IRANIAN FILM SYMPOSIUM  
LAUNCHING IRANIAN STUDIES  
MIDDLE EAST/SOUTH ASIA STUDIES PROGRAM  
UNIVERSITY OF CALIFORNIA, DAVIS  

Saturday February 7, 2009  
11:00 AM – 9:00 PM  
Art Annex, UC Davis Campus  
Refreshments served all day (FREE ADMISSION)  

Program Details:  

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<th>Time</th>
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<tr>
<td>11-11:15</td>
<td>Welcome: Suad Joseph, Director, Middle East/South Asia Studies</td>
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<td>11:15 – 12:35</td>
<td>Film Screening: “Where is the friend’s House” Directed by Abbas Kiarostami</td>
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| 12:35 – 1:00 | Moderator: Shirin Rahimian, Iranian Studies Organizing Committee  
               | **Iranian Filmic Production Today: Discussion**  
               | Saeed Shafa, Executive Director, Tiburon International Film Festival |
| 1:00 - 1:30 | Refreshments                                                                     |
| 1:30 - 2:30 | Moderator: Suad Joseph, Director, Middle East/South Asia Studies  
               | • Iran Today and Launching Iranian Studies in ME/SA at UC Davis  
               | • George R. Mangun, Dean, Division of the Social Sciences, UC Davis  
               | • Ali Anooshahr, Assistant Professor, History, UC Davis |
| 2:30-4:00  | Film Screening: “Hamoun” Directed by Dariush Mehrjui                           |
| 4:00 - 4:15 | Break/Refreshments                                                              |
| 4:15 - 5:00 | Moderator: Bijan Bijan, Iranian Studies Organizing Committee  
               | **Iranian Alumni and Students on Launching Iranian Studies**  
               | Reza Mahdavi, President Iranian Alumni Association  
               | Sina Ferdosi, UC Davis Alumnus, Paynad e Jomeh  
               | Yasmine Hashemzadeh, Iranian Studies Aesthetic and Cultural Org, |
| 5:00 - 6:30 | Film Screening: “Gabbeh” Directed by Mohsen Makhmalbaf                        |
| 6:30 – 7:00 | Dinner Served                                                                   |
| 7:00 – 7:30 | Next Steps: Suad Joseph, Director, Middle East/South Asia Studies  
               | Bijan Bijan, Iranian Studies Organizing Committee  
               | Shirian Rahimian, Iranian Studies Organizing Committee  
               | Ali Anooshahr, Assistant Professor, History, UC Davis  
               | Reza Mahdavi, President Iranian Alumni Association, UC Davis |
| 7:30 – 9:00 | Film Screening: “The Circle (Dayereh)” Directed by Jafar Panahi                  |

Sponsored by: The Middle East/South Asia Studies Program, University of California, Davis  
Admission is free to the public. Contact: Gurjit Mann (530) 754-4926 mesastaff@ucdavis.edu
Film Profiles:

Where Is the Friend's Home?

Directed By: Abbas Kiarostami  
Running Time: 83 minutes (In Farsi with English subtitles)  
Year Made: 1987

A lyrical tale about a traveller searching for his friend's home, who finds himself on an excursion through places and moments of great beauty and wonder. The friends are the schoolmates Ahmad and Mohammad Reza. Mohammad Reza's careless attitude towards his homework has drawn several reprimands from their stern teacher, culminating in the threat of expulsion if he does not do his work. When Ahmad prepares to do his own homework, he finds that he has accidentally picked up Mohammad Reza's notebook. Fearing that his friend will be expelled if he cannot submit his lesson the next day, Ahmad defies his parents and sets out to find his friend's home in the neighboring village. Winner of the Bronze Leopard at the Locarno Film Festival.

Director

Abbas Kiarostami was born in Tehran, Iran, in 1940. He graduated from university with a degree in fine arts before starting work as a graphic designer. He then joined the Center for Intellectual Development of Children and Young Adults, where he started a film section, and this started his career as a filmmaker at the age of 30. Since then he has made many movies and has become one of the most important figures in contemporary Iranian film. He is also a major figure in the arts world, and has had numerous gallery exhibitions of his photography, short films and poetry. He is an iconic figure for what he has done, and he has achieved it all by believing in the arts and the creativity of his mind.

Jean-Luc Godard has said, "Film begins with D.W. Griffith and ends with Abbas Kiarostami." According to Martin Scorsese, "Kiarostami represents the highest level of artistry in the cinema." When these words are quoted in front of Kiarostami, he winces most charmingly. "This admiration is perhaps more appropriate after I am dead," he says.

Hamoun

Directed By: Dariush Mehrjui  
Running Time: 110 minutes (In Farsi with English subtitles)  
Year Made: 1989

Dariush Mehrjui's bold Hamoun not only made it past that country's censors, it was widely shown in Tehran and emerged as one of the year's most popular films, winning six Iranian film awards. A well-to-do Tehran painter (Bita Farrahi), suffering from the seven-year-itch, has an affair with a patron and tells her Western-educated psychiatrist that she wants a divorce and complains bitterly about the Iranian government's treatment of women. Her despondent philosopher husband (Khosro Shakibai), accused of beating his wife, has a breakdown and seeks comfort from his grandmother, and both agree that religion is a fraud.

Director

Dariush Mehrjui studied philosophy at UCLA and with his second feature, the black-and-white, unsparing neorealist film The Cow (1969), which was clandestinely screened at the 1971 Venice International Film Festival, received international recognition. He received the prestigious International Film Critics' Award and was compared by Italian critics to Pier Paolo Pasolini, Akira Kurosawa, and Satyajit Ray. His critically acclaimed and commercially successful films helped form not only the backbone of the Iranian pre-revolution New-Wave Cinema but also that of the postrevolution Art-House Cinema in the 1990s. His quartet of movies on the lives of modern women offers a sustained analysis and critique of a woman's place in Iran and in Islamic theocratic states in general. They have continued to stir controversy and garner international awards.
Film Profiles:

**Gabbeh**

Directed By: Mohsen Makhmalbaf  
**Running Time:** 75 minutes (In Farsi with English subtitles)  
**Year Made:** 1996

A beautiful young woman emerges from a woven illustration to tell her story of romantic longing in this visually stunning film by Mohsen Makhmalbaf (Once Upon a Time, Cinema), one of the most popular Iranian films to play abroad. Makhmalbaf's gorgeous imagery is truly captivating. "Color has rarely been used so sumptuously" (Richard Corliss, Time Magazine). In Farsi with English subtitles.

**Director**
No one better personifies Iranian cinema today than Mohsen Makhmalbaf, a filmmaker whose life and career have been shaped—indeed defined—by the 1979 Islamic revolution and the complex forces surrounding it. Vividly and at times almost pitilessly, his films mirror Iranian culture in the years leading up to the revolution and following it. From the start, Makhmalbaf has explored the relationship between the individual and a larger social and political environment. As a result, his work serves as an extended commentary on the history of the Iranian state and its people. But if Makhmalbaf's films are at times polemic, he nonetheless brings an artist's sensibility to central issues of the human condition: God, love, regret, suffering, and injustice.

**The Circle (Dayereh)**

Directed By: Jafar Panahi  
**Running Time:** 90 minutes (In Farsi with English subtitles)  
**Year Made:** 2000

Banned by the Iranian government, this masterfully crafted and deeply affecting film found an international audience after winning top honors at the Venice Film Festival. This is an honest, disturbing look at the plight of ordinary Iranian women dealing with institutionalized political and sexual repression. "The most talented disciple of Iranian master Abbas Kiarostami, Panahi actually tops him at leaving things out of a story to tantalize the viewer...You can't afford to miss this" (Jonathan Rosenbaum, Chicago Reader). In Farsi with English subtitles.

**Director**
The cinema of Jafar Panahi is often described as Iranian neo-realism. Regardless of how one chooses to categorize his powerful work, the unprecedented humanitarianism of Panahi's films cannot be denied. Panahi's cinema is urban, contemporary and rich with the details of human existence. Panahi's THE CIRCLE won the Golden Lion at the 2000 Venice Film Festival. The unsettling drama about the social dilemma of several modern Iranian women was named FIPRESCI's "Film of the Year" and appeared on Top 10 lists of critics worldwide. Panahi debuted with 1995's THE WHITE BALLOON, Camera d'Or winner at the Cannes Festival. The story of a young girl's adventures as she seeks to buy a lucky goldfish for New Year, THE WHITE BALLOON marked the emergence of a new cinema talent. Panahi's 1997 film, THE MIRROR, received the Locarno Festival's Golden Leopard, and confirmed the young director's promise. CRIMSON GOLD was selected in Un Certain Regard at Cannes in 2003 where it won the Jury Prize. It went on to win a number of best film awards and opened to excellent critical response.
**Direction to Art Annex**
UC Davis Campus

**VISITOR PARKING LOTS:** Visitor Parking Lot 5 and Visitor Parking Lot 1

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**Directions to Parking Lot 5:**
Interstate 80 to UC Davis exit. If traveling east bound, turn left onto Old Davis Road. If traveling west bound, turn right onto Old Davis Road. Turn left at the traffic light onto Mrak Hall Drive. Turn right at stop sign onto Old Davis Road. Turn right at stop sign of A Street, and drive into Visitor Parking Lot 5. Parking is FREE on weekends.

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