Soltan. Moreover, the Ghani Collection holds documents about political dissidents such as the Babi-Baha'i leadership in exile, Mirza Malkum Khan Nazem al-Dowleh and Sayyid Jamal al-Din Asadabadi (al-Afghani) and personalities during and after the Constitutional Revolution (1906-1911), as well as Persian merchant communities in Egypt, letters by Iranian women of elite background. There are also random royal decrees, petitions to shahs and officials by the ordinary people and details of litigations brought before the state authorities. The collection also includes a substantial group of letters in grand style and appearance exchanged between Fath 'Ali Shah (r. 1798-1834) and his crown prince 'Abbas Mirza and European courts of the early nineteenth century.

#### Abbas Amanat

William Graham Sumner Professor of History  
Director, Yale Program in Iranian Studies

#### Saghar Sadeghian

Assistant Professor of History  
Associate Director, Yale Iranian History Internet Archives

The University of Arizona has established a new unit named **The Roshan Graduate Interdisciplinary Program (GIDP) in Persian and Iranian Studies**. The program has been made possible by a grant from the Roshan Cultural Heritage Institute.

The program offers MA and PhD degrees focusing on:

- a) modern or classical Persian literature and culture or
- b) Iranian or other Persian speaking societies' history, religion, social organization, and politics.

The Roshan GIDP in Persian and Iranian Studies benefits from the long tradition of Persian and Iranian studies at the University of Arizona's School of Middle Eastern and North African Studies, which also offers undergraduate degrees focusing on Persian. Students receive financial support from Roshan Institute Fellowship, the FLAS Fellowship, the Taleghani Scholarship, and Teaching Assistance Positions.

In 2017-18, Dr. Austin O'Malley joined the existing Persian team at the University of Arizona, which includes professors Kamran Talattof, Simin Karimi, Richard Eaton, Anne Betteridge, Yaseen Noorani, and others. This year, the program will hire another faculty member to teach Persian courses. In 2018, two of the Roshan GIDP-affiliated faculty received high honors. Professor Julia Clancy Smith was named Regent Professor and Professor Melisa Fitch was named Distinguished Professor.

This year, the Persian program at the University of Arizona will sponsor two conferences, a dozen talks, a children's Persian school, and several cultural events. For more information please see, <https://persian.arizona.edu/>.

## PRIZES

### The 2018 Andrei Sakharov Prize awarded to Iranian physicist Narges Mohammadi

On Monday, April 16, 2018, the American Physical Society awarded physicist Narges Mohammadi the Andrei Sakharov Prize for «outstanding leadership and/or achievements of scientists in upholding human rights.» The prize is named after Andrei Sakharov (1921-1989), the Soviet nuclear physicist, dissident and human rights activist.

Narges Mohammadi is in prison. Mohammadi is an Iranian physicist and engineer whose ongoing advocacy for human rights in Iran landed her a 16-year prison sentence. Her work forwarding human rights and social justice in her home country is the basis for this year's Andrei Sakharov Prize, for which she is a co-recipient (with Ravi Kuchimanchi). She advocates for women's rights, for the abolition of the death penalty, against the oppression of intellectuals, and for several other human rights causes in Iran. Merely speaking out has been met with harsh punishment and fierce tactics to silence her.

Mohammadi lost a career in the sciences in 2009 when she was dismissed from the Engineering Inspection Corporation. That same year began a tumultuous journey of arrest and incarceration. She has been imprisoned several times, punctuated by periodic releases to allow for medical treatment. Solitary confinement has only exacerbated her existing, critical medical conditions including a blood clot in her lungs and a neurological disorder resulting in seizures. Nevertheless, Mohammadi persists.

Narges Mohammadi's statement:

For me, as a prisoner of conscience, it is uplifting and great honor to be recognized by esteemed scientists like yourselves and to be awarded the Andrei Sakharov Prize. I was filled with joy when studying quantum physics at the university as a means to understand the universe. However, at the same time, I was preoccupied with the oppressive conditions in my country and the tyranny suffered by our universities, intellectuals, and the media. What we experience in Iran is a tyranny that in the name of religion restricts and punishes science, intellect, and even love. It labels as a threat to national security and toxic to society whatever is not compatible with its political and economic interests. The power-holders who believe they stand above the law and who disregard justice and the urgent demands of the human conscience, use "white torture" on political prisoners; keeping suspects in solitary confinement is a routine and prevalent procedure. I am one of the thousands of the victims of such horrible tortures in solitary confinement. You are not hearing here some random ideas of a distressed prisoner, but reflections rooted in the experience of a woman physicist and a mother of two kids who happens to have also advocated for equal

rights and human rights by being active in eleven civil society organizations in the last 25 years. As a result, I have been subjected to threats, deprivation, arrests, continuous prosecutions, and finally sentenced to a total of 23 years of imprisonment, 16 years of which I have yet to serve.

The harsh treatment and excessive sentence were not due to any underground violent or terrorist activity on my part, but – as admitted by the judges of this very system – because of my insistence on the rights of civil society and on human rights. Iran is an oil and gas-rich country, but millions of Iranians are deprived of decent living standards. Mismanagement and corruption result in high rates of unemployment, widespread poverty and denial of people's economic rights. I still hope and deeply believe that the path to democracy in Iran lies not through violence, war, or military action by a foreign government, but through organizing and strengthening civil society institutions. Sitting here in my prison cell, I am humbled by the honor you have bestowed on me and I will continue my efforts until we achieve peace, tolerance for a plurality of views, and human rights.

As Narges Mohammadi was not able to attend the prize ceremony, Nayereh Tohidi of California State University accepted the Sakharov Prize on her behalf at the awards ceremony in Columbus, Ohio.

## CALL FOR APPLICATIONS

With the generous support of the Farman-Farmaian Family, the International Institute of Social History (IISH) in Amsterdam has launched a new fellowship program named "The Prince Dr Sabbar Farman-Farmaian Fellowships" for scholars who wish to use the IISH collections for the study of **social and economic history** of 18th to 20th century Iran, whether from a regional, national, or comparative and transnational perspective.

Fellowships are awarded for five months each year. This is a call for applications for fellowships for the year 2018. The deadline for applications is **13 May 2018**.

For more information, please visit: <https://socialhistory.org/en/jobs/fellowships-prince-dr-sabbar-farman-farmaian-research-project-2>

## ARTS IN FOCUS

### The Illustrator of Iranian Illustrations: Vahid Nami's documentaries on Iranian Arts

*Mohadeseh Rahimitabar is a Visual Artist. She graduated with an MFA from the School of Art Institute of Chicago (SAIC).*

In recent years, Vahid Nami has made a name for himself as a documentary film maker on Iranian Arts. Nami graduated in film directing from the University of Tehran and has directed eighteen movies since 2001, eight of which are documentaries.

Nami's movies have been screened in different national and international film festivals including Fajr, Rooyesh, Cinewest (Australia), Noor (USA), Palermo (Italy), Faludi (Hungry), Wiper (USA), and Golden Panda (Canada). He also received the Best Experimental Movie Award from Shabdiz Film Festival in 2017 and the Best Film and the Best Screenplay Awards from the Palermo international short film festival in 2009.

His two most recent documentaries *Hands and Colors* (2013) and *Sultan Muhammad the Painter* (2015) are both set in Tabriz, the city in which Nami was born and raised. *Hands and Colors* sheds light on carpet making in Tabriz and the affinity between the designs and motifs of Iranian miniatures and carpets. *Sultan Muhammad the Painter* reviews the formation of the second Tabriz school of painting (during the Safavid dynasty (1501–1736)) with emphasis on Sultan Muhammad, the painter who played a significant role in supervising the painting and calligraphy of the *Shāhnāma-yi Shāh Tahmāsbī* (King Tahmasp's Book of Kings). [The documentary is freely available by accessing this link and entering password 1717.] The *Shāhnāma* included "The Court of Kayumars" folio by Sultan Muhammad. The unconventional motifs and colors applied in this folio led to an exquisite composition that became the source of inspiration for many artists afterwards (the artwork was reviewed in *AIS Newsletter*, Volume 37, Number 2 October 2016). The spiral structure applied by Sultan Muhammad gives his works the sense of dynamism and motion. Thus, there is no wonder that Nami used animation in his documentary to convey this sense of motion. Figures in Sultan Muhammad's work never seemed stationary, and in Nami's documentary they are literally moving. This alluring visual aspect is accompanied by the narration of Sultan Muhammad's life. Nami, whose movies have mostly been feature films, in his documentaries shows his strength as a storyteller. The inclusion of interviews with art critics in the documentaries helps to elucidate different aspects of artistic masterpieces and Iranian miniatures. As Habib Ayatollahi, an Iranian painter and art researcher, states in the documentary: "The aesthetic of Iranian miniatures is an atomist aesthetic, in which particles are independent and do not impact the compositions of each other. These particles shape the whole composition of the artwork."

One might assume that producing a documentary about Iranian carpets and the greatness of art during the Safavid era will be generously supported by the Iranian government. According the Nami,<sup>1</sup> however, his first documentary, "*Hands and Colors*" was partly financed by personal funds.

Nami is currently working on his next project, a documentary titled "*Jami' al-tawarikh*," which examines the impact of the first Tabriz schools of painting during the Ilkhanid period (1256–1353) on miniatures in the book *Jami' al-tawarikh* (Compendium of Chronicles or World History), which, like the *Shāhnāma-yi Shāh Tahmāsbī*, includes illustrations and calligraphies. *Jami' al-Tawarikh* dates back to 1314, and it, too, was produced in the city of Tabriz. Its author, Rashid al-Din, was a physician and court historian to the Ilkhanid court. *Jami' al-Tawarikh* is the greatest collection of illustrated folios providing captivating insights into the art of the book and calligraphy in the Ilkhanid Period.

Documentaries about the apogees of Iranian art not only find interest among people who are interested in Iranian history or art, but also among a broader audience impressed by the engaging narration and appealing animations in which Nami shows himself to be adept.

<sup>1</sup> Vahid Hoseyni Nami was interviewed by the author in Tehran in January 2017 and was contacted again before the publication of this artist profile for updates about his recent projects.



## CALL FOR PAPERS

### Fourth Annual Conference of the Iranian Studies Initiative: Slavery and Sexual Labor in the Middle East and North Africa

October 19th-20th, 2018, UC Santa Barbara, California, United States

The Fourth Annual Conference of the Iranian Studies Initiative will be held on Friday and Saturday, October 19th-20th, 2018 at the University California, Santa Barbara. The theme of this year's conference is *Slavery and Sexual Labor in the Middle East and North Africa* and we welcome proposals for academic papers addressing the institution of marriage, slavery, concubinage, prostitution, indentured servitude or debt slavery, as well as the lives of orphans, divorced women, and widows in the Middle East and North Africa. Papers focusing on the parallels and disjunctures between early modern and contemporary forms of coercive gendered labor practices and sexual servitude in the 19th and 20th centuries are particularly welcome, but all papers related to these subjects will be considered.

The deadline for the call for papers is May 1st, 2018. If you are interested in participating, please send the title and an abstract (250 words) of your paper's topic, the archives you have consulted, and any theoretical or methodological approaches used in your research. If your paper is accepted, we ask that you provide a draft of your paper by October 15, 2018. We will then request a publishable version of your paper after the conference no later than July 30, 2019 for consideration in an edited volume to be published by I.B. Tauris as part of its series on Sex, Marriage, and Religion in the Middle East.

Three nights of accommodations and meals will be provided by the conference organizers. Funds for travel expenses may be available, which will be decided on an individual case by case basis.

For questions and paper proposals, please contact:

**Eric Massie, PhD Candidate**  
Conference Coordinator  
emassie@umail.ucsb.edu

## DEADLINE for PROPOSALS EXTENDED TO JULY 1, 2018

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CENTER FOR IRANIAN DIASPORA STUDIES  
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**CONFERENCE: MARCH 28-30, 2019**  
Seven Hills Conference Center, San Francisco State University

**PROPOSALS DUE: July 1, 2018**

While 2019 marks the forty-year anniversary of the 1979 Iranian Revolution and the dramatic changes it brought to Iranian society, the **Center for Iranian Diaspora Studies** seeks to recognize this anniversary by understanding the ways that Iranians as exiles, immigrants, and as second- and third-generation hyphenated citizens of their respective nations have met with both the challenges and opportunities of diaspora experience. This conference seeks to narrate & understand the challenges of "belonging" in new political and personal contexts, and in acknowledging the contributions that Iranian diaspora subjects have made to the societies where they live. This conference speaks to the need to recognize the cultural, political, and national terrain(s) that have defined the approximately 5 million Iranians who have left Iran in the years immediately following the revolution as well as in subsequent migrations throughout the past four decades.

The conference will highlight the growing research and scholarship by those trained in Humanities and Arts, Social Sciences, and in disciplines such as Iranian Studies, Ethnic Studies, American Studies, Diaspora Studies, etc. We welcome proposals from across academic disciplines that might address some of the following:

#### Potential Conference Themes/Topics

\* Iranian Diaspora Communities in Major Metropolitan Areas of the Globe

- \* Racialization & Marginalization of Iranians in Diaspora
- \* Diaspora Media & Transnational Circuits of Culture
- \* Art, Literature & Filmic Representation of Iranian Diaspora Subjects
- \* New Methods of Social Research & Iranian Diaspora Communities
- \* Excavating Histories/Stories of Iranians in New National Contexts
- \* Archives, Building Archives & Research
- \* Census, State, & National Contexts of Participation
- \* Schisms Between Generations of Iranian Diaspora Subjects

In addition to a number of invited guest speakers, we invite proposals for individual presentations as well as panels that highlight scholarly research of Iranian diaspora across the globe in the fields of humanities, social sciences, and the arts in disciplines such as anthropology, sociology, film studies, literature, visual arts, media studies, etc. Please feel free to email Dr. Karim with any questions (see below).

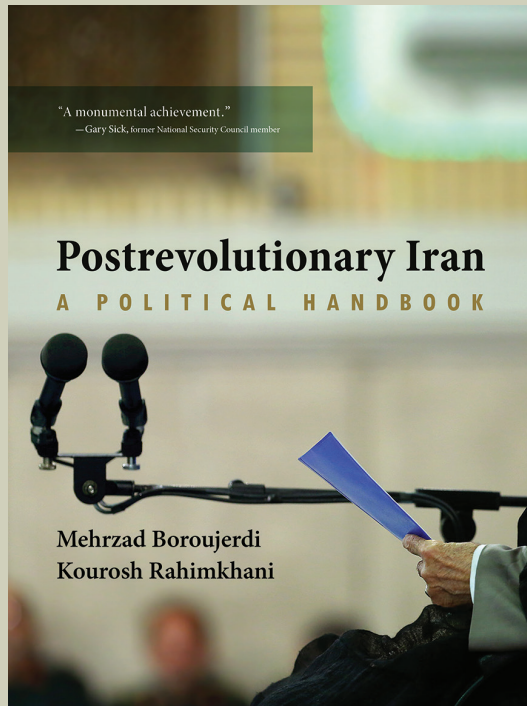
**Paper proposals must include a 300-word abstract and be submitted to Dr. Persis Karim, via email (persiskarim@sfsu.edu) Deadline extended to July 1, 2018. Please write "diaspora conference abstract 2019" in the subject header of your email.**



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More information about travel, hotels, and conference details will be available after June 15, 2018.

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