



Friday December 16th:

9:30-10:00 Welcoming Remarks: Gertrud Koch (Free University of Berlin) and Pardis Minuchehr (George Washington University)

10:00-12:00 Panel 1: Public policy, public diplomacy: Circulation and control
Chair: Peter Decherney (University of Pennsylvania)

Agnes DeVictor (Université Paris 1 Panthéon-Sorbonne) *“The creation of a public policy of cinema and the multiple influences of the international context”*

Javad Asgharirad (Free University of Berlin) *“Iranian public diplomacy: Where does cinema stand?”*

Ferdinando Martins (University of Sao Paulo), *“Cinema, censorship and the artistic field: Social relations and interdictions in contemporary Iranian film production”*

Hrishikesh Ingle (The English and Foreign Languages University of Hyderabad) *“Conversations of frames: New Iranian cinema and the discourse of resistance”*

12:00-1:30 Lunch

1:30- 3:00 Roundtable 1:

Negar Razavi (University of Pennsylvania)

Arash Saedinia (Independent researcher)

Baharak Darougari (University of Strasbourg)

Proshot Kalami (Free University of Berlin)

Orly Rahimiyan (Ben-Gurion University and Ben-Zvi Institute for the Study of Jewish Communities in the East)

John Limbert (United States Naval Academy)

3:00-3:30 Coffee Break

3:30-5:00 Plenary Speaker: Hamid Naficy (Northwestern University) *“US-Iran Mediatic Public Diplomacy”*

5:00 Reception at the ICI Berlin

Saturday, December 17th:

9:00-11:00 Panel 2: Media makers and the Arts

Chair: Pardis Minuchehr (George Washington University)

Liliane Anjo (École des Hautes Études en Sciences Sociales, Paris) *From cinema to theatre and vice-versa: Socio-political and economic reasons for professional migration*

Narges Bajoghli (NYU) *Censors and cultural producers: The Basij and Revolutionary Guards as media makers*

Daniel De Sousa (University of Sao Paulo) *Authorship and Censorship in the cinema of Abbas Kiarostami*

Roxanne Varzi (University of California, Irvine) *In between Iran and a rock space: Neo-reality and the exportation of performance in No One Knows about Persian Cats*

11:00-11:30 Coffee Break

11:30-1:00 Roundtable 2:

Asal Bagheri Griffaton (Sorbonne, Paris Descartes University)

Iradj Ghouchani (Ludwig Maximilians University of Munich)

Alena Strohmaier (University of Vienna)

Shohreh Bolouri (Free University of Brussels)

Maryam Ommy (University of London)

Anne Demy-Geroe (University of Queensland)

1:00-2:30 Lunch

2:30-4:30 Panel 3: Public and Private: The spaces of interaction

Chair: Farzaneh Milani (University of Virginia)

Ali Akhavan (Independent scholar) *The rise and decline of War Cinema in Iran*

Saeed Zeydabadi-Nejad (SOAS, University of London) *Dynamics of cultural control: Censorship and Iranian cinema*

Mazyar Lotfalian (University of California, Irvine) *The social spaces of filmmaking and film watching in post-2009 election Iran*

Parviz Jahed (Filmmaker, critic, and researcher) *Iran's underground cinema*

Norma Moruzzi (University of Illinois at Chicago) *Life as elsewhere: Class, internal diaspora, and the cinema of daily life*

About the conference: This event is sponsored by the Iran Media Program at the Annenberg School for Communication at the University of Pennsylvania (www.iranmediaresearch.org), with support from the Free University of Berlin, ICI Berlin, and George Washington University. The Iran Media Program is a collaborative network designed to enhance the understanding of Iran's media ecology. Our goal is to strengthen a global network of Iranian media scholars and practitioners (the Iran Media Scholars Network) and to contribute to Iran's civil society and the wider policy-making community by providing a more nuanced understanding of the role of media and the flow of information in Iran.

MEET THE PARTICIPANTS

Ali Akhavan is an independent researcher on cinema, cultural and historical affairs of Iran.

Liliane Anjo studied Philosophy at the Humboldt-Universität zu Berlin and the Université Libre de Bruxelles, where she completed her graduate degree. She then obtained a Master's degree in Political Science at the School for Advanced Studies in Social Sciences, Paris (École des Hautes Études en Sciences Sociales). Her dissertation, written under the supervision of Prof. Olivier Roy, analyzed how the recent revitalization of Iranian drama has made the emergence of a performative space possible ("Le théâtre iranien contemporain: espace performatif d'une société en mouvement" 2008). In 2007-2008, she received a grant from the French Research Institute in Iran (Institut Français de Recherche en Iran) to carry out her field study. She is currently a doctoral student at the EHESS where she is supervised by Prof. Farhad Khosrokhavar. Her PhD thesis is about the cultural policy of and artistic practices in the Islamic Republic of Iran, from the perspective of contemporary theatre. Since 2009, she has been the holder of an AFR PhD grant from the Luxembourg National Research Fund (Fonds National de la Recherche Luxembourg).

Javad Asgharirad is a doctoral candidate at the Freie University of Berlin and a visiting scholar with the USC Master of Public Diplomacy program in 2010. His major area of focus is US Public Diplomacy towards Iran. Javad earned his M.A degree in American Studies from the University of Tehran and has presented at two international conferences on topics such as US public diplomacy towards Iran and US soft power in Middle East. Back in Iran, he chaired the Student Journal of American Studies and won the National Top Student Award for the year 2007. He is currently working on his dissertation titled "US Public Diplomacy towards Iran after 9/11."

Asal Bagheri Griffaton is a PhD student in language sciences, general semiology at the Sorbonne, Paris Descartes University, School of Social and Human Sciences. Her thesis is entitled “Strategies used in Iranian film after the Islamic Revolution: Taboos and implicit relationships between women and men.” She obtained her Research Master’s in “Language Sciences, General Semiology”, a Professional Master’s in “French as a Foreign Language and Interculturality”, a Master 1 in “Language Sciences, Speciality: French as a foreign language,” all at the Sorbonne, Paris Descartes University. She also has a Master 1 in “French language and literature” from Shahid Beheshti University in Tehran. Her research on Iranian cinema is based on a sémiological method named “Sémiology of indices,” which seeks a grammar of relationships between men and women in post-revolutionary Iranian cinema. Since 2008, she has taught linguistics and semiology at different universities such as Sorbonne Paris Descartes, Marne La Vallée Paris Est and Paris Est Créteil, as well as teaching French to immigrant youth at the language school APRELIS.

Narges Bajoghli is a PhD candidate in socio-cultural Anthropology at New York University, focusing on the production of media and popular culture in Iran. Narges is the co-founder of the 501c3 organization, Iranian Alliances Across Borders (IAAB www.iranianalliances.org), and has developed the International Conferences on the Iranian Diaspora, the Iranian-American Youth Leadership: Camp Ayandeh, and curated TRANSFORM/NATION: Contemporary Art of Iran and Its Diaspora, sister exhibitions in Washington DC and Tehran, summer 2007. Narges received her M.A. in the Social Sciences, focusing on Anthropology, from the University of Chicago, and her B.A. from Wellesley College in International Relations and Middle Eastern Studies. As the recipient of the Susan Knafel Fellowship, Narges spent three semesters researching at the University of Tehran's Faculty of Law and Political Science, and developing projects focusing on the victims of chemical weapons during the Iran-Iraq War.

Shoreh Bolouri is a PhD student within the field of Communication Sciences at VUB (Free University of Brussels) in Belgium. She is working on media discourse with a thesis related to the analysis of the discourses of online newspapers, which uses Discourse Theoretical Analysis (DTA), Critical Discourse Analysis (CDA), and Appraisal Theory. She is a member of Cemeso (Centre for studies on Media and Culture) at VUB, and a member of ECREA (European Communication Research and Education Association). She received her Master of Advanced Studies within the field of Corpus Linguistics in Katholieke Universiteit of Leuven-Belgium working on the political discourse of media in micro level of analysis and has another Master’s within the field of ‘General Linguistics’ from Iran.

Baharak Darougari is currently a PhD candidate at the University of Strasbourg and working on a project entitled “Hyperfiction, Creativity and Postmodern Novel.” The project examines the interactions between media and fiction and how cinema, internet and video games have affected postmodern fiction. She received her BA in English literature and language from Shahid Beheshti University in 2003 and wrote a dissertation titled “A New Historicist Reading of Andre Brink's Novels” as an MA project in 2006. She also holds a M2 from the University of Strasbourg in the field of narratology with a thesis titled “Interrogating Fiction.” Baharak Darougari started her job as an English teacher in 1999 and continued teaching in different institutes, Shahid Beheshti and Tehran University and Manzume-Kherad Institute where she was the head of the English department for junior high school and high school. She also started translating in *Cinema Jahan* weekly magazine in 1999 and continued with *Cinemayeno*. Both magazines were prohibited shortly afterwards. She continued her job through translating English poems and books among which is *Size Matters: Effective Graphic Designs* by Lakshmi Bhaskaran and *Performance Studies* by Richard Schechner.

Peter Decherney is Associate Professor of Cinema Studies and English at the University of Pennsylvania, where his research and teaching focus on the history of media and internet regulation. He is the author of *Hollywood and the Culture Elite: How the Movies Became American* (Columbia UP, 2005) and a recently completed book on the history and future of Hollywood and copyright law. In 2006, he successfully petitioned for an exemption to the Digital Millennium Copyright Act for media professors, and in 2009 the exemption was expanded to include media students, noncommercial filmmakers, and many other groups. Also in 2009, he was named an Academy of Motion Picture Arts and Sciences Scholar, and in 2010-2011 he held a fellowship from the American Council of Learned Societies. In addition to Penn, Decherney has taught at Yale, Johns Hopkins, Tsinghua University (Beijing), and King's College (London).

Anne Démy-Geroe is a scholar of Asian cinema, specializing in Iranian Cinema. In 2010 she began a PhD on Iranian cinema, working on the relationship between text and funding source in Iranian cinema since 2000. In 2011 she established the Iranian Film Festival Australia. She has continued curating, in June 2011 presenting a tribute to Jafar Panahi and Mohammad Rasoulof at the Sydney Film Festival. She teaches Asia Pacific Cinema at Griffith Film School. As the inaugural Director of the Brisbane International Film Festival from 1991 to 2010, she developed the festival's strong Asia Pacific focus. Anne has worked on numerous special film events, festivals and conferences and served on many international juries. She has attended the Fajr Film Festival annually over the last decade, twice serving on juries. She is a past Council Member of the National Film and Sound Archive, currently serves on the Nominations Council for the Asia Pacific Screen Awards and is a board member of NETPAC, the Network for the Promotion of Asian Cinema. In 2003, Anne was awarded an Australian

Centenary Medal for services to the film industry. Anne has a Bachelor of Arts (honors) in Art History from the University of Queensland, a Post-graduate Diploma in Library Science and a Masters of Business (Film and Television) QUT.

Agnes Devictor is associate Professor at the University Paris 1 Panthéon-Sorbonne and member of the Center for Studies and Research in History and Aesthetics of Cinema (CERHEC). She has a PhD in Political Sciences, is the author of *Politics of Iranian cinema, from the Ayatollah Khomeyni to President Khatami* (Editions du CNRS, 2004), and participated in many collective works. From 2006 to 2009, she led the program "Cinema Image" at the French Institute of Research in Iran (IFRI) and has organized various events in Iran as scientific seminars: "Cinema, Belief and sacred" (2007) and "Iran-Iraq War, wars in Afghanistan, what kind of images?" (2008). Her current research focuses on war films shot during conflict.

Iradj Esmailpour Ghouchani was born in Tehran and is a PhD student at the Department of Anthropology at the Ludwig-Maximilians-Universität München. His professional training includes an M.A. in Anthropology at Tehran University and a B.S. in Electronic Engineering at Shiraz University. He has directed many animations and ethnographical films. During his teaching career, he introduced and activated "Visual Anthropology" as a new course both in Tehran and Art University in Tehran. In 2007, he was the Chairman of the "First Visual Anthropology Symposium" in Tehran University. He has also participated in many collective and individual painting and graphic exhibitions in Iran and Europe. He exhibited his works in the Haellisch-Fraenkische Museum in Germany in 2009. Ghouchani's PhD research project concerns the Qadiri tradition of Sufism and their dream culture, advised by Prof. Dr. Frank Heidemann. The descriptive part of his work is supported by two films that he has made in Kurdistan before his travel into Munich in 2009. His work has been screened and discussed at the Institute of Iranian Studies in Vienna, 2010.

Hrishikesh Ingle is an Assistant Professor of Film Studies at The English and Foreign Languages University, Hyderabad, India, where he teaches Film Theory and History. He has published papers on Mira Nair, and Jumpha Lahiri. He has also presented papers at various conferences expanding on his research in Third Cinema theory, most recently at the IAMCR conference in Istanbul. His major research concerns are the third cinema practices in contemporary times, and transnational cinemas. In his doctoral research he traced the theory of Third Cinema and its cultural manifestations in cinemas of Iran, India and China that he is revising for publication. He has set-up an online peer reviewed journal *Cinema Culturel*, whose first issue is expected by June next year. He has also worked as a visiting Professor at the Oakton Community College, Chicago

Parviz Jahed is a film critic, journalist, filmmaker and lecturer in film studies, scriptwriting and film directing. He is the author of a number of books and essays on Iranian cinema and world cinema including the recently published *Directory of World Cinema*- volume Iran. Jahed's book, *Writing with a Camera*, an in-depth interview with Ebrahim Golestan, the veteran Iranian filmmaker, has been published in 2005 in Iran. Jahed is a regular contributor to the BBC Persian website and Television as a film critic and reviewer. Jahed has made a number of documentaries and short films, including *Maria: 24 Hour Peace Picket*, which is his last documentary and *Ta'zieh, Another Narration* his long documentary on a ritual performance tradition in Iran screened in film festivals, art galleries, universities and on Television in Iran and the UK. Jahed's research interests include Iranian Cinema (especially the New Wave and Art Cinema), American Film Noir, World Cinema (including Brazilian, Mexican, Korean, Japanese, and Chinese cinemas), the films of John Ford, Hawks, Scorsesse, Godard, Bresson, Bergman, Tarkovsky, Antonioni, Visconti, Kurosawa, Bella Tar and Jansco, and the history of film style and film theories.

Proshot Kalami received her PhD in Comparative Literature & Cinema from the University of California Davis in 2007. Prior to that, she was a teacher, playwright & radio director in Tehran, Iran. In the USA, she taught at the University of California (Berkeley, Santa Cruz and Davis), before moving to the UK to be a Lecturer at Loughborough University. In 2009, she was dramaturge for the London production of *Death of Yazdgerd*, a play by Iranian playwright, Bahram Beyzaie, directed by Dr Sudipto Chatterjee. As a live performance videographer, she has worked with the Asia Society of North America, Brooklyn Academy of Music (New York), Cal Performances (UC Berkeley), Mondavi Center (UC Davis), Chorus Repertory Theatre (Manipur, India) and the Barbican (London). Alongside a number of essays on world cinema in international journals, Kalami has published two poetry anthologies in Farsi. Her book, *Iran's Reel Spectre: The Cinematic Epic of a Nation*, is forthcoming in 2012.

Gertrud Koch has been professor at the Free University of Berlin for two decades and is a preeminent film scholar in the German-speaking world. Her contributions to the academic study of cinema since the 1960s have shaped the field. She has published influential books on Siegfried Kracauer (*Siegfried Kracauer zur Einführung*, 1996; also published in English translation by Princeton University Press), Herbert Marcuse (*Herbert Marcuse zur Einführung*, 1987), the visual construction of Judaism (*Die Einstellung ist die Einstellung. Zur visuellen Konstruktion des Judentums*, 1992), and the representation of gender difference in film (*“Was ich erbeute, sind Bilder”. Zur filmischen Repräsentation der Geschlechterdifferenz*, 1988). Her recent articles include: “Carnivore or Chameleon: The Fate of Cinema Studies” (Critical Inquiry) and “Face and Mass: Towards an Aesthetic of the Cross-Cut in Film” (New German Critique).

John Limbert holds the Class of 1955 Chair of Middle Eastern Studies at the U.S. Naval Academy. During a 34-year career in the United States Foreign Service, he served mostly in the Middle East and Islamic Africa. He was president of the American Foreign Service Association (2003-05) and ambassador to Mauritania (2000-03). In 2009-2010, while on leave from the Naval Academy, he served as Deputy Assistant Secretary in the Department's Bureau of Near East Affairs. John Limbert holds his Ph.D. from Harvard University in History and Middle Eastern Studies. Before joining the Foreign Service he taught in Iran as a Peace Corps volunteer in Kurdistan (1964-66) and as an instructor at Shiraz University (1969-72). He has written numerous articles and books on Middle Eastern subjects including *Iran at War with History* (Westview Press, 1987), *Shiraz in the Age of Hafez* (University of Washington Press, 2004), and *Negotiating with Iran* (U.S. Institute of Peace, 2009). John Limbert holds the Department of State's highest award – the Distinguished Service Award – and the department's Award for Valor, which he received in 1981 after fourteen months as a hostage in Iran.

Mazyar Lotfalian (PhD, Anthropology, Rice University) is currently the Assistant Director of Samuel Jordan Center for Persian Studies and Culture at the University of California, Irvine. He is working on a book on aesthetics and politics of the transnational circulation of visual culture (film, multimedia art, performance, and photography) among Iranians. He is also interested in studies of science and technology in non-Western settings and the role the religion, a topic he addressed in his book, *Islam, Technoscientific Identities, and Culture of Curiosity* (2004, UPA). For this work he conducted multi-sited ethnographic research of Islamic movements in Malaysia, Turkey, Iran, and the US. He has taught courses on Islam, cinema, media, and science studies at University of Pittsburgh, Yale University, The New School University, and Emerson College, and held post-doctoral fellowship positions at the Center for Religion and Media at NYU, and Harvard University's Middle East Center.

Daniel Marcolino Claudino de Sousa has an MA in Philosophy (Area of Esthetics) from the University of São Paulo (USP) with a thesis on "The Dissolution of Authorship in the Koker Trilogy, by Abbas Kiarostami", a film study of the Iranian director's works. He graduated with a degree in Philosophy at the Federal University of Maranhão, Brazil. He is the author of academic articles about Iranian cinema and literature and coordinates projects on cinema and education, as well as cinema as an instrument for the formation of high school teachers. As a cultural producer, he has worked on film festivals and short movies as well as fiction writing. In 2011, he won the Honorable Mention at USP New Talents contest for his short-stories book *Janelas* (Windows). In 2011 he spent two months in Iran conducting interviews with filmmakers and collecting information for research on Iranian cinema and studied Farsi language at the Dekhoda International Center for Persian Studies /University of Tehran.

Ferdinando Martins is a Professor of Arts and Media History at University of São Paulo (USP), Brazil. He is Vice-director of the Theater of University of São Paulo and Coordinator of the USP Diversity Program, which deals with topics related to identity and prejudice on university campuses. He is the author of academic articles about censorship and cultural production as well as themes related to interdiction, gender and sexuality in cinema and theater. Dr. Martins is the coordinator of the research “Interdiction and symbolic production: theater and cinema censorship in the Islamic Republic of Iran” and “Body, Gender and Sexuality in Brazilian Performance Arts: A case study from censorship processes.” Dr. Martins is Associate researcher at the Communication and Censorship Center, also at USP. In 2011, he spent two months in Iran conducting interviews with filmmakers and cultural agents and studying Farsi at the Dekhoda International Center for Persian Studies /University of Tehran.

Farzaneh Milani was born and raised in Teheran, Iran, and attended French primary and secondary schools. She earned her BA in French Literature in 1970 from California State University at Hayward. Transferring to the University of California in Los Angeles, she completed her graduate studies in Comparative Literature in 1979. Her dissertation, “Forugh Farrokhzad: A Feminist Perspective,” was a critical study of the poetry of a pioneering Iranian woman poet. Milani taught Persian Language and Literature at UCLA for four years before coming to the University of Virginia in 1986. Past president of the Association of Middle Eastern Women Studies in America, Milani was the recipient of Alumni Teaching Award in 1998. She is the author of *Words, Not Swords: Iranian women writers and the Freedom of Movement*, *Veils and Words: The Emerging Voice of Iranian Women Writers*, and *A Cup of Sin: Selected Poems of Simin Behbahani* (edited and translated with Kaveh Safa). She has served as the guest editor of *Nimeye Digar*, *IranNameh*, and *Journal of Iranian Studies*. Milani has written some 100 articles, book chapters, introductions, and afterwards in Persian and English and lectured at over 150 colleges and universities nationally and internationally. Her poems have been published in *Nimeye Digar*, *Par*, *Barrayand*, *Daneshju*, *Omid*, and *Avaye Portland*. Milani teaches courses in Persian literature and cinema, Women and Islam, and cross-cultural studies of women.

Pardis Minucheher is Assistant Professor of Persian and Coordinator for the Persian Program at George Washington University. She was a Fulbright Fellow in Berlin, conducting research on Iranian cinema in 2011. She has taught Iranian Cinema at the University of Pennsylvania and the Free University of Berlin and her research focuses on issues related to modernity in Iran, cosmopolitanism in cinema and the intellectual discourses of early 20th century Iran, as well as media policy. She serves as the President of the American Association of Teachers of Persian, and is a steering committee member of the National Middle Eastern Language Resource Center. Professor Minucheher has taught and lectured in the following institutions: the University of Pennsylvania, Free University of Berlin, Bilkent University of Ankara, Barnard College, Columbia University, and City University of New York. She received her Ph.D. from Columbia University.

Norma Claire Moruzzi is Associate Professor of Political Science, Gender and Women's Studies, and History, and Director of the International Studies Program at the University of Illinois at Chicago. Her book *Speaking through the Mask: Hannah Arendt and the Politics of Social Identity* (Cornell University Press: 2000) won the 2002 Gradiva Award. She is an editor for the journal *Middle East Report* and published articles on Iranian cinema and on Iranian women's social roles and identities. Her current project is a book analyzing transformations in Iranian women's lives since the 1979 Revolution, tentatively titled *Tied Up in Tehran: Women, Social Change, and the Politics of Daily Life*. From 1998-2008 she regularly conducted field-work in Iran, while also participating in and conducting workshops for women's groups and contributing to local journals. She has developed close working relationships with a network of individuals, including established women's activists, senior academics, editors, and urban planners, as well as a relatively new generation of recent PhD students and independent researchers.

Hamid Naficy is Professor of Radio-Television-Film and the Hamad Bin Khalifa Al-Thani Professor in Communication at Northwestern University, and he has an affiliate faculty appointment in the Department of Art History. He is a leading authority in cultural studies of diaspora, exile, and postcolonial cinemas and media and of Iranian and Middle Eastern cinemas. His areas of research and teaching include these topics as well as documentary and ethnographic cinemas. Naficy has published extensively on these and allied theories and topics. His English language books are: *An Accented Cinema: Exilic and Diasporic Filmmaking*; *Home, Exile, Homeland: Film, Media, and the Politics of Place* (edited); *The Making of Exile Cultures: Iranian Television in Los Angeles*; *Otherness and the Media: the Ethnography of the Imagined and the Imaged* (co-edited); and *Iran Media Index*. His latest work is the four-volume book, *A Social History of Iranian Cinema*, which has just been published. He has also published extensively in Persian, including a two-volume book on the documentary cinema theory and history, *Film-e Mostanad*. He has lectured widely internationally and his works have been cited and reprinted extensively and translated into many languages.

Maryam Ommy was born in Tehran, Iran and has been a long-time women's rights activist in her home country. She has recently finished the M.A. studies program in Global Media and Transnational Communication at the School of Oriental and African Studies (SOAS), University of London. In her thesis, she dealt with the impact of Iran's women's rights movement on the Green Movement. Working as a video-journalist, she is a contributor to "Zanan TV", the first alternative independent online TV covering the Iranian women's movement and also promoting social movements and human rights worldwide. Since 2009, she has been based in London.

Orly Rahimiyan is a Fulbright scholar and a Ph.D. candidate in Middle Eastern Studies at the Ben-Gurion University of the Negev in Israel. She is a Research Fellow at the Ben Zvi Institute, researching the Jewish communities of the Middle East and teaching classes at Ben-Gurion University. She received an M.A. *summa cum laude* in Islamic and Middle Eastern studies and a B.A. *summa cum laude* in Arabic language and literature and Iranian studies from the Hebrew University of Jerusalem, Israel. Her research interests are: the history of the Iranian Jewry, religious minorities in Iran, Iran-Israeli relations, and the idea of the "Other" in Iranian nationality. Her doctoral dissertation is about "The Images of the Jews in the Eyes of the Iranians during the 20th Century." Ms. Rahimiyan is the recipient of several awards and fellowships; she has presented papers at multiple international conferences, and has published several articles, book chapters and encyclopedic entries about Iran and Iranian Jewry.

Negar Razavi is currently a doctoral student in socio-cultural anthropology at the University of Pennsylvania. She previously worked as the Egypt Country Officer at the Education for Employment Foundation, working with young Egyptians on issues of unemployment and labor practices. Prior to that, she was a researcher at the Council on Foreign Relations, working on a project on women's rights in the Middle East. Her current research focuses on representations of young peoples' gendered identities in the Middle East (both within and without the region). Negar has an MSc in social anthropology from Oxford University and a B.A. in history from Tufts University.

Arash Saedinia has a JD from Harvard Law and a Master's from California State University, Northridge in English, Creative Writing, and Poetry. He is an Adjunct Instructor at the Los Angeles City College and a documentary photographer. He has curated art shows on Persian pop music, and has shown his photography at the "Document: Iranian-Americans in Los Angeles" exhibition at the Fowler Museum, UCLA. He was the producer, director, and editor of an experimental short film entitled "Salton."

Mag. Alena Strohmaier attended the Lycée Français de Vienne where she graduated 2003 with the Baccalauréat général and the Austrian Matura. She studied Theatre, Film, and Media Studies at the University of Vienna (2008) and is currently writing her PhD about "The Representation of Migration in Films of the Iranian Diaspora." She has presented papers at conferences such as *24. Film- und Fernseh-wissenschaftliches Kolloquium* (Filmwissenschaftliches Seminar der Universität Zürich), *VI. Symposium zur Filmmusikforschung* (HFF Konrad Wolf, Potsdam-Babelsberg), *Illustrating the Past: History, Media and Popular Culture* - DAAD IP Summer School (Johannes Gutenberg Universität, Mainz), *Diaspora and Development. Prospects and Implications of Nation States* (Indira Gandhi National Open University/New Delhi), *Blurred Boundaries/Contested Geographies* -- 3rd NECS Graduate Workshop (Belgrade), *Popular Culture and World Politics IV* (University of

Lapland). She has worked as a dramaturge on several projects at the Burgtheater Wien – research on theatre in Iran; *Wiener Festwochen – 100 Prozent Wien* (Rimini Protokoll), *Compartment City* (Akira Takayama), and *The Survival Project* (Harish Khanna). She was Assistant Directorate at the iTi – international Theater institute UNESCO and curated the Festival du Film Francophone 2011 in Vienna. She is organizing the 4th NECS Graduate Workshop in Lisbon 2012 and publishing articles for anthologies and magazines. She speaks German, French, English and Farsi fluently.

Roxanne Varzi is an Associate Professor of Anthropology and Film and Media Studies at UC Irvine. She has a Ph.D. in Social Cultural Anthropology from Columbia University and was the recipient of the first Fulbright to Iran since the Revolution, and the youngest Distinguished Senior Iranian Visiting Fellow at St. Antony's College, Oxford University. She has also held a Woodrow Wilson Post-Doctoral Fellowship at New York University and a Markle Foundation New Media Fellow, at the Centre for Law, Media and Society, Wolfson College, Oxford University. Her most recent fellowship was at the Wissenschaftskolleg and the Zentrum für Literatur- und Kulturforschung (Center for Advanced Studies) in Berlin. She has published essays and articles in *The Annals of Political and Social Science*, *Feminist Review*, *Public Culture*, *American Anthropologist*, *Eastern Art Report* and *the London Review of Books*. Her short stories have appeared in two anthologies of Iranian-American writing as well as *The New York Press* and in *Anthropology and Humanism Quarterly* for which she won a Short Story Award for Fiction. Her book, *Warring Souls: Media, Martyrdom and Youth in post-Revolution Iran*, came out with Duke University Press in 2006 and her film, *Plastic Flowers Never Die*, 2009 is distributed by Documentary Educational Resources and has been shown in Festivals all over the world. Her most recent work an art-sound installation is being shown in Berlin at Uqbar gallery on December 15th.

Saeed Zeydabadi-Nejad did his undergraduate and graduate studies at the University of Queensland, Australia in the field of anthropology. He later completed a PhD in media studies at School of Oriental and African Studies (SOAS), University of London. His groundbreaking research on the reception of Iranian cinema reveals how cinema is a socio-cultural and hence political practice in Iran. He is the author of *The politics of Iranian cinema: Films and society in the Islamic Republic* (Routledge 2010). Based on groundbreaking ethnographic research on the practices of regulation and reception of films in Iran, the book explores the politics of Iranian cinema in relation to its (post)revolutionary context. It draws on first-hand interviews with the authorities, filmmakers and audiences to examine how cinema is engaged in the dynamics of change in contemporary Iran. The book not only discusses the reception of films from major award winning directors, but also important mainstream filmmakers such as Ebrahim Hatamikia and Kamal Tabizi. Saeed lectures in film and media studies at SOAS's Centre for Media and Film Studies as well as the Institute of Ismaili Studies.