

A U T O P I A N
S T A G E
CURATED BY
VALI MAHLOUJI//
ARCHAEOLOGY OF
THE FINAL DECADE

E X H I B I T I O N
24.03.—28.04.2019

INVOCATIONS 28.03.2019
ON SHOW
24.03.–31.03.2019 DAILY 14:00–19:00
04.04.–28.04.2019 THUR–SUN 14:00–19:00

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COLLABORATION The exhibition is presented within the program of MaerzMusik–Festival für Zeitfragen

S A V V Y CONTEMPORARY
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Time Issues
22.3.—31.3.19

archæology of 
 the final decade

INTRODUCTION

ON INEVITABILITIES AND SPECULATIVE DISSONANCES. IMAGINING A MULTIPLICITY OF UTOPIAN STAGES

Indeed, one can't possibly accuse Halim El-Dabh of false humility. Neither can one accuse him of non-lucidity or shadowed acumen, for he was in his seventy years of composing and writing about music, he showed an incredible degree of acuity and intellectual aptitude. In one of his seminal essay entitled "Arab Music", El-Dabh states that "while Western music is undergoing dynamic changes and upheavals in its art form, Arabic music remains unchanged from ancient times until today."¹

Granted, this comes across as a sweeping generalisation, which he complements by stating that "there exists a remarkable similarity between primitive, folk, classical and contemporary Arabic music: a sameness, however, that conveys neither backwardness nor forwardness but a stability grounded in solid values and firmly integrated modes of expression."² This sure is a mouthful, and demands multiple trajectories and facades of unpacking.

But step by step. When El-Dabh talks about Arabic music he does in a way, refer to a bigger notion of something one can call non-Western music, with all pitfalls in such generalizations. He went on to write that "Today Arabic music is erroneously considered backward by the average professional musician of both East and West. In spite of this lack of understanding, the influence of Arabic music has gradually penetrated the minds of the giants of contemporary Western music. Bartok, Stravinsky, Schoenberg, Berg, Hindemith, Ives and Haba have unconsciously paved the way toward that point where East and West may ultimately join. Although the music of these composers is entirely Western, yet it embraces elements and urges of purely Eastern conception."³

It seems to me that El-Dabh was responding to a general claim, especially by some Western musicians that saw what one might generically call Western music as the epitome, the quintessence of musical expression. It seems to me that El-Dabh was responding to someone like Arthur Rubinstein, but also to many others of that generation.

In Tony Williams' and Mahmoud Khosrowshahi's

¹ Essay was published in a quarterly magazine titled "Arabesque"; the source has been scanned from the private archives of Halim El-Dabh. The essay and publication date are unknown.

² Ibid 1.

³ Ibid 1.

documentary film for the *Shiraz – Persepolis Sound the Trumpets, Beat the Drums* (1969)⁴, Arthur Rubinstein was asked "Are you inspired by Indian music?" His response was: "No. Frankly no. You see because this is a music that is folkloric. I am a classical musician. I am belonging to the art of music you know. The build up. The architecture. I am a transmitter." It is OK not to be influenced by Indian music. That is not the problem. The problem however is in the way the so-called 'folkloric' is relegated into that, and a position of the non-art, the non-structural and non-architectural. The arrogance that comes with this pronouncement of non-affiliation, which we know well is everything than the truth, as El-Dabh rightly put it, many of the composers of that era were 'unconsciously' influenced by Eastern music. Where I disagree with El-Dabh is the usage of the 'un' as prefix to the conscious. By now, we know what role the so-called Eastern or non-Western music in general played on the likes of La Monte Young, Philip Glass, Karlheinz Stockhausen, and many others. We know how conscious this was. But this is really not where I am heading to.

What becomes evident in Williams' and Khosrowshahi's documentary film is the interest in establishing some kind of genealogy or hierarchy. A hierarchy between the West and the East, a gradient between something called modern and its opposite. It is in this light that the festival director at the time, Dr. Bushehri, was asked: "Iran is modernising all the time, do you think that Persian art should modernise also?" To which he responded: "It's not modernise, but change and become from this time, yes," and then he added "Nooooo. Not Westernise, No." A similar question posed to the empress Shahbanu Farah – if Iran was westernising itself by organising and hosting the Shiraz-Persepolis – received the response: "My view is more sentimental than professional. I think that we should keep our traditional music. I think influence of Western music will be inevitable."⁵

The questions about westernisation and modernisation betray a degree of hubris that is interestingly witnessed both on the sides of the Westerners who wanted to see the Shiraz-Persepolis as a mere emulation of the West, and at the same time, the nativists who wanted to see the festival as classicist foreign gesture meant to dilute the traditional music of Iran. But rather than delve into the quite unfruitful and mildly put, trite, and dredging discourse on West versus East, or Modernity versus Tradition, I would like to focus on the notions of encounter, the inevitability of cultural crossings (as the

⁴ Film screening in the exhibition A Utopian Stage in S A V V Y Contemporary.

⁵ Ibid 4.

Empress stated), and a reinvention of the cogitation of dissonance in music when it comes to the Shiraz-Persepolis; which is obviously a speculative effort.

Much has been written about the greatness of the Shiraz-Persepolis by the few that are privy to the knowledge on this very important festival of the 20th century. While many music or art historians in the West, have never heard of the Shiraz Arts Festival, the connoisseurs of the festival have qualified the festival with superlatives that are surely hardly any overstatement. In Mahasti Afshar's report, *Festival of Arts Shiraz – Persepolis*, OR You better believe in as many as six impossible things before breakfast⁶, she quotes Enrico Fulchignoni, director of UNESCO International Committee for Cinema and Television⁷, who said that, Shiraz Arts Festival "is without doubt the most important performing arts event in the world"⁸; adding that, the festival was "where most Iranians first encountered the traditional arts of Asia, Africa and Latin America – Indian raga music, Bharatanatyam and Kathakali, Qawwali, the music of Afghanistan, Egypt, Iraq, Korea and Vietnam, Balinese Gamelan, Japanese Nôh, the drums of Rwanda, traditional dances of Bhutan, Senegal, Uganda, and Brazil... The experience was eye-opening, expansive, magical, and transformative." This certainly holds true for the encounter between the audiences and the artists, but also between the artists themselves.

It is this moment of encounter that surpasses the romanticisation of "West meets East or North meets South", that entices me currently to reflect on this seminal festival, which we are experiencing today through its – almost – ten years of rigorous research and reconstruction of material by Vali Mahlouji. That moment of encounter of different artistic positions, of different peoples that just gained independence(s) from their former tyrannical colonial masters. That wish for people to encounter like-spirited souls from all over the world, with an ironic believe that it is their arts that would lead to the betterment of the world. That possibility of encountering people who thought that there was a role culture, that could play in the construction of the newly attained nation states. In its etymology from the 13th century old French, "encounter" implies a meeting of adversaries, a kind of confrontation, even a combat, as the "counter" in "encounter" stems from the latin "contra".

Within this notion of the encounter, there is an embedded idea of friction that goes beyond a simplistic clash of cultures from East and West or North to South.

⁶ Mahasti Afshar: Festival of Arts Shiraz-Persepolis OR You better believe in as many as six impossible things before breakfast. This report was originally commissioned by the Asia Society for The Shiraz Festival: A Global Vision Revisited, a symposium held in New York on October 5, 2013, and extensively updated in January 2015.
⁷ Il Tempo, 9th festival in 1975, translated in Tamasha No. 246
⁸ Ibid 6.

It is this simplification that reduces the sophisticated music from India to mere folklore. It is also this simplification that seeks to divert a complex festival, specifically, the Shiraz Arts Festival, to an imitation of Western structures. The encounter, that was the Shiraz Arts Festival, was well described by Vali Mahlouji when he said that the spontaneous jam sessions which took place between the legendary African American drummer, Max Roach, and Iranian tabla players; but also, the meetings that resulted as Mahasti Afshar has described in "Iannis Xenakis' *Persephassa* and *Persepolis* (1969 and 1971, respectively), and Bruno Maderna's *Ausstrahlung*, a spiritual journey through history that integrated recitations of Persian poetry (also in 1971); in theatre, Peter Brook's *Orghast*, a "work in progress" (1970) that involved actors of diverse nationalities, Iranians among them, speaking an invented idiom that included Avestan, Greek and Latin; and in 1972, Bob Wilson's *KA MOUNTAIN...* which ran non-stop for seven days and nights on a hill at Haft Tan with the participation of American and Iranian actors and nonprofessional locals; and last but not least, in dance, Maurice Béjart's *Golestan* (1973), named after Sa'di-e Shirazi's 13th century literary masterpiece and choreographed entirely on Iranian music.⁹

It is this possibility of an encounter and its frictions, birthing something new, something else, or that which multiplies something already existing, that I am interested in. This is my humble interpretation of that inevitability of cultures, histories of improvisation, modes of theatre, ways of being and cosmogonies intersecting, intercouring, and interbreeding that happens upon encounters – no matter how smooth, subtle or violent they might be.

Let us also dare to get into a speculative journey of what could have happened after the meeting of Max Roach and the tabla players. The sophistication of musicians playing on membranophones. The encounter of a culture that is invested in the candid of finger beating, caressing, whipping, beating the membrane of a tabla; the culture of percussion mediated by the drum stick as expressed by the arithmetical playing of Max Roach. Imagine the music of the nine-man ensemble of drummers from Rwanda (1969) meeting Xenakis (1969)! I am interested in a festival of this nature not only as a place where dissonances are experienced, but as a possibility of pursuing dissonances. With dissonances, I do not in anyway mean the conventional understanding of dissonance as the opposite of consonance, associated with unpleasantness, or unacceptability of sounds; neither do I mean the dissonance in poetry, which is the deliberate avoidance of patterns of repeated vowel sounds – assonances; with this dissonance, I imply the divergence of the sonic after a consequential impact from a sonic, or otherwise,

⁹ Mahasti Afshar

cultural encounter. James Mtume who played with Miles Davis between 1971 and 1975 on albums like *On the Corner* (Columbia, 1972), *Big Fun* (Columbia, 1974), *Get Up with It* (Columbia, 1974), *Dark Magus* (Columbia, 1974), *Agharta* (Columbia, 1975), or *Pangaea* (Columbia, 1975) a.o. once told an anecdote of being in an Indian restaurant with Miles Davis. Over the meal they talked from A to Z and at the end of the dinner Miles asked him: “What do you think about it?” Completely consternated he replied, “think about what?” And Miles then proceeded to tell him how intense he found the Indian music that was playing the the restaurant. He asked Mtume to meet him the next day in the studio for a session that was then influenced by the Indian music he had heard. This to me is not appropriation, it is dissonance. When the impact is colossal enough to let one question one’s own position. To rethink one’s own categories of what is art music and what is folkloric. So the possibility of hosting Vali Mahlouji’s A Utopian Stage is in my opinion an invitation on the one hand to go down memory lane and revisit the festival through the moving images, pictures, sounds and writings. But more importantly, it is an invitation to listen closely and look carefully at what is around us. To listen for the reverberations of the Shiraz Arts Festival that – though it lasted only from 1967 to 1977– impacted artist, consciously and unconsciously from all over the world, who were chanced to experience the festival first or second hand. The idea is not to naively engage in some nostalgic celebration, but to look at how through the arts coalitions across Asia, Africa, Europe and the Americas could be imagined, and how through these encounters in the arts, ripples were made that go further and wider than our imaginations could possibly conjure. If we are in that space of the speculative, then one could without any complex say that the Shiraz–Persepolis led to the invocation of a multiplicity of Utopian Stages across the globe, whose trajectories, whose genealogies might not be so directly tied, or even negated, but are there and lie on. One important thing about good art is its ability to blast spatial and temporal constraints, as much as supremacist values.

T E X T Bonaventure Soh Bejeng Ndikung

C O N C E P T

A U T O P I A N S T A G E

A Utopian Stage is a multi-faceted and open-ended, evolving project that revisits the intersection of modernism, art and revolution through the radical aspirations of the hyper-modernist networks of artists and experimentalists which defined the 1960s and 1970s. This reconstruction of a complex space of international modernity is defined by the “third worldist” sensibilities of the immediate post-colonial period. The project traces a Cultural Atlas through which knowledge was exchanged across alternative (often non-European) plateaus. This process of global “reorientation” takes us through a reconstruction of the gaze – subverting the single “reading” of West to East into a more cyclical model, engaging in cultural, philosophical and political negotiations from East to East, East to West, South to East, South to South – constructing a panoramic exchange of global philosophical and artistic discourse. The project explores how in the aftermath of the collapse of European hegemonies and the rise of the Global South a fluid artistic exchange was possible across geographies, histories and forms in ways and on a scale that had never been possible before.

The ideals, as well as, the highs and lows of 20th century modernist universalisms are explored from the vantage point of the sensibilities and urgencies of the emerging Global South and their alliances with the international avant-garde.

As a multipartite project, *A Utopian Stage* takes the decade-long Festival of Arts, *Shiraz-Persepolis* (1967-1977) as its point of departure and as a case study. The festival, whose excavated archives have been banned in Iran since 1979, is considered as one of the most uniquely transformative inter-cultural experiences, perhaps the most radical multi-disciplinary crucible of any commissioning festival in history.

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A C T I : T H E S H I F T I N G S A N D S O F U T O P I A S : A C U L T U R A L A T L A S

The interactive and ongoing Cultural Atlas conjures a fragmented history of the long twentieth century through the ambitions and contradictions of countless utopian universalist episodes and ideals: transcendental internationalisms, radical liberations, emancipating solidarities.

By the middle of the last century, the demise of the old European empires revealed a new horizon of opportunities and encounters for people and cultures across the world. The atlas serves as an evocation of the conjunction of modernism, art and revolution where marginalised communities could see themselves at the forefront of all. It summons the constantly evolving dreams and possibilities that emerged and dissolved from the alignment of art and revolution during the period.

Intending to be a living object, the Cultural Atlas mutates with each re-instalment. It remains a deliberately unfixed, unfinished and unstable process – like the ideas and connections it conjures – intending to be animated by the spaces that it arrives in. To that effect, the Cultural Atlas is a live object. Audiences are encouraged to interrupt, intercept and shape the colour and tone of its evolution, and to expand its cosmos by proposing new links and initiating new constellations, unearthing the shifting sites of utopias across the twentieth century, based on their local context and experience.

A C T I I : S H I R A Z – P E R S E P O L I S : T H E E X C A V A T E D A R C H I V E S

Archaeology of the Final Decade (AOTFD) unearths the archival materials of the radical and virtually forgotten decade-long Festival of Arts, *Shiraz-Persepolis* (1967–1977). Over fifty years since its inception, *A Utopian Stage* explores the genealogies and implications of the festival’s modernist ambitions, using it as a lens through which to reconsider the legacies of modernism’s radical progressive arc. Embodying an optimistic drive to reimagine the world as an open universal arena for mutual exchange, the festival exalted in the dawn of the post-colonial age, aspiring to new solidarities and connections which marked the emergence of a potential new world.

Situating the festival against the background of contemporaneous political events and movements like the Non-Aligned Movement and Pan-Africanism, we examine how *Shiraz-Persepolis* acted as a contested

site of competing solidarities and proliferating visions of an interconnected world; and how, importantly, it facilitated the encounter between international and local avant-gardes. It is precisely the festival's pronounced rejection of a tension-less, homogenizing fusion of cultures, and its alignment with the principles of particularism, cultural difference, and alterity that demand our attention today. For these qualities make the festival not only a unique historical object but point to the still latent possibilities of the utopian impulses that marked the cross-cultural histories of art and anti-colonial struggle in the 1960s and 1970s.

The festival itself was targeted and attacked through moralising, religious accusations of decadence, obscenity and blasphemy in 1977 by Islamists and was subsequently banned in Iran in 1979. Many of the artists involved were banned from work and its archives were destroyed or removed and remain banned to date.

AOTFD's painstaking retrieval of those archives aims to push back those accusations to reveal a seminal modernist event in line with the euphoric drives and ideals of progress, openness, emancipation, inclusivity, and the overarching notion of a unity of disunities.

E P I S O D E O N E : R E I N V I G O R A T I N G L O C A L A R T F O R M S

Unlocking the potential of the indigenous and unleashing the power of ethnic particularism were inextricably linked to the dream of advancing contemporary reality. The immediate post-colonial period was marked by radical drives to sever the colonial experience by reinvigorating notions of nativism and encouraging intellectual and cultural returns to the authentic self. The festival consciously sought to destabilise and challenge the hegemonic Eurogenetic view of culture by emancipating the indigenous. It turned to oxygenation and edification of the cultural space by examining indigenous alternatives and putting local art forms through a self-confrontation. The process of rediscovery was galvanised per an exchange focussed on Asia and Africa. The core mission became to shift the centre of gravity of cultural production and politics towards the present and the re-emerging other, where the "ethnic other" could take the lead – an equalising call for a "third world re-writing". The "return to the self" opposed the Heideggerian notion of horizontal time as an inauthentic temporal structure. It embraced, conversely, cyclical and vertical models of time which circumvented dichotomous representations of the modern and the traditional and focused, instead, on achieving a fertile dialectical between values of permanence and change, eternal and new.

Critical evaluations of local modes encompassed a wide archaic/contemporary genealogical spectrum

ranging from indigenous ta'zieh ritual performances and commedia dell'arte style ru-howzi chamber pieces to a new wave of culturally unconventional expressions, which saw the premiering of two seminal pieces in 1968 – Abbas Nalbandian's *Pazhouheshi* (Research...) and Bijan Mofid's *Shahr-e Qesseh* (City of Tales).

E P I S O D E T W O : E Q U A L I S I N G , U N I F Y I N G A N D U N I V E R S A L I S I N G T H R O U G H S O U N D

By 1969, the festival became determined to create an attitude of defiance against the dominant cultural hegemonies and hierarchies of times before. Circumstantially, the festival designed opportunities for artists to investigate shared roots of drama, music and performance around coexisting heterogeneities, temporally and aesthetically.

The festival chose Percussion as its theme in order to exploit a repository where non-European expressions were highly developed. Percussive forms have been identified as the oldest and most basic of instrumental types, indigenous to all cultures. Rhythm, as the most fundamental ingredient to all music, signified a return to basics and resonated with elemental instinctual drives. The Festival insisted on a ruthless and dynamic progression, constituting an international sonic narrative – one that specifically emphasised the skill and sophistication of South Asian and African percussives – with notions of unification and universalism as the new norm.

The theme facilitated a varied and fluid programming that included Balinese gamelan Gong Keybar musicians and dancers, Indian musicians Debabrata Chaudhuri and Faiyaz Khan, kathak dancer Uma Sharma, Iranian tombak players Jamshid Shemirani and Hossein Tehrani, American Max Roach Quintet & Abbey Lincoln, and the Rwanda Drum Ensemble (on its first Asian appearance). Experimental musician Iannis Xenakis was commissioned to create *Persephassa*, a site-specific composition, which premiered in the ruins of Persepolis with the *Les Percussions de Strasbourg* for the closing event.

E P I S O D E T H R E E : E M A N C I P A T I N G T H E U N I V E R S A L E C S T A T I C P O W E R S O F R I T U A L

On the cuff of the transcendental successes of 1969, the festival proceeded to further disentangle itself from the old order and to write scripts anew with aspirations towards a new cultural order. The 1970 festival was organised around the theme of *Theatre and Ritual*. Investigations into ritual promised release of universal ecstatic powers and insight into the unconscious world of the collective on the basis that it brought theatre closer to its essence. Ideals of catharsis and

a connection with the emotional core of drama were unifying underlying drives. Furthermore, the performative, represented by the "primitive" was pitched to supplant the textual, as a deliberate retraction from the European tradition, towards a purer "poor theatre".

A wide range of expressions included: influential Polish creator Jerzy Grotowski with Calderon's *The Constant Prince*; adaptation of Gorgani's verse *Vis-o-Ramin* by Mahin Tajadod and director Arby Ovanessian; Jean Genet's *Les Bonnes* by director Victor Garcia and Compañía Núria Espert; *Fire* by Bread & Puppet Theatre directed by Peter Schumann; ta'zieh of *Moslem ibn Aqeel*; classical sitar by Ravi Shankar and classical Indian dance by Yamini Krishnamurti.

"Ritual theatre" was the theme of the Fourth Festival – an appropriate choice since Asia still remains a rich storehouse of ritual and ceremony and after a long period of lack of interest, the West is once again rediscovering its roots in Asian arts. Shiraz was the ideal meeting place for the purpose.

8th Festival of Arts, *Shiraz-Persepolis* Programme, Archaeology of the Final Decade Archives

E P I S O D E F O U R : C O N S O L I D A T I N G A N E X U S F O R M O D E R N I S I N G N A T I V I S T S M I N G L I N G W I T H R I T U A L I S I N G M O D E R N I S T S

By 1971 the festival was operating meta-politically across the first and third worlds, pursuing universalist utopian modernity through performance, sight and sounds. It actively supported modernisers from the "third world" who were keen to base their investigations on native rituals, traditions and folklores, in the pursuit of authenticity. It juxtaposed that process of discovery, deconstruction and reorientation with the concerns of the internationally fluid and subversive avant-garde, whose modernity sought to liberate itself from the constraints and stabilities of its individual traditions.

The festival became an authentic nexus for the "third worldist" modernising drives that rooted themselves in a compost of local tradition, folklore and ritual and the international modernists who were experimenting with ritualisations and encounters with other cultures in an effort to break away from the strictures of European artistic tradition.

A broadly shared sensibility of these investigators was expressing not through conventional emotional routes but by striking elemental chords that released cathartic and ecstatic powers. The festival became, by design and by default the bedrock of exactly such preternatural investigations.

E P I S O D E F I V E : C R E A T I N G O R G H A S T

The experiences of *Theatre and Ritual* at the 4th Festival informed the creation of the seminal work *Orghast* in 1971. *Orghast* was collectively directed by Peter Brook, Arby Ovanessian, Andrei Serban and Geoffrey Reeves, and written by poet Ted Hughes and linguist and dramaturg Mahin Tajadod. It was a site-specific commission and first major research project for the Paris-based International Centre for Theatre Research.

In a return to ancients, Tajadod and Hughes invented a language for *Orghast* based on Middle Persian Avestan and ancient Greek. Incomprehensible to the modern audience, its primary intention was the omission of text as carrier of symbolic meaning. Attainment of meaning would transcend the need for rational discourse and bring the audience to alternate modes of consciousness, forming a new community beyond any fixed, stable identity.

The point was to create a precise but open and inviting language, inviting to a lost world we wanted to explore. Music is one such language – mathematically precise, but completely mysterious and open, giving access to a deeper world, closed to direct analysis.... If you imagine music buried in the earth for a few thousand years, decayed back to its sources, not the perfectly structured thing we know as music, then that is what we tried to unearth. A language belonging below the levels where differences appear, close to the inner life of what we've chosen as our material, but expressive to all people, powerfully, truly, precisely.

Ted Hughes interview, quoted in Albert Hunt and Geoffrey Reeves, *Directors in Perspective*, Peter Brook, (Cambridge: Cambridge University Press, 1995), 157

E P I S O D E S I X : C O - O P T I N G T H E A V A N T - G A R D E I N R E V E R S I N G T H E T R A N S M I S S I O N S O F K N O W L E D G E

In 1972, the festival brought several distinctive European and American experimental practitioners into proximity with the Asian traditions to which they were indebted. John Cage had studied with Daisetz Teitaro Suzuki, a theologian of Zen Buddhism. With Merce Cunningham they drew inspiration from *I Ching* (Book of Changes) to explore notions of chance and indeterminacy. Karlheinz Stockhausen's compositions aimed at reaching a state of inner ascetism and spirituality correlating with philosophies of Hinduism.

The curation underscored the reverse transmission of knowledge from the periphery to the centre, highligh-

ting the depth and continuity of Asian philosophical influence on European and American modernist movements. The festival directors drew historical parallels with earlier intercultural influences, referring to Antonin Artaud's development of theories and practices that investigated a relationship to signs rather than words, based on his observations of Balinese dance.

With the recent involvement of the Third World, a new perspective has been opened... World theatre seems even closer to achieving the goals set by the visionary Artaud... An important trend of the avant-garde is devoted to developing this kind of expression for an intercultural audience.

8th Festival of Arts Programme (1974),
Archaeology of the Final Decade Archives

EPISODE SEVEN: PROMOTING THE CASE OF AFRICA

The festival became one of the first international platforms with a focus on African cultural emancipations and the inclusion of indigenous African forms of dance and drama. A new post-colonial generation of African dramatists, including the well-known Duro Ladipo, drew upon indigenous traditions and mythologies. These investigations focused on national revivalist drives within an intercultural discourse which resonated with the directions of the Festival. Artists from Senegal, Nigeria, Rwanda and Uganda, all of which gained independence in the early 1960s, represented ritual and contemporary cultural expressions.

The Ballet National du Sénégal participated with traditional dances and music in the 4th Festival in 1970, followed by *L'Ensemble Lyrique du Senegal* in 1976. Duro Ladipo's famous opera *Oba Ko So* – a dramatisation of the Yoruba story of *Shango the King of Thunder* – was staged in 1973. Robert Serumaga's contemporary dance-drama *Renga Moi* returned to the legend of Acoli.

With the inclusion of these artists, the Festival implicitly entered into an intercultural dialogue with contemporaneous African platforms, most notably the *First World Festival of Negro Arts* (1966) in Dakar and the *Pan-African Cultural Festival* (1969) in Algiers.

A Utopian Stage exhibition deliberately closes with *The First World Festival of Negro Arts* a master film by African-American filmmaker William Greaves, which was officially commissioned to document the seminal coming together that happened in the spring of 1966 in Dakar, Senegal, at the initiation of Sédar Senghor, the country's president. *A Utopian Stage* draws a parallel

between festivals at *Shiraz-Persepolis* and Dakar. This passionate account that encapsulates the spirit of the time and the euphoria of togetherness that is at the core of *A Utopian Stage* project.

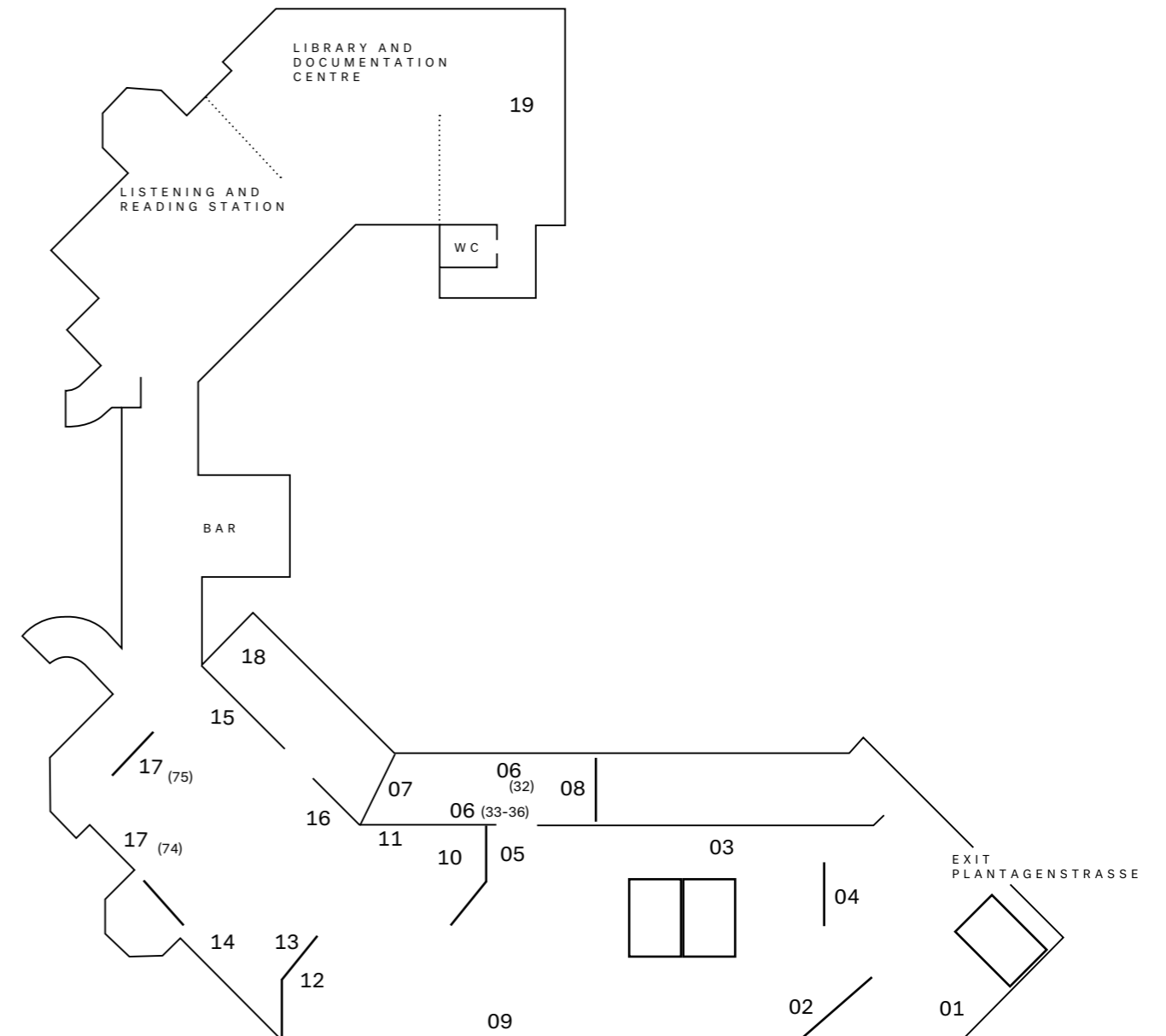
In the film, William Greaves reflects on the arts of modern Africa when he declares, "often you draw inspiration from the art of your ancestors – an art rich in symbol and function. To them, art was never an end to itself but a means by which the human spirit is lifted to ever higher planes of consciousness. To the ancestors, only when the spiritual part of man was awakened had art served its basic purpose. For in his cosmic dance in space and time man is forever seeking to unravel the secrets. and the infinite and silent world of the spirit, a world that is forever beckoning him."

ACT III. A UTOPIAN STAGE: INVOCATIONS

Act III. A Utopian Stage: Invocations summons performative responses and critical conversations by an eclectic group of artists, performers, composers and thinkers who are invited to activate the contents, discourses, histories and points of reference relating to the radical and experimental spirits of the 1960s and 1970s. We invite the participants to zoom in and out of *The Shifting Sands of Utopias: A Cultural Atlas* (which is the very entry point into the exhibition at SAVVY Contemporary). The open platform of *Invocations* invites responses, interpretations and engagements with the emancipating ambitions and contradictions of "the age of modernism and revolution" and the transcendentalisms, internationalisms and the radical desires to unlock utopian potentials.

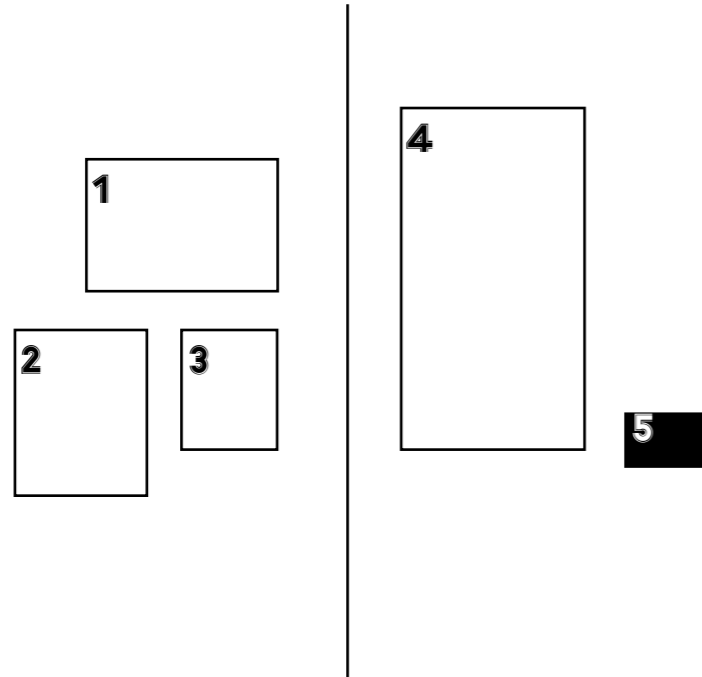
TEXT Vali Mahlouji

FLOORPLAN



CAPTIONS

CLUSTER 01



01 Classical music concert at Persepolis in the inaugural year 1967

02 and 03 *Ta'zieh Horr* (Iranian Passion Play). Open Air Theatre 1967 Producers: Khojasteh Kia and Parviz Sayyad

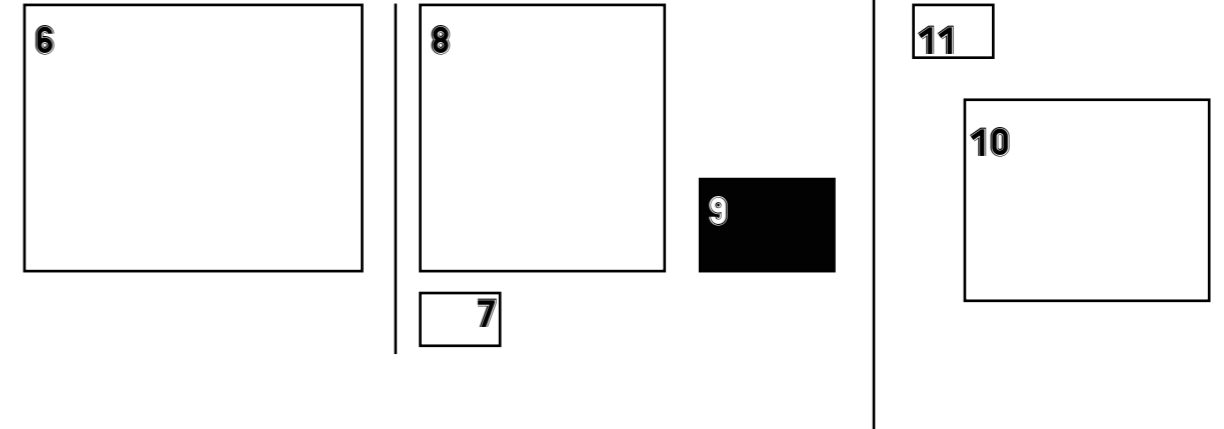
Karna players accompanying the Iranian passion play. Karna is an ancient ceremonial instrument, possibly dating back to 4th century BCE. It produces a very loud sound and is usually played during rituals in groups or ensembles. The oldest are documented from Fars, but they exist in many areas of Iran.

04 Poster of a performance by Bismillah Khan. Tehran City Theatre 1973 Designed by Ghobad Shiva Commissioned by the 7th Festival of Arts, Shiraz-Persepolis.

05 Classical Indian Music. Hafezieh 1968. 3' Musician: Bismillah Khan (shehnai) Video iPad

EPISODE 1

CLUSTER 02



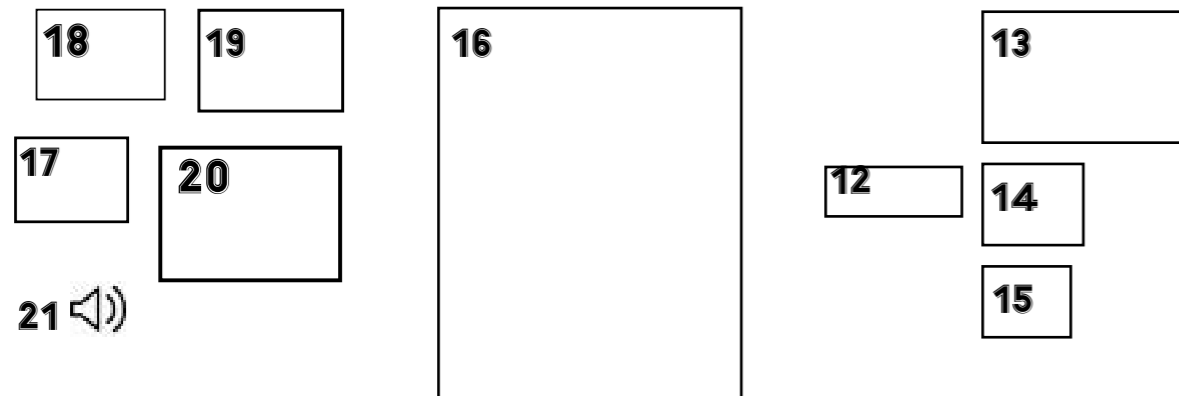
06 and 07 *Shahr-e Qesseh* (City of Tales) University Hall 1968 Playwright and Director: Bijan Mofid World Premiere Commissioned by the 2nd Festival of Arts Courtesy of Dariush Hajir and the Bijan Mofid Foundation

08 Poster of *Shahr-e Qesseh* (City of Tales) 1968. Designed by Ghobad Shiva Commissioned by the 2nd Festival of Arts Shiraz – Persepolis.

09 *Shahr-e Qesseh* (City of Tales) University Hall (1968) 25' (excerpt) Writer and director: Bijan Mofid Actors: Bijan Mofid, Jamileh Nedai, Mehdi Ali Beigi, Houman Mofid, Arash Ostad Mohamad, Rashid Kanaani, Mahmood Ostad Mohamad, Soheil Souzani, Mehdi Ali Beigi, Mahmood Ostad Mohamad, Rashid Kanaani Commissioned by the Festival of Arts, Shiraz – Persepolis and premiered in 1968 Courtesy of Dariush Hajir and the Bijan Mofid Foundation Video Screen

This seminal socio-critical play by Atelier Theatre Company became very popular at that time. It was later performed in Tehran. Bijan Mofid was the writer, director and an actor in the play. His other notable works that were staged at the Festival include *Mah o Palang* (The Moon and the Leopard) in 1969 and *Bozak Namir Bahar Miyad* (Don't Die Little Goat, Spring Shall Arrive) in 1973.

10 and 11 *Pazhouheshi zharf va setorg va no dar sangvareha-ye dowre-ye bist-o-panjom-e zamin shenasi* (A Modern, Profound and Important Research into the Fossils of the 25th Geological Era) Open Air Theatre 1968 Playwright: Abbas Nalbandian Director: Arby Ovanessian World Premiere and Festival of Arts commission



12 Naqqareh-Khaneh Music, Iranian Traditional Percussion Open Air Theatre 1969

13 Ceremonies of the *Zour-khaneh* in rehearsal Persepolis 1969
Zour-khaneh is a traditional form of ritual sport with archaic roots in Iran. The sportsmen exercise to the rhythm of percussion.

14 and 15 Max Roach Quintet & Abbey Lincoln Open-Air Theatre 1969
Max Roach, Jamshid Shemirani and Hoseein Tehrani in a jam with Abbey Lincoln in the ancient ruins.

16 Uma Sharma performing Kathak Classical Indian Dance Open-Air Theatre 1969
The performance began with a vocal tribute to the poet Hafez in the Mughal style.

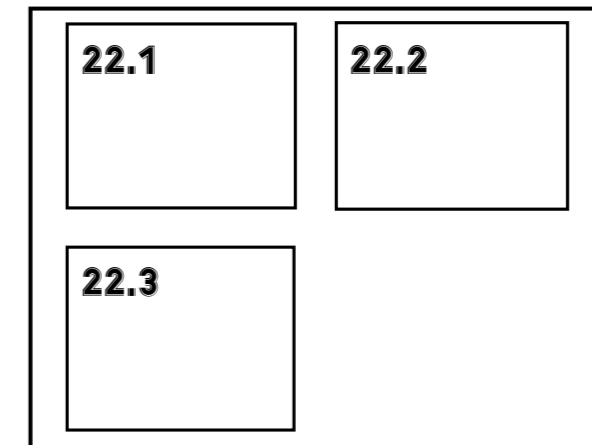
17 *Persephassa* Persepolis 1969 Composer: Iannis Xenakis Performed by Les Percussions de Strasbourg Courtesy of Archaeology of the Final Decade
A piece for six percussionists, co-commissioned by the Festival of Arts and the French Ministry of Culture. World Premiere at the Festival of Arts for the closing event of 1969.

18 *Persepolis* Persepolis 1971 Composer: Iannis Xenakis Light spectacle accompanying the performance World Premiere commissioned by the Festival of Arts for the opening event of 1971
Persepolis: Spectacle & Music was referred to as visual symbolism dominated by sound. Electro-acoustic music composed on 8 independent tracks played over 100 loudspeakers spread throughout Persepolis, with

fireworks, projectors and laser beams punctuated by the sounds and movements of the children of Shiraz.

19 and 20 Balinese Gamelan & Traditional Dances: Legong Keraton and Tari To-peng Masked Dancers Open Air Theatre 1969 Courtesy of Malie Letrange.

21 *Persephassa* Persepolis 1969 28'37"
Composer: Iannis Xenakis Musicians: Percussion Ensemble red fish blue fish: Patti Cudd, Aiyun Huang, Terry Longshore, Brett Reed, David Shively, Vanessa Tomlinson
The piece was co-commissioned by the Festival of Arts and the French Ministry of Culture, and premiered in Persepolis.



22 Hanging Projection:

22.1. Rwanda Drum Ensemble Outdoors and Open Air Theatre (1969) 2' 47" (excerpt) Courtesy of the Institut national de l'audiovisuel, France
Excerpt from *Images, Rhythms et Percussions: Festival dans le désert* 1969 [Iran/France] Director: François Reichenbach Film commissioned by the National Iranian Television
Rwandan drummers engage the local people in a jam session and are seen at a formal concert.

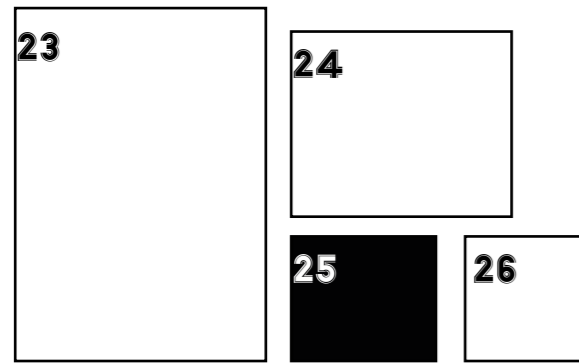
22.2 Balinese *Gamelan Gong Kebyar* Concert & Traditional Dances. Persepolis 1969 9' 6" (excerpt) Courtesy of the Institut national de l'audiovisuel France.

Excerpt from *Images, Rhythms et Percussions: Festival dans le désert* 1969 [Iran/France] Director: François Reichenbach Performers: Legong Keraton, and Tari Topeng Masked Dancers Film commissioned by the National Iranian Television
The event opened the Festival of Arts in 1969 around the theme of Percussion.

22.3 Percussive Improvisations Persepolis 1969 7' 14" (excerpt) Film commissioned by the National Iranian Television Courtesy of the Institut national de l'audiovisuel France

Excerpt from *Images, Rhythms et Percussions: Festival dans le désert* 1969 [Iran/France] Director: François Reichenbach Vocalist: Abbey Lincoln Musicians: Max Roach (drums), Jamshid Shemirani (tombak), Hossein Tehrani (tombak).

Max Roach, Jamshid Shemirani and Hoseein Tehrani engage in a jam session and with Abbey Lincoln in the ancient ruins.

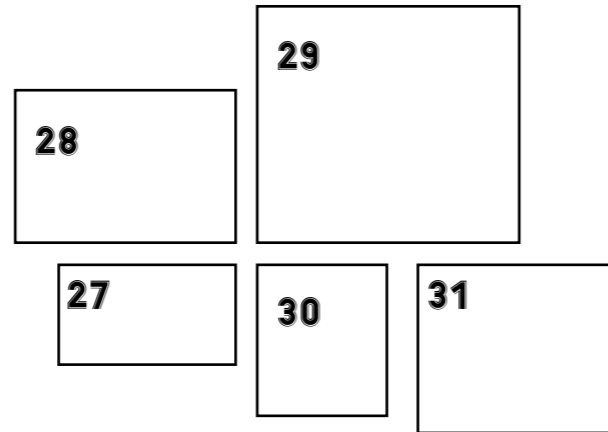


23 Poster of the 4th Festival of Arts, Shiraz-Persepolis 1970 Designed by Ghobad Shiva.

24 *The Constant Prince* (1977) Delgosha Pavilion 1970 Playwright: Calderón de la Barca Director: Jerzy Grotowski The Laboratory Theatre Each performance at the Delgosha Garden Pavilion was limited to an intimate audience of forty.

25 *The Constant Prince* (1977) 4' 30" (excerpt) Courtesy of the Escenología Media Center Mexico. Playwright: Calderón de la Barca. Adaptation: Juliusz Slowacki Director: Jerzy Grotowski The Laboratory Theatre Wrocław Video Screen Audio recording: Ferruccio Marotti Spoleto 1967 The actor seen here is Ryszard Cieślak whose physical performance as Constant Prince marks a powerful theatrical moment. Grotowski's *Constant Prince* is considered one of the most significant works of the 20th century and his influential ideas revived the function of ritual in theatre. Grotowski's notion of "total dramatic space" explored the reciprocal and symbiotic relationship between audience and actor.

26 and 27 *Vis-o-Ramin* Persepolis 1970 Playwright: Mahin Tajaddod. Director: Arby Ovanessian A play adaptation of Gorgani's 11th century Persian verse. The production was the opening event of the Festival of Arts' Theatre and Ritual year, in front of the Apadana staircase at Persepolis, and was coordinated with the movement of the setting sun.



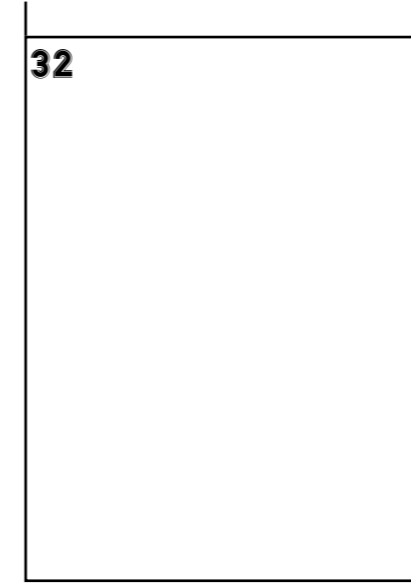
28 Ballet National du Senegal – Music and Dance – A diverse ethnic musical map of Senegal Open-Air Theatre 1970.

This was the company's debut outside Senegal. Founded in 1960, the year of independence by Léopold Sédar Senghor, the poet and president who shared a vision of *négritude* with Martinican poet Aimé Césaire, and the Guianan Léon Damas, dating back to the 1930s.

29 *Fire* TV Hall 1970 Creator and Director: Peter Schumann Bread & Puppet Theatre Bread & Puppet was an experimental American theatre company, employing giant puppets. Each of their performances began with the reading of a statement of protest against political oppression followed by the distribution of bread amongst the audience.

30 *Les Bonnes* University Hall 1970 Playwright: Jean Genet Director: Victor Garcia, Teatro Nuria Espert.

31 *King's Story* Bread & Puppet Theatre 1970 Bread & Puppet performed for the public in a park in Shiraz and outside a prison free of charge.



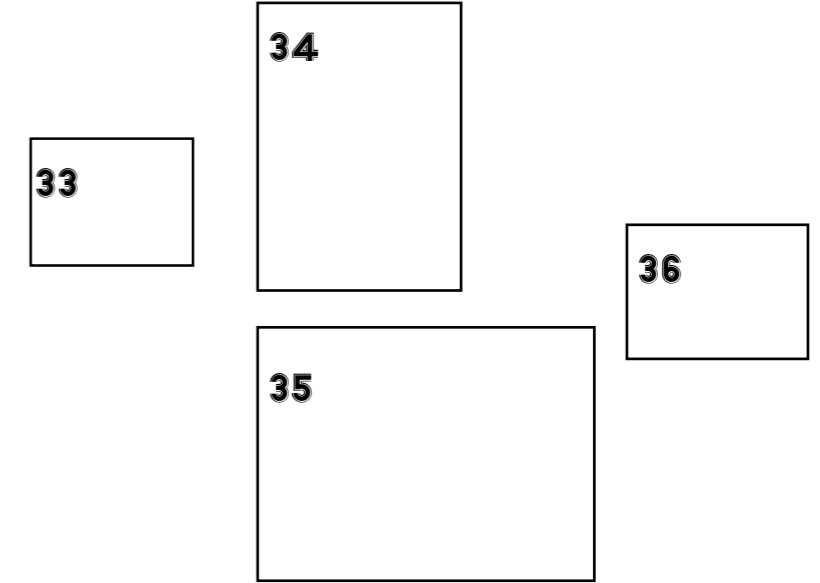
32 and 34 and 35 *Orghast* Part II Playwrights: Ted Hughes and Mahin Tajaddod, with excerpts from Calderon, Seneca, Achille and Leon Chant Directors: Peter Brook, Arby Ovanessian, Geoffrey Reeves and Andrei Serban Naqsh-e Rostam 1971 International Centre for Theatre Research Commissioned by the Festival of Arts and the French Ministry of Culture, with the participation of the Ford and Gulbenkian Foundations and UNESCO World Premiere commissioned by the Festival of Arts

33 *Orghast* rehearsal Bagh-e Ferdows Tehran 1970 Courtesy of Archaeology of the Final Decade

36 *Orghast* Part I Playwrights: Ted Hughes and Mahin Tajaddod, with excerpts from Calderon, Seneca, Achille and Leon Chant Directors: Peter Brook, Arby Ovanessian, Geoffrey Reeves and Andrei Serban Persepolis 1971 International Centre for Theatre Research Commissioned by the Festival of Arts and the French Ministry of Culture, with the participation of the Ford and Gulbenkian Foundations and UNESCO World Premiere Commissioned by the Festival of Arts

CLUSTER 7

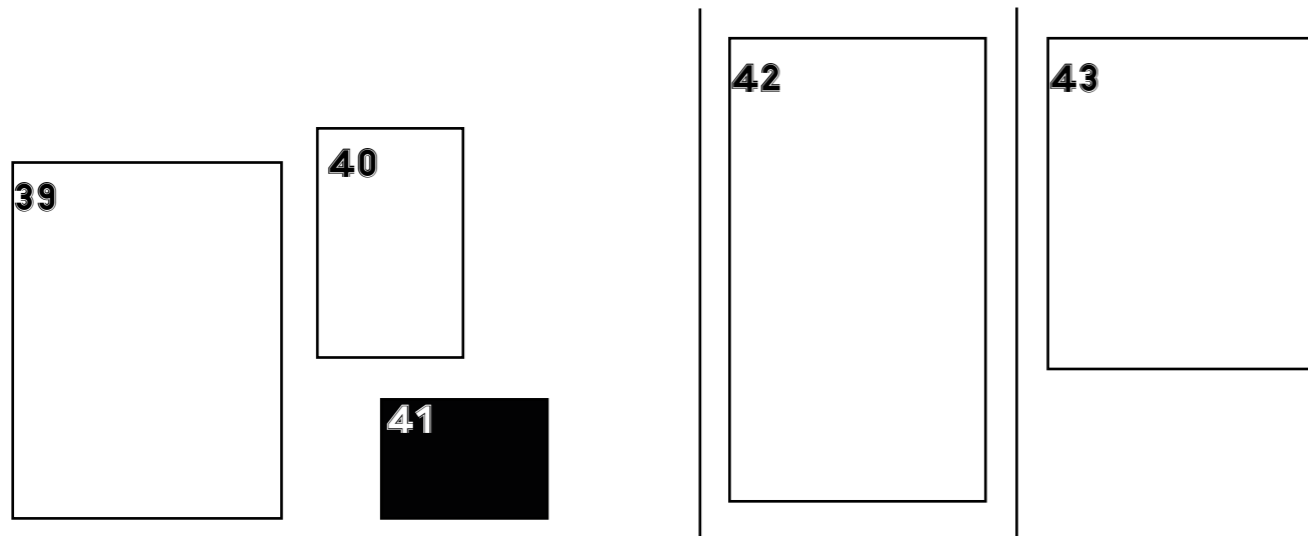
37 *Kecak Rina* (1970) 11'47" (excerpt) Courtesy of Archaeology of the Final Decade and Sardono Kusumo Director: Sardono W. Kusumo Video Projection 8mm footage of Sardono Kusumo performing the Kecak dance with the people in Teges Village, Bali, as he would perform in Shiraz-Persepolis later in the same year. Kecak is a traditional "happening" by the chak, an



a cappella chorus of young men representing the forest full of monkeys. Copyright and courtesy Sardono W. Kusumo. The film is footage of the Kecak Rina dance that Sardono performed in Shiraz in 1970. Since the 1970s, choreographer and artist Sardono W. Kusumo documented much of his work on 8mm camera. In 2016, the digital transfer of this footage was commissioned by the Singapore International Festival of Arts, resulting in a documentary film titled *I Dance with My Camera on My Finger*.

CLUSTER 8

38 *Persepolis* (1971) Composer: Iannis Xenakis 6'33" (excerpt) Director: Pierre Andrégui Video Projection Iannis Xenakis was commissioned by the Festival of Arts in 1971 to compose a new piece for the opening ceremony of the festival. Xenakis chose Persepolis as both the subject and setting for his piece, creating a monumental and site-specific performance among the ruins. Persepolis: Spectacle & Music was referred to as visual symbolism dominated by sound. Electro-acoustic music composed on 8 independent tracks played over 100 loudspeakers spread throughout Persepolis, with fireworks, projectors and laser beams punctuated by the sounds and movements of the children of Shiraz.



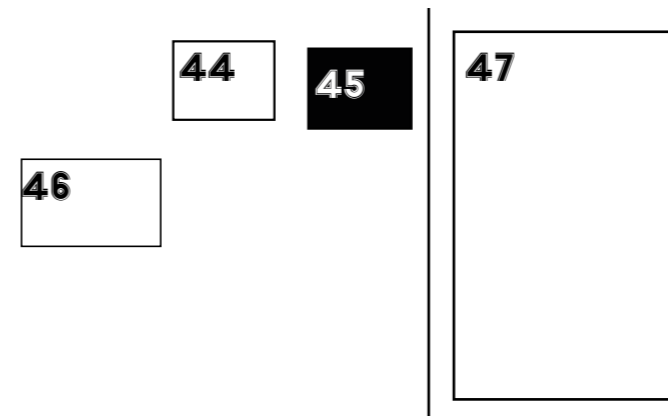
39 Poster of *Wayang Kulit* 1971 Designed by Ghobad Shiva Commissioned by the 5th Festival of Arts Shiraz – Persepolis.

40 Poster of Ingmar Bergman and Satyajit Ray 1972 Designed by Ghobad Shiva Commissioned by the 6th Festival of Arts Shiraz – Persepolis

41 Classical Indian Music Persepolis 1970 8'40" (excerpt) Musicians: Ravi Shankar (sitar), Allah Rakha (tabla) Footage from National Iranian Radio & Television Video Screen

42 Poster of the 4th Festival of Arts Shiraz – Persepolis 1970 Designed by Ghobad Shiva

43 Poster of the 5th Festival of Arts Shiraz–Persepolis 1971 Designed by Ghobad Shiva



44 David Tudor (left) and John Cage performing at the Festival of Arts 1972 Courtesy of The John Cage Trust and The Merce Cunningham Trust
John Cage at the Festival of Arts 1972 Courtesy of The John Cage Trust

45 Merce Cunningham (selected excerpts of dance performances on monitor) 30' Courtesy of the Merce Cunningham Trust Video Screen
Including extracts from:

RainForest 1968 (from Event for Television 1977: 22:10–25:10 and 28:30–44:18) Choreography: Merce Cunningham Music: David Tudor Décor: Andy Warhol Costumes: Jasper Johns Dancers: Merce Cunningham, Meg Harper, Robert Kovich.

Walk Around Time 1968 (from Cunningham Through the Decades 1950's–1960's: 23:36–27:51) Choreography: Merce Cunningham Music: David Behram Décor: after Marcel Duchamp's The Large Glass Dancers: Merce Cunningham Dance Company

Exchange 1978 (from Cunningham Through the Decades 1950's–1960's: 39:31–42:27) Choreography: Merce Cunningham Music: David Tudor Costumes: Jasper Johns Dancers: Merce Cunningham and dancers

Variations V 1966 (5:24–12:31) Choreography: Merce Cunningham Music: John Cage Film by Stan Van Der Beek

46 and 47 Persepolis Event, The Merce Cunningham Dance Company at Persepolis 1972 World Premiere Courtesy of The Merce Cunningham Trust

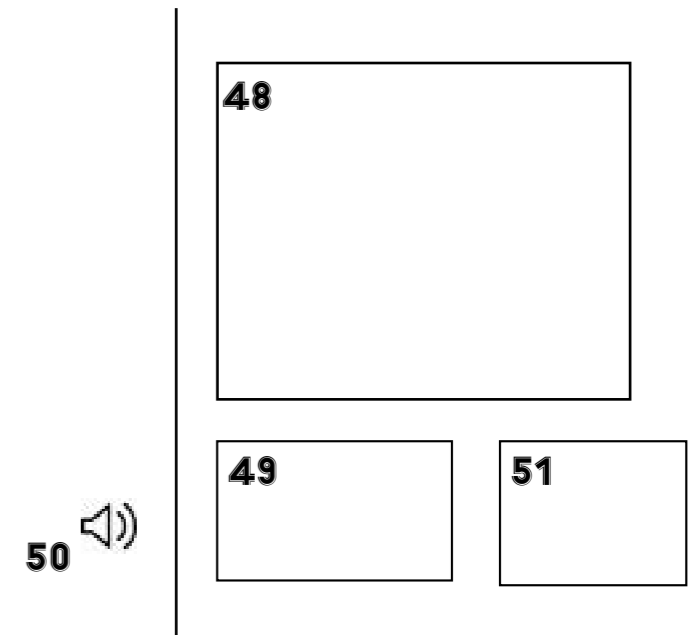
The Merce Cunningham Dance Company also performed in *RainForest*, *Argentine Tangos*, *Birdcage*,

Soliloquy; Open–Air Theatre Events in collaboration with John Cage, David Tudor and Gordon Mumma at the Open Air Theatre
RainForest used Andy Warhol's *Silver Pillows* as décor, which drifted freely in the space and rose up to the sky.

All the material Courtesy of an Archive of Archaeology of the Final Decade

EPISODE 6

CLUSTER 11



50

48 and 49 *Mantra* (For two Pianos) Saray–e Moshir 1972 65' Composer: Karlheinz Stockhausen Pianists: Alfons Kontarsky, Aloys Kontarsky Courtesy of Stockhausen–Stiftung für Musik

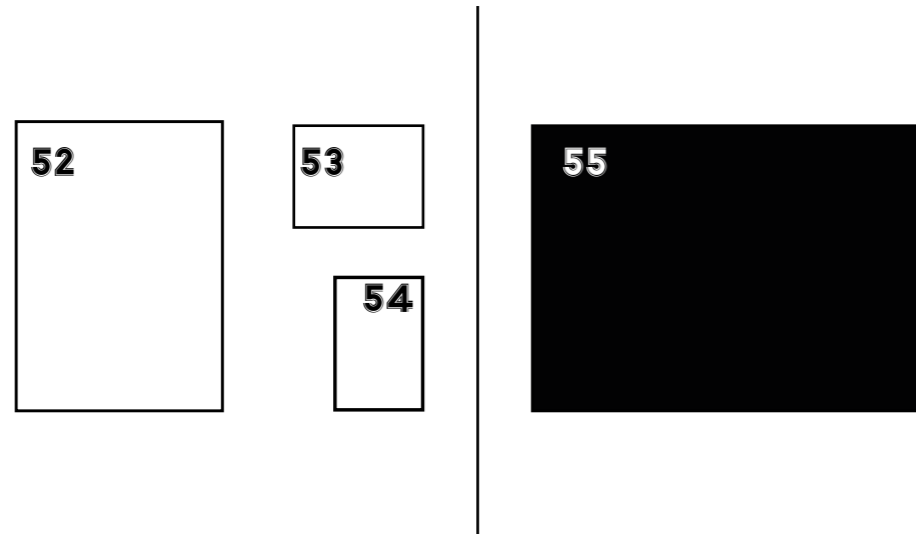
50 *Mantra* audio (For two Pianos) Saray–e Moshir, 1972 65' Composer: Karlheinz Stockhausen Pianists: Alfons Kontarsky, Aloys Kontarsky Courtesy of the Stockhausen–Stiftung für Musik

51 *Stimmung* 1972 Composer: Karlheinz Stockhausen Piece composed for six vocalists and six microphones Courtesy of the Stockhausen–Stiftung für Musik

Stockhausen Panorama was a retrospective of the work of Karlheinz Stockhausen, a main component of the 6th Festival. The festival presented ten concerts mainly at Saray–e Moshir and an entire day of "Music in the City." The day started at dawn and lasted until early evening, with instrumentalists and singers performing at different points in the open city. The

lecture performance *Sternklang* (Star Sound) was enthusiastically received by a predominantly youthful audience of about 8000, and broadcast on radio and television. Commissioned by the 6th Festival of Arts.

CLUSTER 12



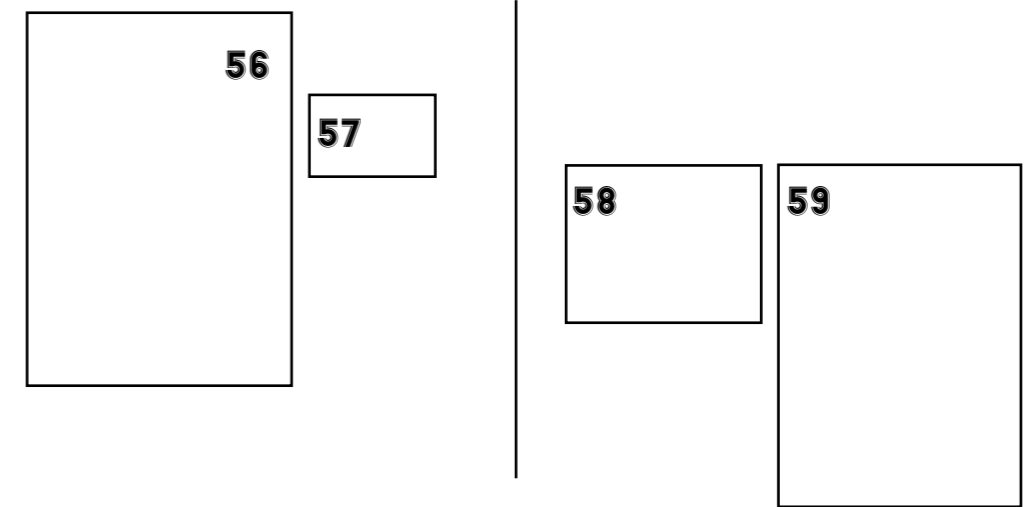
52 Poster for 6th Festival of Arts Shiraz–Persepolis 1972 Designed by Ghobad Shiva

53 *Rostam & Sohrab* Kathakali from Kerala Kalamandalam Persepolis 1972

54 Shanta Rao performing Bharatanatyam & Mohiniattam, Classical Indian Dances Hafezieh 1972 Courtesy of Archaeology of the Final Decade Accompanied by K.V. Ratnan, (vocals & nattuvangam), D.K. Nethappa (mri-dangam), Narayanan (ghatam), Dhanahaxshmi (sruti) South Indian Dance–Drama, based on Ferdowsi’s epic story in the Shahnameh.

55 *Masque of Malabar, a study of Kathakali* (1972) 39’36 (excerpt projected on wall) Director: David Bolland Video Projection Filmed over a period of six years in Kerala, at the Kerala Kalamandalam institution, David Bolland’s *Masque of Malabar* is an in–depth study of the South Indian dance-drama Kathakali. The film follows the process of putting on a Kathakali performance, including the vigorous training the dancers go through while studying at the Kerala Kalamandalam, India’s leading institution for the study of Kathakali. Bolland himself offers commentary throughout. Courtesy David Bolland Collection, Rose Bruford College, Kent.

CLUSTER 13

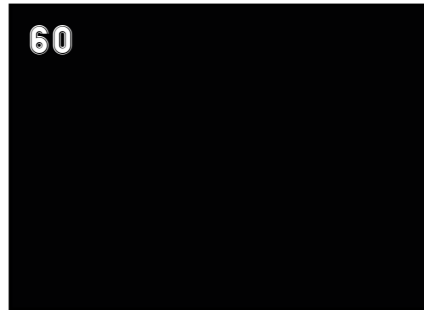


56 *Origin of Blood* Delgosha Garden 1973 Creator and Director: Shuji Terayama Tenjo Sajiki Theatre Laboratory Courtesy of Tenjo Sajiki Theatre Laboratory

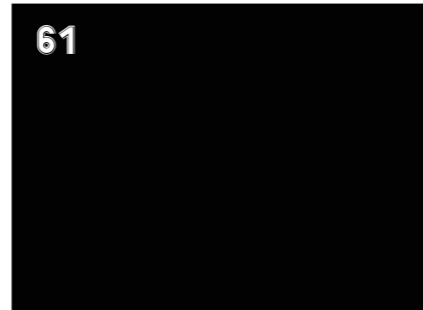
57 *Oba Ko So* (The King Did Not Hang) University Hall 1973 Playwright and Director: Duro Lapido A Yoruba Musical Drama from Nigeria, a dance–drama based on folk themes, featuring chanting, drums and music.

58 *Polish Dreambook* Teatr STU-TV Studio 1974 Playwrights: Edward Chudzinski & Krzysztof Miklaszewski Director: Krzysztof Jasinsk World Premiere

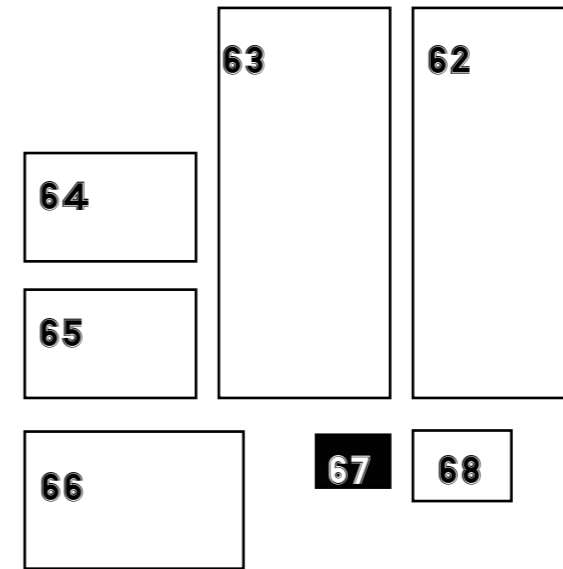
59 Poster of Third World Theatre – 2nd World Festival and Conference 1973 Designed by Ghobad Shiva Commissioned by the 7th Festival of Arts, Shiraz – Persepolis



60 *Oba Ko So* (The King Did Not Hang) Duro Lapidio and the Duro Ladipo Theatre Company of Oshogbo Nigeria (1960s exact date unknown) 28' Video Projection Director: Henry Dore Producer: Henry Dore in collaboration with the Federal Film Unit Lagos Nigeria Video Projection The documentary was made about Duro Ladipo and his theatre troupe who travelled extensively in Nigeria with their investigations into traditional Yoruba stories which they appropriated into a new film of theatre. The troupe was also invited to perform internationally, including Berlin.



61 *The Dead Class* (1976) 72' Playwright and Director: Tadeusz Kantor Performed by: Teatru Cricot-2, Kraków Producer: Film X. Realised by: Andrzej Wajda Video Projection The *Dead Class* was shot on film in 1976 by the Oscar winning director Andrzej Wajda. The first production of the play had been performed to great critical acclaim in 1975, but would be rarely seen live by audiences outside of Poland. Soon recognised as a major landmark in theatre, the play would go on to be staged almost 2500 times worldwide, including early on at the 1977 Festival of Arts. Copyright of Polish Theatre Perspectives, made in association with Cricoteka and Telewizja Polska.



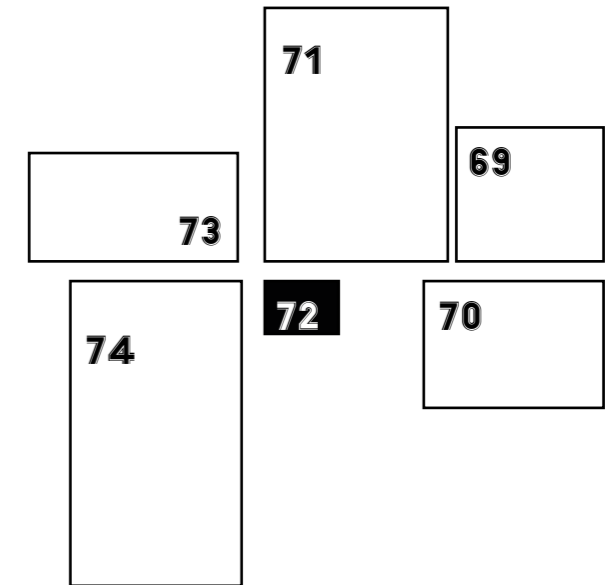
62 Poster of Korean Folk Arts Troupe Tehran Roudaki Hall Courtesy of Archeology of the Final Decade

63 Poster of Indian Classical Dance Kama Dev Tehran City Theatre 1973 Designed by Ghobad Shiva Commissioned by the 7th Festival of Arts Shiraz – Persepolis

64 and 65 and 66 *Caligula* Kargah-e Namayesh Persepolis 1974 Playwright: Albert Camus Director: Arby Ovanessian Courtesy of Mehdi Khonsari The set design by Arby Ovanessian consisted of a grid of runways, with the audience sunken into the empty voids. Side-lighting the performance space created a vision of a sea of severed heads (those of the audience), above which the performance took place.

67 Master musicians of Afghanistan Hafezieh 1974 1'34" Video iPad Ahmad Wali (vocals) musicians: Ghulam Bahauddin (tambour), Malang Nejрати (zerbaghali), Gul Alam (dhol), Ghulam Nabi (dilruba), Hashem Chisti (table), arrangement by Lloyd Miller

68 *Soirée de Gala* L'Ensemble Lyrique Traditionnel du Sénégal Théâtre National – Hafezieh 1976. Director: Abdou Mama Diouf Traditional tales depicted song, instrumental music and dance.



69 and 70 *Renga Moi* Saray-e Moshir 1975 Playwright and Director: Robert Serumaga An African dance-drama National Theatre of Uganda 70 Poster for Popular Theatre 1977 Designed by Ghobad Shiva Commissioned by the 11th Festival of Arts Shiraz – Persepolis

71 Poster for Popular Theatre 1977 Designed by Ghobad Shiva Commissioned by the 11th Festival of Arts Shiraz – Persepolis

72 Iranian Master Musicians Hafezieh 1976 1'9" Video iPad Vocalist: Siavosh Shajarian Musicians: Mohammad-Reza Lotfi (tar), Nasser Farhangfar (tombak in Chahargah mode)

73 *Hora Sexta* (The Sixth Hour) play created and directed by Assurbanipal Babilla National Iranian Radio & Television Theatre Workshop Persepolis 1977 Courtesy of Bahman Jalali Estate / Archeology of the Final Decade Courtesy of Archeology of the Final Decade

74 Poster of Indian Classical Dance Alarmel Valli Tehran City Theatre 1973 Designed by Ghobad Shiva Commissioned by 7th Festival of Arts Shiraz – Persepolis Courtesy of Archeology of the Final Decade

CLUSTER 17

75 Robert Wilson speaks about *KA MOUNTAIN* and *GUARDenia TERRACE* (1972) 6'57" (excerpt) Extract from *Visionary of Theater* (1993-7) by Paul Kaiser Copyright Paul Kaiser courtesy of the Byrd Hoffman Water Mill Foundation

76 Overture to *KA MOUNTAIN* and *GUARDenia TERRACE* – a story about a family and some people changing (1972) 37' (excerpt) Director: Robert Wilson Commissioned by Festival of Arts, Shiraz-Persepolis Courtesy of the Byrd Hoffman Water Mill Foundation The Overture preceded the main performance of *KA MOUNTAIN*... the day before at the Qavam House in the Narenjestan Garden. Robert Wilson presented an extremely slow moving piece in which the audience happened across members of an imaginary family. The site-specific performances were commissioned by the Festival of Arts and they were only performed once. This excerpt was filmed from a performance without an audience.

KA MOUNTAIN... lasted for 168 hours, in one continuous performance, performed 24 hours a day for a week, from midnight on September, 2 to midnight on September, 8 1972). It took place at Haft Tan, a hill named after seven sufis who are buried in a nearby garden. It began on a platform at the foot of the hill, and progressed extremely slowly each day onto another platform higher up, until it reached the summit. The performance involved over five hundred characters including animals, some of which were cardboard cutouts. Actors included Americans and Iranians, as well as non-professional local people.

CLUSTER 18

77 The First World Festival of Negro Arts 1966 40' Director and Writer: William Greaves Producer: Motion Picture and Television Service of the United States Information Agency Courtesy of William Greaves Productions The official documentary film of the festival held in Dakar, Senegal in 1966. Over 2,000 writers, artists and performers from Africa and the African Diaspora participated in this historic event. Features Duke Ellington, Langston Hughes, Alvin Ailey, Aime Cesaire, Leopold Senghor and artists, performers and dignitaries from thirty countries.

CLUSTER 19

78 *Symmetricks* 1972 7' Creator: Stan VanDerBeek Courtesy of the Estate of Stan VanDerBeek and Electronic Arts Intermix (EAI) New York. Stan VanDerBeek (1927 – 1984) was an American experimental filmmaker and graduate of Black

Mountain College. VanDerBeek's ironic compositions were in the spirit of the surreal and dadaist collages of Max Ernst, but with a wild, rough informality of the expressionism of the Beat Generation. In the 1960s, he built the Movie Drome theatre at Stony Point, New York, where he designed shows using multiple projectors. For his work *Symmetricks* (1972) he used Indian sitar music. He presented three pieces at the Festival of Arts and three other pieces at the Iran-American Society in Tehran in 1971.

All the material Courtesy of an Archive of Archaeology of the Final Decade

B I O G R A P H I E S

BIOGRAPHIES ACT I.: THE SHIFTING SANDS OF UTOPIAS: A CULTURAL ATLAS

ANTONIN ARTAUD 1896 – 1948 Antonin Artaud was a French avant-garde dramatist, poet, essayist, actor, and theatre director. In 1931, he saw Balinese dance performed at the Paris Colonial Expositions, which influenced his Theatre of Cruelty. Breaking with European conventions, Artaud's theatre intended to break through societal repressions and get close to the ecstatic essence of theatre: to delve into the subconscious, to assault the audience's senses, purge destructive feelings and enable an experience of joy.

SRI AUROBINDO 1872 – 1950 Sri Aurobindo was an Indian philosopher, sage, poet, nationalist and a leader of the Indian independence movement. His seminal text, *The Life Divine* was influential around the world and referred to by the likes of Karlheinz Stockhausen.

JAMES BALDWIN 1924 – 1987 James Baldwin was an American writer and social critic. His essays explore palpable yet unspoken intricacies of racial, sexual, and class distinctions in Western societies, most notably in mid-twentieth century America.

STOKELY CARMICHAEL 1941 – 1998 Trinidadian-American Stokely Carmichael was an active member of the Civil Rights Movement, the global Pan-African movement and the Black Power movement. He was the leader of the Student Non-violent Coordinating Committee, the "Honorary Prime Minister" of the Black Panther Party, and later the leader of the All-African People's Revolutionary Party.

FIDEL CASTRO 1926 – 2016 Fidel Castro was a Cuban communist revolutionary and politician who governed the Republic of Cuba as Prime Minister from 1959 to 1976 and then as President from 1976 to 2008. He was an icon of revolutionaries around the world. He died in 2016.

AIMÉ CÉSAIRE 1913 – 2008 Aimé Césaire was a poet, author and politician from Martinique and a co-founder of the Négritude movement. His literary works include *Une Tempête and Discours* sur le colonialisme, an investigation into the strife between the colonisers and the colonised. He taught and mentored Frantz Fanon at the Lycée Schoelcher.

MOHINI MOHUN CHATTERJI 1858 – 1936 Mohini Mohun Chatterji was a Bengali attorney, scholar, member of the Bengal Theosophical Society and married to Rabindranath Tagore's niece. His writings mediated between Hindu religious traditions and Christianity. He was an influence for Irish poets George Russell and William Butler Yeats.

MOHIT CHATTOPADHYAYA 1912 – 2004 Mohit Chattopadhyaya was an Indian playwright, screenwriter, poet who was influenced by *Theatre of the Absurd*, known in Bengali 'kimitibadi'. His best-known play was *Raajakto – Guinea Pig* (1974).

ERNESTO "CHE" GUEVARA 1928 – 1967 Ernesto "Che" Guevara was an Argentine Marxist, revolutionary, physician, author, guerrilla leader, diplomat and military theorist and a major figure of the Cuban Revolution. His identity became a ubiquitous countercultural symbol of rebellion.

HENRY CORBIN 1903 – 1978 Henry Corbin was a French-born philosopher who was profoundly influenced by Suhrawardi, the mystic Iranian 12th century philosopher. His *HISTOIRE DE LA PHILOSOPHIE ISLAMIQUE* (1964) transferred knowledge of Islamic philosophies after Andalucian Ibn Rushd (1126 – 1198) to European thinkers. Corbin expressed Platonism through Persian Zoroastrian angelology and his work influenced a generation of Iranian philosophers who turned to native roots in the mid-twentieth century.

LÉON DAMAS 1912 – 1978 Léon Damas was a poet and politician born in French Guiana. Together with Léopold Sédar Senghor and Aimé Césaire, he was one of the founders of the Négritude movement, a literary and ideological movement of French-speaking black intellectuals that rejects the political, social and moral domination of the West.

HALIM EL-DABH 1921 – 2017 Helim El-Dabh was an Egyptian-born early pioneer of electronic and concrète music. One of his earliest and most seminal compositional works *The Expression of Zaar* (1944) captures the sounds of the public exorcism ceremony of zaar which he manipulated in order to investigate the "inner sounds within". He emigrated to the USA in 1950, joined Henry Cowell, John Cage, Edward Varese and others in New York and created scores for four of Martha Graham's dance productions. He travelled widely and conducted extensive research into various African styles of music including those from Ethiopia, Guinea, Zaire (Congo), Senegal, Mali and

Egypt.

L A L O N F A K I R c.1772 – 1890

Lalon Fakir was a prominent Bengali philosopher, Baul saint, mystic, songwriter and social reformer. Considered as an icon of Bengali culture, Lalon inspired and influenced many poets, social and religious thinkers including Rabindranath Tagore, Kazi Nazrul Islam, and Allen Ginsberg. He rejected all distinctions of caste and creed and was celebrated as an epitome of religious tolerance.

F R A N T Z F A N O N 1925 – 1961

Frantz Fanon was a French psychiatrist, political radical, Pan-Africanist, and Marxist humanist whose works *Black Skin, White Masks* (1952) and *The Wretched of the Earth* (1961) influenced ‘Third World’ revolutionaries, inspiring national liberation movements around the world. He investigated the psychopathology of colonisation, and the human, social and cultural consequences of decolonization, believing that violence plays a necessary and emancipating role in the struggles of decolonisation.

M A H A T M A G A N D H I 1869 – 1948

Mahatma Gandhi was a lawyer, politician, activist and writer and leader of the Indian independence movement against British rule. Employing the ideas of Ahimsa (in English ‘not to injure’ and ‘compassion’), i.e. nonviolent civil disobedience, Gandhi led India to independence and inspired movements for civil rights and freedoms across the world.

A L L E N G I N S B E R G 1926 – 1997

Allen Ginsberg was an American writer and poet. He was one of the leading figures of both the Beat Generation during the 1950s and the counterculture that followed shortly after. He strongly opposed militarism, economic materialism and sexual repression, bureaucracy and was known for his interest and openness to Eastern religions.

M A R T I N H E I D E G G E R 1889 – 1976

Martin Heidegger was one of the most original and controversial voices in European philosophy in the 20th century. His influence was widespread and contributed to the works of Jean-Paul Sartre, Hannah Arendt, Jacques Derrida, Michel Foucault. *Being and Time* (1927) was one of his important theses. His critique of European philosophy made him singularly the most influential European philosopher in Asia after the collapse of European domination.

M U H A M M A D I Q B A L 1877 – 1938

Sir Muhammad Iqbal – known as Allama Iqbal and the Spiritual Father of Pakistan – was a poet, philosopher, politician, and inspirational figure for the Pakistan Movement. The Movement aimed to protect the

identity and political interests of Muslims in South Asia, alongside the Indian Independence Movement. His works *The Secrets of the Self* (1915), *The Secrets of Selflessness* (1917), *Message from the East* (1923), *Persian Psalms* (1927) were written in Persian and he was influential amongst Iranian poets, philosophers and politicians.

N I S H I T A N I K E I J I 1900 – 1990

Nishitani Keiji was a Japanese philosopher and principal chair of Philosophy and Religion at Kyoto University from 1943 – 1946, after having studied under Martin Heidegger in Freiburg from 1937–9.

M A R T I N L U T H E R K I N G 1929 – 1968

Martin Luther King was an American Baptist minister and activist who became, along with Malcolm X, the most visible spokesperson and leader in the Civil Rights Movement. He advanced civil rights by using the tactics of nonviolent civil disobediences based on his Christian beliefs and inspired by the nonviolent activism of Mahatma Gandhi.

M I K I K I Y O S H I 1897 – 1945

Miki Kiyoshi was a Japanese philosopher and ethnic nationalist, influenced by Martin Heidegger, Karl Löwith, Blaise Pascal, Soren Kierkegaard and Friedrich Nietzsche.

R A M A N A M A H A R S H I 1879 – 1950

Ramana Maharshi – also known as Bhagavan Sri Ramana Maharshi was one of the most influential Indian sages whose words were transmitted across cultures, leaving a profound mark on practices of avant-garde artists, such as those of Jerzy Grotowski.

J O S E P H M C C A R T H Y 1908 – 1957

Joseph McCarthy was an American politician who led a campaign against alleged Communists and Soviet sympathizers in the United States across federal government departments, universities, film industry, and elsewhere, which led to a witch-hunt.

G A M A L A B D E L N A S S E R 1918 – 1970

Gamal Abdel Nasser Hussein led the 1952 overthrow of the monarchy in Egypt and was the second President of Egypt (1956–1970). Nasser called for pan-Arab unity, was a co-founder of the Non-Aligned Movement. Nasser spearheaded the political union of Egypt and Syria, forming the United Arab Republic (1958–61).

J A W A H A R L A L N E H R U 1889 – 1964

Jawaharlal Nehru was the first Prime Minister of India and a central figure in Indian politics before and after independence. He emerged as the paramount leader of the Indian independence movement under the tutelage of Mahatma Gandhi. He is considered to be the architect of the modern Indian nation-state: a sovereign, socialist, secular, and democratic republic.

K W A M E N K R U M A H 1909 – 1972

Kwame Nkrumah was a Ghanaian politician and revolutionary. He was the first prime minister and president of Ghana, having led it to independence from Britain in 1957. He was an advocate of Pan-Africanism, a founding member of the Organization of African Unity, a co-founder of the Non-Aligned Movement and a recipient of the Lenin Peace Prize in 1962.

J E A N P A U L S A R T R E 1905 – 1980

Jean Paul Sartre was a French philosopher, playwright, novelist, political activist, biographer and literary critic. He was one of the key figures in the philosophy of existentialism, phenomenology and Marxism. He sympathised with emancipatory struggles against European domination, in particular the Algerian war of independence against France. His works influenced sociology, critical theory, post-colonial theory and literary studies.

L É O P O L D S É D A R S E N G H O R 1906 – 2001

Léopold Sédar Senghor was a Senegalese poet, politician and cultural theorist who for two decades served as the first president of Senegal (1960–80). He was one of the founders of the Négritude movement and established the Senegalese Democratic Bloc.

K U K I S H U Z O 1888 – 1941

Kuki Shuzo was a Japanese academic, philosopher and university professor at Kyoto University who wrote the first book on Martin Heidegger to appear in Japanese in 1933.

A L I S H A R I A T I 1933 – 1977

Ali Shariati was an Iranian sociologist, writer and activist, influenced by Heidegger's counter-enlightenment ideas, Frantz Fanon's Third World Marxism and Jean-Paul Sartre's existentialism. Shariati's vision became a driving force of the Iranian revolution and his call for authenticity and a return to the self have received criticism for being fraught with authoritarianism and cultural particularism.

S U K A R N O 1901 – 1970

Born Kusno Sosrodihardjo, Sukarno was leader of Indonesia's struggle for Independence against the Netherlands, spent over a decade under Dutch detention until released by the invading Japanese forces and became the first President of Indonesia (1945 – 1967). He hosted the Bandung Conference (1955), was instrumental in the formation of ‘Third World’ consciousness and a founding member of the Non-Aligned Movement.

D A I S E T S U T E I T A R O S U Z U K I 1870 – 1966

Daisetsu Teitaro Suzuki, also known as Daisetz, was a Japanese author of books and essays on Buddhism, Zen

and Shin that were instrumental in creating an interest in both Zen and Shin in the Europe and America. He was also a prolific translator of Sanskrit texts.

R A B I N D R A N A T H T A G O R E 1861 – 1941

Rabindranath Tagore was a Bengali polymath who reshaped Bengali literature and music, as well as Indian art with Contextual Modernism in the late 19th and early 20th centuries. Author of Gitanjali and renowned for his sensitive, fresh and beautiful verse, he became the first non-European to win the Nobel Prize in Literature in 1913.

J O S I P B R O Z T I T O 1892 – 1980

Josip Broz Tito was a Yugoslav communist revolutionary, statesman, and co-founder the Non-Aligned Movement, an international alliance of ‘Third World’ countries. His presidency has been criticized as authoritarian, repressing political opponents.

T O M I O T E Z U K A 1903 – 1983

Tomio Tezuka was a Japanese professor of German literature, author of *Ex Oriente Lux: Heideggers Werk unter ostasiatischen Einfluss* (1989) (In English: *Hidden Sources: East Asian Influences on His Work*) which highlighted the indebtedness of the philosophies of Heidegger's to East Asian traditions and thoughts.

H A R R Y S . T R U M A N 1884 – 1972

Harry S. Truman was an American statesman, 33rd President of the United States (1945 – 1953). He is known for the establishment of the Truman Doctrine and NATO against Soviet and Chinese communism, and for intervening in the Korean War.

R I C H A R D W I L H E L M 1873 – 1930

German Sinologist and theologian who spent 25 years in China and translated into German *Tao Te Ching (Book of the Way)* by Chinese philosopher and mystic Lao-tze (4th or 5th Century BC) and *I Ching (Book of Change)* in 1925. Both books influenced thinkers, philosophers and artist in Europe and America.

M A L C O L M X 1925 – 1965

Malcolm X was an African-American Muslim minister and human rights activist. He was a courageous advocate for the rights of blacks, and is called on of the greatest and most influential African American in history.

B I O G R A P H I E S A C T I I . : S H I R A Z - P E R S E P O L I S : E X C A V A T E D A R C H I V E S

R O S H A N A R A B E G U M 1917 – 1982

Rosha Ara Begum was a Hindustani classical and Pakistani classical vocalist. In 1948 she migrated to Pakistan, where she is revered as Mallika-e-Mauseeqi (“Queen of Music”).

M U N I R B A S H I R 1930 – 1997

Munir Bashir was an Iraqi-born musician, a supreme master of the maqamat scale system, the Arabic system of melodic modes. Bashir's musical improvisations reflected Persian, Indian and European tonal art forms.

M A U R I C E B É J A R T 1927 – 2007

Maurice Béjart was a French-born dancer, choreographer, opera director and founder of Béjart Ballet Lausanne and Mudra Dance School. In 1973, he premiered the ballet piece *Golestan*, based on a poem by the influential Persian poet Sa'di, at the Festival of Arts, *Shiraz – Persepolis*. He later founded Mudra Afrique with Sedar Senghor in Dakkar, Senegal.

P E T E R B R O O K 1925

Peter Brook is an English-born theatre and film director who co-founded the International Centre for Theatre Research (CIRT) with Micheline Rozan in 1970. The centre explored the cultural, geographic, spatial and linguistic boundaries of theatre. CIRT's first major research performance *Orghast I & II*, a collaborative, multinational site-specific work in progress was presented at the Festival of Arts in 1971. Brook's practice explored world theatre forms from India to Mali. His *Mahabharata* (1985) attempted to transform the Hindu myth into a universally accessible drama.

J O H N C A G E 1912 – 1992

John Cage was an American avant-garde composer and music theorist. A pioneer of indeterminacy in music, electroacoustic music, and non-standard use of musical instruments, Cage was also a student of Daisetz Suzuki and deeply interested in Zen Buddhism. Many of his compositions were performed at the Festival of Arts.

J O S E P H C H A I K I N 1935 – 2003

Joseph Chaikin was an American theatre director, actor, playwright and founder of The Open Theater where he experimented with unconventional and organic drama techniques. He brought this unconventional dramatic style to Shiraz in 1971, embracing dance and musical performance practices while encouraging actors to be more expressive in the body.

D E B A B R A T A C H A U D H U R I 1935

Debarata Chaudhuri is a legendary figure in the domain of Indian Classical Music. He received the Padma Bhushan, one of the highest Civilian Government Awards for his contributions in the field of music. He is one of India's most respected, leading and outstanding musicians of today.

H A R I P R A S A D C H A U R A S I A 1938

Hariprasad Chaurasia is an Indian classical flutist, who plays the bansuri, an Indian bamboo flute, in the Hindustani classical tradition. Apart from classical music, he has made a mark as music director for Indian films. Furthermore, he has collaborated with world

musicians in experimental cross-cultural performances, among them John McLaughlin and Jan Garbarek and performed throughout the world.

M E R C E C U N N I N G H A M 1919 – 2009

Merce Cunningham was an American dancer and choreographer at the forefront of the American modern dance. He was a regular collaborator with artists of other disciplines, including visual artists such as Robert Rauschenberg and Bruce Nauman. In 1972, Cunningham performed at the Festival of Arts, collaborating with John Cage, Gordon Mumma, David Tudor and Andy Warhol as well as a site-specific Merce Cunningham Event for its closing event in 1972.

M A R G U E R I T E D U R A S 1914 – 1996

Marguerite Duras was a French novelist, playwright, screenwriter, essayist, and experimental filmmaker. Politically driven, she initially supported a revitalisation of France as a colonial power then joined the French Resistance movement, where she became a member of the French Communist Party. Many of her works, such as her best-selling piece *L'Amant* (1984) dealt with human sexuality.

N Ú R I A E S P E R T 1935

Núria Espert is one of Spain's most prolific and renowned actresses and directors, active in opera, theatre and television. She came to the Festival of Arts in 1970 with her Teatro Núria Espert to perform *Les Bonnes* by Jean Genet in 1970 and again in 1976 to perform *Divinas Palabras* by Ramón del Valle-Inclán, both directed by the Argentinian-born Paris-based Victor Garcia.

F A R R O K H G H A F F A R I 1921 – 2006

Farrokh Ghaffari was an Iranian auteur, actor, critic and author. Along with Ebrahim Golestan and Fereydoun Rahnema, he was one of the founders of Iran's New Wave cinema. By establishing the first National Iranian Film Society in 1949 and organizing the first Film Week during which English films were exhibited, Ghaffari laid the foundation for alternative and non-commercial films in Iran. He was one of the founding directors of the Festival of Arts, Shiraz – Persepolis.

R E Z A G H O T B I 1940

Reza Ghotbi is an Iranian cosmopolitan visionary, co-founder and executive director of the Festival of Arts, Shiraz – Persepolis. He was head of National Iranian Radio and Television during the 1960s and 1970s, which was the official sponsor of the Festival of Arts from its inauguration to its abrupt end.

A N D R E G R E G O R Y 1934

Andre Gregory is an American theatre director, writer and actor. Gregory was born in Paris, France, in 1934 to Russian Jewish parents and directed a number of avant-garde productions developed through ensemble

collaboration, the most famous of which was *Alice in Wonderland* (1970), based on Lewis Carroll, which was performed at the Festival of Arts with his own theatrical company The Manhattan Project (founded in 1968).

J E R Z Y G R O T O W S K I 1933 – 1999

Jerzy Grotowski was an innovative Polish theatre director and theorist with a serious interest in classical Indian drama, whose approach to acting, training and theatrical production has significantly influenced modern theatre. Operating in his early career behind the Iron Curtain, during the 1960s Grotowski's company began to tour internationally and attracted increasing interest. In 1970, he directed the *Constant Prince*, based on Juliusz Slowacki's reworking of Pedro Calderon de la Barca's drama, at the Festival of Arts.

T E D H U G H E S 1930 – 1998

Ted Hughes was an English poet and children's book writer. Critics frequently rank him as one of the best poets of his generation, and one of the twentieth century's greatest writers. Hughes contributed to the CIRT's first major research project *Orghast I & II* by developing a non-verbal "language" that became the title of the work.

S A K H A W A T H U S S A I N 1877 – 1955

Sakhawat Hussain was a virtuoso Indian sarod player. He was a contemporary of Hafiz Ali Khan and one of the major exponents of the instrument in the 20th century. From 1935-38, he toured Europe with Leila Sokhey, performed at the Berlin Olympics International Dance Olympiad.

M A H I N J A H A N B E G L O O – T A J A D O D 1927

Mahin Jahanbegloo-Tajadod was an Iranian playwright, dramaturg and linguist, who made influential contributions to Iranian drama. Her work is mainly based on classic literature and her plays are contemporary poetic reflections on the meaning of ancient history. Together with Ted Hughes, she co-authored the text for the seminal site-specific performance commissioned by the Festival of Arts, which took place in the ruins of Persepolis and Naqsh-e Rostam over two nights, *Orghast I & II*.

T A D E U S Z K A N T O R 1915 – 1990

Tadeusz Kantor was a Polish painter, set designer and theatre director, renowned for his revolutionary theatrical practice. Kantor directed his plays *Lovelies* and *Dowdies* (1974) and *Dead Class* (1977) at the Festival of Arts in the years when his work was gaining wider recognition around the world.

B I S M I L L A H K H A N 1916 – 2006

Bismillah Khan was an Indian musician credited with popularising the shehnai, a sub-continental wind instrument of the oboe class. While the shehnai had

long held importance as a folk instrument played primarily during traditional ceremonies, Khan has elevated its status and bringing it to the concert stage, which he did at the Festival of Arts, in 1968.

V I L A Y A T K H A N 1928 – 2004

Vilayat Khan was one of India's best-known sitar maestros, who along with players like Ravi Shankar, Ali Akbar Khan and his younger brother Imrat Khan, helped to introduce Indian classical music to the world. Khan was born in Gouripur, now part of Bangladesh. He performed an Indian classical music masterclass in Shiraz in 1967, at the inaugural Festival of Arts.

K H O J A S T E H K I A 1935

Khojasteh Kia is an Iranian playwright, theatre director, and cultural theorist and graduate of the Old Vic Theatre, London. Kia is one of the three founding members of the Festival of Arts, Shiraz – Persepolis. Renowned for her contemporary interpretations of Iranian passion play, her production of ta'azieh was performed at the first Festival of Arts in 1967.

P A R V I Z K I M I A V I 1939

Parviz Kimiavi is an Iranian film director and screenwriter, editor and a member of the Iranian New Wave. He studied photography and film in France at the Louis Lumière School of Cinematography and the Institute Cinematographic Studies.

M U N G A R A Y A M I N I

K R I S H N A M U R T I 1940

Mungara Yamini Krishnamurti is an eminent Indian dancer of Bharatnatyam and Kuchipudi styles of dancing (both major genres of Indian classical dance). Her dancing career brought her many awards, including the Padma Shree (1968), Padma Bhushan (2001) and Padma Vibhushan (2016), which are among the highest civilian awards of the Republic of India.

S A R D O N O K U S U M O 1945

Sardono Kusumo is an Indonesian choreographer, dancer, film director and actor. He studied classical Javanese dance and specialized afterwards in local dances in combination with modern dance techniques. In the 1970s, he founded Dance Theatre Sardono. At the Festival of Arts, he presented Javanese Tari Topeng masked dances in 1971 and in 1976, he presented his choreography Kechak at the Festival of Arts with a percussive a cappella chorus of men and boys from Bali.

A B B E Y L I N C O L N 1930 – 2010

Abbey Lincoln was an American jazz vocalist and human rights advocate during the 1960s. The lyrics in her earlier work often reflected the ideologies of the civil rights movement but became more philosophical as she grew older. She remained professionally active up until her 70s. She performed at the Festival of Arts in 1969 alongside the Max Roach Quintet.

M O H A M M A D R E Z A L O T F I 1947 – 2014
Mohammad Reza Lotfi was a Persian classical musician renowned for his mastery of the tar and setar, two Iranian long-necked waisted instruments. He co-founded the Sheyda Ensemble and Aref Ensemble, dedicated to the promotion and advancement of Persian classical music. In 1992, Meshkatian and the Aref Ensemble won first prize in the Spirit of the Earth Festival in England.

B R U N O M A D E R N A 1920 – 1973
Bruno Maderna was an Italian conductor and composer. His international career started in 1950 in Paris and Munich, and then spread across Europe. He composed music in all genres: instrumental, chamber, concertos and electronic, as well as large amounts of incidental music (for theatre and radio) and transcriptions and editions of early music. In 1971, Maderna's *Ausstrahlung*, a festival commission, was presented at the Festival of Arts.

D A R I U S H M E H R J U I 1939
Dariush Mehrjui is an Iranian director, screenwriter, producer, film editor and a member of the Iranian New Wave movement in the early 1970s. His second film, *Gaav* (Cow), is considered to be a seminal film of this movement. Inspired by literature, most of his films are adapted from Iranian and foreign novels and plays. His groundbreaking works, *Gaav* (1969) and *Dayere-ye Mina* (The Cycle) (1975) were premiered at the Festival of Arts.

Y E H U D I M E N U H I N 1916 – 1999
Yehudi Menuhin was born in New York City to a family of Belorussian Jews. He became a violinist and conductor who spent most of his performing career in Britain. He is widely considered one of the greatest violinists of the 20th century and he collaborated widely with musicians from South Asia.

A Z I Z M I A N 1942 – 2000
Aziz Mian was one of Pakistan's leading traditional qawwali (a form of Sufi devotional music originated in India) and also famous for singing ghazals (legend poetic form, famous all around the Indian subcontinent in the 18th and 19th centuries) in his own unique style of qawwali. Born in Delhi, British India, he migrated to Pakistan in 1947.

B I J A N M O F I D 1935 – 1984
Bijan Mofid was a significant Iranian playwright and stage director who utilized Iranian folklore to produce allegorical satires in the form of a musical play, for which he also composed the score. His award winning socio-political satirical *City of Tales* premiered at the festival in 1968 became the most well-known piece of modern theatre in Iran in the 20th century.

G O R D O N M U M M A 1935
Gordon Mumma is an American composer of electronic music. His early work was often in the context of piano ensembles, where he partnered with John Cage, David Tudor, and other performers. Together with Robert Ashely, he co-founded Ann Arbor's Cooperative Studio for Electronic Music. He was one of the founders of ONCE Festival, a resident composer with the Merce Cunningham Dance Company and a member of the Sonic Arts Union.

A B B A S N A L B A N D I A N 1947 – 1987
Abbas Nalbandian was an Iranian playwright who wrote several absurdist plays during the 1960s and 1970s. Inspired by European absurdist theatre, he attempted to introduce some of the new ideas and methods that he observed in European dramas into the Iranian theatre culture. He premiered two productions at the Festival of Arts, *Pazhouheshi...* (Research...) in 1968 and *Nagahan...* (Suddenly...) in 1972 - which contributed to transform the Iranian contemporary stage.

N E L L I Y O D E V A S U D E V A N
N A M B O O D I R I 1940
Nelliyode Vasudevan Namboodiri is a Kathakali artist, noted primarily for his vibrant portrayal of the evil *chuvanna thaadi* ("red beard") roles of the classical Kathakali dance-drama from Kerala in south India. Nelliyode is also talented in presenting Patakam, a classical temple art requiring skills in oratory, and has played the role of 'Fool' in a production of King Lear.

R A M N A R A Y A N 1927
Ram Narayan is an Indian musician who popularised the bowed instrument sarangi as a solo concert instrument in Hindustani classical music and became the first internationally successful sarangi player. He recorded several solo albums and toured throughout America and Europe in the 1960s.

A R B Y O V A N E S S I A N 1942
Arby Ovanessian, a pioneer of new direction of Iranian theatre and cinema, is one of the most vigorous and dominant artists of the modern era. Being one of the leading voices, he played a significant role in the transformation of Iranian cultural landscape. He was an active participant at the Festival of Arts. In 1968, Ovanessian staged Abbas Nalbandian's play *Pazhouheshi...* at the Festival of Arts, in 1970, he directed *Vis o Ramin* an eleventh-century adaptation by Mahin Tajadod for the opening and in 1974, Albert Camus's *Caligula*.

Y A S U J I R O O Z U 1903 – 1963
Yasujiro Ozu is a Japanese film director and screenwriter who began his career during the era of silent films. He began with making comedies before moving on to more serious themes. His years of activity as a film director and screenwriter stretched over three

decades, starting in the late 1920s. Prominent themes throughout his work were marriage and family.

P I E R P A O L O P A S O L I N I 1922 – 1975
Pier Paolo Pasolini was an Italian film director, poet, writer and intellectual. He remains a controversial personality in his home country due to his use of picaresque neorealism and his emphasis on taboo sexual matters in his works. He is an established major figure in European literature and cinematic arts and has won awards at Cannes and Berlin International.

F A R A M A R Z P A Y V A R 1933 – 2009
Faramarz Payvar was an Iranian composer and a virtuoso of santur. Once perceived as marginal, the santur is now considered an important solo instrument in Persian classical music, as a result of his work.

V A S U P I S H A R O D Y 1943
Kalamandalam Vasu Pisharody is a leading Indian Kathakali artiste known for his restrained portrayal of character roles in the classical dance-drama of Kerala in south India. He is a winner of the prestigious Central Sangeet Natak Akademi award.

A L L A R A K H A 1919 – 2000
Alla Rakha was an Indian tabla player specialized in Hindustani Classical music. The venerable master achieved world renown as Ravi Shankar's chief accompanist during his apex in the 1960s, delighting audiences in the West and as a soloist, where he was a master of improvisation, a prolific composer and an eclectic showman.

S H A N T A R A O 1930 – 2007
Shanta Rao was an Indian dancer and an exponent of Bharatanatyam and also studied Kathakali and Kuchipudi (all major genres of Indian classical dance). She was a recipient of Padma Shri given by the Government of India in 1971.

S A T Y A J I T R A Y 1921 – 1992
Satyajit Ray was an Indian filmmaker and author, widely regarded as one of the greatest filmmakers of the 20th century. He was born in the city of Calcutta into a Bengali Brahmo family of Kayastha origin. In 1971, the Festival of Arts featured a retrospective of Ray's works, alongside Ingmar Bergman.

G E O F F R E Y R E E V E S 1939 – 2016
Geoffrey Reeves was a British theatre director. He was one of four directors who collaborated on *Orghast* in 1971. The creation was the first production of the Centre for International Centre for World Theatre (set up in 1970) in Paris and headed by Peter Brooke.

M A X R O A C H 1924 – 2007
Max Roach was an American jazz drummer and composer. A pioneer of Bebop, Roach went on to

work in many other styles of music, and is generally considered alongside the most important drummers in history. He worked with many famous jazz musicians, including Miles Davis, Abbey Lincoln, and Dizzy Gillespie and produced numerous musical statements relating to the Civil Rights Movement.

M U N I R S A R H A D I 1922 – 1980
Munir Sarhadi is a sarinda (stringed Indian and Nepali folk musical instrument similar to lutes or fiddles) player. He bequeathed his knowledge for the instrument to his son, Ijaz Sarhadi, a foremost sarinda player.

P E T E R S C H U M A N N 1934
Peter Schumann is the Silesianborn American founder and director of the politically radical Bread and Puppet Theatre that has been active since the 1960s. He was a sculptor and dancer in Germany before emigrating in 1961. In 1970, Schumann presented the experimental American theatre style through staging his two plays *Fire* and *King's Story* at the Festival of Arts in 1970.

A N D R E I Ş E R B A N 1943
Andrei Şerban is a Romanian-born American theatre director. A major figure of twentieth-century theatre, he is renowned for his innovative and iconoclastic interpretations and staging. Serban directed experimental version of plays such as *Medea* (1957) and *As You Like It* (1977) at the Festival of Arts.

R O B E R T S E R U M A G A 1939 – 1980
Robert Serumaga was a Ugandan playwright. He studied economics at Trinity College, Dublin, where he encountered Irish theatre and the Theatre of the Absurd. In 1966, he returned to Uganda, where he founded the Ugandan National Theatre Company in 1967. In 1975, Serumaga and the National Theatre performed his play *Renga Moi* at the Festival of Arts.

M O H A M M A D - R E Z A S H A J A R I A N 1940
Mohammad-Reza Shajarian is an Iranian classical singer, composer, and master of Persian traditional music. Beyond being one of Iran's greatest living maestros of Persian classical music, Shajarian is also known for his skills in Persian calligraphy and humanitarian activities.

R A V I S H A N K A R 1920 – 2012
Ravi Shankar was a Bengali Indian musician and a composer of Hindustani classical music. He was one of the best-known proponents of the sitar in the second half of the 20th century and influenced many other musicians throughout the world, famously including The Beatles' George Harrison. In 1970, Shankar performed at the Festival of Arts.

L A K S H M I S H A N K A R 1926 – 2013
Lakshmi Shankar was a Hindustani classical vocalist of the Patiala Gharana, known for her performances of

khyal, thumri, and bhajans. In 1974, Shankar performed in Europe as part of Ravi Shankar's Music Festival from India, and later toured North America with Shankar and George Harrison, who produced the Shankar Family & Friends album (1974).

U M A S H A R M A 1942

Uma Sharma is a kathak dancer, choreographer and teacher. She runs the Bharatiya Sangeet Sadan, Delhi, a classical dance and music academy, situated in New Delhi, founded by her father in 1946. She is known for reviving the old classical dance form of natwarin Nritya or the raslila of Brindavan, which later evolved into the kathak.

K A R L H E I N Z S T O C K H A U S E N 1928 – 2007

Karlheinz Stockhausen was a German composer of electronic music in the late 20th century. Stockhausen introduced controlled chance (aleatory techniques or aleatoric musical techniques) into serial composition, and the idea of 'musical spatialisation'. In 1972, the Festival of Arts hosted a retrospective of the composer's work.

S H Ū J I T E R A Y A M A 1935 – 1983

Shūji Terayama was a Japanese poet, dramatist, writer, film director, and photographer. Through a prolific and provocative artistic career, Terayama was one of the foremost figures of the Japanese avant-garde. With his Tenjo Sajiki Troupe he presented and directed his plays *Origin of Blood* (1973) and *Ship of Folly* (1976) at the Festival of Arts.

D A V I D T U D O R 1926 – 1996

David Tudor was an American pianist and composer of experimental music, known as one of the leading performers of avant-garde piano music. Over his career, he often composed and performed alongside John Cage. In 1969, Tudor set up India's first electronic music studio at the National Institute of Design in Ahmedabad.

V I N A Y A K V O R A 1929 – 2006

Vinayak Vora was one of the few exponents of rare instruments such as Dilruba and Tar Shehnai. Born in a family of musicians and scholars, Vora interhited his music ear from his father, Acharya Nanalal Vora, a Sanskrit scholar and reputed musicologist.

R O B E R T W I L S O N 1941

Robert Wilson is an American experimental theatre director and playwright. In 1972, at the age of 30, Wilson was commissioned at the Festival of Arts to create *KA MOUNTAIN & GUARDenia Terrace*, a 168-hour play without interruption, marking the beginnings of his epic pieces. In 1974, he presented his piece *A Mad Man, A Mad Giant, A Mad Dog...* at the Festival. He has collaborated extensively with artists including: Philip Glass, William S. Burroughs, Allen Ginsberg, Lou Reed,

Tom Waits, Laurie Anderson and Marina Abramović.

I A N N I S X E N A K I S 1922 – 2001

Iannis Xenakis was a Romanian-born, Greek-French composer, music theorist, architect, and engineer, who helped revolutionise 20th century classical music. The Festival of Arts commissioned a new composition called *Persephassa* in 1969 and the world premiere of a musical spectacle named Persepolis, which closed the festival in 1971.

MORE INFORMATION

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