



Ali Asghar Moonesan Note

Minister of Cultural Heritage, Tourism and Handicrafts

Born in 1970 in Tehran, Ali Asghar Moonesan studied civil engineering in Sharif University and then joined Amir Kabir University to receive his MA in structural management. Then he started studying trade management in Industrial Management Organization.

Before his ministry in the Ministry of Cultural Heritage, Tourism and Handicrafts, Moonesan was the head of ICHTO (Iran Cultural Heritage, Handicrafts and Tourism Organization) for 2 years. He also has been the CEO and head of the board of directors in Kish Free Zone Organization, and had a similar position in the company of Cultural Spaces Development (Tehran Municipality). He also has held many other important positions including CEO of Tehran Civil Engineering Organization, CEO of Atisaz Company, deputy manager at Heris Company, deputy manager at Dey Company, etc. Moonesan was selected as the best manager in Municipality of Tehran in 2013.

Dr. Moonesan has executive and managerial experiences in areas such as infrastructure development and investment in cultural spaces. He has also done many scientific and research works in technical and managerial areas and is a university professor.

According to the census of 2016, Lalejin has a population of more than 14,916 and is situated as the second city of Bahar county in the north of Hamadan province. Lalejin residents speak a special dialect of Turkish. Lalejin is known as the center of pottery and ceramic production in the Middle East.

Based on the findings, regarding the background of the situation of pottery in Lalejin, it should be said that since about three centuries ago, pottery has been practiced professionally with the aim of production and supply to other parts of this region. It has grown significantly over the last century.



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Pooya Mahmoudian
Deputy of “handicrafts” in the
Ministry of Cultural Heitage,
Tourism and Handicrafts

Pooya Mahmoudian, as one of the young government mangers in Iran since the last decade, has played a significant part in registering Iranian cities in the World Craft Council. She has previously been the Director General of Iranian Handicrafts Export and her current position is the vice-minster of Cultural Heitage, Tourism and Handicrafts. Mahmoudian was selected as the vice-president of WCC West Asia Subregion in 2021.





Saad al-Qadumi
Interim President
of WCC-AISBL
(International) 2021

Sa'ad was born in Kuwait and graduated from University of Buckingham in Economics in 1979. He has been the director of HQSF since 2000, a non-for-profit foundation that believes in the power of education and philanthropy to revitalize Palestine. He is a member of Expo 965 Team for Heritage and Crafts. In recent years, Sa'ad accompanied the late President Dr. Ghada Hijjawi Qaddumi, and was selected as the Interim President of WCC-AISBL after her death.



Rosy Greenlees
Former President of WCC-Asia Pacific Region

Rosy Greenlees, OBE, is Executive Director of the Crafts Council, a national charity promoting the value of craft and making to society. The Crafts Council has supported thousands of makers through its talent development programmes; brings high quality craft projects and events to the public across the country; and is passionate about the importance of giving children and young people a craft education.

Rosy spent her early career as a visual arts curator before taking on senior roles including Director of Visual and Media Art at Eastern Arts Board, Cultural Strategy Manager responsible for the Mayor of London's first culture strategy; and founder Director of the London Centre for Arts and Cultural Enterprise a higher education partnership promoting knowledge exchange with the cultural sector. Rosy is one of former President of the World Crafts Council International and a member of the Creative Industries Council and the DIT Creative Industries Trade and Export Board. She is a Fellow of the RSA and Honorary Fellow of Arts University Bournemouth and the City and Guilds of London College of Art.

Born on December 20, 1968 in the city of Tashkent, Uzbekistan Doctor of Medical Sciences, Professor. He was awarded with the state Order «Fidokorona hizmatlari uchun» (For the Selfless Service) in 2011 and the "Shukhrat" Medal in 2018



Hamidreza Sheshjavani
Cultural Economist

Hamidreza Sheshjavani, born in 1975, is a cultural economist who has studied sociology, cultural economics, and cultural policy-making. His doctoral dissertation was on the economic policy in the cultural sector in Iran. He is one of the founders of the economics of culture and art as an independent discipline in Iranian universities. He is also a member of the International Art Market Studies Association (TIAMSA) and the Association for Cultural Economics International (ACEI), and the CEO of the Center for the Development of Cultural and Creative Industries (CACIMA). He teaches art economics at various universities in Tehran and is an advisor to the Ministries of Culture and Justice. His current area of research focuses on copyright economics.



Usha Krishna
Former President of the World Crafts Council

She is a Committee Member of Crafts Council of India for nearly 35 years, and had held the post of Vice President for 15 years. Currently, she is the Honorary Treasurer of the organization. As an active member of the Crafts Council of India, she has organized or participated in several workshops and exhibitions, each focusing on one specific area of expertise in the crafts field. These include the Jawaja leather craft, terra cotta, basketry and traditional Tribal embroidery. Some of the programmes, such as the “Tambool” workshop and the Natural Dyes workshop had international reach too. Mrs. Krishna was elected President of the World Crafts Council at their General Assembly, held in Hangzhou, China in November 2008. During the four-year term as President, Mrs. Krishna’s main focus was on advocacy – taking the cause of craftspersons to the Governments, policy makers and the business community and get crafts and craftspersons recognized as an integral part of the society and brought into the mainstream of life. As President of WCC, she participated in several international events such as Africa Days, Vienna; UNESCO Forum on Cultural Industry; International Fair of Craft (FIART) in Havana, Cuba; Cairo Forum on Cultural and Economic Development, etc., and effectively advocated for the cause of crafts and craftspersons in these forums.



Raja Fuziah
Executive Chairman of Sari Ayu Consult Sdn Bhd, a company concerned with the development and promotion of the Arts and Crafts incorporated in 1990 in Malaysia

In February 2009, she received the Government of Malaysia's National Arts Award 2008 for her contributions in the Promotion of the Arts (Individual Category) on the occasion of the Eighth National Arts Award 2008 Ceremony. In November 2009, she received the GUSI PEACE PRIZE, Manila, Philippines. Currently serving as Advisor on the Board of the World Crafts Council Asia Pacific Region.



Aziz Murtazaev
Vice President of Central Asia Subregion

Aziz was born in the Uzbek town of Margilan. He went to study finance in Kyrgyzstan and took up a career in banking as a loan officer. In 2009, he became the manager of Handicraft Development Center Marghilan, and was recently appointed as the Vice President of Central Asia section in the World Craft Council.



Adkham Ikramov
President of WCC-Asia Pacific Region

He is Chairman of the chamber of commerce and industry of Uzbekistan. In 2011-2012 Adkham Ikramov was a member of the WHO Executive Committee from the Republic of Uzbekistan. As the Head of the delegation, he represented the Republic of Uzbekistan at the Olympic Games in Brazil in 2016, was chairman of the Fencing Federation of Uzbekistan. In 2012 – 2016 participated in the sessions of UNESCO as the head of the delegation of the Republic of Uzbekistan. By Presidential Decree in 2011 he was awarded the Order of "Fidokorona Hizmatlari Uchun" (a major contribution to the economic and cultural development of the country). He has more than 200 publications, including 1 monograph, 120 articles, 6 methodical manuals.



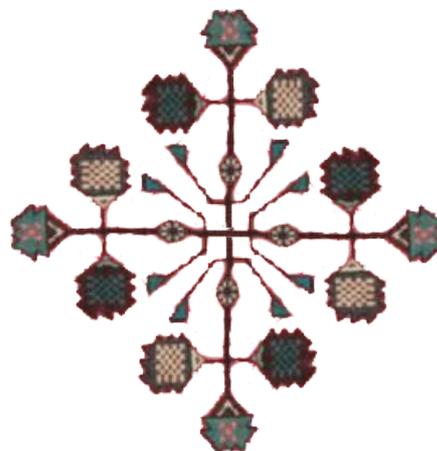


Sarvar Bakhti

President, Economic Cooperation Organization (ECO) Cultural Institute

Born on April 24, 1973 in Dushanbe, Tajikistan, Sarvar Bakhti is a career diplomat who has graduated in Language and Literature of Middle East and International Relations and speaks three languages of Persian, Russian and English.

Sarvar Bakhti is the incumbent President of the ECO Cultural Institute (ECI). The ECI is an independent specialized agency within the ECO family, which has been promoting cultural relations between and among the ECO member states since its inception in 1995, being the only international cultural body based in Tehran. The Economic Cooperation Organization (ECO) is an international, regional organization involving 10 member states, namely the Islamic Republic of Afghanistan, Republic of Azerbaijan, Islamic Republic of Iran, Republic of Kazakhstan, Kyrgyz Republic, Republic of Tajikistan, Turkmenistan and the Republic of Uzbekistan.



Sarvar started his career as a program expert for youth at the Committee for radio and television under the Government of the Republic of Tajikistan but later moved to the Ministry of Foreign Affairs of Tajikistan and assumed various diplomatic posts including Third secretary at the Middle East and Africa Division of the department of Asian and African countries of the Ministry of Foreign Affairs of the Republic of Tajikistan, Second secretary of International Information and Accreditation of the department of analysis and strategic research of the Ministry of Foreign Affairs of the Republic of Tajikistan. In a couple of years, he proved that he deserves senior positions and took on the following positions: Head of the Commonwealth of Independent States Department of the Ministry of Foreign Affairs of the Republic of Tajikistan and Secretary General of the National Commission for UNESCO of the Republic of Tajikistan.

LECTURERS



Kevin Murray

BOARD MEMBER WCC INTERNATIONAL

Dr Kevin Murray is a prolific writer, curator, teacher and academic dedicating his professional practice to craft and the handmade. For seven years he was director of Craft Victoria and is currently the managing editor of the online journal, [Garland Magazine](#), and the Online Encyclopedia of Crafts in the Asia Pacific Region. His most recent book, co-authored with Damian Skinner, is *Place and Adornment: A History of Contemporary Jewellery in Australia and New Zealand* (Bateman, 2014). He is currently a Senior Vice-President of the [World Craft Council Asia Pacific Region](#), coordinator of [Southern Perspectives](#) and [Sangam](#): A Platform for Craft-Design Partnerships.

Willemien Ippel

CRAFTS COUNCIL NEDERLAND



Willemien Ippel is co-founder of Crafts Council Nederland. She has her roots in the world of art, architecture and fashion and since 2013 in crafts. Crafts Council Nederland bridges the gap between heritage and innovation and has a strong focus on transmission of knowledge and skills from the older to the younger generation.

In her talk Willemien Ippel will present Crafts Council Nederland as an example of the challenges crafts are facing nowadays. She will take you on a journey through the Netherlands and will present some answers Crafts Council Nederland formulated over the years. It is her strong belief that crafts do unite us as humans and that we should take better care of them.



Maja Frendrup

ARTS AND CRAFTS ASSOCIATION BORNHOLM

Maja Frendrup is working as a ceramic artist on the danish island Bornholm and is also chairman of Arts and Crafts Association Bornholm. Bornholm was the first place in Europe to receive the title as World Craft Region and is home to many talented craftspeople. Maja Frendrup was educated at the Royal Danish Academy, department of ceramics in Bornholm in 2014. In her ceramic work she handbuild pots and focuses on the qualities of the material and how to enhance them to create an experience for the viewer.

Rosemary Steen

DESIGN & CRAFTS COUNCIL IRELAND



Rosemary Steen was appointed CEO of the Design and Crafts Council Ireland in February 2020. Rosemary came to DCCI after successful team leadership roles with both EirGrid and Vodafone Ireland. Earlier in her career, Rosemary worked with IBEC where she served as Director of the Irish Textiles Federation, and was also a member of the National Economic and Social Council. Rosemary has a MA in Business Studies from UCD, a BA (Moderatorship) from Trinity College Dublin in Economics and Philosophy, and a Diploma in Legal Studies from DIT. Outside of her work with DCCI, Rosemary also works in roles to support inclusion and diversity in the voluntary and education sectors.

Julia Bennett

CRAFTS COUNCIL UK



Julia is Head of Research and Policy at the Crafts Council. An experienced policy specialist and research manager, Julia generates rigorous evidence on socio-economic and practice trends in craft, achieving recognised impact on policy and practice.

Julia has led research, policy and strategy development programmes for national and local organisations in the public and charity sectors, working as a service head and an independent contractor to improve business effectiveness.

Julia has experience of working in arts development, education policy, governance, local government policy and public health.

Elisa Guidi

ARTEX AND WCC-EUROPE



Elisa Guidi is an Architect, she studied in Florence and in Paris, University of Architecture Paris – La Villette. She graduated with a dissertation concerning “The restoration of historical buildings in France”. She has worked since 1996 for Artex, Center for Artistic and Traditional Crafts for Tuscany, and has worked on projects concerning the link between artistic crafts and cultural heritage, and restoration of artworks. In 1999 she became the manager of the Research and Development sector of Artex, developing projects concerning innovation in crafts: shape innovation; market innovation; new formal trends and new consumers’ behavior. Since 2004, Elisa is the General Coordinator of projects for Artex. Elisa also worked for the University of Florence as a Contract Professor in Conservation of Ancient Building. In 2016, Elisa became a member of the board of the Foundation MIC – International Museum of Ceramics – onlus in Faenza. Elisa joined the board of WCC Europe in 2015. In September 2020, she was elected President of the World Crafts Council Europe who represent over 30 craft organisations from 20 EU countries.



Adil Iqbal

THE STORY BEHIND TWILLING TWEEDS

Born and raised in Edinburgh, Adil Iqbal studied Textile Design at Heriot-Watt University in Edinburgh before working in the industry all over Europe, including France, Italy, Germany, and Switzerland. Adil's designs have been showcased at celebrated fashion weeks in London and New York and worked with high profile labels, including Hugo Boss, TataNaka and Popinjay. Building on his interdisciplinary background he successfully completed a Master's degree in Anthropology, Art and Perception in 2016 from the University of St Andrews. Adil uses methods, such as collaborative practice, narrative art and digital media to discover new ways of creating a bridge between western and indigenous craft culture. He was awarded the prestigious Dewar Art Award for a cross-cultural arts project 'Twilling Tweeds' connecting traditional Scottish and Chitralli cultures through weaving, and hand embroidery. He conducted a series of art workshops with the local communities exploring cultural similarities between Scotland and Pakistan. Narrative discussions, life drawings and digital art mediums were used to develop storyboards and final artworks. Since then several exhibitions have been curated internationally, including at the Royal Scottish Academy, Patrick Geddes Centre at Riddle's Court, The Nomad Tent in Edinburgh, The Nomad Arts Gallery (Islamabad), An Lanntair (Stornoway) and Shekih Abdullah Al Salem Culture Centre (Kuwait). The combination of professional experience in textile design and craft-making along with his cultural and linguistic knowledge complements Adil's training in anthropology. His Scottish Pakistani identity places him in a unique position to develop cross-cultural dialogues between different communities. Adil's deep passion is facilitating artists and the wider communities to break down cultural barriers that separate each other. His work celebrates the common threads that connects our traditions. He currently lives in Edinburgh and continues to work as an independent self-employed artist.



Michael Nathaniel Kurniawan

INDONESIAN CREATIVE INDUSTRIES: A CRITICAL REVIEW

Michael developed his interests in the field of Art and Cultural History since the second year of his undergraduate Visual Communication Design program. He became a faculty member at Universitas Ciputra since 2008 and has been teaching Art and Cultural History and



Cross-Cultural Design in the context of Creative and Cultural Industries in various multi-discipline design undergraduate programs for the past decade. He is also one of the Kauffman Foundation Global Faculty alumni who intensively studied entrepreneurship education at Kansas City, the United States of America in 2011.

In 2016 he was awarded a scholarship from the Indonesia Endowment Fund for Education (LPDP). Upon attaining a Master of Art in Art and Design in Education in 2017 from the distinguished University College London (UCL), Institute of Education (IoE), in 2018 Michael established the Centre for Creative Heritage Studies (CCHS) at Universitas Ciputra and is currently the Head of CCHS. His goal as a faculty member and a researcher in the field of art and cultural history, art, design, and entrepreneurship education, and the creative and cultural industries is to help future young designers to co-create sustainable Indonesian cultural heritage for the future.

Rajan Vankar

CREATIVE VISION OF A MASTER WEAVER: ANCIENT WEAVING TECHNIQUES IN THE 21ST CENTURY



Rajan Vankar is a fourth-generation textile artisan born into a traditional weaving family in the Sarli village, located in the Kutch region of India. He and his family have been creating intricately woven textiles for six generations. As Rajan honed his craft, he started to work with European designers such as Kavita Parmar of the IOU Project. He is highly skilled in mixing traditional and modern designs to produce high-quality one-of-a-kind hand-woven shawls and stoles. He hand-dyes the yarns with the help of his father and brother; his use of natural vegetable and azo free dyes results in the gorgeous bright colors of woven textiles which the Kutch region is known for. He also uses traditional shapes and geometric patterns which are symbolic and significant in the culture of his community.

Rajan's innovations in traditional weaving techniques include weaving with shibori and clamp dyes, embroidery, and mirror work. He creates the embroidery designs and selects the colors, then the work is completed by his mother and other women in the village. Rajan also provides economic opportunities for the women in his village by giving them the chance to do mirror work, make tassels and pompoms, warping looms, and winding bobbins.

At 20, Rajan has started to build an international reputation as a master weaver. He has participated in many events, including The First International Handicrafters Festival in Uzbekistan and the International Scientific Conference on Crafts in Ukraine. He aims at creating an international market for his work in order to continue to support his family and the members of his community. His motto is "Loom is life for me".



Kaamya Sharma
DECOLONIZING CRAFT DISCOURSE

Locating her work in the intersections between Material and Visual Culture, Kaamya Sharma has an overarching interest in how people engage with and produce meaning from their material worlds through stories and practices. With consonant interests in craft, clothing, heritage and gender, she combines ethnography, visual analysis, media study and archival work to examine the relationship between material and social life, the body, politics and markets.

Kaamya began research in material culture with an investigation of clothing as a site where semiotic expression, bodily practices, the boundaries between the self and the world are navigated. Her doctoral project examined how the sari is a space for contested identities through a cultural analysis of its mutations in colonial and postcolonial urban India entailing ethnographic, archival, media and social media study. She has published peer reviewed articles on this research and is currently preparing a monograph on the modern sari.

In her current research project titled ‘Decolonising Craft Narratives in the Postcolonial State: Craft as Material Culture in India’, she explores how craft in usage and practice is a site for the generation of meaning and value for various actors in the Indian craft world. Using insights from ethnographic fieldwork in India contextualised using visual, media, and archival analysis, she is interested in how affective tropes of the handmade, authentic and traditional interact with mechanisation and industrialisation in the craft world. As a member of the Editorial Board for Garland, she is in dialogue with craft practitioners and researchers across the world. Through this research, she hopes to decolonise craft discourse by moving away from West-centric concepts and theories about craft and industrialisation and be at the forefront of the emerging field of Craft Studies.

Kaamya is interested in an open-ended exploration of digital tools and their uses in the domain of culture. At present, she is examining the politics, modes, and challenges of using digital tools to archive Intangible Cultural Heritage, especially the textile heritage of nineteenth century Britain and India. With this research, she hopes to push our imagination of digitisation of textiles past the visual to capture the haptic dimensions of material. She also plans to explore the use of Computer Vision and Machine Learning for the ethnography of Visual Social Media moving away from Big Data approaches and Search algorithms controlled by Big Tech.

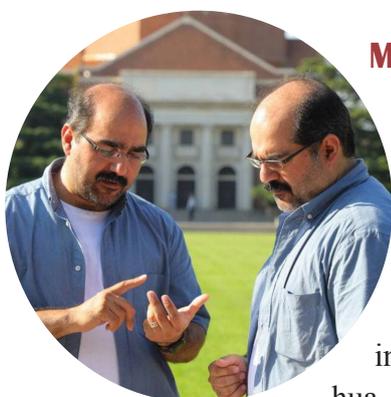
A through-line in all her research projects is the relationship between aesthetics, social and material life; aesthetics understood here not merely as a preoccupation with the ‘beautiful’ or ‘decorative’ but in the larger sense of being embedded in and informing the modalities, practices and infrastructures of people’s lives.



Mojtaba Rouhandeh

IRANIAN HANDICRAFT MARKET IN PARIS: A PERSONAL EXPERIENCE

Mojtaba has a long history of introducing Iranian handicrafts to Parisians. Since 2011, he has been primarily responsible for handicrafts in Paris called La Perse: Arts et Artisanats Persans. Some of his responsibilities at La Perse include ordering and receiving goods, organizing storage and overseeing stores and stocks, and more. Mojtaba is currently teaching at the Sorbonne University.



Majid & Masoud Shamaeizadeh

EXPORT OF CRAFT TO CHINA

Majid and Masoud Shamaeizadeh were born in 1975 in Isfahan. They got both his Bachelor's and Master's degree in Industrial Design. Majid established Fuffle Office Furniture Company in 2004. They immigrate to china and established Gemini Global Trading Company in 2009. They got their PhD in design strategy from university of Tsinghua. In 2020, they founded Gemini Cultural and Innovation Company. They have been a board member of the Iranian Chamber of Commerce in Beijing, China since 2020. As importers of Iranian carpets and crafts to China, they have opened four handicraft stores in Beijing and Xi'an, China, and one online store for handicrafts as well as other products imported from Iran to China. They have designed and established the Iranian Cultural Experience Center in Beijing. They have also held several cultural and artistic events and exhibitions in the field of Iranian handicrafts and music in China. Furthermore, they have given dozens of lectures on Iranian art, history, handicrafts, music and culture in Chinese academic and cultural centers.



Taher Atri

RENAISSANCE GOLDEN KNOT

(Carpet Gallery and Workshop, Milan, Italy)

Centro Specializzato Restauro e Lavaggio, Tappeti, Kilim, Arazzi)

Taher was born in Sarab, Azarbaijan, Iran, in 1977. An expert in restoring antique and modern rugs, carpets, kilims, and tapestries, Taher had long collaborated with several rug and carpet stores in the Iranian and Turkish carpet markets before he moved to Milan in 2003. Since then, he has also worked with galleries, museums and exhibitions in Italy, and in 2019, he opened his own workshop in Milan.

WEBINARS



• Economic analysis of Craft

Indrasen Vencatachellum
Joseph Lo
Anna Mignosa
Marzieh Eftekhari

• Contemporary Jewellery

Akis Goumas
Julia Wild
Eduardo Tarín Ruiz
Patricia Dominigues
Sharareh Aghaei

In this section, one of the Iranian craft specialists will discuss a specific subject with two or more craft experts. New approaches to restoring the heritage in today's handicrafts, new production methods and techniques or new business models, and different forms of governmental supports will be the subject of discussion. Talks will be held in the fields of contemporary jewelry, modern jewelry with a traditional approach, and the craft economy. Sharareh Aghaei, Elham Alirezaei, and Marzieh Eftekhari are the moderators and representatives of Iran in these sessions.



• Craft & Ethnic influences in Contemporary Russian Design

Ksenya Demyanenko Novikova
Liubov Dejikija
Ekaterina Prozorova
Liubov Zhukova

• Traditional Jewellery

Indrasen Vencatachellum
Joseph Lo
Anna Mignosa
Marzieh Eftekhari



WORKSHOPS



Hayas Hosseini

was born in Kermanshah Province in 1978. He graduated in the field of scientific and experimental glasswork from conservatory. He received a first artistic degree from the Cultural Heritage and Handicrafts Organization. Later on, Hayas completed a two-year program of figurative drawing held by Sona Naghiyeva in Baku, Azerbaijan, and a two-year program of sculpture making held by Mehdi Samadi, a sculptor from Tabriz, Iran, who teaches in the Art Academy of Azerbaijan. Hayas has also completed courses on flameworking and its new techniques instructed by world great masters. He is also proficient in working with neon which has a special position in the contemporary art as a subfield of glasswork. Some of his achievements and some of the events he has attended are as follows.

- 1) Exhibition themed as pomegranate, at the Art Academy of Azerbaijan, Baku, winning the 2nd prize
- 2) Exhibition alongside biennial conference of the Caspian Sea (with a combination of neon and glass)
- 3) Exhibition at the French Embassy called "Reflection"
- 4) Exhibition themed as small sculptures, in the Central Museum of Azerbaijan
- 5) Collaboration with the contemporary artist of Azerbaijan, Sabina Shikhinskaya, in Baku and making designs with neon and glass
- 6) Participation in the Glass Biennial in Denizli, Turkey, as an Iranian artist, together with five glass artists from the Czech Republic, Australia, and the United States
- 7) Participation in the 7th International Festival of Contemporary Art in Georgia named after Zdanevich brothers
- 8) Scientific secretary of the exhibition "Glassware, Lasting Heritage" held in the Glassware and Ceramic Museum of Iran
- 9) Solo exhibition called "Status", in Jaleh Gallery with neon material
- 10) Jury member for evaluating glasswork at the Research Institute of the Ministry of Cultural Heritage





Hassan Rahman

He was born in 198 in Takestan. Hassan's first artistic activities were in music. Later on, he experimented with many areas of crafts, and studied Handicraft in University of Mazandaran, Iran. His acquaintance with Michael Mode led him to choose segmented woodturning as his professional career.

In 2009, he received the Stamp of Originality from UNESCO for a work titled "The Little Prince". He also received the First Degree Art Certificate from the Supreme Council for the Evaluation of Iranian Artists in early 2015. While lecturing in University of Art and Cultural Heritage University, Hassan has tried to reflect Iranian architectural motifs in segmented woodturning.

As his most recent activity,

Hassan has

begun making

Iranian musical

instruments, such as

Tumbak and Kamancheh,

relying on the segmented wood-

turning technique since 2020. His works

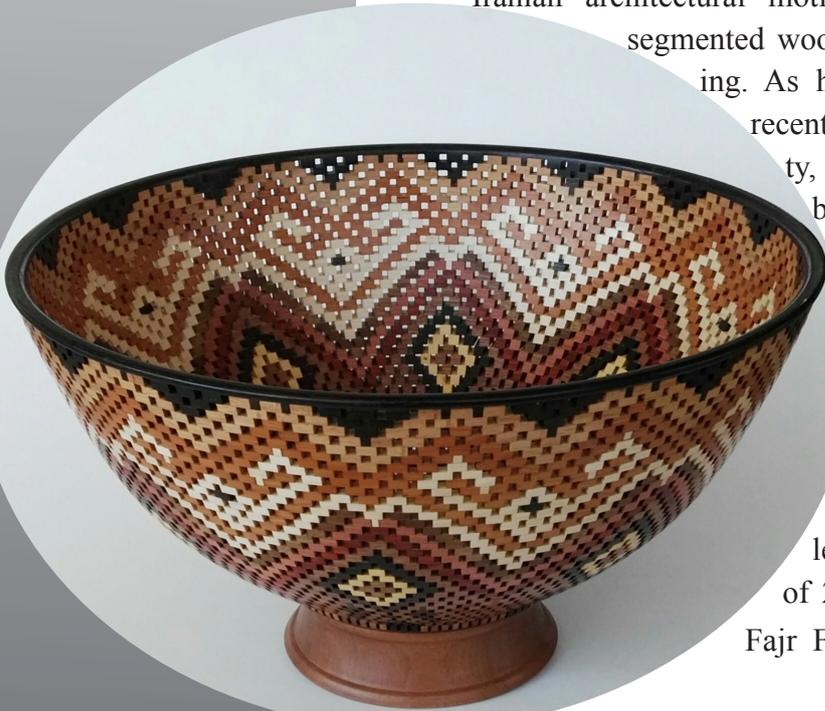
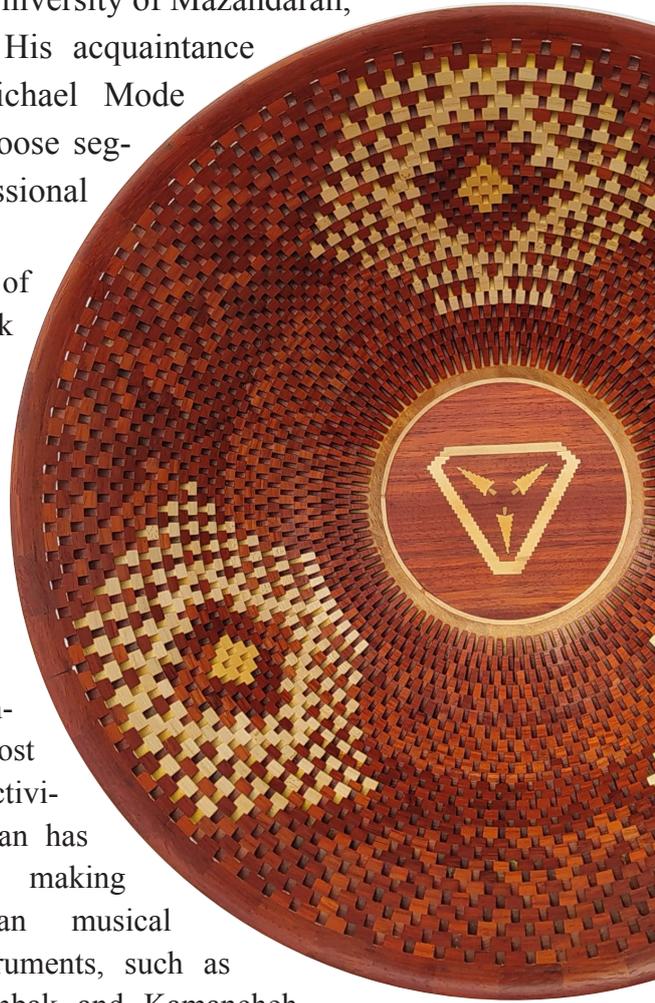
have brought Hassan the title of Top Iranian

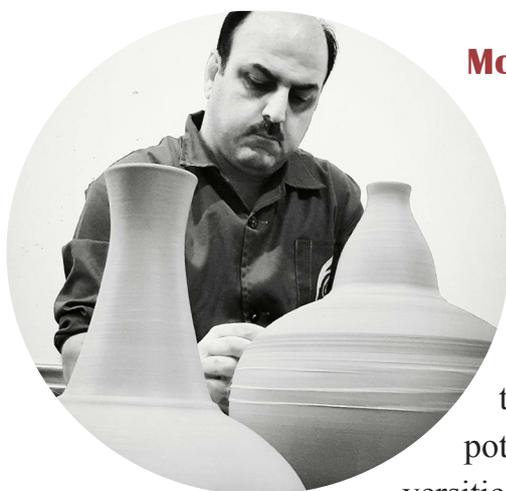
Handicraft Artist in 2011 and 2013, the Se-

lected Artist in Wooden Handicraft Exhibition

of 2015, and the Golden Cypress from the 5th

Fajr Festival of Traditional Arts.





Mohammad Ali Sajjadi

Bachelor's degree in Handicrafts • Master's degree in Handicrafts • Holder of Arts First Degree in pottery and ceramics, from the Ministry of Culture and Islamic Guidance • Certified Expert of Traditional Arts Research Institute, Ministry of Cultural Heritage, Tourism, and Handicrafts • Began working on pottery and ceramics in 1995 • Taught in several universities of Iran • Participated in three rounds of National Biennial of Pottery and Ceramics in Iran • Selected work in the 8th National Biennial of Pottery and Ceramics, Iranian Academy of the Arts, 2006 • Selected work in the First Festival of Traditional Art for Iranian Young Adults, 2005 • Two selected works to be presented in France Fine Crafts Exhibition, 2019 • Selected work in the First Fajr Festival of Ceramics • Held an exhibition and a pottery training workshop on the occasion of the Fiftieth anniversary of cultural relations between Iran and Japan, in Tokyo and Osaka, 2009 • Fifteen selected works in the permanent exhibition of pottery works in Iran Water National Museum, Sa'ad Abad Museum Palace, since 1998.



Razieh Hosseini Dezaki



Razieh Hosseini Dezaki was born in 1984. With a master's degree in Handicrafts, Razieh has been the executive director of the handicrafts union in Isfahan Province, the director of a toreutics workshop, the chief editor of a magazine specialized in handicrafts, the author of several articles and books in the field of handicrafts, and a teacher of handicrafts in various institutes. She received the National Award for Quality in 2015.

Being awarded as one of the youngest women entrepreneurs in 2007, Razieh later became one of the best entrepreneurs chosen by the Cultural Heritage Organization in 2017. She has participated in several exhibitions held in Iran, including in Tehran, Isfahan, Golestan, Tabriz, and Mashhad, as well as outside Iran, such as Normandy, Paris, Doha, and Erbil.



AWARDS



AKRAM QALANDARI

Akram Qalandari is an entrepreneur from Qal'e Ganj County, one of the less developed parts of Iran. In addition to reviving and restoring forgotten techniques, Akram has managed to create minimum wage jobs for hundreds of heads of household in the villages of southeast Iran, through holding wicker weaving workshops, teaching how to make wicker-based handicrafts in small villages, and developing markets for these rural products.



SHOHREH FAKHRJANALI

Shohreh Fakhrijanali, an entrepreneur in Bandbon village, Qassemabad, Guilan Province, is a master of weaving Chador Shab, a piece of textile with bright colors. By holding several workshops, she has managed to teach women how to make quality Chador Shab and encourage them to keep authentic traditional motifs in their crafts. Shohreh has also supported several groups in launching their businesses and promoting their crafts. Along the same lines, she has introduced Chador Shab to domestic and foreign tourists through workshop visits. All her efforts have played a part in bringing the title of World Craft Village to Qassemabad.



ZAHRA MIRI

Zahra Miri, a graduate of Business Economics, has been teaching and producing Siahdoozi (black needlework) and Khamehdoozi (white needlework) since 2016, in Nimruz County, one of the less developed regions of Iran near the border with Afghanistan and Pakistan. By starting Siahdoozi and folk costume production workshops as well as bringing in experienced masters, Zahra managed to gather around sixty Khamehdoozi artisans and create jobs for the women of this region. She has also received regular orders from a foreign country. Zahra's efforts have helped the local community to move financially forward.

Note from the Editor in Chief



The world of Handicraft and traditional art is amazing, because ideas and innovations which create diverse products and objects, have direct connections with each other also have great impacts on each other. Of course, this interior connection form in accordance with exterior situation and is updated constantly to enable handicraft to grow and develop in terms of raw materials and immaterial connection with its society. But the role of Deputy of handicraft and traditional art of the Ministry of cultural heritage, tourism, and handicraft cannot be ignored in this growth process nor can the impressive measures taken to stable handicraft be denied.

Therefor after necessary studies and surveys regarding the measures and actions taken, due to the viewpoints of Her excellency Ms. PooyaMahmoudain, the respected deputy of handicraft and traditional art, it was decided that important information regarding fundamental ideas and opinions, events, provincial colleagues, also professional/ specialized notes be written, edited, recorded and disseminated through a domestic publication. The office of development and promotion of handicrafts, has been assigned as the body in charge of programming, preparing, and editing contents during this significant process and On The AlmightyGOD's Will "Armaghān-e-Honarvarān" monthly, meaning "artisans' gift", is being presented to the dear and respected colleagues.

Vida Tavahodi

Director General of Handicrafts Education & Promotion
The Ministry of Cultural Heritage, Tourism and Handicrafts

Armaghan-e Honarvaran (Artisans' Gift)

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Front Cover: A child adorning (Captured from a video by www.craftweek.ir)

Back Cover: Glass Woks by Hayas Hosseini (Photo by Rezvan Najafi)

Comments are most welcome and appreciated. To provide a comment or ask a question please email us via: ichtotarvij@gmail.com



Minister Message

WCC-World Craft Cities & Villages are a novel and brilliant opportunity to present Iranian culture and arts to other countries, which in addition to cultural assets provides crucial infrastructures to develop domestic and foreign exports of handicrafts' products. In this sense, it is an important opportunity should be used properly.

Ali-Asghar Mounesan

The Minister of Cultural Heritage, Tourism and Handicrafts



Deputy Minister Message



Handicrafts possessing unique peculiarities like capacity of registration, disseminating cultural identity and original lifestyle, relying on domestic technology, creativity, plenty of value (added), increasing employment rate, revenue making and bringing currency, are the manifest materialization of resistance economy and sustainable development, and also the most prominent instance of production boom in quality and quantity.

Pooya Mahmoudian

Deputy of Handicrafts and Traditional Arts

