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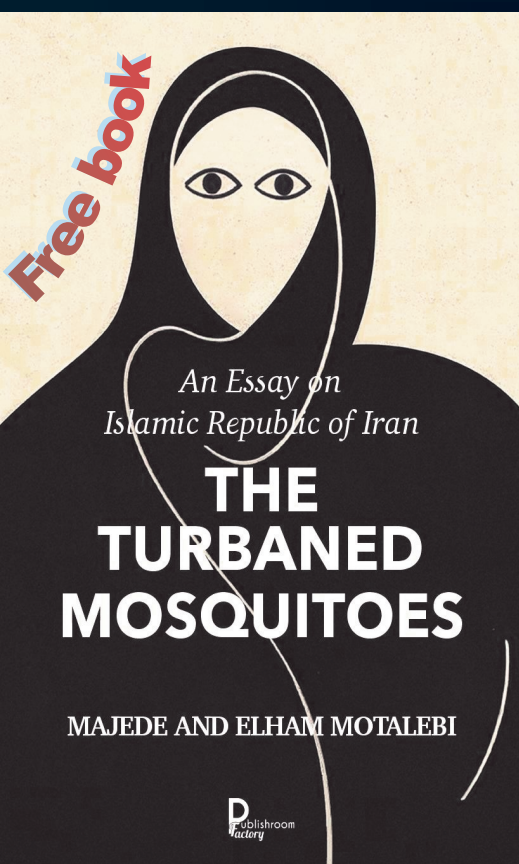
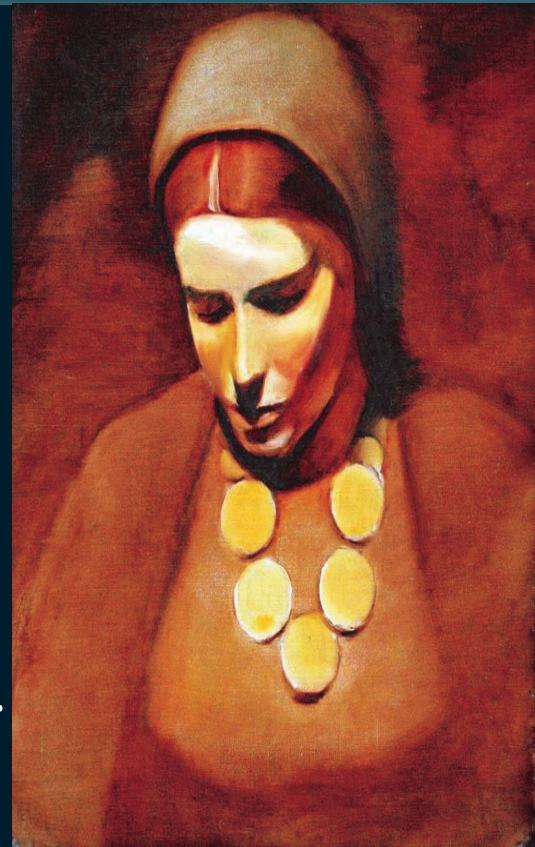
January 2020



Vladimir Dimitrov
Bulgaria



**DIOGEN pro culture
magazine ... a month for
DIOGEN artist ...and
you ...**



Interview with Majede Motalebi





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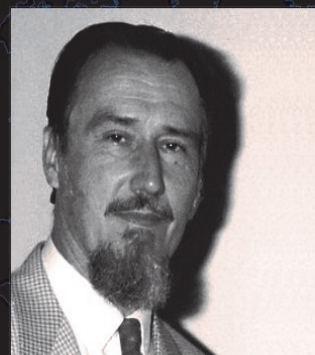
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Ne ženo, majko, sestro, djevojko...Ne plači!

No woman, mother, sister, girlfriend ... No cry!

Vladimir Dimitrov - Maestro je tražio, neprestano tražio odsjaj sopstvenog bića u prelijepim ženama koje su vlastitom ljepotom odražavale njegovo htijenje za održanjem bitka. Jarke boje na platnu, surova poruka realiteta koji izbija ispod površine grubosti provincije gdje on tražiše bliskost sa njima unutar povremenog odstupanja i prikazivanja množine gendera, ali i ljudi. Poruka likovnog umjetnika i nije ništa drugo do pokušaj pronalažanje sebe u njima, traženja onog najboljeg dijela sebe, feminiziranog čovjeka u ženi, ne zaboravljajući da smo svi mi, i muškarci došli upravo iz žene gdje bijasmo oblikovani u toplini njene maternice.

Valoviti pristup oblikovanju likovnog okruženja u odsjaju sunca i prirode, kreiraju realitet modaliteta traženje čovjeka unutar platna koje odiše blagošću, ali i žestinom pokaznog usmjerenja. Kamo? Ka ljepoti izražaja dok voli, traži i moli. Šta? Ljepotu oko, ali i unutar sebe. Vladimir. Maestro. Dimitrov.

Istovremeno, ne toliko daleko ka Istoku žene su skrivene, maltretirane i natjerane da budu „srećne“ jer su...žive. Majede Motalebi, također likovni umjetnik, ali i pisac, publicista, zajedno sa sestrom Elhem Motalebi nas uvodi u „modernu“ inkviziciju svijeta Irana, države Islamske revolucije. Zemlje u kojoj žene nemaju osnovna ljudska prava. A šta imaju? Vidjećete, dok budete čitali knjigu koju vam donosimo kao besplatni dodatak ovom broju našeg magazina.

Interakcija otvorenosti Vladimira Dimitrova i zatvorenosti svijeta čuđenja koji je ostavio bolni trag na dušama Majede i Elhem Motalebi je jedini izlaz za razumijevanje drugog i drugačijeg.

Predstavljanje oba autora u DIOGEN pro kultura magazinu je jedini izlaz. Za svijet u kojem živimo. Kako bi kreirali, konačno, svijet ravnopravnosti unutar kojeg će jedino znanje, umijeće i pojava unaprjeđenja okruženja kojem doprinosimo na ovom svijetu, odlučivati o našem mjestu dok hodimo ovom planetom. I ništa drugo.

P.s. Tu je i intervju sa Maje. Briljantni odgovori

Gl. i odg. urednik

Sabahudin Hadžialić
Januar/Siječanj 2020.g.

Vladimir Dimitrov - The Maestro was seeking continually seeking the reflection of his own being in beautiful women who, by their own beauty, reflected his own desire to sustain the being. The vibrant colors on the canvas, the crude message of reality that erupts beneath the surface of the harshness of the province where he seeks closeness to them within the occasional retreat and display of plural genders, as well as people. The message of the painter artist is nothing more than trying to find himself in them, seeking the best part of himself, a feminized man in a woman, not forgetting that all of us, men also, came from a woman where we were shaped in the warmth of her womb.

The wavy approach to the shaping of the artistic environment in the reflection of the sun and nature, create the reality of modalities by searching for a person within a canvas that exudes gentleness, but also with the fierceness of the orientation towards the aim. Where? Towards the beauty of expression while he loves, seeks and prays. What? The beauty of the eye, but also within himself. Vladimir. Maestro. Dimitrov.

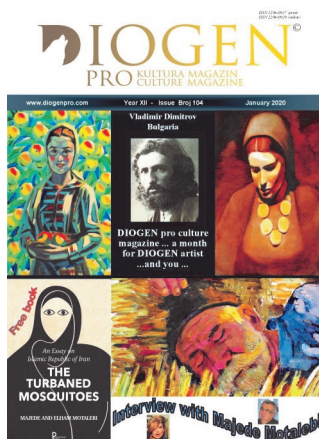
At the same time, not too far towards the east the women are hidden, mistreated and forced to be "happy" because they are ... alive. Majede Motalebi, also a painter artist but also a writer, publicist, and sister Elhem Motalebi introduce us to the "modern" inquisition of the world of Iran, the state of the Islamic Revolution. A country where women do not have basic human rights. And what do they have? You will see, as you read the book we bring you like a free supplement to this issue of our magazine. The interaction between the openness of Vladimir Dimitrov and the closed world of wonder that left a painful mark on the souls of Majeda and Elhem Motalebi is the only way out of understanding the other and the different one.

Introducing both authors to DIOGEN pro culture magazine is the only way out. For the world we live in. In order to create, finally, a world of equality within which the only knowledge, skill, and appearance of improving the environment to which we contribute in this world, will decide about our place while we walk on this planet. And nothing else.

p.s. Also, there is an interview with Maje. Answers are brilliant.

Editor in chief

Sabahudin Hadžialić
January 2020



Eurasia Review

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**Assoc. Prof. Dr. & Dr. Honoris Causa
Sabahudin Hadžialić
USA, 2019**

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Vladimir Dimitrov (source: <https://www.vladimirdimitrov-maistora.com/biography/>)

1882, 1 February Vladimir Dimitrov was born in the village of Frolosh, region of Kyustendil, in the family of generations of clergymen.

1889 – 1903 He lived with his family in Kyustendil. Due to the poverty of his family he left school to work. In the period of 1898 – 1903, while he worked as a clerk in the Regional Court of Kyustendil, he mixed with bright and intelligent young people from the town. During 1903 He had his first solo exhibition with drawings in the Pedagogical School in Kyustendil. With the financial support of the judge Nikola Chehlarov and his colleagues, he enrolled at the State Arts School (Fine Arts Academy) in Sofia.

1903 – 1910 He studied and graduated from the Fine Arts Academy in Sofia. Because of his outstanding talent, his colleagues called him “Maystora” (the Master). In his student years he visited Moscow, Odessa, Kiev, St. Petersburg (1909) and the Venice Biennial (1909) as well as Rome, Florence, Venice, Naples (1910).

1911 – 1918 He taught writing at the Secondary Trading School in the town of Svishtov. He made his first steps in considering his painting and changing the colours under the impact of open-air light.

1912 – 1918 He took part in the Balkan Wars (1912 – 1913, 1913) and World War I as a war artist. He created an impressive cycle of drawings and water colours with motifs of soldiers’ life (today, part of the collections of War History Museum in Sofia, National Art Gallery and Art Gallery – Kyustendil). He exhibited in the Bulgarian section of the exhibition of the Allied armies, which took place in 1916 – 1917 in Berlin and Vienna.

1918 He left Svishtov and settled down in his home region of Kyustendil.

1919 He worked as a teacher in Sofia. He launched a solo exhibition with the help of his cousin Nikola Georgiev in the Art Gallery in “Aksakov” Street.

1922 He had a solo exhibition in “The Manege” in Sofia. He showed some of his first water colours and oil paintings from the cycles “Harvest”, “Young Women”, and compositions on native themes, with which he joined the Native Art movement that was typical of Bulgarian art at that time. Contemporary critics saw his undoubted talent and original artistic means of expression.

1922, July – 1923, April He lived in Italy on the initiative of the Bulgarian artist Boris Georgiev (1888–1962). He created a number of official portraits to make a living. He participated with drawings in the Exhibition of Roman Artists. He met the American collector John Oliver Crane (1899–1982).

1924 – 1928 He worked for John Crane, as he said, to whom he left more than 200 works – drawings, water colours and paintings – to pay his costs. Some of those works were returned to Bulgaria in the 1970s and 1980s and are now part of the collections of the National Art Gallery in Sofia and the Art Gallery in Kyustendil.

From March to May 1924 he stayed in New York, USA.

1924, autumn – 1926 He lived and worked in the village of Shishkovtsi, region of Kyustendil. He painted compositions on native themes.

1926 He had a solo exhibition in the Fine Arts Academy in Sofia; in April – October he worked in Istanbul.

1927, January He worked in Syracuse, Sicily and Roma. In May he showed his works from Istanbul and Syracuse in an improvised exhibition at Pavel Georgiev’s (his cousin) house in Sofia. The water colours (later called “Istanbul Cycle”) made a great impression on the modern-oriented audience with their expressiveness, unknown so far to Bulgarian painting.

1928 He terminated his contract with John Crane. He travelled in Czechia, Austria and Germany.



Vladimir Dimitrov (1882—1960)

1930 – 1950 He worked as an artist at the Ministry of National Education. He settled down and lived in his home region, in the village of Shishkovtsi, until 1945. He actively painted in the villages of Divlya, Kalotintsi, Zemen, Ruzhdavitsa and others. He created great cycles of paintings, drawings and water colours that were connected with Bulgarian nature and the way of life of the local people. His models were real people from the villages like Stana Gogova from Ruzhdavitsa, old grandpa Stoyne from Divlya, Staniya from Kalotintsi, and Todorka Kamenova from Shishkovtsi.

Through the idealisation of the image, the artist recreated his notion of the moral beauty of man. He sought the dimensions of the universal not only in his figure compositions but also in his series of landscapes and fruits. The paintings with harvesters, madonnas and young girls from the 1930s underlined his entire work.

1935, 1938 He had solo exhibitions in Sofia, where he exhibited his mature painting.

1944, 6 August In the Mosque building at Kyustendil was opened the Historical Museum and it is standing exposition with Majstora's paintings, which was the beginning of Kyustendil Art Gallery. Today the Art Gallery bearing the name of the painter possesses the biggest collection in Bulgaria of his pieces of art.

1945 – 1960 He lived in Sofia. He was a delegate to the World Peace Council in Warsaw, 1948, Paris, 1949 and London, 1950.

He was awarded with the highest state insignia of honour for his contribution to Bulgarian culture. He had a number of solo exhibitions and participated in joined exhibitions of Bulgarian art both in the country and abroad. He stood out as one of the most significant and influential figures in Bulgarian fine arts culture.

1960, 29 September He died in Sofia. In 1972, his grave was moved to Shishkovtsi – the village that is most closely connected with Majstora's life and work and which still cherishes the memory of the artist. The house where he lived has been turned into a museum.

1982 During the national celebration on the occasion of the 100th anniversary of the artist's birth, the Union of Bulgarian Artists established a painting award bearing his name.

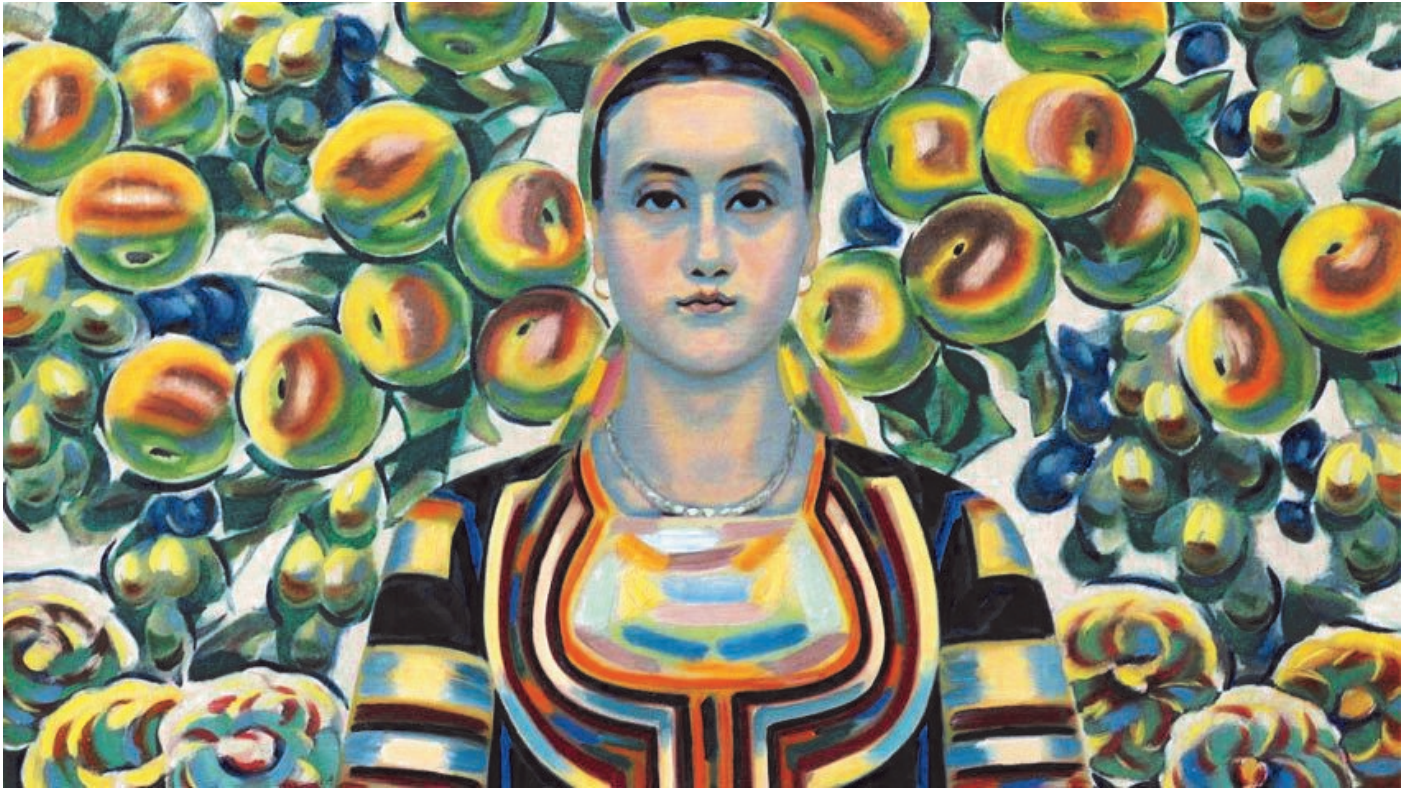
Since 2002 The municipality of Kyustendil has organised international plenary events bearing the name of Majstora, which happen annually.



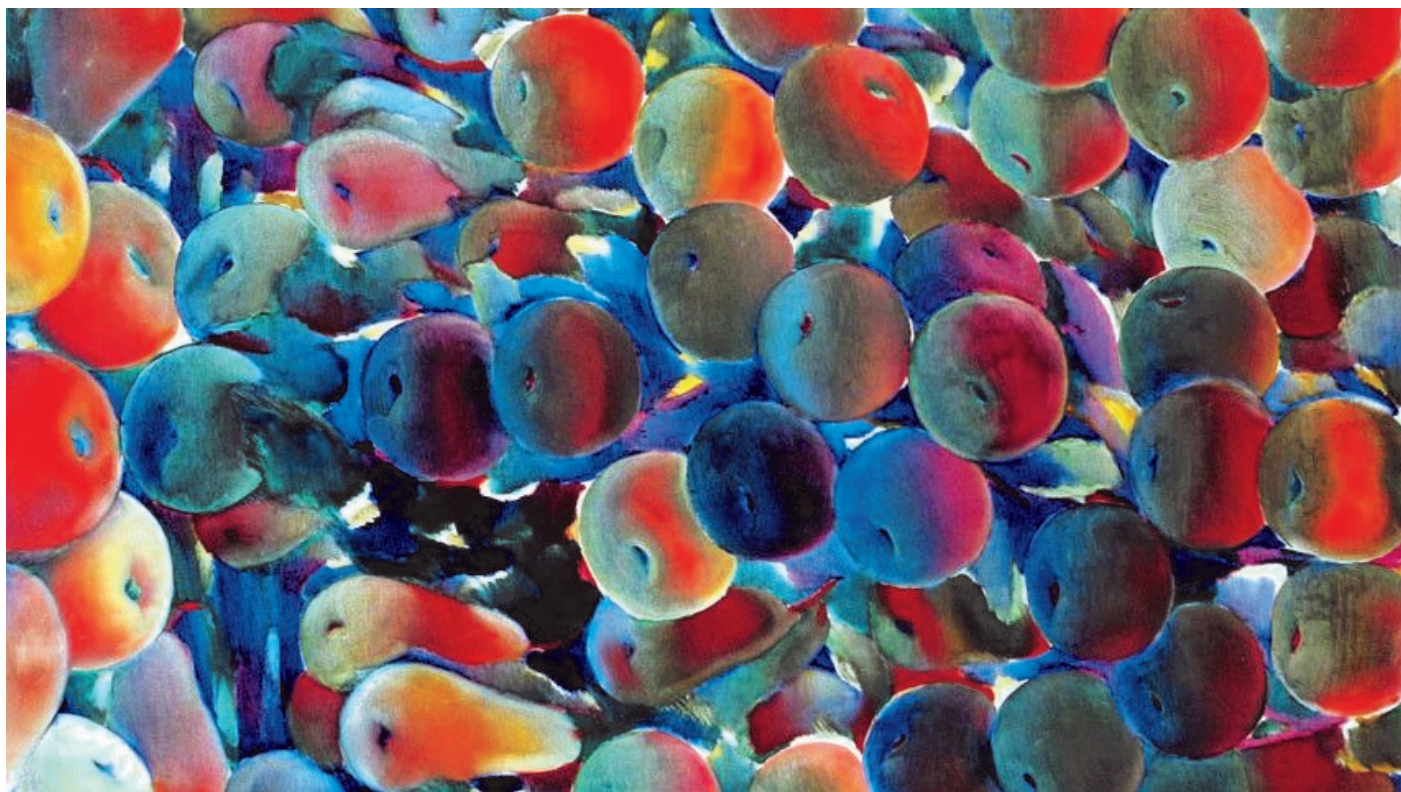


My mother















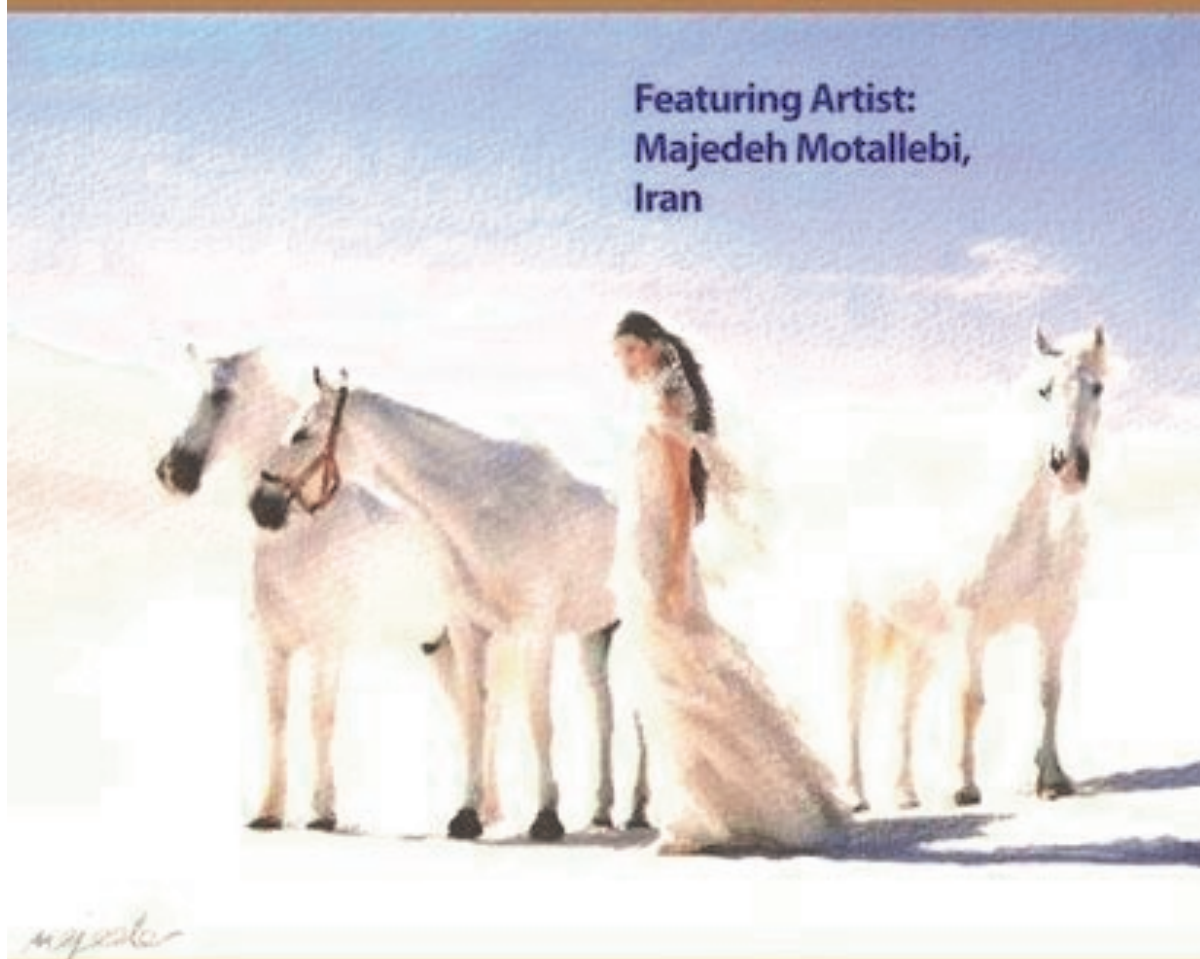
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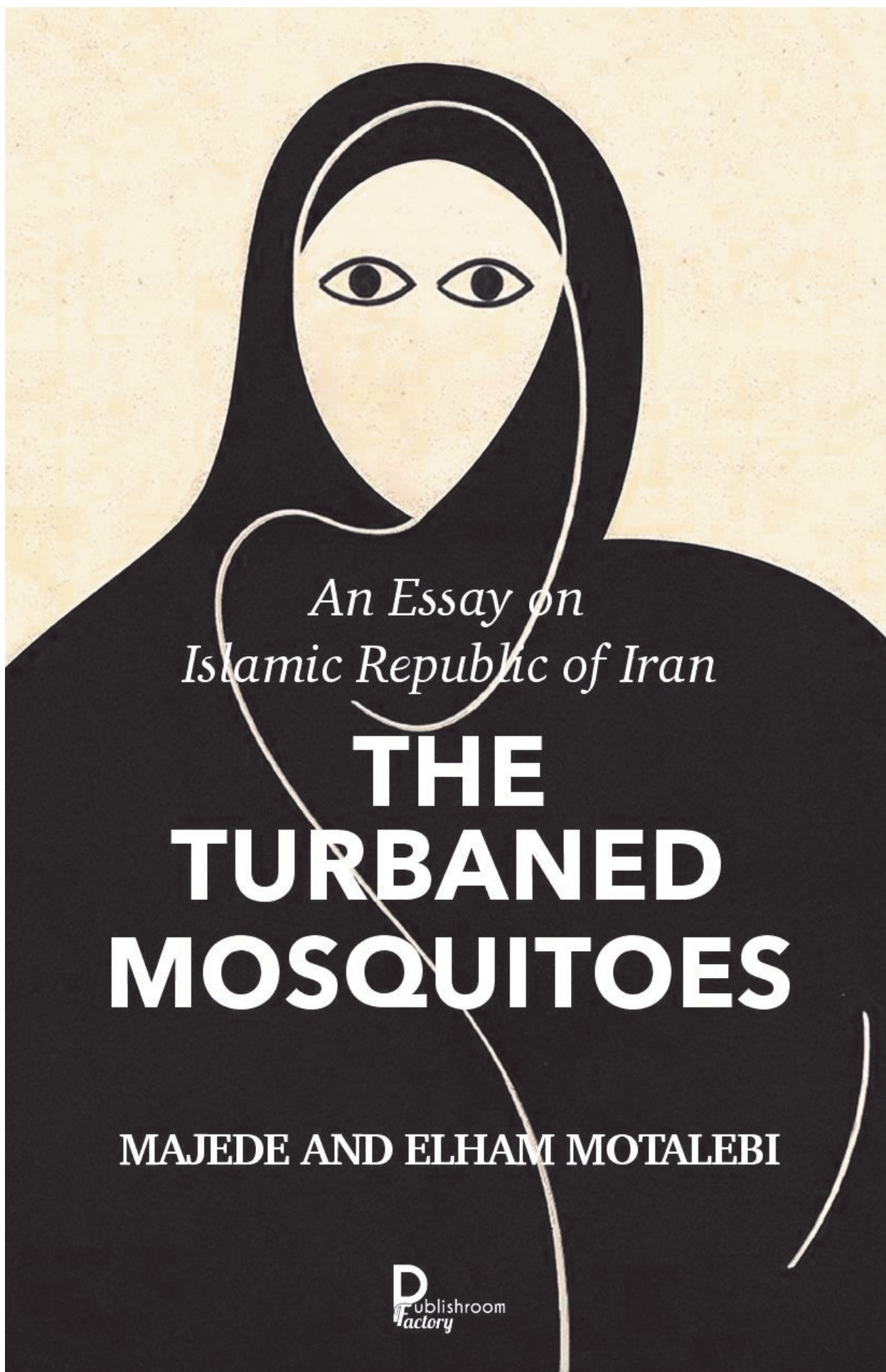
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Issue No 14 Broj 14 Oktobar/Listopad/October/ 2011

Featuring Artist:
Majedeh Motallebi,
Iran



**DIOGEN pro culture magazine ...
a month for DIOGEN artist ...
and you ...**



*An Essay on
Islamic Republic of Iran*

THE TURBANED MOSQUITOES

MAJEDE AND ELHAM MOTALEBI

Publishroom
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*An Essay on
Islamic Republic of Iran*

THE TURBANED MOSQUITOES

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We are willing and to write in countries where freedom of opinion can lead to the worst possible suffering imaginable. Fortunately, November 15th 2019 will be championed by groups such as PEN International, as the 37th Day of the Imprisoned Writer. In fact, since 1980, the International Committee of Writers in Imprisonment has been investigating cases of prosecuted, imprisoned, and assassinated writers all over the world. Why should creative expression be punishable by death?

The disease we willingly contract: superstition is suicide of the mind

The Iranian people have strong traditions and beliefs; some of these beliefs have religious roots. One might argue that the Islamic Republic uses such superstitions to gain a foothold in people minds, diminishing their ability to ask beautiful questions about a rich and storied history. Perceptions of our culture in both the West and Iran is so much more than the readily available memes. Today's perceptions are but a single frame of an entire film.

Religion is used to entertain, humiliate, oppress, and abuse people. In the hope of paradise, people abandon material life. As a result, they spend their money on religion and forsake advancements toward the best possible outcome for themselves and their families.



Radwa-readers are a type of fortune tellers and, charging a premium for an hour of reading, are gaining popularity in Iran. Although discouraged by the state, such Radwa readers are both ordinary people and recognized masters of the Quran (so called Mullahs). They tell sad stories of Islam, making people cry, eating free dinners, and demanding high wages. It is time, not demand, which restricts such fortune teller's work.

Religion is so often mingling near the root of unnecessary suffering in Iran and every other country dealing with extreme prejudices. To have a free and modern state, religion must be reimagined. Throwing flowers in the Ganges River, sacrificing to the gods, and making expensive figurines for Easter are all beautiful. We must respect each other's beliefs, without tolerating demi-gods who take advantage of tightening the foundations of government.

I wrote a story few years ago which I've not published yet. If it had been printed and distributed in Tehran, I would not be able to write these sentences. I would be killed. The story begins like this:

Long-bearded demons emerged from the ground, twisting long cloths around their horns and obscuring their tails underneath long cloaks, they are actually Muslim men educated in Islamic theology; so-called 'Mullahs'. My unpublished story points to my experience as a young girl in Tehran, becoming aware of Iran and Afghanistan. The Taliban, not a 'Barbie Doll' affected me when I was very young. Instead of selling girl scout cookies, I studied the

history of Afghanistan. It was strange that “television” and “children’s dolls” were banned in the country.

I’m a writer and painter and have published more than fourteen books. I chose short stories, fiction, children’s books and novels. Having an excellent memory, I recall at length choosing to write each book. I do not, however, recall choosing to be born a woman. Nor do I recall choosing to be born in Iran where at age 14, my first books were published. Does this fact make me a feminist Iranian artist or am I simply a human being, tending to wounds of circumstance? Imagine you and your companion are travelling and come across an old, rusty gate. Upon opening a gated lever to pass, your friend cuts themselves against a jagged, rusty nail. They are losing blood, and wouldn’t you know it -- first-aid kits are illegal. A first-aid kit magically appears in your pack when such events occur, but do you use it?

Over the years I have walked this trail with that friend many times, and many times the first-aid kit appears, but something happens...

“Oh, you are fine, you don’t need much ointment or bandage this time.”

“Let’s not dress your wound at all.”

“Okay,” your friend agrees, bleeding.”

Without such nonsense behavior, I could not publish books in Iran. Once, in fact, the censors placed on my stories reduced them from three hundred pages to thirty-six! It was unbearable; censorship is like the termite that eats and destroys the artist and artwork. Then I decided to print my

books outside of Iran. I worked with publishers in America, Italy, Bosnia, and France. In such areas, state permits are not required, so I could publish my works. The second problem I encountered was my paintings: naked females are not allowed to be put on exhibition. You don't find any galleries in Iran supporting exhibitions for nude paintings. I was exhibiting my paintings in Europe, and this had its own challenges.

For example, if I was painting a nude nun, some people wouldn't like it, expressing distaste with "Why is a stranger Muslim targeting Christian nuns?" While I have no religion, such objections come from an ideological mindset and not from a unique individual perspective.

Illiterate and fanatical mullahs!

The country of Iran is not a republic. In fact, the term 'Islamic Republic' does not make sense, 'Islamic intellectualism' is an oxymoron, as is 'Islamic democracy.' These words make no sense. Dictatorship is directly involved with this country.

Dissatisfied people topple the government. Being silent means that you either benefit from the government or you are in the minority.

We should never be ashamed of what we had no choice over; where we are born, our skin color, our mother tongue or our accent. No one chooses these so why should we classify each other by country? We should not respect or humiliate each other because of the global status of our countries. Whoever participates in this foolish behavior reveals a small mind.

Instead, why not focus on choices and achievements? It is our efforts, after all, which make us who we are. No human has superiority over another. We are not Gods.

Talking to those with rotten thoughts is useless. Battle with those who are proud of their ignorance is useless. Yet women must fight for their rights at home and in their land. All our lives, women are the battle and the fight is for basic human rights.

Women in Iran do not have the same social and civil rights as men. Gender discrimination makes women be seen and treated as second-class citizens. The humiliation and repression of women has intensified since the 1979 revolution. The Islamic dictatorship society, with its laws against women, has placed women in a lower position than men. We see that in these forty years, women's efforts in Iran have come to nothing; with a long forty years of stagnation and forty years of backwardness.

Many women's rights activists, writers, journalists, civil activists, and other activists are convicted of crimes that have no basis. The Islamic Republic has filled prisons with intellectuals; even students participating in peaceful protests were arrested. In 2009, a philosophy student named Neda Agha Sultan was shot dead while attending a protest with her music professor. Others arrested are given a sentence of ten years or more, often with months of solitary confinement. The government does the same with teachers and workers. Workers, for example, are imprisoned for protesting pay cuts. One of the most outrageous government crimes is that they dispose of dead bodies without notifying or contacting next

of kin; families do not know where the grave of their child is.

There is one type formal dress in the form of a head scarf called a "Maghna-e". which is required by law in girls' schools and for women in office workplaces. Teachers, nurses, cabin crew members, students, and overall all women are forced to wear what is essentially a tall cloth covering the whole head, neck, ears and upper chest. Only the face is exposed, even the chin remains under the fabric. Imagine a six-year-old girl having to wear this outfit for a minimum of eight hours every day!

When the ears are covered, we do not hear well. In hot weather, this situation is more frustrating, as the material traps heat. I remember I always experienced irritation on my scalp and a strange pain on skin near the roots of my hair. One's hair does not feel the sun or the air. Moreover, this is humiliating.

Imagine a place where prisons contain free thinkers and the state apparatus contains ideologs and fanatics. Imagine a place where thieves shook resources loose from the country and consequently remain in power. Now imagine new sanctions by the United States: what is it like for a common family? Medicine and food is hard to find, but for the heads of state. For these same heads of state, they are spending money to make missiles and send food to Iraq... If you use your imagination you see oppressed people, assassinated writers, abuse of media, pervasive poverty, and rampant unemployment. Welcome to the Islamic revolution.

As a woman, I protest for my fundamental rights. Equal rights with men. Freedom of speech. Women's rights. The rights of dissidents. Rights of civil activists. Children's rights. Animal rights.

Foreign and domestic policies have made Iran an isolated country. The Iranian people pay for it.

I completely shaved my hair one evening when I was just twelve years old. That day, I vomited blood at school. Too much pressure. Too much humiliation. I was broken by the fists of teachers. I was expelled from school. Because my long hair was not covered. I was called to the headmaster's office who asked, "Why is your hair is not covered perfectly? Why do you not observe the Islamic veil like the other students? What if I insist you never to return to my school?" I was frightened, dry throated yet able to muster an apology before returning to Chemistry class. I felt bad and the room started to spin. I asked permission to go to the toilet but before I could get there, I vomited in the school yard. Blood was everywhere.

That night, I was alone at home. I shaved my head. We had a big house with nice fruit trees and beautiful flowers. Large terraces and rooms with wooden doors and colored glass. I still love that house more than any other house. But I was very alone. Everyone was nice to me, but I felt alone. After this incident I was taken to psychiatrists by my concerned family. They prescribed sleeping pills.

There appears to be no limit in the efforts to suppress women; mandatory veils, prohibition of dance and singing, any physical contact with men, even in film or theater. These all constitute a crime and result in arrest, fines and

imprisonment. But allow me to point out some prohibitions against women that are ridiculous, and at the same time painful.

Female cycling is forbidden.

It is forbidden to take selfies with male footballers.

It is forbidden for women to work in cafes.

Iranian women are forbidden to marry non-Muslims.

Women are not allowed to wear boots over tight pants.

The use of hats instead of scarves is forbidden to women.

Swimming with swimsuit is forbidden to women.

Women are not allowed to enter the stadium.

It is forbidden for women to be in men's section in bus and metro.

Wearing tight pants is forbidden to women.

Camping students with men is prohibited.

Any contraceptive surgery is forbidden to women.

It is forbidden for women to enter the hookah bars.

Divorce is prohibited at the request of the woman.

Women are prohibited from obtaining a passport and traveling abroad without the permission of their husbands.

Athletic competitions with international clothing such as shorts and short-sleeved t-shirts are prohibited.

Iranian women are not allowed to study in certain academic disciplines.

Isn't it ridiculous?

I asked my family for a dog. At first, they refused, opting to satisfy my hopes with a decorative enameled chicken. They finally gave in and acquired a live dog. Having a dog, however is a crime in Iran. It's always been forbidden. But we

had a little terrier dog that I named Sinto. I had found a friend and was happy with my shaved head. I hugged, talked and played with her a lot. Sinto was my reason to wake up in the morning and became a dim light in my dark life.

Iran has totally banned dog walking in its capital's public places.

Dogs, after all, "create fear and worry" among the public, so they do a great service to its citizens by disallowing such barbaric action. It's hilarious. Iranians love dogs, but the government forbids them. Dogs are part of the family.

Tehran police chief Hossein Rahimi said that driving with a dog in the car was now illegal. "It is forbidden to drive dogs by car and, if observed, serious police measures will be taken against the owners of cars in question," he announced at a club to an audience of young journalists.

In Iran, since the Islamic revolution of 1979, the hijab has become obligatory. Women should wear loose clothing and a headscarf in public. The control of women's behavior we see today, was realized in stages. In 1979, Ayatollah Khomeini announced that women had to abide by the Islamic dress code. That statement sparked demonstrations so government assured that it was only a recommendation. In 1980 the hijab was subsequently made compulsory in government and at public functions. In 1983 it became mandatory for all women (including non-Muslim women and non-citizens).

The first time the police arrested me, I was eight years old. I had gone to the bazar with my mother. Suddenly a big bearded man approached me and wanted to take me away. I was wearing boy's clothes. My hair was short. German style. I

pretended to be a boy who did not have to wear the Islamic veil. He took my mother's ID card and put it in his pocket. We were called to the prosecutor's office. I can't describe my fear. A fear that is always still with me. I'm afraid of any man in a police uniform, despite not being a criminal. The next day I went to the police station with my parents. Two women dressed head to toe in an ugly black cloth took me with them. Their appearance was terrifying. These scary women wanted me to sign handwritten commitments which they wrote themselves. I did not know how to sign. I was only eight years old. Written on the paper was something to the effect: "I regret and am repenting, from now on I will wear the Islamic hijab." Then I saw the man who had arrested me, I was wearing my sister's coat that day, which was too big for me. He asked me: Do you pray? Do your parents pray in your house? Am I ashamed for disobeying the norm? He wanted me to read the Quran for him. It was a nightmare. My father argued with him, the colonel got angry and sent us to the prosecutor's office. The judge thought that my parents were there to ask for divorce, but the issue was a child. It was me! Years later I heard that the colonel was arrested for child abuse.

I was a young woman who left Iran. It's hard to imagine that you could never return to your home country.

Immigrants are like plants. They leave, but their roots are still stretching home. There is pain; of the homeland, mother tongue, childhood streets, childhood home, memories. How can anyone just put everything in just a suitcase!

The UN General Assembly and the Commission on Human Rights have condemned past and ongoing violations in Iran via published criticism and several resolutions. The Iranian

government is criticized both for the restrictions and sanctions that stem from the constitution and law of the Islamic Republic and for acts committed by state actors such as torture, rape and the assassination of political prisoners as well as beatings and assassinations of dissidents and other civilians. The death penalty in Iran remains an international concern.

These circumstances have caused the departure of many writers, artists, journalists, activists, doctors and athletes from Iran. They can't work. There are many walls in front of us; censorship, control, limitations and threat of losing ones life.

House, school, community! Everywhere life is severely restricted for women; what to wear, how to behave, when to dream. Human beings want to think and express freely. But when told how to desire, dress and pray, such brainwashing causes a mass of guilty feelings. This happens to all of us in Iran; all the children. We do not have the right to choose religion. We do not have the right to choose clothes. We do not have the right to choose music. We girls are not allowed to dance. We are not allowed to sing. We do not have the right to shake hands with men, talk or sit in a common classroom at school. We are extremely controlled and this gradually destroys our confidence. We can't distinguish between what is right or wrong. This confusion through indoctrination starts with state sponsored education. What we see at home is very different from what we are taught at school. The sun, however, never stays behind the clouds and we will all know the truth eventually. We will all seek

freedom. Sadly, freedom for Iranians is impossible to find in our homeland.

Restrictions and sanctions in the Islamic Republic of Iran violate international human rights standards and include severe penalties for all types of 'crimes'. Especially vulnerable are those convicted of victimless offenses such as fornication and homosexuality. Lesser offenders aged 18 can be sentenced to death. As can journalists exercising freedom of speech, devotees seeking freedom of religion such as the Baha'I and of course, women who want gender equality. Many of these rights, however, are enshrined in the constitution of our country.

Consider the unequal value of women's testimony to that of a man, and traditional attitudes towards women's behavior and clothing as a means of dismissing rape. It is difficult, if not impossible, to convict a man of rape in Iran. A widely criticized case is that of Atefah Sahaaleh, who was executed by the state for "inappropriate sexual relations" or "crimes against chastity" despite evidence of rape. She has since been pardoned.

Perhaps the most backwards practice of gender discrimination can be seen in the discrepancy between so-called 'blood price'. Blood prices are paid by families to the state, to cover the cost of executing their kin. Differences in blood prices among men and women include victims and offenders. In 2003, the parents of Leila Fathi, an 11-year-old girl from Sarghez village who was raped and murdered, were asked to provide the equivalent of thousands of US dollars to

pay blood money (diyya) for executing their daughter's killers because a woman's life is worth half that of a man.

In 2003 Iran chose not to accede to the United Nations Convention on the Elimination of All Forms of Discrimination against Women (CEDAW). As it turns out, such UN conventions are contrary to the Islamic Sharia law. In a report published on 20 October 2008 by UN Secretary-General Ban Ki-moon, “discriminatory provisions” and “generalized” gender based violence against women in Iran’s criminal and civil laws, were declared “in need of urgent reform”.

A woman living in an Islamic country belongs to her father, then to her brother, husband and finally to her son. Always a man should control and be responsible for her. Women are fighting against such poisonous thoughts and norms. Activists, writers, and thought leaders push back against such ideas... But there are still taboos. The ‘anti-women’ laws remain. Child marriage is common in the countryside. Especially in the Kurdish cities. In some areas, girls are still circumcised. Such atrocities against women remain. Islamic governments, with the power they give to men, make the situation more difficult for women.

Women must enjoy equal opportunities, protection and social rights. In Iran we have a long way to go to achieve such gender equality. The subject of women's reform is controversial. The leader Ayatollah Ali Khomeini claims that gender equality was "one of the greatest mistakes of Western thought".

On 19 December 2016, the United Nations General Assembly adopted a resolution sponsored by Canada expressing "serious concerns" regarding the high number of executions by Iran without legal guarantees, the continued use of torture, arbitrary detentions, strict restrictions on freedom of assembly and religious beliefs and persistent discrimination against women and ethnic and religious minorities.

Iranian women face discrimination in personal status issues related to marriage, divorce, inheritance and child custody. Iranian women can't pass on their nationality to their foreign-born spouses or their children like men. A married woman can't obtain a passport or travel outside the country without written permission from her husband. Under the Civil Code, the husband has the right to choose the place of life and may prevent his wife from performing certain occupations if he considers them to be contrary to "family values".

In December 2017 and January 2018, several women removed their veils as they stood on electric boxes across the country to protest Iran's hijab law. The courts have sentenced many of these women to prison terms ranging from a few months to 20 years (including 18 years of suspended sentencing). The authorities have filed a complaint against Nasrin Sotoudeh for her work in defending Shaparak Shajarizadeh, a woman arrested for protesting these discriminatory laws.

In June, the authorities indicated they would open the doors of the Azadi Stadium to both women and men to watch live the last two games of the Iranian national football team

at the 2018 World Cup. Despite the promise, women were not allowed to watch the matches. They are still not allowed to attend several men's sports tournaments, for example the Iranian Football League matches.

Iran's law only vaguely defines what constitutes acts against morality. Authorities have long censored art, music and other forms of cultural expression and prosecuted hundreds of people for such acts. These laws often disproportionately target women and sexual minorities. On July 9 of this year 2019, Iran's television broadcast an apology from several women briefly detained in May for posting videos of themselves dancing on their popular Instagram account.

Nasrin Sotoudeh, a human rights lawyer and icon of women's rights is now sentenced to 38 years in prison!

In March 2018, two months before her arrest, Nasrin Sotoudeh was still receiving journalists in her office in Tehran, including Radio France. At the time, this champion of Iranian civil society represented three young women who had dared to brave the consequences and took off their headscarves on the streets of Tehran.

Whoever imposes a meter of fabric on a woman is capable of anything against her. This is concerning as it's up to women, not men, to make so many of societies critical decisions.

Nasrin Sotoudeh's courageous words made her the mouthpiece of this movement. Unfortunately, it was quickly repressed by the regime of Mullahs. To defend young Iranian

women who have appeared on social media, Nasrin Soutoudeh, a brilliant lawyer, put forward irrefutable legal arguments: "The mandatory veil does not exist in the Iranian Constitution. Some of the women who voted 40 years ago for this Constitution were not veiled. At the time, the veil was not mandatory. If the Islamic penal code requires the wearing of the veil, it goes against the freedom of the individual, so it's not legal."

On a shelf next to her now empty office, Nasrin Sotoudeh did leave a scale, the symbol of the justice to which she is so attached. She also displayed pictures of children sent to her when she was jailed in 2010 for defending opponents of former President Mahmoud Ahmadinejad who were arrested during the 2009 protests.

Incarcerations, prohibited visits, hunger strikes ... this little woman has already spent three years in the same prison for women Evin, where she is incarcerated today. When her jailers had asked her to wear the veil inside the prison, she had refused. To punish her, she had been forbidden to see her two children.

In response, she went on a hunger strike for seven weeks. Nasrin Sotoudeh stood firm and did not bend, true to her principles and values.

Nasrin Sotoudeh knew that she was being watched by the authorities, but she bore the risks inherent in her involvement, and thanked her interlocutors for taking an interest in the plight of Iranian women. In a lettered response after being awarded the 2012 Sakharov prize she wrote, "Like you, I know that the path to democracy is long and difficult." These words were read publicly by her colleague and mentor

Shirin Ebadi. Ebadi is Iran's first female judge. You may not be surprised to learn that she lives in exile. Unable to leave Iranian territory, Nasrin Sotoudeh had not been able to go to Strasbourg to receive her prize.

The Paris City Council has awarded the city's honorary citizenship to Nasrin Sotoudeh, a human rights activist and lawyer imprisoned in Iran.

On Monday, April 1, the Paris mayor granted Nasrin Sotoudeh citizenship of Paris in honor of her struggle for "fundamental freedoms and women's rights." In their statement, Council members called for her immediate release.

In a statement issued Monday by the municipality of Paris, Sotoudeh highlighted her efforts to defend the rights of minorities and women, oppose the death penalty and receive an EU Sakharov Prize in 2012.

The statement also mentions her recent verdict of imprisonment and flogging. She was sentenced to 38 years in prison and 148 lashes.

Sotoudeh was arrested last year in Tehran but has already served a prison sentence. In 2010, she was sentenced to 11 years in prison and 20 years of prohibition to practice law.

Women's rights in Iran have changed with the type of government in power. The ideas and concepts of women's rights have evolved over time. These changes did not come only from standard points of view, such as history or legal

and cultural laws, but occurred through daily conversations and individual choices made. With the rise of each regime, a series of women's rights mandates have emerged, affecting a wide range of issues from voting rights to dress code.

For Iranian women, their rights and legal status have changed since the beginning of the 20th century. Women's legal rights have fluctuated widely over the last three political regimes in Iran. During the Qajar, the royal dynasty that ruled Iran from the late nineteenth century to the early twentieth century, women were more isolated because they were not engaged in politics and their economic contribution was limited to housework. These conditions changed considerably during the Pahlavi regime of 1925-79, when women had much more freedom. Although released during this period, it did not come from a real place of care for women. The rights and freedom of women have been established by the will of the leader to make Iran a more modern or more European country. This freedom quickly retracted after the Iranian revolution of 1979.

Women's rights in Iran are limited compared to those of developed countries. The World Economic Forum's 2017 World Report on Gender Disparities ranked Iran 140 out of 144 countries for gender parity. Women in Iran constitute 19% of the labor force in 2017, with growth of only 7% since 1990. In 2017, the Georgetown Institute's index of women, peace and security (WPS) ranked Iran in the lower tercile of 153 countries. Compared to other parts of South Asia, Iranian women have better access to financial accounts, education and mobile phones. However, Iran ranks 116 out of 153 countries in terms of discriminatory laws against women.

Women participate in many sports in Iran and have represented the country in sporting events such as Asian Games, Olympic Games and World Cups.

A problem that has been raised particularly in recent years is the participation of women in male volleyball and football stadiums. Efforts have been made to allow women to enter the Iranian stadiums alongside men, but the proposal has not yet been approved. The ban on women entering stadiums has provoked an uproar among men and women in Iran. Legislators have repeatedly stated that women's duty is to raise children and not to attend sports games. More specifically, women in Iran have been banned from the Azadi football stadium in Tehran since 1981. In 2006, Mahmoud Ahmadinejad, president at the time, lifted the ban on grounds that the presence of women "would promote chastity", but his decision was annulled a month later by the supreme leader. Then, in 2012, the roadblock was extended to volleyball games.

On November 9, 2018, Fatma Samoura, general secretary of the International Federation of Football Association (FIFA), said she would ask the Iranian government to end the ban on women entering the stadiums.

Women are not allowed to ride a bicycle in Iran under an Islamic fatwa issued by Ayatollah Ali Khamenei, Iran's supreme leader and autocrat. According to Muslim clerics in Iran, if a man sees a woman on a bicycle, it will lead to corruption in society with terrible consequences, including crime, sexual offenses, financial crimes, spiritual infidelity, and religious disobedience.

Amnesty International pointed out in 2008 that the extent and prevalence of violence against women in the Kurdish

regions of Iran is impossible to quantify, but that discrimination and violence against women and girls in the Kurdish regions are both widespread and widely tolerated. In addition, Kurdish cultural norms that facilitate the practice of forced marriage of children perpetuate the fear of violence among Kurdish girls. In 2008, self-immolation "occurred in all areas of Kurdish colonization (in Iran), where it was more common than in other parts of Iran". In 2001, 565 women were reported to have lost their lives in honor-related crimes in Ilam, Iran, 375 of which were staged to self-immolate.

In Iran, honor killings occur mainly among tribal minority groups, such as Kurdish, Arab, Lori, Baluchi and Turkish tribes. Honor crimes are not as prevalent among Persians, who are generally less conservative socially. Discriminatory family laws, lenient Penal Codes and a strongly male-dominated society have all been cited as causes of honor killings in Iran.

Shirin Ebadi, an Iranian human rights activist

In 2003, Shirin Ebadi, the first female Iranian judge of the Pahlavi era, won the Nobel Peace Prize for her efforts in promoting human rights.

In recent decades, Iranian women have had made significant strides in scientific, and artistic movements, including new waves of literature and cinema. According to the Iranian Ministry of Research, about 6% of full professors, 8% of associate professors and 14% of assistant professors were women during the 1998-1999 academic year. However, women accounted for 56% of all-natural science students,

including one in five doctoral students. In total, 49.8% of Iranian university students are women.

At the time of the election of President Mahmoud Ahmadinejad in 2005, Western media reported that women's rights were on the decline. After his re-election in 2009, however, the first female minister was appointed.

Gender inequality

Mandatory Hijab

Religious police!

In the spring of 2007, Iranian police launched a crackdown on women, accusing them of not covering themselves enough. Hundreds of women were stopped in the streets. Some for overcoats thought to be too tight or leaving too much hair exposed from their headscarves. These campaigns conducted in the streets of big cities were the most severe of all invasive measures since the Islamic revolution. More than one million Iranians (mostly women) were arrested during the months between May 2007 and May 2008. All for violations of the dress code, according to an article by Matt Lauer published in May 2008 by the NBC Today Show.

The "guiding patrols" (gasht-e ershâd) - often called "religious police" in the Western media - apply the moral values and dress codes of Islam. Although reform politicians have criticized the unpopular patrols they remain "endless". Ironically, Iranian judicial authorities point out that in the

Islamic Republic the president has no implicit control over compliance with women's dress code.

Very concerning is the discriminatory and humiliating issue of child marriage. These forced arrangements ruin the lives of many girls who are denied the opportunity to study and realize a better future. Instead, their small bodies are abused and increasingly that abuse is followed by divorce and abandonment. Such numbers are on the rise. The ongoing atrocity of child brides are perhaps the most heinous and corrupt practices against women.

Iran maintains the death penalty for a large number of offenses: cursing the prophet, adultery, incest, rape, fornication, alcohol and drug consumption, sexual behavior between men (even without penetration), lesbianism, "being hostile to God" (mohareb) and the all-encompassing "corruption on earth" (Mofsed-e-filarz). Drug-related offenses accounted for 58% of confirmed executions in Iran in 2016, but only 40% in 2017, a decrease that could reflect legislative reforms.

Although a signatory to the International Covenant on Civil and Political Rights (ICCPR) and the Convention on the Rights of the Child (CRC), which clearly states that "[a] death sentence shall not be imposed for crimes committed by people under the age of eighteen years.", Iran continues to execute minors. At least four were executed in Iran in 2017.

According to Michael Rubin in 2017, executions in Iran are more common than in any other state in the Middle East, even surpassing Iran's closest rival - Saudi Arabia, although the Iranian population is twice as large as that of Saudi

Arabia. In 2017, Iran accounted for 60% of all executions in the Middle East and North Africa, compared with 17% for Saudi Arabia and 15% for Iraq.

Really! How does Iran handle this volume of cruelty!

The answer is a dictatorship backed by armed forces (Islamic Revolutionary Guard Corps) that opposes the people. Funded with the money of the Iranian people which comes mainly from oil.

Iranians have participated in numerous demonstrations across the country in the face of the deteriorating economic situation, the perception of a systematic corruption of the government and the frustration of the population in the absence of political and social freedoms. Security forces and the judiciary responded to these demonstrations with arbitrary mass arrests and serious procedural violations. While at least 30 people, including security forces, were killed during the protests, officials failed to conduct credible investigations into the death of protesters or the excessive use of force by security agencies to suppress the demonstrations. Authorities have also tightened their grip on peaceful activism by arresting lawyers and human rights defenders who face charges that can lead to long prison terms.

Since the protests first took place in December 2017, authorities have systematically violated the right of citizens to peacefully assemble, arbitrarily arresting thousands. According to Alireza Rahimi, a parliamentarian, the authorities arrested 4,900 people, including 150 students, during the December and January protests. According to the Iranian media, at least 21 people were killed during the

December and January protests, including law enforcement officers.

On July 31st, a new wave of anti-government demonstrations began in Esfahan and spread rapidly to other cities, including Karaj in Alborz province and Tehran, the capital. Since August 3rd, authorities have arrested more than 50 men and women during those protests, detaining them in Fashafuyeh and Qarchack prisons in Tehran.

While dozens of human rights defenders and political activists are still behind bars, the Iranian Ministry of Intelligence and the Islamic Revolutionary Guards Corps (IRGC) has increased their “anti-terrorist” activity.

Iran's revolutionary courts have consistently failed to ensure fair trials admitting torture-induced confessions as evidence. Further, prisoners' access to legal advice is limited to a paltry list of only 20 lawyers. None of which specialize in women's rights

Many people accused of crimes against national security suffer from a lack of adequate access to medical care in detention. On August 31, the family of Arash Sadeghi, a 30-year-old human rights activist, said he had been diagnosed with cancer and urgently needed specialized care. Revolutionary courts have imposed long prison sentences on at least 17 student activists arrested during the December and January protests.

Extralegal violations of human rights

A 2005 Human Rights Watch document criticizes the "parallel institutions" (nahad-e movazi) in the Islamic Republic, "the quasi-official repressive bodies that are increasingly opening up to suppress student protests, detain activists, writers and journalists in secret prisons and threatening pro-democracy speakers and public at public events." Under the control of the Supreme Leader's office, these groups set up arbitrary checkpoints around Tehran. Uniformed police officers often refrain from confronting these plainclothes agents directly. "Illegal prisons, which are not under the control of the National Prisons Office, are places where political prisoners are mistreated, intimidated and tortured with impunity".

In what has been called "an unprecedented act of violence in Iranian history," the Iranian government summarily, extrajudicially and secretly executed thousands of political prisoners held in Iranian prisons in the summer of 1988. According to human watch groups most of the prisoners, despite being subjected to unfair trials, had not been sentenced to death. The "deliberate and systematic manner in which these extrajudicial executions took place constitutes a crime against humanity". The Iranian government has never "provided any information" on these executions as it never acknowledged their existence. However, it seems that the government thinks that the prisoners were tried according to Islamic law before being executed. According to reports from prisoners who escaped execution, they were subjected to prompt judicial proceedings; brief and unjust. Convicted by Mojahideen and sentenced as mohareb (those who fight God) and consequently sentenced to death as apostates of Islam. One of the complaints about the killings was that almost all

the executed prisoners had been arrested for relatively minor offenses, since those who had been charged with serious offenses had already been executed. The killings of 1988 resembled the "disappearances" of prisoners in Latin America in the twentieth century.

Geoffrey Robertson, a judge and human rights defender, urged the UN Security Council to set up a special tribunal, like the international tribunals for Yugoslavia and Rwanda, to try the men involved, for "one of the worst atrocities of human rights since the Second World War. "

We Iranian children are taught to believe storks bring us to our parents. We are not made aware of sex and relationships between parents. There is no sex education at school. Like many other basic aspects of life, sexual relations are taboo.

Unspoken rules of society control everything. Definitions of sex and love are packaged with "guilt" establishing unhealthy patterns for the younger generation.

Lack of even the basic awareness of sexuality puts children at risk. I remember when I was six, one of our relatives was a soldier. He was living in another city but had to come to Tehran to pass his military training. He abused me several times. I had a game like Monopoly, which was called "Secret of the Jungle". When my parents asked him to play the game with me, he found me alone and tried to touch sensitive parts of my body. I did not know what that meant. I was only six years old. Then I hated the game. I thought it was part of the game but it was not! He abused a child and sadly he was not the only abuser. Whenever we had guests, I was scared. Once

a sixteen years old boy, gave me a hickey on my neck and my mother saw the bruise and she blamed me. I was a carefree girl, not knowing how to protect herself!

It's shameful that girls always must be the vigilant ones; girls must cover their bodies; girls must avoid society. So, what about men? Do they have all the rights?

A patriarchal society, a cruel and lawless society where women are only a tool. A tool that should not have a tongue. She must remain silent and accept her destiny.

In Iran, honor killings occur mainly among tribal minority groups, such as Kurdish, Arab, Lori, Baluchi and Turkish tribes, while honor crimes are not a tradition among Persians, who are generally less conservative socially. Discriminatory family laws, lenient crimes in the Penal Code and a strongly male-dominated society have been cited as causes of honor killings in Iran.

Freedom of the Internet and Internet censorship in Iran

Since 2000 and with the exception of Israel, Internet usage has grown faster in Iran than in any other Middle East country. But the government has censored dozens of "un-Islamic" websites and online journalists are harassed and imprisoned. In 2006 and again in 2010, Reporters Without Borders designated Iran "Internet Enemies", for intensifying its efforts to censor the content and imprison dissidents. It also ranks less well in "The Global Scores of Freedom on the Net 2013". Reporters Without Borders also believes that "the Iranian government wishes to" rid its Internet network of any independent information concerning the political opposition, the women's movement and human rights. "When it can't legally arrest sites, the Government uses advanced blocking

software to prevent their access. Many major sites have been totally blocked, such as Google, YouTube, Amazon.com, Wikipedia, IMDB.com, Voice of America, BBC, and Facebook.

White Wednesday

In May 2017, My Stealthy Freedom, an Iranian online movement advocating women's freedom of choice, created the White Wednesday movement: a campaign inviting men and women to wear a white veil, scarf or bracelet to show their opposition to the compulsory mandatory veil code. The movement was aimed at women who proudly wear their veil but reject the idea that all women in Iran are subject to the mandatory veil. Masih Alinejad, a journalist and activist of Iranian origin based in the United Kingdom and the United States, created the protest movement against the regime of the mandatory hijab in Iran. She described her 2017 move via Facebook as saying, "This campaign is for women who voluntarily wear the veil, but who remain opposed to the idea of imposing it on others." Many veiled women in Iran also note mandatory imposition of the veil by taking videos of themselves dressed in white. These women can also show their disagreement with the constraint. "The campaign resulted in Iranian women having posted photos and videos of they wear white clothes on social networks."

Girls from Enghelab Street

On December 27, 2017, 31-year-old Vida Movahed, also known as "The Girl on Enghelab Street", was arrested for being unveiled in public after a video of women became viral on social media. The video showed Movahed silently waving her hijab, a white headscarf that she had removed from her head and placed on a stick for an hour in Tehran's Enqelab

Street. At first it was assumed that her action was linked to the many protests in Iran, but Movahed confirmed that she did it in support of the 2017 White Wednesday campaign.

The arrest of Vida provoked outrage from social media, where many Iranians shared footage of his protest with the hashtag "#Where_Is_She?". On January 28, 2018, Nasrin Sotoudeh, a famous human rights lawyer, published on Facebook that Vida had been released. It was only a few weeks later that Sotoudeh revealed the identity of the girl. In the weeks that followed, many people repeated Vida's public demonstration of removing their hijabs waving them over their heads. In On February 1st 2018, the Islamic Republic of Iran issued a statement that 29 people, mostly women, were arrested for removing their veils. The statement cited the law prohibiting women from appearing in public without wearing the Islamic veil. A woman, Shima Babaei, was arrested after taking off her headdress in court, a symbol of her constant dedication to the cause.

On February 23, 2018, the Iranian police issued an official statement stating that any woman found protesting Iran's mandatory veiling code would be charged with "incitement to corruption and prostitution", punishable by a maximum penalty of 10 years imprisonment. This is a substantial increase to the existing Islamic Penal Code of the Islamic. According to Article 638, "any person who, in public places and on the roads, openly commits an act of haram (sinner), shall be punished by an administration of pain and/or imprisonment for up to two months. Punishment can be up to 74 lashes and if they commit an act that does not quality but violates public prudence. In this case they will be sentenced

to only ten days to two months imprisonment or up to 74 lashes." The statement release February 23rd amends the code as follows: "Persons in violation shall be sentenced to one to ten years' imprisonment and, in when concerning public places, that place should be temporarily closed at the discretion of the court. A - Anyone who establishes or directs a place of immorality or prostitution. B - Anyone who facilitates or encourages people to immorality or prostitution."

At the time this book was written, many more were executed. Writers, journalists, labor activists, environmental activists, human rights activists, women's rights activists and children's rights activists are passing hard time in prison. Their numbers are increasing day by day. More children were raped in forced marriage. How we can we close our eyes to such crimes against humanity in the Islamic Republic.

We must fight against inequality and oppression. My weapon is my pen. Everyone must do something. Forty years of silence strengthened the dictatorial government. But eventually light wins over the darkness.

No tyrannical government survives forever. We must have hope for both the freedom of victims in Iran and the liberation of all those suffering in lands experiencing the circumstances of war.

In addition to hope, I invite the reader to think critically about what must take place in creating world without war. Must the homes of children be turned into memories of war?

Must humans continue to make unwanted migrations? Will
the sea continue to wash the corpses of our youth ashore?

Inalienable rights only exist if for everyone.

09/09/2019



ABOUT THE AUTHORS

Majede Motalebi

1985, Tehran

Author, Painter

EDUCATION

- Fine Arts - Lotus educational college, London
- Fine Arts - University of Fundamental Studies, St. Petersburg
- Honor degree in Fine Arts - Canadian College of Dubai
- Solo painting exhibition in Suvereto 2014 Italy, Maria Miceli museum.
- Solo painting exhibition Galleria San Martino Suvereto 2016.

AWARDS

- 2011: SPECIAL PRIZE: FOR GRAPHICS AND ORIGINALITY ITALY National Prize for Poetry Athena Art Space.
- 2012: SPECIAL AWARD: LOVE AND PEACE ITALY National Prize for Poetry Athena Art Space.
- 2016: Unesco prize. Peace prize. Greece. Thessaloniki. For book: Lavalanch des mots. Published in Paris 2015
- 2017: Unesco prize. Master classes, speeches for The Trappist. Moscow

Elham Motalebi

1975, Tehran

Food Science and Industry Engineer. Certified Expert for Requirements of Food Safety Management System | ISO.

Since 2014 Elham started informing and supporting Women's rights. She has been active as a Performance Artist in Thessaloniki Art Fair 2015 | Greece. Unesco certified.

Elham is also active as Nude Life Model. Some of her figures can be seen in her sister Majede Motalebi's exhibitions. Nude modelling is activity punishable by death in Iran.

John Ligda

1968, Placerville California

Data Engineer and Visual Artist.

John uses statistical analysis and cultural mythology as a baseline for creative abstractions and collaborative artworks. In 2014, he met Maje Motalebi during his project, A Mark for Peace. That effort required rigorous on-site study in the Middle East, followed by physical theater abstractions where he drew live on stage. Pieces created sold out during a London exhibition of the same year. John remains a dedicated voice in the information revolution while practicing traditional visual arts and performances. He is based in the San Francisco Bay area and his artwork can be found in collections around the world. A Mark for Peace explores how successful artists can effectively address unresolved conflict without being political.



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Interview Majede Motalebi



Vs.



As an artist, author of DIOGEN pro culture magazine (since 2012), how you can further contribute development and protection of woman human rights?

Every artist is responsible to reflect the problems of society. Nowadays countries are suffered by war, forced to immigrate, thousands are killed, "Like the brutal killing of thousands in recent protests in Iran", artists should not be silent. The power of art is enormous and it affects people's minds. Especially the "pen" that governments fear. Writers have played an important role in revolutions. Countries like Greece and France owe their freedom to their writers. Women's rights are also included. Women in countries like Iran are considered to be second sex. They don't have equal rights as men. They have been discriminated. As a female artist, I do my best.

Why we are leaving in „man's“ word, or to put is even simpler, why the God must be of a male gender?

In general, many societies are patriarchal. From the beginning the legislators were male. The prophets were male. The scriptures, holy books were have been written by men. Throughout human history, man was gradually introduced and accepted as a stronger sex. So for these reasons, they chose the male gender for God.

Your opinion in regards the relations between the God and the religion. Should be put equality between those two forms and if yes why, or if not why?

When you kill God, you have to fill its absence with something. Extremist thoughts on politics, art, capitalism, modernity and etc. Not specifically "God" but one has to believe there is a huge source of energy. That creates and directs us. The universe is lawful. Conduct, meditation, yoga, prayer are all nice. All beliefs must be respected. But 'religion' is another story! Religion works to deceive people. If this has not been the case from the beginning, then we still see that religious wars are still continued. It's all about looting people, in the direction of political power. There are still many prisoners in prison because of their religion, they are tortured and killed. Religion means atomic bombs, Ayatollahs absolute power, Vatican luxury! Governments use people's beliefs against themselves. The freedom of the people is in their own hands. The power of the mass is extremely high. Just "prayer" does not bring justice and peace. Must wake up!

Interview Majede Motalebi



Vs.



In regards populism in current Word, where retrograding forces are on power as populist in countries around the world, like also in Iran (populism exists in capitalism, socialism or even within the so call Islamic Republic), what is your opinion in regards how to “fight” against it? Especially if you are open-minded artist.

It may be hard to believe, but it's a fact. Iran is a large open-air prison. Which has more above eighty million prisoners. Forced Hijab, Forced Religion, Forced Beliefs, Forced Life! A drowning that cannot be tolerated. With the Khomeini Islamic Revolution, Iran collapsed thousands of years back. People are protesting peacefully, but the government's answer are bullets. Many prominent lawyers, writers, journalists, labor activists, human rights activists are currently in prison. A number of environmental activists were sentenced to death. People have become aware and do not want the government. They do not want Iran's oil profits go to Syria, Iraq, Palestine and Hezbollah in Lebanon. They don't want to spend on substitute wars. They don't want to make atomic bombs with people's money and buy weapons and kill them with the same weapons. Because of US sanctions, Iran is facing a shortage of food and medicine. In case Iran sends food and medicine to Iraqi border markets. They are against Iran and Iranian. Just their own benefits!

What is the future of the art in Iran, having in mind all boundaries with which all kind of artists are faced with although everybody should know that art does not know for boundaries?

Iran is the cradle of civilization. It has always been the land of art. Unfortunately, many artists have been forced to emigrate since the Islamic Revolution. For domestic artists, there is severe censorship and restrictions. I don't know how long this will go on; but I know the power of art is greater than the power of politics. The life of art is longer than the life of politics.

Interview Majede Motalebi



Vs.



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Your book "Turbaned Mosquitoes" published (Publisher: Publishroom Factory) in September 2019 already gained some serious reflections around the World. What was the main goal within the writing of this book?

This book is an essay outlining some of the prohibitions and restrictions. Also my personal experiences in Iran. Generally talk about the execution of children, child marriage, circumcision of women, forced veil, torture and rape in prison, women's rights, the killing of authors and so on. The purpose of this book is to inform the global community. All together, unanimously, stand against oppression.

Your book is an example of media literacy based on ethical facts and concrete examples. Do you think that it can have any kind of influence on the Government of Iran and/or, concretely, people of your homeland?

Writing and publishing this book is a crime in Iran. Punishment is execution. Then the book has been published in France. The Farsi edition has never been printed in Iran. So I do not know the opinion of the Iranian audiences yet. But for sure the government doesn't like any kind of awareness. We artists have to protest with art tools. Via literature, music, cinema, dance, theatre. Any form of art to retake our motherland.

*Thank you, dear Maje. **Pleasure is all mine, dear Sabi.***



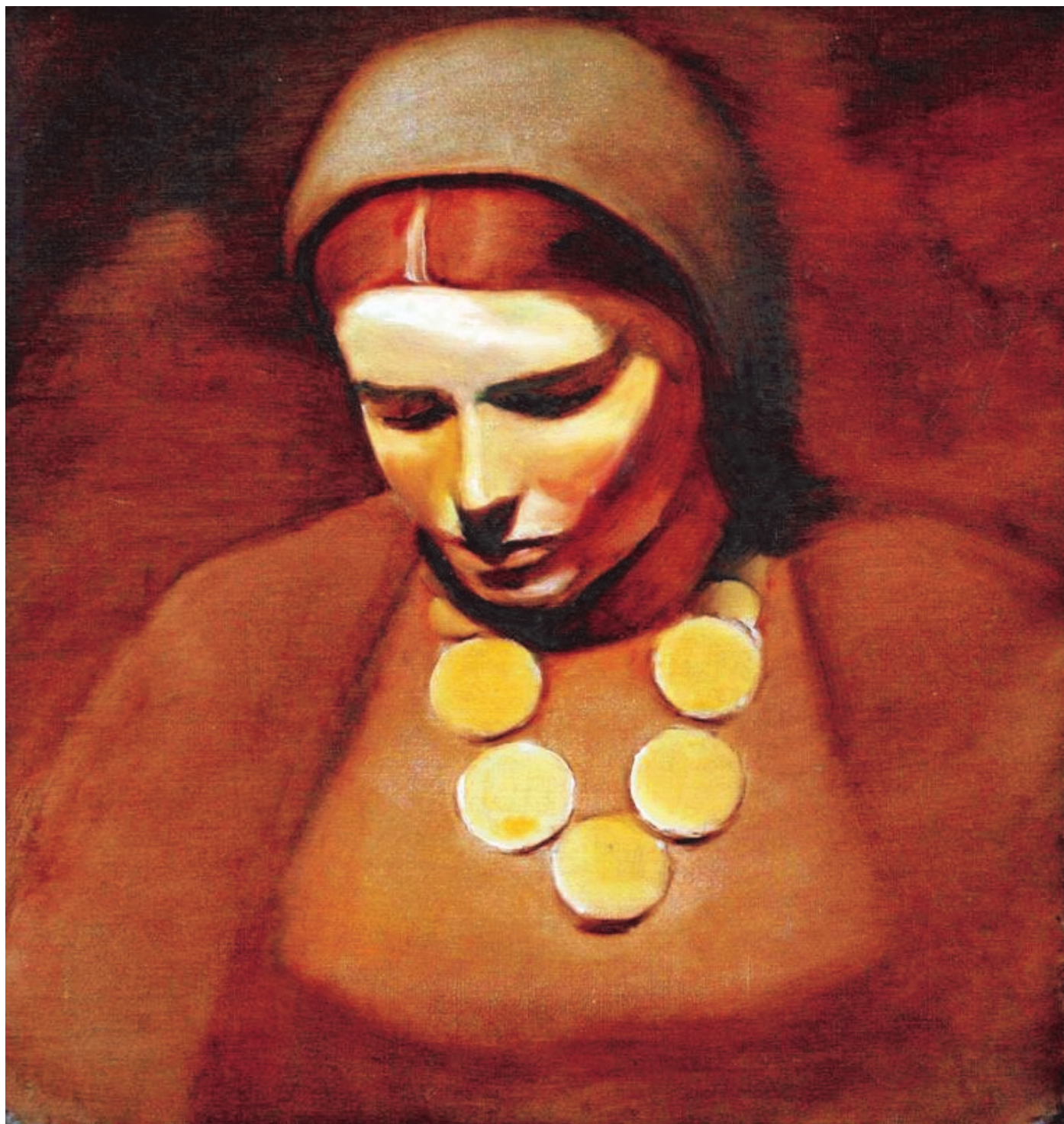






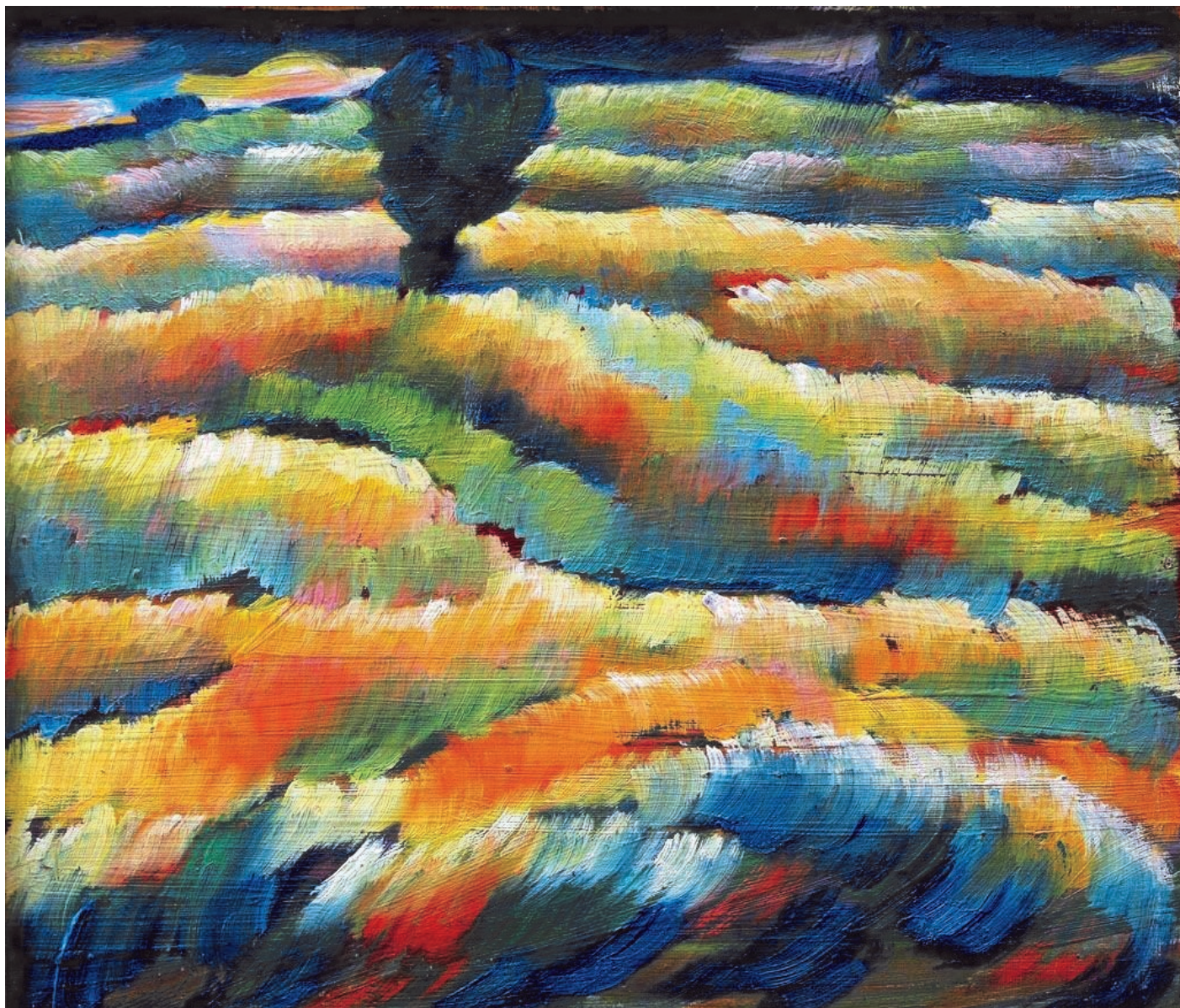








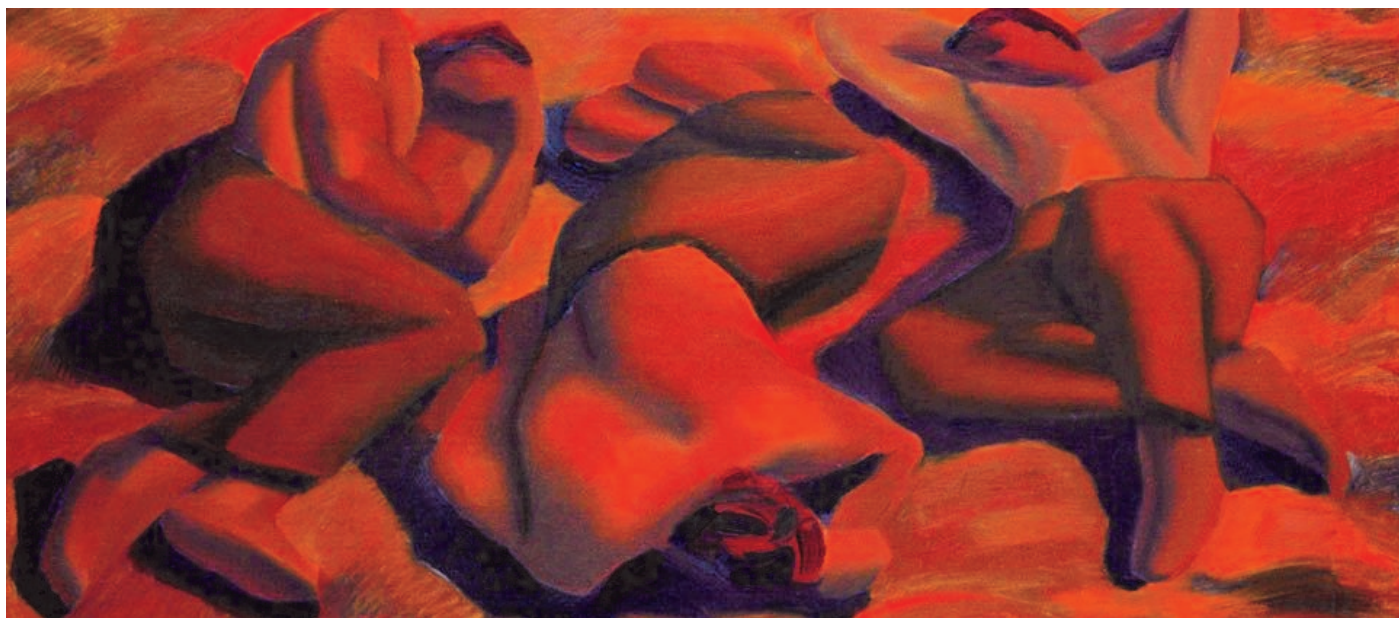






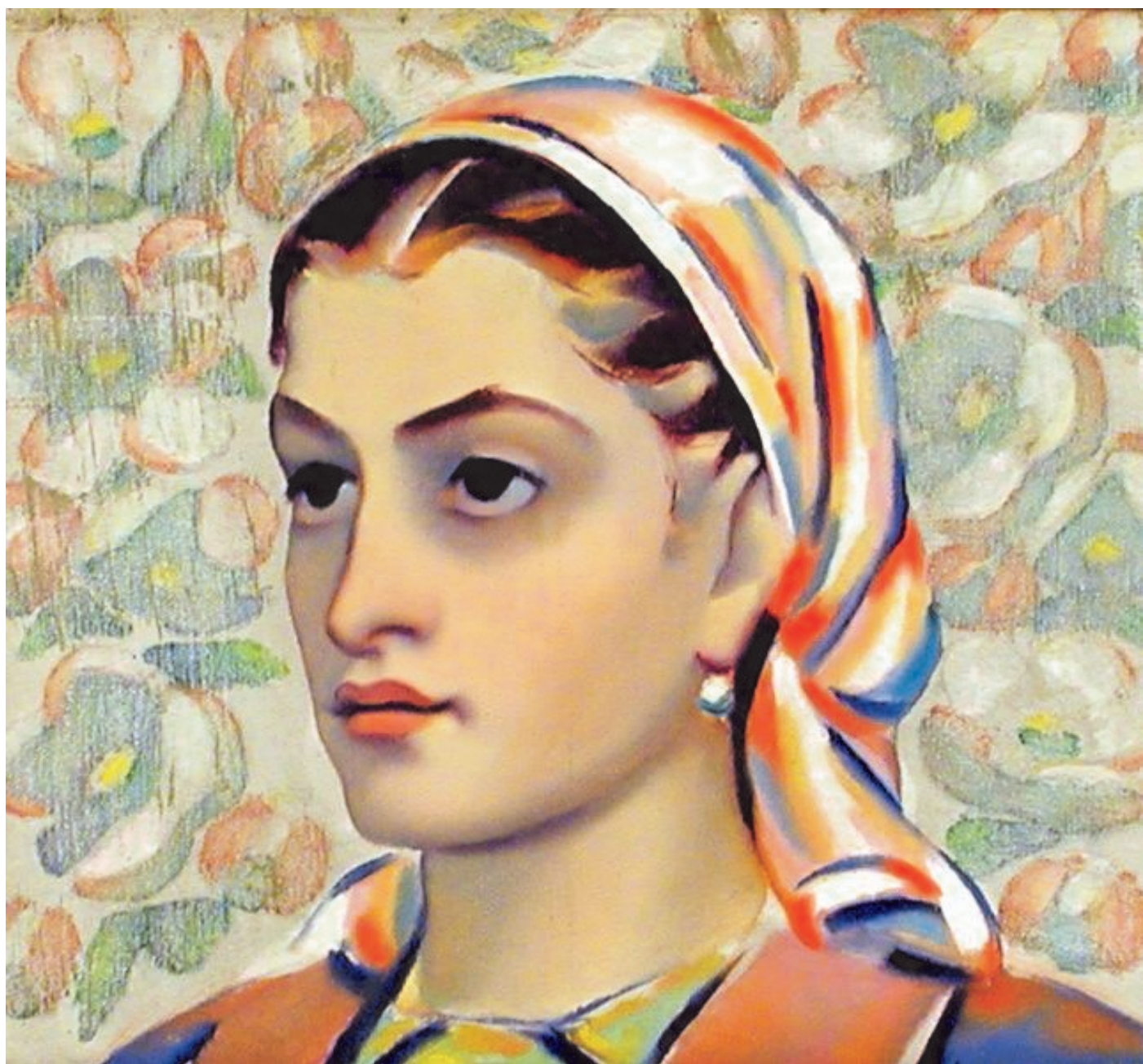


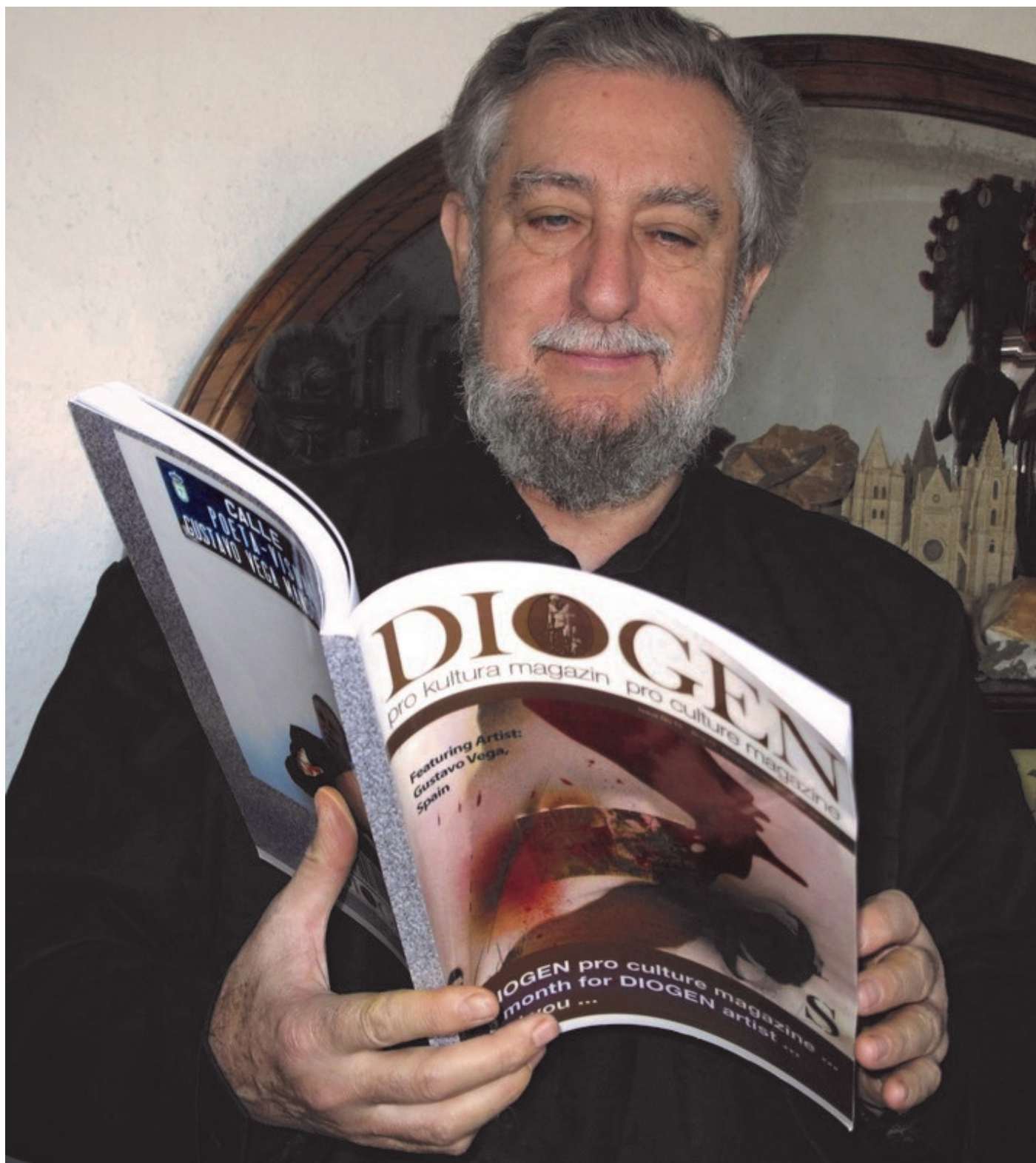


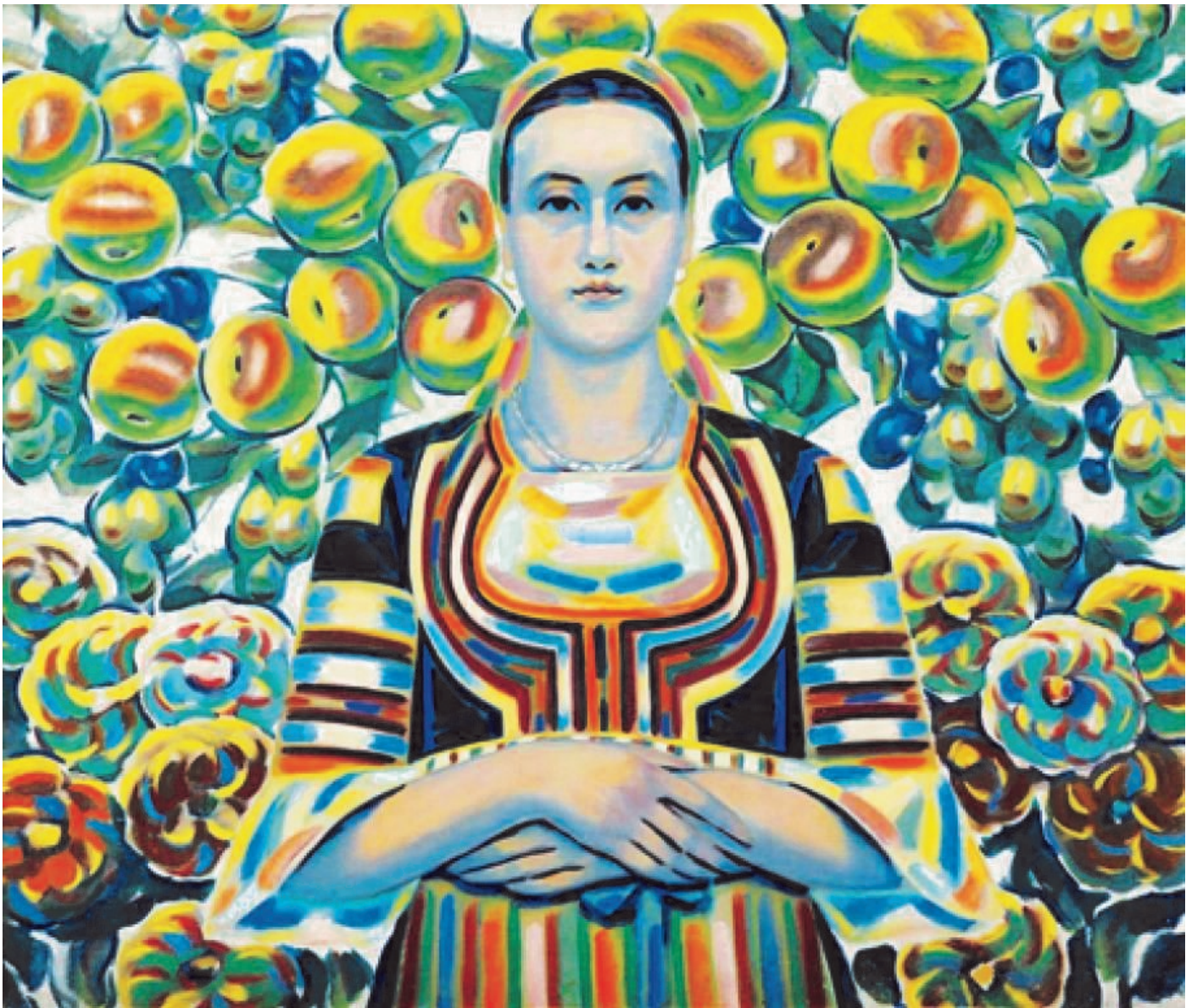


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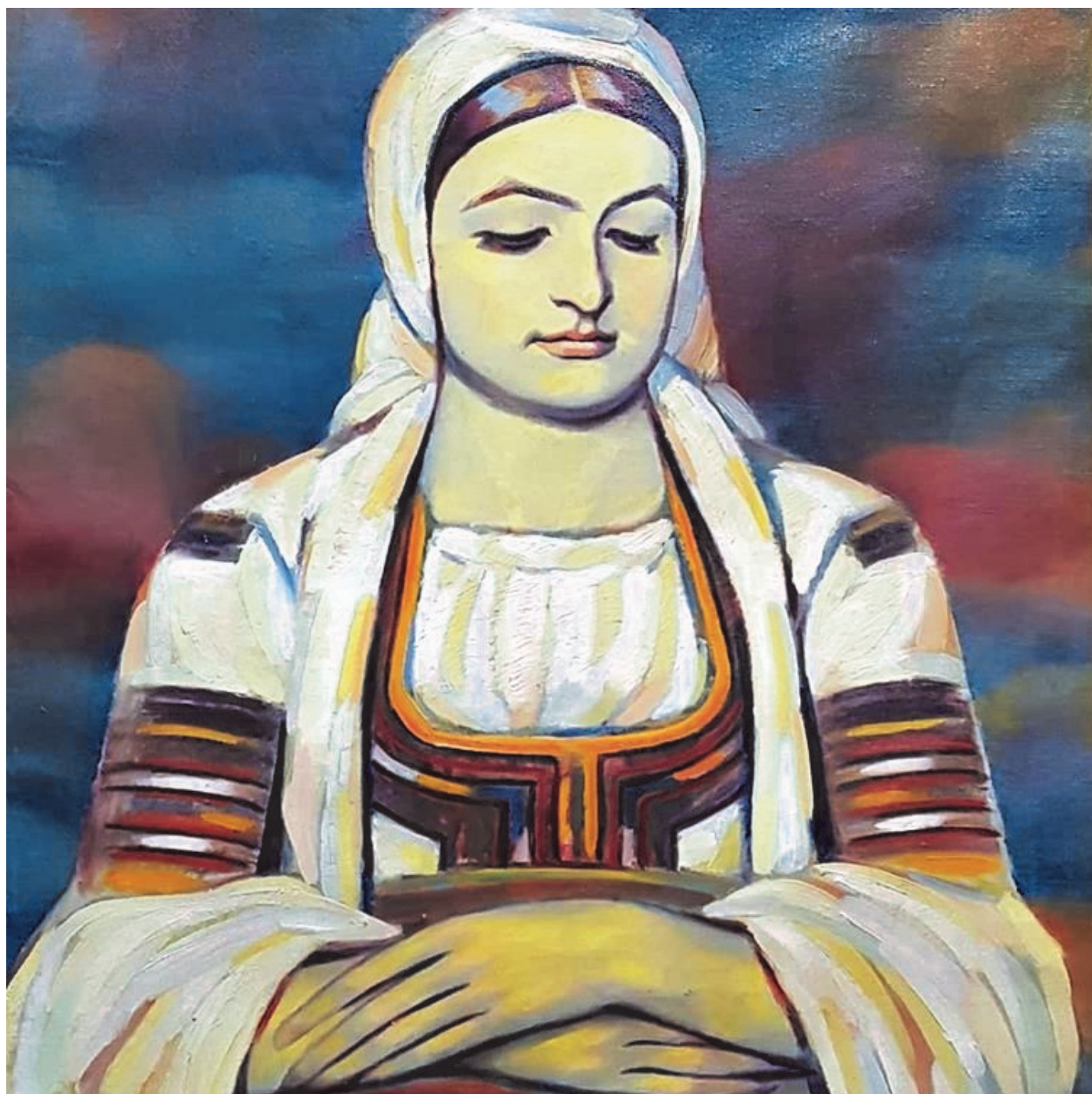








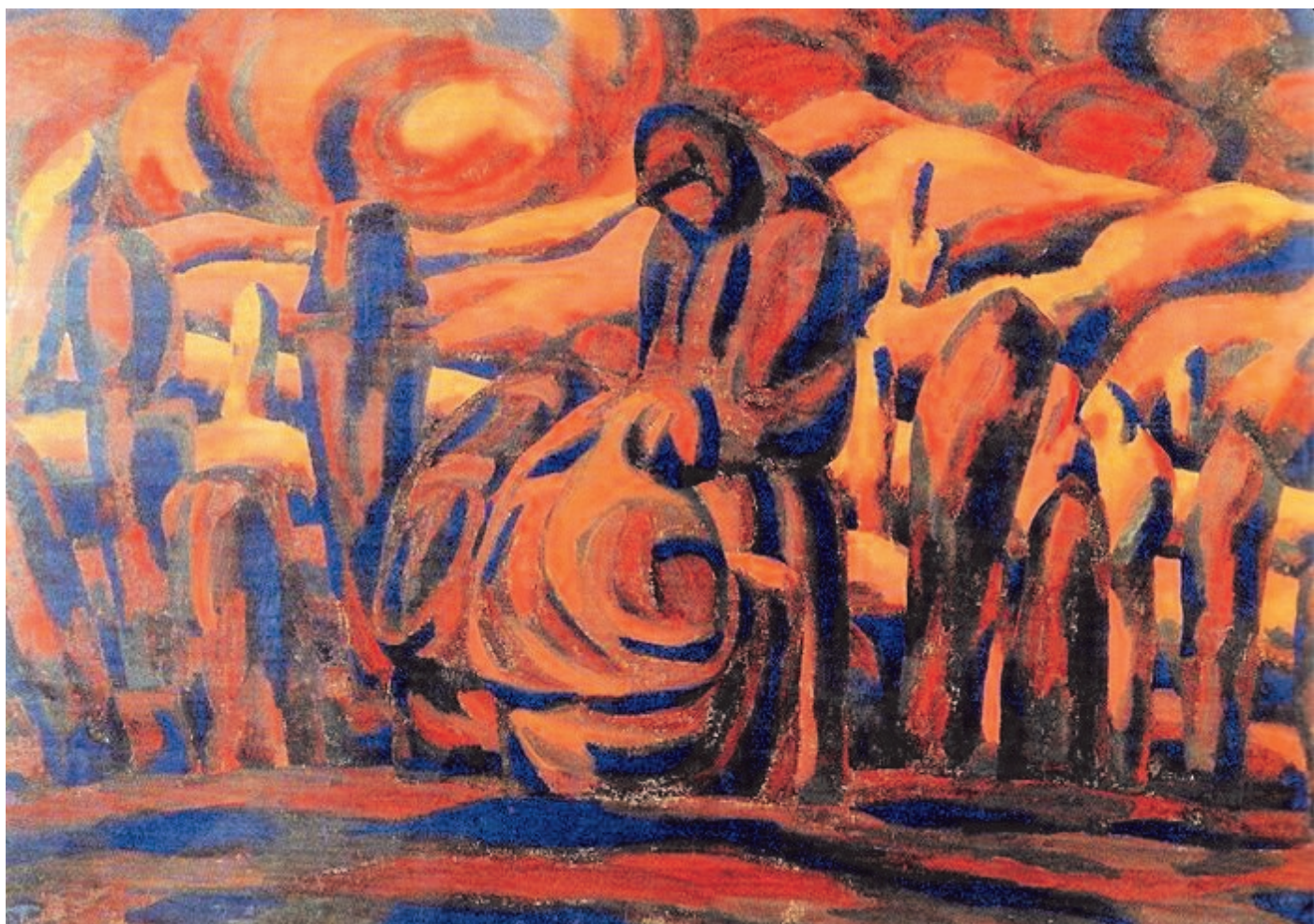


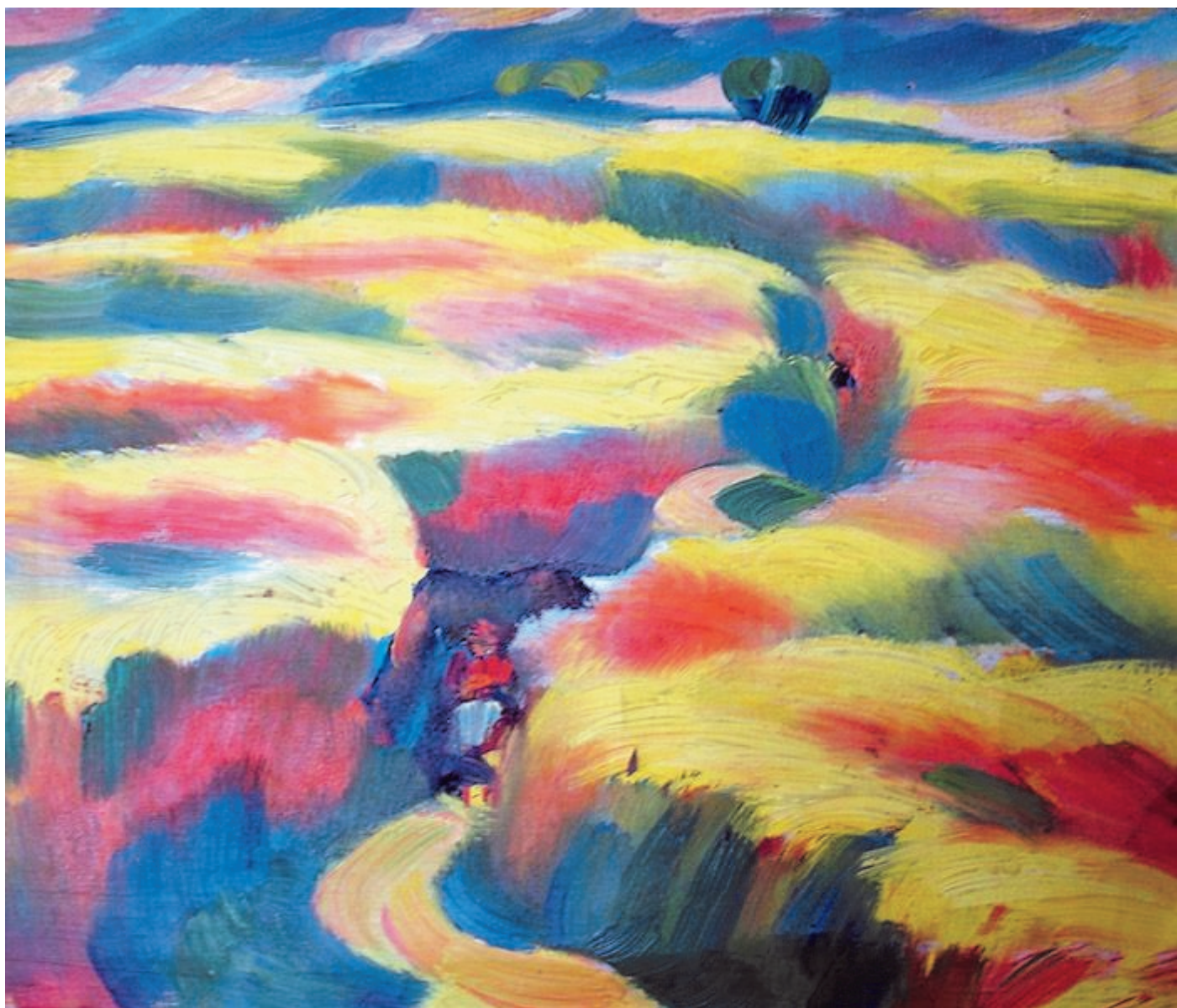










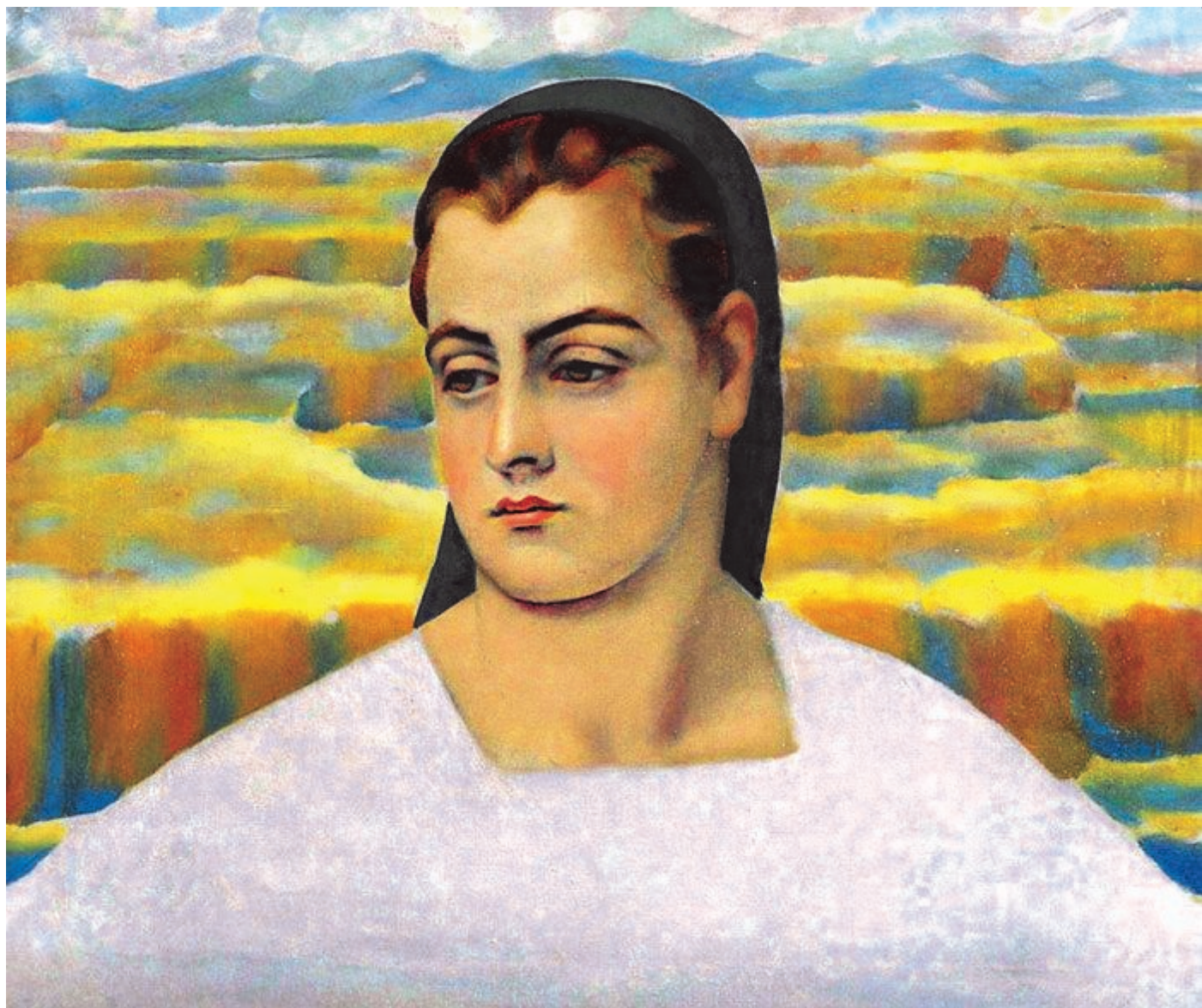
















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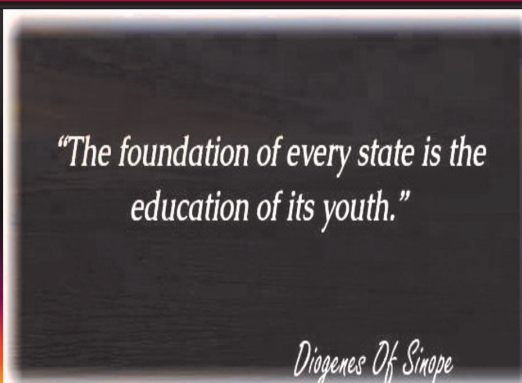
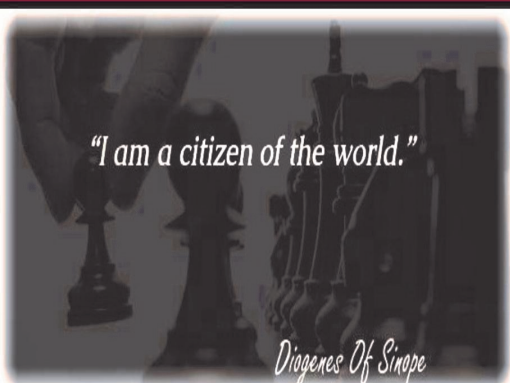
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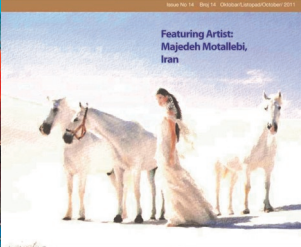
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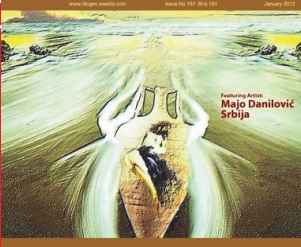
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