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Archæology of the Final Decade

TATE
MODERN





[Archæology of the Final Decade](#) (AOTFD) is pleased to announce the opening of a room at **Tate Modern** dedicated to **Kaveh Golestan**, exhibiting a set of twenty vintage silver gelatin prints from the *Prostitute series* (1975-77).

The display marks the first time Tate Modern has dedicated a room in its permanent collection to an Iranian artist for a period of a year.

The *Prostitute* series had only ever been publicly exhibited for two weeks in 1978, until they were unearthed by **AOTFD** and exhibited at Foam Fotografiemuseum Amsterdam (2014); Musée d'Art Moderne de la Ville de Paris (2014); MAXXI Museo nazionale delle arti del XXI secolo, Rome (2014-15)); and Photo London (2015). **AOTFD** has also placed works by Kaveh Golestan at Musée d'art Moderne de la Ville de Paris and Los Angeles County Museum of Art (LACMA).

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[Archæology of the Final Decade](#)'s research and curatorial documentary material from *Recreating the Citadel* has gone on show at **Tate Modern** along side Golestan *Prostitute* series. The

research has unearthed historical facts about Tehran's former red light district from formation in the 1920s to its torching and subsequent forced destruction by religious decree in 1979.

LACMA

**LOS ANGELES COUNTY
MUSEUM OF ART**



A set of five assemblages by **Bahman Mohassess** have been acquired by **Los Angeles County Museum of Art**. This is the third museum acquisition of Bahman Mohassess works facilitated by AOTFD, following the placement of five works at Tate Modern (below left) and ten assemblages and two prints at the British museum (below right) in 2014.



The British Museum



A set of **Henganeh Golestan's** silver gelatin prints from the series *Witness '79* been acquired by **The British Museum**.



[Archæology of the Final Decade](#) will exhibit *A Utopian Stage: Festival of Arts, Shiraz – Persepolis (1967-77)*. The inclusion of performance and the historical imperative of the performing arts festival both hold particular prominence at **DAS 2018**, highlighted by AOTFD's contemporary exploration of Iran's radical Festival of Art, Shiraz-Persepolis (1967-77). **DAS 2018** will be the first edition to look at Bangladesh in relation to both South and Southeast Asia, with an unprecedented focus on lesser-known art histories of Sri Lanka, an in-depth examination of exhibition histories in South Asia, and—for the first time in **DAS's** history—a contact to Iran, a country that South Asia was deeply culturally connected to until its deliberate severance by colonial rule.

A Utopian Stage seeks to unpack the histories and implications of this seminal, decade-long episode in the 20th century's artistic narrative. Through an exhibition which articulates and appraises the aspirations and contradictions of this shared international historical moment, the project aims at addressing one of the major unresolved artistic complexes of late modernism.

AOTFD also curates a series of film screenings and performances by contemporary artists responding to the ethos of the festival and its relevance in the 21st century.
