



POOYAN BAGHERZADEH

PORTFOLIO 2008-2024

www.pooyanbagherzadeh.com

C O N T E N T

ABOUT ME	Page 3
EDUCATION	Page 4
PLAYS	Page 5-8
SON OF A MOTHER, MOTHER OF A SON	Page 9-11
DOUBT	Page 12
NINE MOVMENT FLOW	Page 13
WW NEXT CHAPTER	Page 14
THREE HEADED DEMON	Page 15
WORLD WO*MEN	Page 16-19
KOOCH-E	Page 20
HALE HIN HAN HALA	Page 21
DOCUMENTARY	Page 22
PASSION OF AN AMATEUR WRITER	Page 23
CONFRONTED WITH VERNOSFADERANI	Page 24
TO BE TAMED	Page 25-27
X OF AUGUST	Page 28-29
AFTER INCIDENT	Page 30-33
WHEN...	Page 34
HAUNTED	Page 35
ARG E TAJRISH	Page 36
SAL-SANIYE	Page 37-38
UNFINISHED FREAM	Page 39-40
FILMS	Page 41-42
SECOND TAKE ON THE FIRST INCIDENT	Page 43-46
BEHIND SAL-SANIYE	Page 47
RELATIONSHIP	Page 48
GOOD MORNING, GUYS	Page 49
PUBLICATIONS	Page 50
ONCE EVERY THREE WEEKS	Page 51-52
BUILDINGS; IDEOLOGY AND PROPAGANDA	Page 53-56
MEDIA	Page 57-68
WORKSHOPS	Page 69-70
PARTICIPATION	Page 71-73
CONTACTS	Page 74

ABOUT ME

My Name is Pooyan Bagherzadeh. Born in 1987 Tehran. Director, writer, and set designer. I finished my education in Armenia and UK. After graduating from university, I got involved in cinema and theater activities professionally and directed many performances, theatres, and movies. I am a member of a theatre group in Iran called "Papatiha". I am also working with the world Wo*men theatre company in Germany. I try to keep my point of view on social reviews, political ideas, and historical matters. Plus, I am always open to experiencing new artistic interdisciplinary to reach new social concepts and artistic ideas.

During the last 15 working years, I also worked as an art critic, art tutor, and creative director of Tv commercials.



PAPATIHA THEATRE GROUP MEMBER

2011 – Present

Papatiha Theatre Group is the biggest Theatre Group in Iran, and it is one of the most important theatre groups, famous for looking for unconventional experiences. This theatre group also took part in some of the important theatre festivals in the world such as the LIFT festival in London, and Zürcher Theater Spektakel. Papatiha has won lots of awards at both Iranian and international festivals.

E D U C A T I O N

UNIVERSITY OF BRIGHTON, Brighton, United Kingdom

Master of Art, 09.2010 – 03.2012

YEREVAN STATE UNIVERSITY OF ARCHITECT AND CONSTRUCTION, Yerevan, Armenia

Bachelor of Architecture, 09.2005 – 06.2009

YEREVAN STATE UNIVERSITY OF ARCHITECT AND CONSTRUCTION, Yerevan, Armenia

Post- Secondary of Foundation Course-Architecture, 02.2005 – 06.2005

HADAD ADEL HIGH SCHOOL, Tehran, Iran

Diploma of Experimental Sciences, 09.2001 – 06.2004

PLAYS

PLAYS

SON OF A MOTHER, MOTHER OF A SON

Writer , director & stage designer ,2024

Residenztheater, Munich, Germany

DOUBT

Writer & Performer, June 2024

Residenztheatre, Munich, Germany

NINE MOVMENT FLOW

Mentor, Nov - 2023

Rooberoo Hostel, Tehran, Iran

WW NEXT CHAPTER

Director, Aug- 2023

AkademieGalerie, Munich, Germany

THREE HEADED DEMON

writer, 2023

Residenz Theatre, Munich, Germany

WOLD WO*MEN; SEARCHIN FOR AN UTOPIA

Director, 2021 - 2022

Schwere Reiter Theatre, Munich- Germany

Highfest Festival, Yerevan- Armenia

KOOCH-E

Director and playwright, 2020

Pichazi Art House, Tehran- Iran

PLAYS

HALE HIN HAN HALA

Director Consultant, 2019

Rooberoo Mansion Culture and Art Complex, Tehran- Iran

DOCUMENTARY (MOSTANAD)

Director Consultant, 2019

Pichazi Art House, Tehran- Iran

Hamoon Theatre Hall, Tehran- Iran

PASSION OF AN AMATEUR WRITER

Director Consultant, 2019

Pichazi Art House, Tehran- Iran

CONFRONTED WITH VERNOSFADERANI

Director Consultant, 2019

Pichazi Art House, Tehran- Iran

X OF AUGUST

Director, 2018

Pars Building , Tehran- Iran

TO BE TAMED

Director, playwright, and Set Designer, 2017 –2018

Independent Theatre Hall, Tehran-Iran

AFTER THE INCIDENT

Director and Stage Designer, 2016 –2017

Rooberoo Mansion Culture and Art Complex, Tehran- Iran

PLAYS

WHEN (HENGAMIKE)

Director Consultant, 2016

Omid-e Mehr Institute, Tehran- Iran

HAUNTED (JENNI)

Director Consultant, 2015

Aav Theatre Hall, Tehran- Iran

SAL SANYE

Director Consultant, 2015

Spektakel Festival, Zurich- Switzerland / SaadAbad Complex, Tehran- Iran

ARGE TAJRISH

Director Consultant, 2015

Arg-e Tajrish Complex Tehran- Iran

UNFINISHED DREAM (ROYAYE NATAMAM)

Director Consultant, 2012

Croydon parking space / LIFT Festival, London - UK

P L A Y S

SON OF A MOTHER, MOTHER OF A SON

IN GERMAN: SOHN EINER
MUTTER. MUTTER EINES
SOHNS

*Writer, director &
stage designer*

2024

Residenztheater
Munich, Germany

A person who sacrifices for others gives themselves the right to censor someone else! ...

Perhaps this sentence is filled with exaggeration and may be distant from our prevailing beliefs. But it is a part of the ultimate romantic relationship between a son and a mother, where love produces anger instead of peace, and turns into a wound instead of a remedy. Such dynamics unfold within a society that, at times, upholds rigid and harshly judgmental standards. "Sohn einer Mutter, Mutter eines Sohns" is an attempt to narrate complex and deep human emotions against the backdrop of the contemporary history of a nation.



P L A Y S

SON OF THAT MOTHER, MOTHER OF THAT SON

IN GERMAN: SOHN EINER
MUTTER. MUTTER EINES
SOHNS

*Writer, director &
stage designer*

2024

Residenztheater
Munich, Germany



This play was produced by Residenztheater and was performed in German. The premiere of this play was on June 8, 2024, in the Marstall Hall at the Residenztheater complex, and it was included in the company's 2024 performance schedule.

The play was well received by the audience and received positive feedback from critics as well. The text of this play was written by Pooyan Bagherzadeh in 2023 and directed by him in 2024.

P L A Y S

SON OF THAT MOTHER, MOTHER OF THAT SON

IN GERMAN: SOHN EINER
MUTTER. MUTTER EINES
SOHNS

*Writer, director &
stage designer*

2024

Residenztheater
Munich, Germany

"Son of A Mother. Mother of A Son" was directed by Bagherzadeh himself. Nothing in it is superfluous, and everything is rhythm – on stage... There is the mother who says, "I am only well when you are well" and imagines a future as the world's best grandmother. And there is the son who goes to Germany because he does not want to destroy her dream. For Nima is gay, does not want to burden his mother with this truth, and thus destroys much more, namely his romantic relationship.

At the edge of this complex force field of self-denial and deep-rooted guilt feelings, the political conditions in Iran also appear like gently glowing orientation markers: A past imprisonment of Nima, who, as a journalist, always must weigh which truth the political reality can currently bear, or his parents' activities during the revolution. And yet, the core conflict feels painfully close and familiar, unfortunately including the image of women and mothers based on self-sacrifice.

By Sabine Leucht

<https://www.nachtkritik.de/nachtkritiken/deutschland/bayern/muenchen/residenztheater/welt-buehne-residenztheater-muenchen-das-festival-fuer-internationale-gegenwartsdramatik-widmet-sich-dem-thema-wahrheit>



PLAYS

DOUBT

writer, & Performer

June - 2024

Residenztheater
Munich, Germany

7. – 14. JUNI

**WELT/
BÜHNE**
FESTIVAL FÜR INTERNATIONALE
GEGENWARTSDRAMATIK

This lecture performance was presented at the Welt Bühne festival at Residenztheater in June 2024. In this festival, various writers performed texts about the concept of truth in contemporary times. The performance "Doubt" was prepared within this same concept. The key sentence of this performance was that doubting everything that is imposed on us gives the concept of truth a chance to reveal itself. This lecture performance was performed by myself, and it referenced scripts from "Siberia" by Chris Marker.



Author's Note:

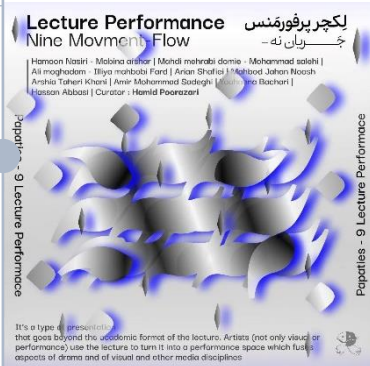
Finding truth is also a challenge for me. Today, we are faced with various narratives about every event in the world, each claiming to be the truth. Perhaps truth is an abstract concept, but what is certain is that narratives are not necessarily truths, because our narrative is shaped by our biases, something institutionally instilled in us that influences which narrative we accept! In my opinion, truth may be elusive, but "doubt" about narratives gives the "truth" an opportunity to reveal itself. Perhaps this "doubt" and refusal to "accept easily" are necessary steps for the post-truth world.



PLAYS

NINE MOVMENT FLOW

Mentor
Nov - 2023
Rooberoo Hostel
Tehran, Iran



The "Flow of Nine" was an art event; it was a series of 9 lecture performances executed by graduates of a fine arts high school in Tehran. Several sessions were held during this event to discuss the nature of lecture performances. The performers presented their ideas and concerns through creative lecture performances under the supervision of Hamid Pourazari, a renowned Iranian artist.

These performances evolved over several months with continuous effort in scripting and practice and were developed through various mentorships in different phases.

The bold approach and engaging subjects of these performances eventually garnered remarkable reception in Tehran. Subsequently, numerous discussions and critiques took shape amid this reception.



PLAYS

WW NEXT CHAPTER

Director

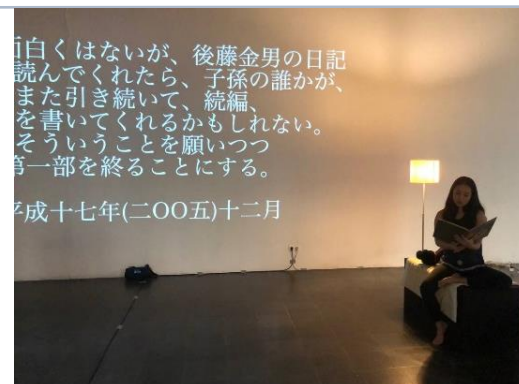
Aug - 2023

AkademieGalerie
Munich, Germany



This event comprised a series of videos and performative displays centered around the theme of family structure. Collaboration between artists from Germany, Pooyan Bagherzadeh, and Otone Sato, a Japanese artist, was featured in this performance, which spanned three days.

Throughout this event, citizens and students of Munich were encouraged to engage in deep discussions surrounding the theme of these performances, fostering an interactive relationship with the audience.



PLAYS

THREE HEADED DEMON

Writer

June - 2023

ResidenzTheatre
Munich, Germany

24. – 30. JUNI 2023

FESTIVAL FÜR INTERNATIONALE
GEGENWARTSDRAMATIK

RESIDENZ
THEATER

WELT/
BÜHNE



Internationale Gastspiele
Szenische Lesungen
Diskussionen
Lesereise mit Autor*innen
aus der ganzen Welt

Für Tickets und weitere Informationen zu den einzelnen
Veranstaltungen von WELT/BÜHNE – DAS FESTIVAL
scannen Sie bitte den QR-Code.
Scan the QR-Code for tickets and more information on
the programme of WELT/BÜHNE – DAS FESTIVAL.



Dramatic reading at Welt Bühne Festival
in Residenz Theatre in Munich.

This is the story of three Iranian teenagers who each narrate the events of a specific day and their emotions from their own perspectives. They experience forbidden feelings that are often not officially recognized in their society, and to avoid being exposed, they must hide them in secrecy. This story is one of the 14 stories written about these three teenagers, which later transformed into a play. with its main theme being "acceptance and coexistence." It spoke about a grim fate that would occur because of "disclaiming others". However, this play never had the opportunity or permission to be published or performed in Iran.

PLAYS

WORLD WO*MEN SEARCHING FOR UTOPIA

Director

2021

Schwere Reiter
Munich, Germany

2022

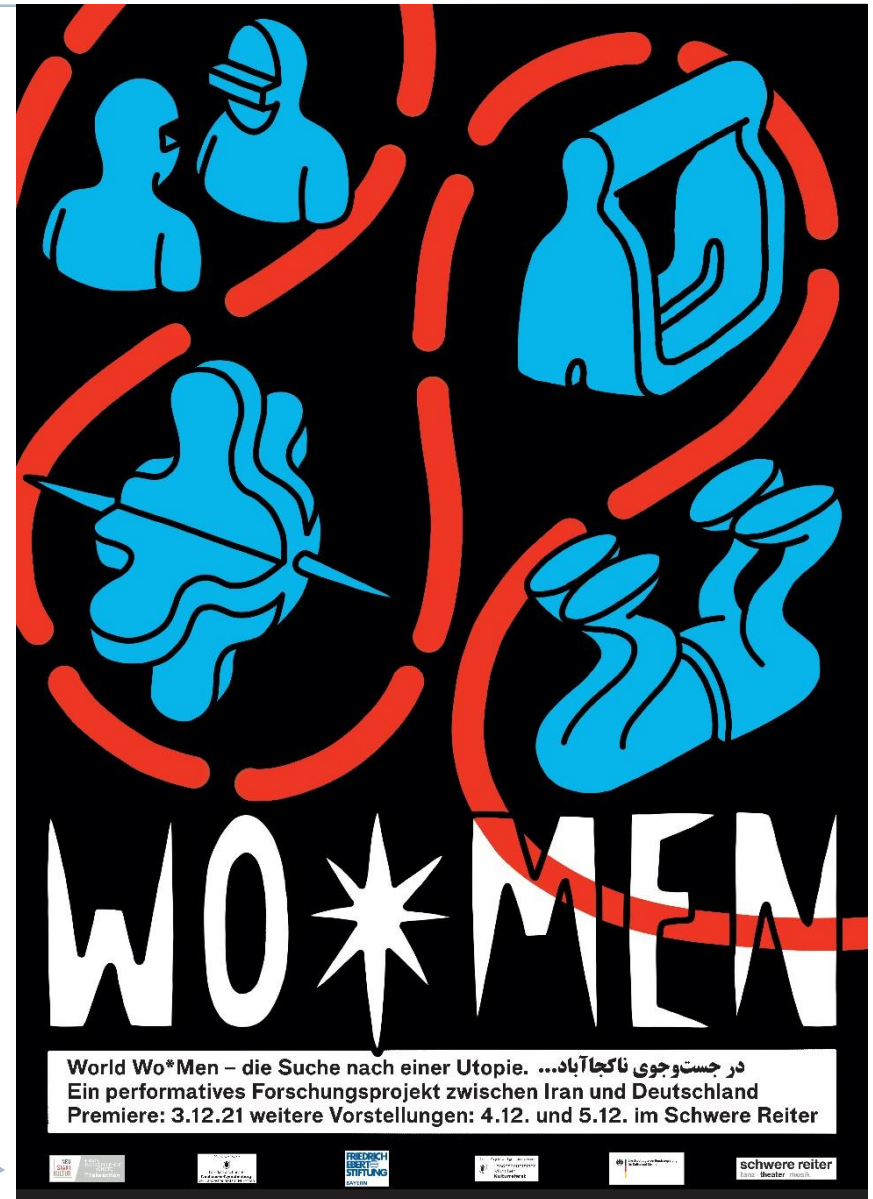
Puppet Theatre
Yerevan, Armenia

WORLD
WO*MEN

A performative research project on families between Iran and Germany By Mirella Oestreicher, Pooyan Bagherzadeh, and Kerstin Lenhart. World Wo*Men is a multimedia, interactive theatre piece, a pinball gender Parcours. The German-Iranian co-production explores the question: 2121 - Where is the family, the nucleus of society heading when more and more women and men no longer find themselves in traditional concepts?

www.pooyanbagherzadeh.com

Official poster of "World Wo*men" ➤



P L A Y S

WORLD WO*MEN SEARCHING FOR UTOPIA

Director

2021

Schwere Reiter
Munich, Germany

2022

Puppet Theatre
Yerevan, Armenia



Sixteen conversations were held with selected interview partners in Iran and Germany. They formed the central pool of ideas for the piece. In addition, a study on the topic of „Family in 100 Years from today“ was carried out as part of Future Studies at the Free University of Berlin. These findings also flowed into the project. Each performer has developed his or her individual interpretation of the topic in several solos, and two interviews are streamed in each of the three parcours: each group sees a different version of the project - only at the beginning and end of the journey, through a kind of world creation process, does the audience come together - an invitation to reflect and dream and ruminate about the meaning of family for each of us now and in the future...

P L A Y S

This show was supported by Fonds Darstellende Künste with funds from the Federal Government Commissioner for Culture and the Media within the program NEUSTART KULTUR, the Friedrich-Ebert-Stiftung, the Department of Arts and Culture of the Bavarian capital of Munich, and the District Council 9 / Neuhausen-Nymphenburg of the Bavarian capital of Munich.

WORLD WO*MEN SEARCHING FOR UTOPIA

Director

2021

Schwere Reiter
Munich, Germany

2022

Puppet Theatre
Yerevan, Armenia



PLAYS

WORLD WO*MEN SEARCHING FOR UTOPIA

Director

2021

Schwere Reiter
Munich, Germany

2022

Puppet Theatre
Yerevan, Armenia

At last, the three groups of spectators are brought together again in the auditorium. There they are confronted with a magnificent wide-screen video showing individual interview partners united in a collage and overlapping to tell of their visions for the future. (...) the performance encourages us to think about the relationships of tomorrow. And one temporary form of connection could already be experienced: a German-Iranian theatre family. (...)

Abendzeitung, 7 December 2021, Michael Stadler

(...) World Wo*Men at the Schwere Reiter is a project that stretches the scope of free theatre productions tremendously. Iranian director Pooyan Bagherzadeh, director Kerstin Lenhart and Mirella Oestreicher as developer of the overall concept, and Mirella Oestreicher as the creator of the overall concept examine what family is and what it will be. Research meets utopia. (...) One drifts, almost flowing, through worlds of images, sounds, and thoughts. Worlds of thinking. The result: intense conversations about one's own family and those of the other viewers. (...)

Süddeutsche Zeitung, 6 December 2021, Egbert Tholl



PLAYS

KOOCH-E

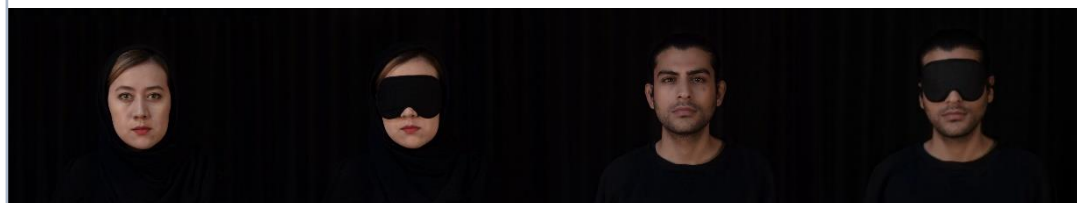
*Director
& playwright
2020*

Pichazi Art House
Tehran, Iran

This performance is about Contemporary Emotions and their connection with the city and immigration.

In this performance, each one of the audience will have a performer of their own and they will get in a car to start a journey meanwhile the person's eyes will be blindfolded throughout the whole journey. The performer will tell a story and suddenly we will unfold the person's eyes in a part of the town, and they will reach their own presumption of memory and the city.

Each one of the performers in this performance has experienced immigration in their lifetime.



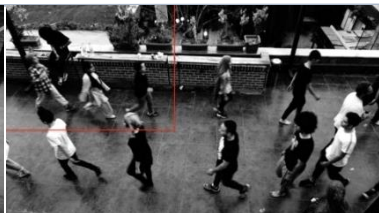
This performance was accepted as one of the main performances in the International Fajr theatre Festival.

P L A Y S

HALE-HIN HAN-HALA

Director Consultant
2020

Rooberoo Mansion
Culture & Art Complex.
Tehran, Iran



In this play, Iran's education system is criticized. The actors in this play are all students which were selected after an acting workshop. This 4-hour play portrays a normal day at school with a dramatic approach the audience will review their own memory and they could criticize the subject in a new light.



P L A Y S

DOCUMENTARY

Director Consultant
2019

Hamoon Theatre
Tehran , Iran



'Documentary' play tells a documented story about some one who has been in the second place his whole life and dreams of being in the first place and a hero . In this project the actor's childhood till now is reviewed and we try to find the reasons of his unhappiness and failures with psychological facts of his life and we share it with the audience.



PLAYS

This performance is about a writer that faces the character he created and when he comes to himself he lost control of that character it goes further and the character gets a hold on the writer and controls him.

Official poster of "Passion of an Amateur Writer"

PASSION OF AN AMATEUR WRITER

*Director
Consultant,
2019*
Pichazi Art House
Tehran, Iran



P L A Y S

This site- specific performance is about a defeated man that takes the audience to a journey to his childhood house, where we can not recognize if it is read or a dream. the actor tells his story as a museum guide and goes to the whole spaces and objects of his childhood life.

CONFRONTED WITH VERNOSFADE RANI

Director
Consultant
2019
Pichazi Art House
Tehran - Iran



Official poster of "Confronted With Vernosfaderani"

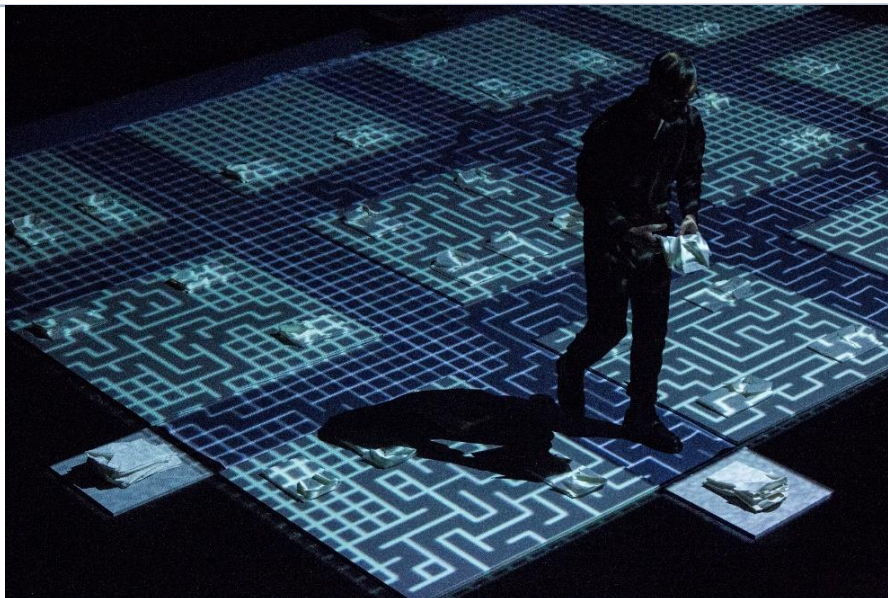
P L A Y S

TO BE TAMED (RAMSHODEGI)

Director
playwright
Set Designer
2018

Independent Theatre Hall
Tehran- Iran

form of this play was focused on music, videos,
and performances by actors Mixed of these
three techniques.



P L A Y S

TO BE TAMED (RAMSHODEGI)

Director
playwright
Set Designer
2018

Independent Theatre Hall
Tehran- Iran



PLAYS

A performance for Cancellation and Preservation Exhibition (Ebgha va Elgha) Curated by Mahoor Toosi & Aidin Bagheri. This performance was about one of most controversial events in Iranian contemporary history.

X OF AUGUST

Director
playwright
Set Designer
2018
Pars Building
Tehran-Iran



Official poster of "Cancellation and Preservation Exhibition" ▶

موسسه فرهنگی هنری خوانش و پروژه‌های مکث برگزار می‌کنند:

ایبغا و الغا

به سرپرستی ماهور توسی، آیدین باقری

گشایش: ۲۰ مهر ۱۳۹۷، ساعت ۱۶ تا ۲۰ << روزهای دیگر هفته: ۱۵ تا ۱۹ << نمایشگاه تا ۷ آبان ادامه دارد >>



هنرمندان:

سوفیا آکرووشک

نگین احتشاییان

آیدین باقری / حمیدرضا علی‌ثانی

پویان باقرزاده / هاله خلدی

نیلوفر تقی‌پور

متین توفیقی

فروغ خسروی یگانه

زروان روحبخشان

رضاسعدی / سارا سالاری

نجف شکری

نسترن صفایی

فرزانه قدیپانلو

فرهاد کاویزن

باربد گلشیری

آشنا مصطفوی

محمود معزومی

مهرداد میرزایی

بهزاد هاشمی

Worm Brain

آدرس: خیابان آزادی، اسکندری شمالی، پست فرهاد، پلاک چهار

تلفن: ۸۸۴۹۵۲۲۴

P L A Y S

X OF AUGUST

Director
playwright
Set Designer
2018

Tehran- Pars Building

What happened in Iran in August 1953?
A Coup or a Rebellion?
Dependency on the West or Patriotism?
Conspiracy and Treason or Loyalty to the country?

How should an "Ordinary Person" analyze the history based on the available documents, while every piece in this storm of data is considered a proof?

"X of August" is a personal experience for finding the truth in the records and archives which are available to an ordinary person, and answering this question; how can "X" change to "The Truth" given the distortion of information for ideological purposes?

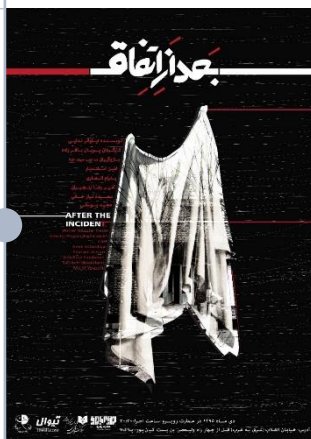
Even the latter statement might be a judgment based on distrust! But when and how the trust was lost? Is it all a delusion or we have to solve a puzzle full of mysteries(X) to find the truth?



PLAYS

AFTER THE INCIDENT

Director
playwright
Set Designer
2017
Rooberoo Mansion
Culture and Art Complex
Tehran-Iran



In this performance has been tried to find a relation between architecture (identity of building), history and social events with theater and performance. The way this performance was designed is like the audience is going through a museum and has to follow some guidelines.

Official poster of "After the Incident" ►

نویسنده نیلوفر ندایی
کارگردان پویان باقرزاده

AFTER THE INCIDENT
Writer Niloofer Nedaee
Director Pooyan Bagherzadeh

بعد از اتفاق

بازیگران به ترتیب حروف الفبا

امین اسفندیار امیررضا رنجبران محمد ریاضت سعیده نیازخانی مجید یوسفی

Amin Esfandiyar Amirreza Ranjbaran Mohammad Riazat Saeideh Niyazkhani Majid Yousefi

آدرس: خیابان انقلاب، قبل از چهار راه ولیعصر، بن بست کیان پور، پلاک ۷

P L A Y S

AFTER THE INCIDENT

Director
playwright
Set Designer
2017

Rooberoo Mansion
Culture and Art Complex
Tehran-Iran



This play is performed once in 2017 and again in 2018.
The show got great reviews and a lot of attentions and had many
positive critics.

P L A Y S

AFTER THE INCIDENT

Director
playwright
Set Designer
2017

Rooberoo Mansion
Culture and Art Complex
Tehran-Iran



The performance was nominated for "best play", "best director", "best idea for a show" and "best actor" in International Fajr Theatre Festival .

P L A Y S

AFTER THE INCIDENT

Director

playwright

Set Designer

2017

Rooberoo Mansion
Culture and Art Complex
Tehran-Iran



P L A Y S

This show was a psychologically view about people who trying to change and escape from the crisis and not getting tired of this effort. This play Selected as a "best play of the year" by Iranian Theater Critics Association.

WHEN... (HENGAMI KE)

Director
Consultant
2016
Omid-e Mehr Institute
Tehran-Iran



"Omid-e Mehr charity foundation" has partnered up for this project and all the actress were picked from girls who are at risk of social damage and violence to tells their stories.



P L A Y S

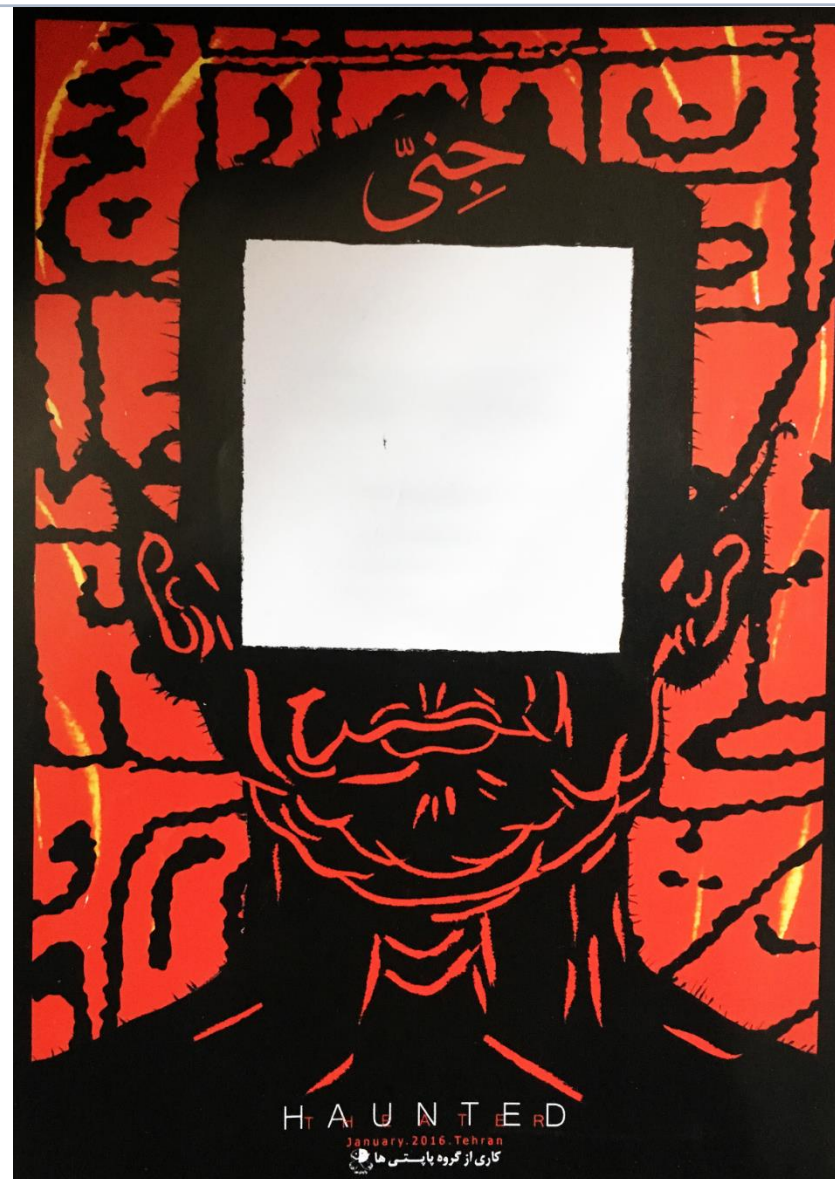
The play 'Haunted' tells the historical story of few friends. It's approach and language tone is adopted by the classical Iranian theater with political and social point of view.

HAUNTED (JENI)

Director
Consultant
2015
Tehran- Av Theatre Hall



Official poster of "Jenni (Haunted)"



P L A Y S

This performance was on Yalda night (the longest night of the year) and was inspired by Iranian stories. There were about 100 performers in this play.

ARG-E TAJRISH

*Director
Consultant
2015*
Arg Complex
Tehran- Iran



P L A Y S

SAL-SANIYE

Director
Consultant
2014

Zurich-Spektakel Festival
Zurich- Switzerland

2015
Sa'adabad Complex
Tehran - Iran



▲ A photo of “Salsaniye” Play

P L A Y S

SAL-SANIYE

Director

Consultant

2014

Spektakel Festival
Zurich- Switzerland

2015

Sa'adabad Complex
Tehran - Iran

Sal-Saniye was performed on a tennis court, and it had its own unique routine of performance. The audience had to walk for 10 minutes till they reach the tennis court. There, they will see a few women with different stories which all of whom were trying to reach something. In this play, the main focus was on women and their battle for reaching equal status.

This play was a participant in the Zurich-Spektakel festival and was picked as one of the top performances it was also part of the international Fajr theater festival.



PLAYS

UNFINISHED DREAM

Director
Consultant
2012
LIFT Festival
London - UK



This play was commissioned by lift London and was performed in the immigrated area of the town called Carydon . There were 80 performers which were picked from that area and almost all of them were immigrants of that population.

P L A Y S

UNFINISHED DREAM

Director
Consultant
2012
LIFT Festival
London - UK



This play was performed in a parking lot and the audience would seat on chairs with wheels and were guided throughout the whole five floors in different groups and each group would preview a different story. This play was well received and got great and positive criticism.



FILMS

FILMS

FEATURE MOVIE

“SECOND TAKE ON THE FIRST INCIDENT” MOVIE, Tehran, Iran
Director, Screenwriter and Set Designer, 09.2015 – 01.2016
On screen in Iranian cinemas from 02.2018 – 07.2018

DOCUMENTARY FILM

“BEHIND SAL-SANIYE” DOCUMENTARY MOVIE, Tehran, Iran
Director and Screenwriter, 07.2015 – 11.2015

SHORT MOVIES

“RELATIONSHIP” (RABETE) SHORT MOVIE, Yerevan, Armenia
Director, Screenwriter and Set Designer, 04.2007 – 07.2007

“GOOD MORNING GUYS” SHORT MOVIE, Yerevan, Armenia
Director, Director and Scriptwriter, 12.2006 – 03.2007

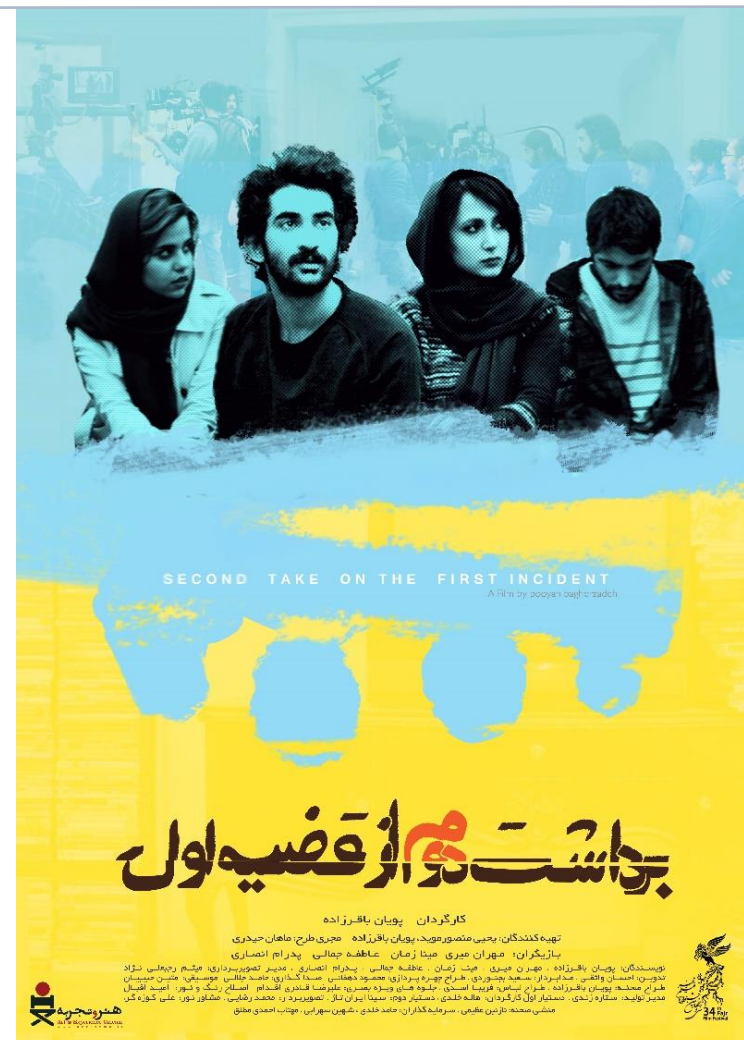
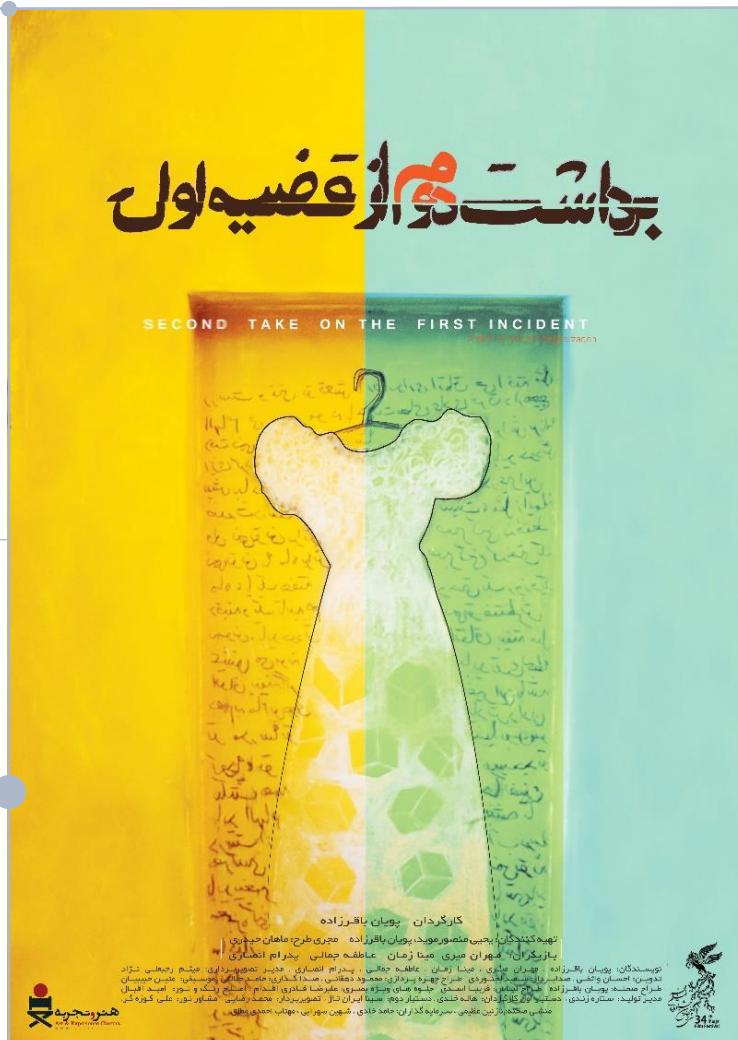
FILMS

SECOND TAKE ON THE FIRST INCIDENT

Director
Screenwriter and
Set Designer

2015

Tehran - Iran



Official posters of "Second take on the first incident"

FILMS

SECOND TAKE ON THE FIRST INCIDENT

*Director
Screenwriter and
Set Designer*
2015
Tehran - Iran



A few friends who are studying cinema decide to make a movie. not a short film but a feature movie. After a few sessions of practice and a while on the shooting day, there come a lot of challenges along the way against all odds they make the movie but none of them were happy with the results.



FILMS

SECOND TAKE ON THE FIRST INCIDENT

Director
Screenwriter and
Set Designer
2015
Tehran - Iran



This movie was released on the 34th Fajr film festival and was well received. Some called it the festival phenomenon, and some had negative reviews. The movie was released in 2017 in Iranian cinema and had good sells at the box office.

FILMS

SECOND TAKE ON THE FIRST INCIDENT

*Director
Screenwriter and
Set Designer*
2015
Tehran - Iran



Pictures from the opening ceremony in Iranian Cinema Museum in Tehran and had a press conference in Iranian Artist forum.



FILMS

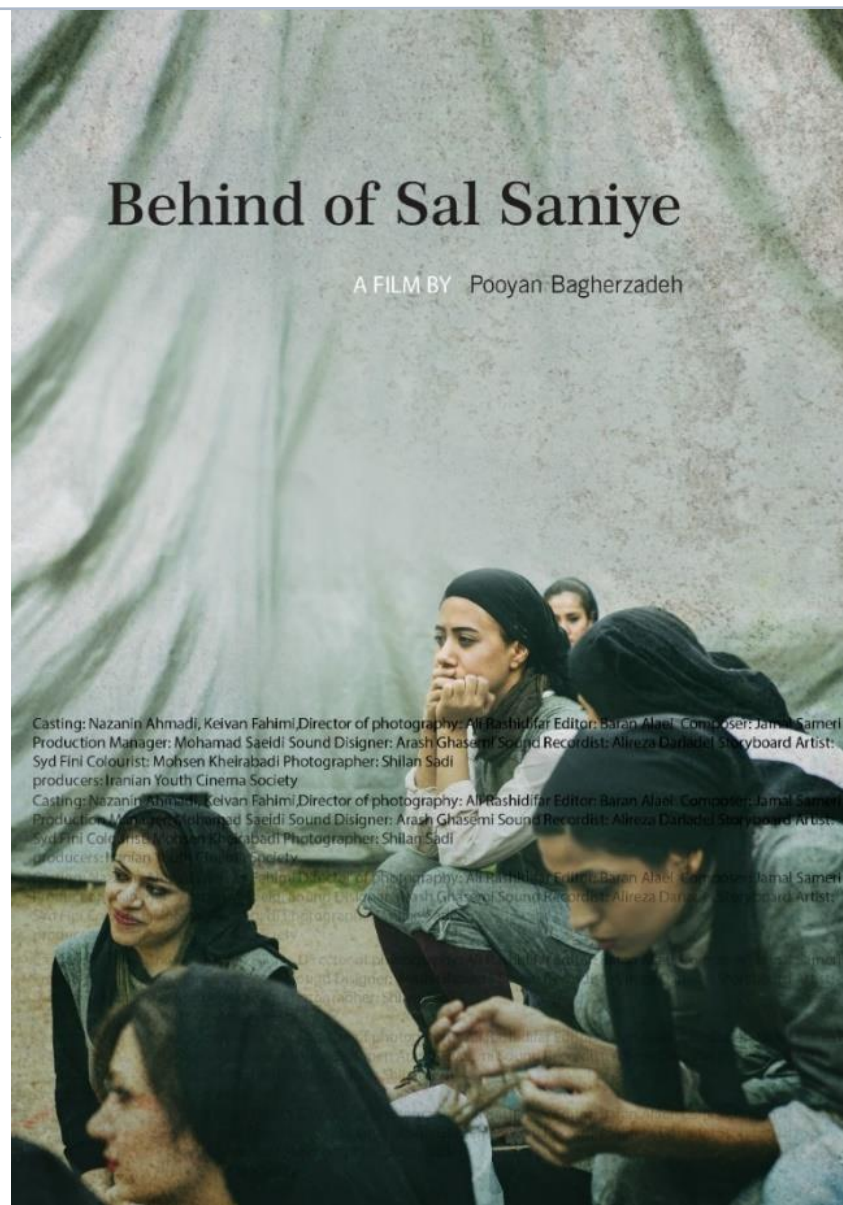
BEHIND OF SAL SANIYE

Director
Screenwriter

2015
Tehran-Iran

Official poster of "Behind of Sal Saniye" ▶

This movie is about the play 'Sal-Saniye' which tells a story of a theatrical group that tries to do the impossible. They overcome the challenges, but they can't be sure if they can go on with the show till the last minute.



F
I
L
M
S

RELATIONSHIP

Director
Screenwriter

2007
Yerevan - Armenia

Relationship

Scriptwriter & Director Pooyan Bagherzadeh



◀ Official poster of "Relationship"

This short movie is about a complicated relationship. The movie is from the women's point of view which does not know if she is happy in her relationship or not!

FILMS

GOOD MORNING GUYS

Director
Screenwriter

2006
Yerevan - Armenia



Փույան Բաղրիզադե
Pooyan Bagherzadeh



"Բարի լույս
ժողովուրդ"
"Good morning guys"
DV

ԿԵՆՍԱԳՐՈՒԹՅՈՒՆ / ՖԻԼՄԵՐ
Ծնվել է 1987ին Թեհրանում, Իրան:
Ուժիստը – "Հարաբերություն"
(կարճամետրաժ)
Դերասան – "Երկինք առանց անձնագրի"
(կարճամետրաժ):

BIOGRAPHY / FILMOGRAPHY
Born in 1987, Tehran, Iran.
"Relationship" (short) - director,
"Sky without passport" (short) - actor.

ԲՈՎԱՆՂԱԿՈՒԹՅՈՒՆ
Մենք դեռ չենք հասկանում ժամանակակից
աշխարհը:

SYNOPSIS
We don't understand modern world yet...!

28



Սամվել ԱԲԳարյան
Samvel ABGaryan



"Կարմիրը"
"The Red"
DV



Good morning guys
(Acclaimed in NEPAG film festival - Yerevan – Armenia)

A short film about the challenges of the clash of life in social media with modern lifestyle .
This movie was shown in the Napak Armenian film festival.

PUBLICATION



ONCE EVERY THREE WEEKS

This book is a collection of poets and short stories. The stories are a visual based text in few chapters.

Some pages of Once “Every Three Weeks”



[سه شنبه
هفته قبل]

هر زمان دریا شدم
گرم شدی ، تبخیر شدم
هر زمان **خاک**
شدم
آب شدی ، گل شدم

واکنون
که شادم به خیال
در این شب پر کرشمه
چون ستاره چشمک می زنی
و من دورتر از آنم
که تو را از آسمان بچینم

[دوشنبه
هفته قبل]

دروغ می گویند
باور نکن
شادی کجا بود ؟
روزهایم قیلوله است

کودک_____انه

رند و بازیگوش
پراز خوابهای ندیده

● تکیه بر تو
تکیه بر باد است
حکایت ما
حکایت تمام سفرهای بی مقصد
بی سرانجام و عاصی است
اما من بر نخواهم گشت

ای سعادتمند خواب هایم
یک روز
دیگر شرم نمی کنم
امان تو را نمی خواهم
روزی
روزی
روزی

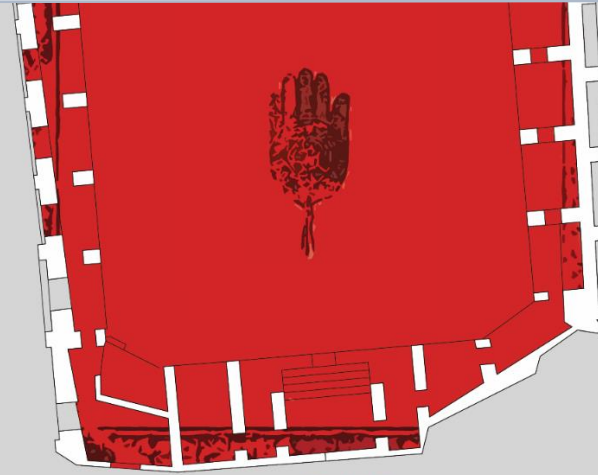
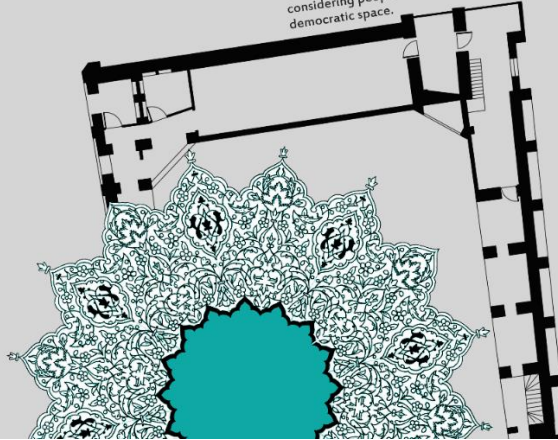
در سزمینی که خورشید غروب نمی کند
از دشت های لاله های وازگون نفس خواهیم گرفت
ناتمت را فریاد خواهیم زد
تا برسد به گوش تمام زندانی های دنیا
که بدانند
اینجا کسی، هیچ‌بدر رویای تو زندانیست
به بزرگی نام اعظم‌ت قسم ...

◆ انگار نه انگار
نه نشانه شدی ، نه معجزه
تو گم می شوی
و در من گم نمی شود
ذره ای از گرمای مه آلود تن
تو در من شوی

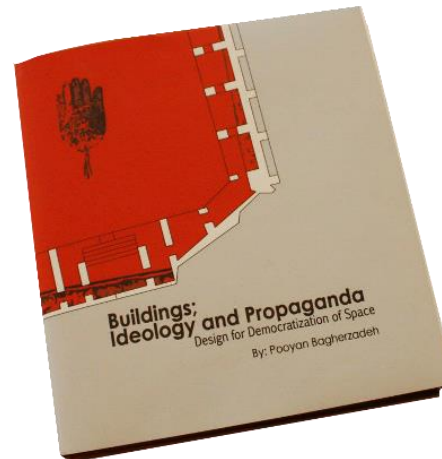
و تمام نمی شود، شب های این خود ارضایی طولانی
دنیا دار مکافات است
مکافات یعنی گیوتین
و گردن من زیر تیغه های ماندن و رفتن توست
و تو
انگار نه انگار

تنگار

There is a very narrow border between Ideological art and Propaganda. When art become a tool for a totalitarian and dictatorship regime to promote one specific idea or lifestyle, Democracy is always missing. In this book conversion and rehabilitation as a solution for escaping architectural propaganda is discussed, also considering people's life style and needs to make a democratic space.



**Buildings;
Ideology and Propaganda**
Design for Democratization of Space
By: Pooyan Bagherzadeh



BUILDINGS; IDEOLOGY AND PROPAGANDA

DESIGN FOR DEMOCRATIZATION OF SPACE

This book reviews the ideological aspects of architecture and tries to find a way for making the environment more democratic.

Iraq under Saddam Hussein suddenly invaded Iran in September 1980, and a war lasting eight years started between them. Nearly all the countries in the world supported Iraq in this war and Iran fought back using all its human forces. This eight-year war was a catastrophe in the 20th century in the entire human history and the second longest war in the 20th century after the Vietnam War, over the Second World War. The point was that both parties killed each other aspiring to go to paradise and this war lasted for eight years according to a religious ideology base on Jihad philosophy. During this war, 213,255 Iranian people died. After the war, the television channels and the media in Iran spoke about Jihad and the Islamic ideology and always advertised this ideology. As with every war, vast social aspects were influenced by this war in that it was manifested in the arts. The main reason for writing about and working on Ideological art, Sacred art, Propaganda, and the way of escaping from it is that particular war, which influenced and shaped my childhood and all Iranian youth.

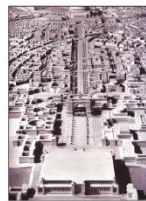


Fig 2: A model of Adolf Hitler's plan for Berlin formulated under the direction of Albert Speer, North-South Avenue in the New Berlin

* Adolf Hitler, *My Battle*, 1988, p.330.
* Steven Lohr, *The Reich Chancellery and Hitler's bunker complex: An illustrated history of the seat of the Nazi regime*, 2004, p.31.
* Alan Gribbe, *Hitler's Total Architecture: The Impact of Classical Antiquity*, 1990, p.45

32



Fig 10

Fig 10 & 11 & 12: Three pictures of Shirin Neshat project: "Women of Allah". This project is about the life of women in an Islamic society.

33

During the Nazi period in Germany, propaganda in architecture was clearly seen. Adolf Hitler used architecture as a medium to develop the power of his ideology and government. He adored the Neo-classic style in architecture and he tried to promote this form of architecture. In one of his speeches he states that "our enemies and our followers must realize that these buildings strengthen our authority".¹ Hitler wanted to re-build 30 major German cities to achieve this goal. (fig 2) The Nazi system had its official architects such as Hermann Giesler, Fritz Todt and Albert Speer to work on Hitler's propaganda project in architecture. The Nazi buildings were designed to threaten the followers and subdue the enemies. Nazi architects worked on projects that used stark facades with columns, pilasters, and clean lines on a massive scale to create a new aesthetic (fig 3). The new building style would radiate power and domination. At that time, Berlin needed monuments to present a new Germany.² Hitler's architects designed a new type of city to fulfill Hitler's desire of showing the glory of Germany. They designed buildings of huge scales to approach this goal. The new buildings in Germany during Nazism were influenced by classical Greece and Rome; they tried an aesthetic of order, using minimal decoration and highlighting straight lines.³

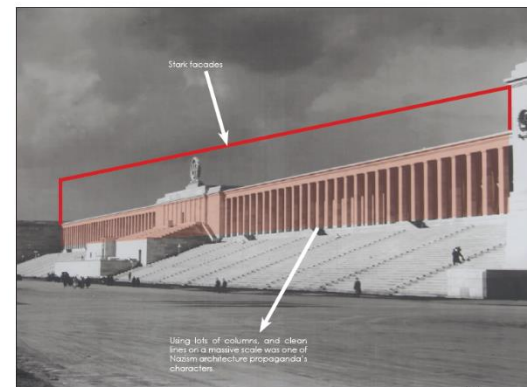


Fig 3: The Nuremberg People's Hall, designed for the 1934 Rally by Albert Speer. Some of Nazism architecture propaganda's characteristics can be seen in this building.

Fig 3

33

Shirin Neshat, internationally admired photographer, videographer and filmmaker, is one of the artists who have employed religious signs and especially those used in Taziyeh in her series of photographs. In the mid-1990s, she exhibited her series the *Women of Allah*⁴, an extraordinary body of work exploring women in Islamic culture. *Women of Allah* is a view of a large section of Iran's population, meaning people who let religion rules their lives (fig 10 & 11 & 12). There are black and white images of women in the hijab with drawings of religious signs on their faces. This photograph forms part of Neshat's *Women of Allah* series, created between 1993 and 1997 following the artist's first trip to Iran after the Revolution. Shirin Neshat stated in an interview with the Persian BBC service, "After I went to Iran, I obviously saw the effects of advertising the religious ideology in the society and I understood how much it could change the appearance of a country. I am not a political person. I just tried to have a realistic view of the society and criticize that ideological view".⁵ Neshat in *Women of Allah* used some of the exact signs that the Iranian government uses for its ideological aims. She has preserved the aesthetic value of the signs while implementing them to raise social issues that the ideological society faces. She uses the elements to direct the audience to a more realistic view.



Fig 11



Fig 12

* Neshat's *Women of Allah* series, created between 1993 and 1997, after the artist's first trip to Iran after the Revolution.
* Interview with Shirin Neshat by BBC Persian, heard 208. Shirin Neshat, 2010/07/27. Podcast available at: http://www.bbc.co.uk/persian/07/2011/05/110515_nardbak_shirin_neshat.shtml [accessed, 9 November 2011].

32

* Buildings, Ideology and Propaganda

53

There is a very narrow border between Ideological art and Propaganda. When art become a tool for a totalitarian and dictatorship regime to promote one specific idea or lifestyle, Democracy is always missing. Taziye (a religious drama) is one of the artworks which became a tool for the propaganda machine for Iran's regime after the Iranian religious revolution and Tekies (places for performing Taziye) are a good example of such architectural propaganda. After the Revolution, the role of Tekies was not just buildings for performing religious drama.

It has recently attracted contemporary playwrights, as Peter Chelkowski states that "it is the most accurate form of drama and the only native theatre offered by the Muslim world".⁴ There is a long origin in Iran and the neighbouring countries of starting religious ceremonies while mourning the loss of a hero. A very old example of such a ceremony can be the mourning of Babylonians for the death of their gods and the mourning of Persians for the death of Siavash (a Persian myth). Thus Taziye is rooted as many other customs and rites in magical beliefs and the mythical culture. European religious Passions on Easter Day is a geological ceremony rooted in religion and there is also the special ceremony that the ancient Greeks held for Zeus at the end of March in which three poets presented three tragedies for three days, all to signify that every work of art has the glory of its own time. Taziye in Iran is a ritual show whose form and content are rooted in religion. Literally, it means to console someone and to express condolences; the religious essence has never been put aside. This conceptual and mythical ceremony is a collective event that has been played for a long time and people actively participate in it, are dictated by it and it also has its own time and place to perform. However, the mythical concept of that time is different from the time in the calendar. So, Taziye is a way of changing mental beliefs and past events to the present for everyone (fig 4)



Fig 4: A scene of Taziye performance.

Fig 4

around the world (fig 5 & 6)
Sokolina (2002), an architect, art historian and educator on the architecture of that Soviet Union states:

*In the socialist age new models of living space were developed, which architects optimistically attempted to define as spaces of the collective, understood as belonging to the Soviet people as a Whole, that is belonging to "nobody" as a state property where the authorities could control access and monitor behaviour.*⁵

Another use of architecture as propaganda in the Soviet Union was during the Joseph Stalin's reign. At that time, Moscow, the capital, was changing its appearance under the process of industrial development and it became a sacred city for followers of Communism around the word. Soviet Union leaders such as Stalin tried to show a positive vision of industrial progress in Moscow's architecture which Stalin called *The Rhythms of the New Age*. He tried to use art, music and architecture to inspire people to labour and the Communist ideology. He tried to make Moscow a magnificent city to show the power of Communism and also show the industrial progress of the Soviet Union. Before Stalin (1920s), the construction of the Soviet Union was almost devoid of any



Fig 5: One of the block buildings, which was built communism regime in Soviet Union. Yerevan - Armenia.

⁵ Anna Sokolina, 'ARCHITECTURE AND THE STATE: MOSCOW URBAN CONCEPTS AFTER SOCIALISM', p.91.



Fig 6: These days the exterior of block buildings have changed. This photo is facade of one of the block buildings, which was built during communism regime in Soviet Union. Yerevan - Armenia.

Fig 6

These buildings became places for advertising the religious ideology and the Iranian government trying to impress people's lifestyle, making architecture propaganda. Nonetheless, people's reaction to architectural propaganda has changed in the modern world and democracy has become an essential need for people. In this research conversion and rehabilitation as a solution for escaping architectural propaganda is discussed, also considering people's lifestyle and needs to make a democratic space.



Fig 2: The Ashura Ceremony in Tehran, 2007.

44



Fig 3: Poster of Concrete Mushrooms project.

Photo: Bogdan

72

a symbol of unclean public toilets for the Albanians.⁸ Also for the Albanians who grew up in the early '90s, the bunkers became a symbol of the first kiss and making love. After the '90s, with liberty and economic progress in Albania, many of these bunkers became "per hour hotels" and "small restaurants" in a project called the "Concrete Mushroom Project" (fig 3 & 4). This project is based on an idea by two Albanian graduate students at Milan Polytechnic. The official website of this project maintains some purposes for this project.

The purpose was to emphasize the appreciable assets of Albania such as bunkers which are vast in number and across all the rich and beautiful landscape of Albania. The priority of the Concrete Mushrooms Project is facing the symbol of bunker with deliberate awareness for the purpose of inverting its meaning, the preservation of the memoir of a significant period of the Albanian history, giving bunkers value instead of having them as burden and as a result the promotion of an underdeveloped touristic sector such as Eco-Tourism which has an enormous potential at the same time growing the financial viability, social and environmental sustainability.⁹

The designers of this project had some methods in considering in their design:

How the people of Albania nowadays coexist with them. How and why they use them, it is also thought how the remaining bunkers can last their lives without being totally disap-

⁸ Elina Dells, 'Concrete Mushrooms' in the *Abitare Design Journal*, <http://www.abitare.it/en/architecture/concrete-mushrooms/>, accessed on 08.12.2011.

⁹ Official Concrete Mushroom Project website: <http://www.concrete-mushrooms.com>, accessed on 12.11.2011.

After Islam came to Iran, Taziye became a theatre and a ceremony of the story of Ashura. However, there was Taziye before Islam in Persia and it has an old history. Taziye means condolence. Taziye and Naqqali are traditional Persian theatrical genres in which the drama is conveyed wholly or predominantly through music and singing.¹ Taziye dates to before the Islamic era and the tragedy of Siavash in Shahnameh. The common theme of the Ashura and Siavash stories is the hero tale of love and sacrifice and of resistance against the evil. While in the west the two major genres of dramas have been comedy and tragedy, in Persia (now Iran), Taziye seems to be the dominant genre. Considered Persian opera, Taziye resembles European opera in many respects (fig 3). Many artistic works have been made about this, sometimes with world reputation, one of which is the theatre of Taziye that started at the beginning of the 16th century and is still practised and performed today and has even been transported to other places such as India and Central America.² Taziye, as a religious epic theatre, continues to be performed in areas of the Middle East with large Shiite populations in Iran, Iraq, South Lebanon and Bahrain. Processional forms of this drama are also seen in India, Pakistan and even places far removed from Asia where Shiite Muslim populations exist, such as Jamaica. However, dramatic performances of Taziye originated in Iran.



Fig 3: A scene of Taziye performance.

¹ Peter J Chelkowski, *Taziye: Ritual and Drama in Iran*, Translated: David H. H. H. H., 2004, p.29.

² Bahar Bayazit, *Drama in Iran*, 2006, p.114.



Fig 4: A bunker became to "per hour hotels" - Concrete Mushrooms project.

Buildings: Ideology and Propaganda

45

Buildings: Ideology and Propaganda

73

MEDIA

In this part 'few' of the reports, interviews and critics about my projects is gathered .

Review of the movie "Second take on the first Incident" in "Honar Tajrobeh" magazine by Yasaman Khalililerd with the title "a movie in a movie"



ياسمن خليليرد

فیلم در فیلم

برداشتن دوم از واقعت
پیش از بزرگترین
خلافاتهای فیلم
ایر داشت دوم از تقصیر
اوله

برداشتن دوم از واقعت
پیش از بزرگترین
خلافاتهای فیلم
ایر داشت دوم از تقصیر
اوله

۱۴۸



امیر دشتی

دوفیلم بایک بلیت!

ایر داشت دوم از تقصیر
اوله می توان دو
فیلم در یک فیلم
داستانی قلمداد کرد

ایر داشت دوم از تقصیر
اوله می توان دو
فیلم در یک فیلم
داستانی قلمداد کرد

۱۴۴



هر دو فیلم دوم از تقصیر اوله است. تقصیر حرکت هر دو فیلم بایک بلیت است. هر دو فیلم بایک بلیت است. هر دو فیلم بایک بلیت است.

۱۴۵

Review of the movie "Second take on the first Incident" in "Honar Tajrobeh" magazine written by Roya Fathollahzadeh with the title "Two movies with one ticket"

من تازه به اسم از یک فیلم در یک بلیت است. هر دو فیلم بایک بلیت است. هر دو فیلم بایک بلیت است.



هر دو فیلم دوم از تقصیر اوله است. تقصیر حرکت هر دو فیلم بایک بلیت است. هر دو فیلم بایک بلیت است.

۱۴۹

MEDIA



▲ Report on "Cinema Video" magazine about the movie "Second take on the first Incident"



▲ Interview with "Saba newspaper" about the movie "Second take on the first Incident"



برای رسیدن به آن تلاش کنیم حتماً اتفاق مورد نظر خواهد افتاد.
 به‌خدا معتقدیم فی‌نهایت که نتواند سرماشتن و ابرگردان و شکسته است.
 بنابراین ما دنبال تجربه کردن موضوعی رفتیم که بتوانیم رسک بپذیریم.



بیوان باقرزاده کارگردان «برداشت دوم از قضیه‌ی اول» در گفت‌وگو با **سپهر**:

هیچ کس را در سینمای ایران نمی شناسم!

[illegible]

یون
کار
و
باقی

1000

[illegible]

نقد فیلم «برداشت دوم از قضیه‌ی اول»

پیکره بندی فیلم بافیگوری
آسیب شناسانه

حامد مصطفوی |

[illegible]

فيلم رشتي بهشتي را به عنوان «فيلم پادشاهانه» توصیف کرده و آن را «فيلمی که در آن همه چیز به بهترین شکل ممکن به نظر می آید» توصیف کرده است. او همچنین گفته است که این فیلم «بهترین فیلمی است که تاکنون در ایران ساخته شده است».



Few critics about the "Second take on the first Incident" in Fair film festival magazine.



▲ A review of the play "To be Tamed" in Shargh Newspaper



▲ Special edition of Film magazine about the movie "Second take on the first Incident"



"Saba" newspaper report about "Second take on the first Incident" and claiming it was the phenomenon movie of the year.



Report about "Second take on the first Incident" in "Bani Film newspaper" with the title: "60 minutes scene plan"



A Review about "World Wo*men" project in Munich city newspaper- Germany



A report about "World Wo*men" project in Etemad Newspaper- Iran



A report about "unfinished dream" on The Guardian Newspaper- UK

TO BE TAMED

The plan was to create a performance with two dimensions: music and drama. Nothing else was certain. Later on, another dimension was added: visual arts. The interrelation between these dimensions, and the question of whether or not the play was to make use of music and drama as something inherent, were among the issues discussed as soon as SABET took shape. The results were unclear. So we decided to experiment. To resolve the ambiguities through experimentation, which was proposed by Ehsan Rasouli and Hamid Pourazari.

The venue of the performances was selected: Independent Theater of Tehran. It was a hall usually used for staging plays, which inevitably made me think of creating a theatrical performance. But the strategy was for the audience to see a show that was different from conventional forms.

So, was it a show? What were the audience supposed to see? A play? Or a music performance? Was it an abstract approach or a narrative one? All these questions were asked. And there was a simple response: experience will show us the answers. After a while, SABET became a channel to dialog. And in "To Be Tamed," this dialog started with me and Raam (Raam Seyyed Emami). Admittedly, interaction is not easy, especially in our society, in which we do not have a lot in common with institutions, and less to do in creating them. But we did it anyway. Pantea Armarfar joined us later, and this three-way dialog was established, through which we shared our commonalities and denied our personal interest for the sake of the bigger picture—SABET, Tehran Annual, Interdisciplinary Performances.

For two sides of the triangular dialog (i.e. Raam and I), the most important thing was the issue of "Immigration," with which both of us had struggled most of our lives. We thought about our commonalities, finding a way to relate to them. The result was "To Be Tamed," and we tried our best to combine an effective presence of video, the music of an artist, and a dramatic narration of the subject-matter.

The first edition of SABET is now over, with all its difficulties and delights. Now we can have a fairly good judgment about it. SABET is now one year old, with its first experience behind it. Now it can

Pooyan Bagherzadeh

we improved and there is the possibility of a mission statement for it. Moreover, there is the possibility of not making the same mistakes over and over again. Now we can move forward, which is a small thing. Now we have a more clear vision of the second edition, for we know that it imposes certain requirements that are at odds with the annual event's initial idea. One thing is certain though: the persistent presence of it provides an opportunity for tuning with the and engaging in dialog, both of which are new for the art community and its audience.

Pooyan Bagherzadeh

Pooyan Bagherzadeh (b. 1986, Tehran, Iran) is an Iranian director and scriptwriter. He has directed and written the screenplay for several short films, such as "Theobotomy," "Relationships," and "Good Morning Guy," as well as the feature film "Second Take on the First Incident." (Screened in the 34th Fajr International Film Festival). Bagherzadeh has directed the series of performances called "The Eastern Transition" in the Great Britain and directed and stage-designed "After the Incident." He has worked as the assistant director in Hamid Pourazar's plays "When..." and "The Year of the Second." Bagherzadeh has authored *Once Every Three Weeks* (short stories), *Building, Ideology and Propaganda: Design for Democratization of Space* (art research), and *Once a Week* (poetry).

Raam

Raam (b. 1981, Bushehr, Iran) is a singer, guitar player, and the founder of Raam music band. In 2014, he started his work as a professional artist in Iran with "Iran-Australia" performance, directed by Sajad Agharian. He has collaborated in several performances such as "A Hundred Years Before Our Solitude" and "40's Scarlet," both directed by Sajad Agharian. His debut album, *Until A Thousand And...* were published in 2017.

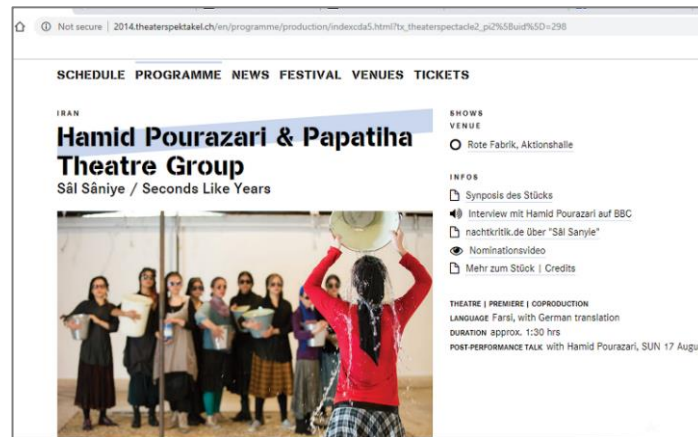
Pantea Armarfar

Pantea Armarfar (b. 1992, Tehran, Iran) is an Iranian video artist. She has received her BA in Drama from the College of Fine Arts of the University of Tehran. She has designed the videos of "Media" performances, SOZAR, Brussels and "I Don't Know What Tomorrow Brings," performed in Amsterdam's International Theatre School Festival and International Theatre Festival of Kerala in India. She has designed and directed "Video Call 2" performed at SOZAR in Brussels, Fajr International Theatre Festival, and A Corner in the World Festival. Armarfar has experiences in photography, sound, and documentary cinema.

160 • Winter 2018

Special edition of Zard Magazine about "To be Tamed" in English and in Farsi .

MEDIA



▲ A report on Spektakel Festival website about “Sal-Saniye” performance - Switzerland



▲ A report on Honar-online about “To be Tamed” press conference, Iran

MEDIA



▲ A report on Euronews website about exhibition of “Cancellation and Preservation Exhibition” and the performance of “X of August” - Iran



▲ Critics of Switzerland technical theatre website About “Sal-Saniye” performance- Switzerland

WORKSHOPS

WORKSHOPS

KÄTE HAMBURGER KOLLEG GLOBAL DIS:CONNECT LMU, Munich, Germany

Lecturer, 04.2024

“Stages of performing in Pahlavi Iran Workshop ”

FÖRDERVEREIN DER INTERNATIONALEN MONTESSORISCHULE E.V, Munich, Germany

Instructor, 02.2024

“Beyond Speech: The Art of Lecture Performance“

KHATE SEVOM GALLERY, Kish Island, Iran

Instructor, 12.2022

“Performing shows and performances in unusual places” theoretical and practical course

PLATO PICH COMPANY, Tehran, Iran

Instructor, 05.2022

“Spaces in performance” theoretical and practical course

PLATO PICH COMPANY, Tehran, Iran

Instructor, 07.2017 – 10.2017

“Low-budget Filmmaking” theoretical and practical course

ROOBERA MANSION CULTURE AND ART COMPLEX, Tehran, Iran

Instructor, 04.2017 – 06.2017

“Preliminaries of Film Directing” course

KHOSHNEGAR CULTURE AND ART INSTITUTE, Tehran, Iran

Instructor, 02.2015 – 03.2015

“An Introduction to Space in Theater Directing” course

HAFT-HONAR SPECIALIZED CINEMA INSTITUTE, Tehran, Iran

Instructor, 10.2014 – 12.2014

“Theater” course

PARTICIPATION

PARTICIPATION

PARTICIPATION IN WELT BÜHNE FESTIVAL 2024 AT RESIDENZTHEATRE - Jun 2024
Munich, Germany/ With "Doubt" Lecture performance

AUTHOR IN RESIDENCE at Residenz Theatre -Jul 2023- Oct 2023
Munich, Germany

WELT BÜHNE AUTHORS FESTIVAL at Residenz Theatre- Jun 2023
Munich, Germany/with Doubt lecture performance

PARTICIPATION in the 20th Highfest theatre Festival- Oct 2022
Yerevan, Armenia/ With world wo*men play

PARTICIPATION AS JURY OF OFF-STAGE SECTION IN THE "10TH STUDENT THEATER" FESTIVAL- 04.2019
Tehran, Iran-Sooreh University

PARTICIPATION IN "36TH FADJR INTERNATIONAL THEATER" FESTIVAL- Feb 2018
Tehran, Iran/ Nominated as best Writer ,show and best idea for "After Incident open-space play.

PARTICIPATION IN "1ST TEHRAN ANNUAL INTERDISCIPLINARY PERFORMANCE"- Jan 2018
Tehran, Iran/ with "To Be Tamed" play

PARTICIPATION IN THE "34TH FADJR FILM" FESTIVAL- Feb 2016
Tehran, Iran/ with "Second Take on the First Incident" movie

PARTICIPATION IN THE "34TH FADJR INTERNATIONAL THEATER" FESTIVAL - Jan 2016
Tehran, Iran/ with "Sal-e-Sanyeh", "Documentary" and "Jenni" plays

PARTICIPATION IN "18TH IRAN INTERNATIONAL FESTIVAL OF UNIVERSITY THEATER"- April 2015
Tehran, Iran/ with "Kheyt-e-Khoon" play

PARTICIPATION IN "SPEKTAKEL THEATER" FESTIVAL- Aug 2014
Zurich, Switzerland/ with Sal-Sanyeh play

PARTICIPATION

PARTICIPATION AS JURY IN the “2ND PAPATIHA THEATER” FESTIVAL- Nov 2012
Tehran, Iran

PARTICIPATION IN “LIFT THEATER” FESTIVAL- Jul 2012
London, UK/ with “Unfinished Dream” (Royaye Natamam) play

PARTICIPATION IN “NEPAG” FILM FESTIVAL- Jul 2007
Yerevan, Armenia/ with “Good Morning Guys” short movie

C O N T A C T

PHONE

+4366493121053

E-MAIL

pp.Bagherzadeh@gmail.com

LINKEDIN

linkedin.com/in/Pooyan-bagherzadeh/

ADDRESS

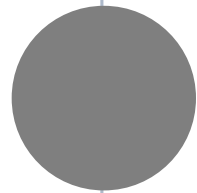
Johann von Lederwasch Gasse 1-14
8850- Murau. Austria

INSTAGRAM

https://www.instagram.com/pooyanbagherzadeh/

WEBSITE

www.pooyanbagherzadeh.com



THANK YOU

www.pooyanbagherzadeh.com