



An Iranian soldier aims his AK-47 rifle during Operation Badr outside the Iraqi town of Al-Qurnah on March 18, 1985.

● MOHAMMAD-HOSSEIN HEIDARI/FARS



An image of Baqer Khan (L) and Sattar Khan, two leaders of the Iranian Constitutional Revolution, is among the earliest photos taken in Iran.

● STEPAN STEPANIAN



A labor child crosses a street in Tehran, showcasing the power of photography in bringing to the fore evils facing a society.

● SOBH-E ROUYESH



Iranian freestyle wrestler Hassan Yazdani (blue) reacts after beating American rival David Taylor to win the 86kg gold medal at the 2021 World Championships in Oslo, Norway, on October 3, 2021.

● MARTIN GABOR/UWW



Still from 'A Separation' by Asghar Farhadi, which is among the 100 best movies of all time.

● IRNA



## Photojournalism: A dance between accuracy and speed



By Majid Khahi  
Guest contributor

In the realm of photojournalism, I find myself immersed in a dynamic dance between accuracy and speed, a delicate balance where the urgency to capture and share moments in real-time defines our craft. The heartbeat of this profession pulses with the rhythms of stress and excitement, an electrifying mixture that fuels our passion for storytelling through the lens. Photojournalism intertwined with street photography and documentary work form a trio of visual narratives that unveil the tapestry of life. What sets us apart is the heartbeat of news value – the heartbeat of a moment that bears witness to history unfolding. To be a news photographer demands an intimate connection with diverse facets of society. Our mission is clear: To seize the essence of unfolding stories, to etch reality onto frames, and to bear witness for those who may not have a voice. In the realm of news photography, aesthetics bow to immediacy. The artistry is present but not dominant. Our focus is on the raw, unfiltered portrayal of events as they unfold. Yet, within this devotion to accuracy, there exists a subtle dance between form and function, a dance that often goes unnoticed but lends depth to our visual storytelling. Financial rewards are not the cornerstone of our pursuit. Pho-

tojournalism is a calling answered by those driven by passion rather than profit. It is a journey through life's nooks and crannies, guided by an unquenchable thirst to document the spectrum of human existence. This field thrives on the love for capturing life's intricacies, the zeal to preserve the pages of history, and the resolute dedication to uncovering the truth. I find great happiness in capturing the everyday rhythms of life. But things have changed in my homeland, Iran. The vibrant colors of true news photography have faded, replaced by more muted tones, often overshadowed by public relations.



● PETA PIXEL

## Western rarity narrates the conclusion of Iranians' political aspirations



By Ebrahim Beheshti  
Staff writer

The 136-year-long Qajar dynasty (1789-1925) was the last old-fashioned, pre-modern royal family that ruled Iran. As it happens, during its reign, Iranians came into contact with modernity, and its new concepts and inventions. In retrospect, there remains no doubt that these novelties brought about with them deep political, social, cultural, and military changes.

The art – or the industry – of photography was also one of those modern phenomena that entered Iran during that time, only three years after its invention in Europe. Although for many years, it only had a limited functionality, and was contained within the walls of the court.

Due to his affinity with cameras and photography, Naser al-Din Shah, during his 50-year-long rule, became a patron of photography and, therefore, played an important role in the spread of the art form. The Iranian king was so fond of photography that he learned the craft from the French photographer Francis Carlihan (1818-1870), and established a photography studio in his court. Towards the end of his reign, photography burst out of the court and into the public scene. It was immediately embraced by ordinary people. The camera, rare as it was, also came to be of great help to foreign scholars and diplomats who wanted to record real images of Iran at the time. Their attempts led to the first collection of photos of Iran's ancient monuments, taken by Luigi Pesce (1828-1864), a Naples-born Italian sergeant who traveled to Iran as an amateur photographer.

At the same time, the art of photography became an appealing, efficient tool for in the hands of historians and journalists during the turbulent time of Iranian Constitutional Revolution (1905-1911). The revolution itself was, in fact, a manifest of Iranian public's embracing of modern political concepts. However, this component of modernity which required limiting the power of the court and courtiers didn't come as easy as photography to them. The courtiers hated and opposed giving up their power to popular institutions as much as they loved and encouraged photography.

Nevertheless, it so happened that during this part of Iran's history, camera – the precious rarity of Western art – recorded the first attempts of Eastern liberals to institutionalize yet another Western good – although with a religious, national flavor. The art of photography, in its first public appearance in Iran, encountered the country's greatest contemporary political and social event. Through the lens of the photographers of the age, most notably Stepan Stepanian, a man remembered by some as Iran's first photojournalist, the art of photography recorded the most important events of the Iranian Constitutional Revolution and its great leaders such as Sattar Khan and Baqer Khan.



'The Napalm Girl' by a Vietnamese-American photographer, is one of the most iconic photos of all time, perhaps viewed and reviewed by billions of people so far. The reason for its inclusion in this issue, decades after it was taken and publication is the unique sort of freshness it contains, and the never-ending opportunity it offers for being shocked to the core. Although the Vietnam War is over, this visual document keeps us from forgetting its horrors and USA's crimes against humanity during that war.

● NICK UT