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Happy Nowruz
(Persian New Year)

I FEEL GOOD . . .

NOWRUZ 101

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I FEEL GOOD . . .

Open the windows
For, the gentle breeze is celebrating the birthday of the beautiful flowers and spring... Fereydoon Moshiri

I’m so happy to be alive and celebrating my 70th Norouz with the coming of spring. I love life and what a gift it is. If one can mature gracefully with age and lessons learned, what a blessing to be added to life’s hope of longevity. I’m so grateful for all the blessings bestowed upon me and all opportunities given to me.

I was thinking of what to write for this Norouz editorial so I began to search into my past files and came upon several interesting subjects to touch on. In my editorial of Peyk 114, March/April 2008 I had written “The older one gets, the more urgent the achievement of important resolutions become... I have always believed personal needs such as losing weight, being kinder, taking trips, etc. do not need to be part of a new year resolutions given that they are necessities of our daily being. A new year resolution for me would be taking a positive step that would benefit many of us.” This said I followed by making two resolutions then as part of my “must dos”. I also promised that I would put all of my might, knowledge, force of capabilities to achieve them.

One resolution was to join forces in bringing about a Community Center for us in San Diego. The other was to start a petition for recognition and registration of Norouz in all calendars of the United Nation organizations. We are in process of getting a Center for our community the prospects are now better than ever before. For the Norouz resolution, as of March 2010, it was officially recognized by the UN and member nations as it should have been long ago.

Resolutions achieved! Now you know Part of why I FEEL GOOD.

I firmly believe that each of us is a force capable of positive achievements. Not just for ourselves or our families but for our community, humanity and this beautiful world we live in.

Norouz celebrates the rejuvenation of nature. It is a celebration of our differences and an opportunity of sharing the beauty of our cultural heritages. It is a time to learn from each other how harmony in joyous times can bring us together in friendship. With the New Year, we should not only hope to improve our own state of affairs, but commit to taking steps to better our environment, eradicate hunger, and support efforts to provide shelter and education for those less fortunate. Norouz is the perfect time to celebrate wonderful traditions, to appreciate family and friends, to pay special attention to our elders and to reach beyond our own wants and desires by committing to make a positive difference in our world.

My friends, open the window to the gentle breeze of spring that brings the promise of many a new hope. Celebrate life, be joyous and happy for blessings bestowed upon you. As I write these words and as I often do, I’m listening to James Brown’s “I Feel Good” and dancing my head off shaking the dormancy of winter adios!

The editorial team of Peyk join me in wishing you and your loved ones, a year of blessed friendships, prosperity, good health and happiness.

HAPPY & JOYOUS NOROUZ TO ALL
The Persian Cultural Center Board of Directors had its monthly meeting to discuss future plans. In addition various committees have been meeting for planning and to fulfill their tasks.

- **Building Committee** has been actively looking at several properties for the future “Center.”
- **Nowruz Committee** after several months of planning and negotiating has finalized the selection of venue and performers for the annual Nowruz celebration.
- **Peyk editorial board** met for planning the Nowruz issue.
- **Membership committee** has reviewed the results of the December membership drive and has issued membership cards for the members.
- **Arts and Culture committee** successfully organized a great and memorable concert by Maestro Hossein Alizadeh and Pejman Hadadi on January 26, 2013. This program opened with a performance by a group of young and talented musicians called the Land Trio. The next concert event is a Jazz Duet by Hafez Modirzadeh and . In addition Mr. Behrooz Sadeghian and his guest will present Persian Instrumental Music. The A&C Committee is planning to establish a “Film Club” which will meet on a monthly basis to show and review movies. The details will be announced shortly. If you are interested in joining the club, please contact the PCC office.
- **PCC Foundation**, our charitable organization has been working to help newly arrived Iranian refugees. Other committees: Finance, Website and PR also have been working on their particular tasks.

If you are interested in joining any of the committees, please contact PCC office at (858)653-0336 or pcc@pccsd.org.

**PCC would like to thank those that helped Khatereh, the young college student who suffered a paralyzing car accident. Her mother is thankful and appreciative for all the financial help. Special thanks goes to Dr. Marjon Davoudi for helping Khatereh through these difficult times. We wish her all the best and if anyone would like to continue donating to her ongoing recuperation we are still accepting donations.**

**Building the Dream Report**

Dear Donors:

We would like to thank you for your generous donations to “Building the Dream” fund. As you see in the fund indicator, we have raised nearly $500,000. Our “building” committee has been actively looking for properties that suit our needs. As previously reported, considering the amount of funds we have raised so far and the current property prices, we are pursuing the purchase of a small center to start serving the community as a library, a gathering place with a large multi-purpose room, computer room and provide space for classes and other activities. Based on our demographic study, the areas we are looking at are Mira Mesa Boulevard, Miramar Road, Clairmont Mesa, Balboa Avenue and Sorrento Valley areas. Unfortunately, the properties that meet our minimum are all in excess of one million dollars price range. We definitely need to raise more funds. If we raise another three to four hundred thousand dollars, we may be able to finance the balance. Therefore, if you have not donated to this cause, this is the time to add your name or your loved one’s to the list of the founders. If you know of any friends, relatives or entities in this area or beyond please appeal to them to help the Iranian-American Community fulfill this dream. If you have already helped in the past, it means that you too share the dream with us. Please donate again. This is the best cause ever. This center would not only serve us, our parents and children, it would be our legacy to future Iranian-Americans for generations to come.

Should you have any questions, please do not hesitate to contact us at pcc@pccsd.org.

PCC - Building Committee

**Solicitation of Material**

Do you have an opinion on something you see here? Have you written an article that you would like us to publish? If so, we would love to hear from you! For directions on how to submit your piece, please contact PEYK - PCC’s office at: P.O. Box 500914, San Diego, CA 92150. You might find your submission printed in the next issue of Peyk!

Peyk reserves the right to edit all materials at its sole discretion. Materials submitted will not be returned to sender, even if not used, and the contributor will be deemed to have given consent and license for the reproduction and publication of such submission in Peyk magazine and/or the Peyk web site.

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We would like to thank all of you who have contributed to the building fund so far; your vision and generosity will serve generations of Iranian-Americans and San Diegans in the future.

Add yours or a loved one’s name to this list.

Abbaspour, Shirin
Abdi, Behrooz
Abolmaali, Arya & Darya
Afshar, Dr. Posya
Afshar, Giti and Mazahallah
Aghassai, Sarah E.
Akashian, Costance
Akbari, Elham
Akbari, Arsalan & Sholeh
Aghassi, Sarah E.
Akhavan, Dr. Mojdeh M.
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Aminovin, Mahmoud
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Azmoodeh, Masoud & Mojgan
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Ghazai, Dr. Hamid & Fariba
Ghazai, Mahasti
Golchin, Ali & Mahshid
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Hammadi, Yassmine
Hamadian, Kamaran & Haleh Javidi
Hanso, John
Hanson, Mary & Jay
Hanson, Shaghayegh
Hedari, Moos S.
Hekmat, Drs. Reza & Maryam
Hekmat, Drs. Reza & Maryam
Hedari, Moin S.
Hanson, Shaghayegh
Hanson, Mary & Jay
Hanson, Shaghayegh
Hedari, Moos S.
Hekmat, Drs. Reza & Maryam
Hekmat, Drs. Reza & Maryam
The freshness and beauty of spring are everywhere around you, from the excited chirping of birds to the shy blossoms of trees, and you enthusiastically bid your friends a “Happy New Year!” Then somebody, a teacher, friend or colleague, asks you what it’s all about: what day is it on, what do you do to celebrate and why, is it religious? Instead of saying, “I’m not sure,” arm yourself with the following information and watch your audience delight in your knowledge!

**THE MEANING AND HISTORY:**

Nowruz literally means “new day” and marks the first day of the Iranian calendar. There is much quibbling over the correct transliteration of the word into English and some people prefer to write Norouz, or Norooz, among other iterations. However, the “official” spelling, as registered with the Library of Congress, is Nowruz. The day falls on the spring equinox, or the first day of spring, when sunlight is evenly divided between the north and south hemispheres. It is usually on March (Farvardin on the Iranian calendar) 21, or the previous/following day.

The ancient Persian prophet Zoroaster (founder of Zoroastrianism, a non-monotheistic religion) created Nowruz as an elaborate feast to celebrate Ahura Mazda (Zoroastrian God) and the Holy Fire at the spring equinox. In Persian mythology, King Jamshid introduced Nowruz celebrations to the people to celebrate overcoming the hardships of winter and looking forward to the promise of spring. In 487 BC, King Darius the Great celebrated Nowruz at Persepolis, where he had newly built his palaces. The bas reliefs at Persepolis today show people from all over Persia coming to offer Nowruz gifts to the King. From about 248 BC, Nowruz became the national holiday of successive ruling dynasties in Persia and survived as such even after the introduction of Islam in 650 AD.

Here is Omar Khayyam’s description of Nowruz in ancient Persia:

*From the era of Keykhosrow till the days of Yazdegard, last of the pre-Islamic kings of Perstia, the royal custom was thus: on the first day of the New Year, Nau Ruz, the King’s first visitor was the High Priest of the Zoroastrians, who brought with him as gifts a golden goblet full of wine, a ring, some gold coins, a fistful of green sprigs of wheat, a sword, a bow and a handsome slave. In the language of Persia he would then glorify God and praise the monarch. This was the address of the High Priest to the king: “O Majesty, on this feast of the Equinox, first day of the first month of the year, seeing that thou hast freely chosen God and the Faith of the Ancient ones; may Surush, the Angel-messenger, grant thee wisdom and insight and sagacity in thy affairs. Live long in praise, be happy and fortunate upon thy golden throne, drink immortality from the Cup of Jamshid; and keep in solemn trust the customs of our ancestors, their noble aspirations, fair gestures and the exercise of justice and righteousness. May thy soul flourish; may thy youth be as the new-grown grain; may thy horse be puissant, victorious; thy sword bright and deadly against foes; thy hawk swift against its prey; thy every act straight as the arrow’s shaft. Go forth from thy rich throne, conquer new lands. Honor the craftsman and the sage in equal degree; disdain the acquisition of wealth. May thy house prosper and thy life be long!”*

**THE RITUALS:**

The *Haft Sin* Table. Seven (haft) things beginning with the letter “S” (Sin) are placed on a decorated table in families’ homes. The items and their symbolism are as follows: *sabze* (wheat, barley or lentil sprouts)-rebirth; *samanu* (sweet pudding)-affluence; *senjed* (dried fruit of oleaster tree)-love; *sir* (garlic)-medicine; *sib* (apple)-beauty and health; *somaq* (sumac)-sunrise; and *serkeh* (vinegar)-age and patience. Some other items usually placed on the table are Hyacinth (flower), coins (wealth), a mirror (cleanliness), goldfish in a bowl (Pisces which the sun is leaving), and a holy book and/or poetry book (Shahnama or Hafez).

**Haji Firuz.** Symbolizing the Sumerian god of sacrifice (who was killed at the end of each year and reborn at the beginning of the New Year), Haji Firuz is a man with a black painted face and a red costume who sings and dances through the streets playing instruments, to herald the coming new year.

**Chaharshanbe Suri.** This festival of fire takes place on the eve of the last Wednesday of the year. People build fires to celebrate light over darkness (in testament to the tradition’s Zoroastrian roots) and jump over them saying, “Zardi-ye man az to, sorkhi-ye to az man,” meaning, “My yellowness to you, your redness to me,” signifying rejuvenation from the fire.

**Sizdah Bedar.** On the thirteenth (sizdah) day of the new year, everyone leaves the house for the outdoors (bedar concept) to have picnics and parties. The thirteenth day is considered unlucky based on the ancient Persian belief that the twelve constellations in the Zodiac ruled the earth for a thousand years each after which the earth collapsed into chaos. At the end of this day, the *sabze* from the *haft sin* table is thrown into running water to cleanse the household of any bad luck or sickness that the *sabze* has absorbed.

**THE OVERALL MERRYMAKING:**

During this time of festivities, family and friends visit each other and eat dishes such as *sabzi polo mahi* (green herbed rice with fish), *reshte polo* (rice and noodles), *dolme barge* (meat and vegetables in vine leaves), and *kookoo sabzi* (herb and vegetable omelette). Families buy new clothes and clean out their houses, ready for a fresh start. There are many parties that accompany the general joyous and optimistic mood.

*Happy New Year Everyone or Nowruz Khojasteh Bud!*
Believe in the spring!
Fereydoon Moshiri

Open the windows
For, the gentle breeze is celebrating the birthday of the beautiful flowers
And spring,
On each and every branches
Close to each young leaf,
Has turned on lovely candles!
All swallows have come back
Singing the lovely song of freshness
Our narrow street is filled with spring songs
And the cherry trees
Are all blossoms
To celebrate the birthday of every flower
Open the window my friend!
Do you ever remember
That a wild thirst burnt our earth,
And all the leaves faded away?
Do you ever remember
What the bad thirst did with the liver of the soil?
Do you ever remember
What the hands of the bad cold did with our grapevines,
And what the unkind wind did with our flowers
In the middle of the dark nights?
Do you ever remember that?
Now, believe in the miracle of the rain
And look at the generosity
In the eyes of the green meadow
And see the affection
In the soul of the kind breeze
That, with all her empty-handedness,
Is celebrating the birthday of the young flowers
The soil is alive again
Why have you turned into silent stones?
Why are you so frustrated?
Open the window
And believe in the spring!
Forugh Farrokhzad: Revisiting “Another Birth”

Forugh Farrokhzad (1935-67) is one of Iran’s most prominent contemporary poets. In her short life, Farrokhzad published five books of poetry (written between 1955 and 1962); directed an award-winning film, *The House Is Black*; put together an anthology of modern Persian poetry, entitled *Az Nimâ Tâ Bʿad* (1968); and translated into Persian work by German and English poets and playwrights.

In post-Revolution Iran, in lieu of censorship, her books are in the public domain, and umpteen publishers have been publishing them nonstop. The first English collection of Farrokhzad’s selected poetry, entitled “Bride of Acacias” (Tr. Kessler & Banani), was published in 1981. More than five books of selected poetry have been translated into English ever since. These efforts, notwithstanding the scholarly work focused on her work, attest to the aesthetic force and social power of her verse as well as her growing readership, not only among Persian speakers worldwide, but also around the globe.

This February marks the 46th anniversary of Farrokhzad’s passing. For this occasion, *Peyk* has featured one of her most celebrated and influential poems, *Another Birth*, written half a century ago. Karim Emami (1930-2005), one of Iran’s most distinguished and skilled translators, undertook the translation of this poem with the collaboration of the poet.

The English rendition of *Another Birth* was first published in *Kayhân International* (July 1964), reprinted in *Arash* (no. 13) three years later, and was featured in Michael Hillmann’s monograph, “A Lonely Woman: Forugh Farrokhzad and Her Poetry” in 1987. As illuminating as literary interpretations can be, at times they distract the reader from an otherwise closer and unmediated relationship with the text. Hence, here is *Another Birth*, in Persian and English, inviting first time and acquainted readers alike into its sophisticated universe of cadence, imagery, and meaning.

My whole being is a dark chant
Which will carry you
Perpetuating you
To the dawn of eternal growths and blossomings
In this chant
I grafted you to the tree to the water to the fire.

Forugh Farrokhzad:

تولّدی دیگر

Another Birth

همه هستی من آیه تاریکیست
که تو در خود تکرار کنان
به سحرگاه شکفتگان ها و رستن های آبیده جوادی برد
من در این آیه تو آه کشمیدم، آه
من در این آیه تو
به درخت و آب و آتش پیوند زدم

Life is perhaps
A long street through which a woman holding a basket
Passes every day
Life is perhaps
A rope with which a man hangs himself from a branch
Life is perhaps a child returning home from school.
Life is perhaps lighting up a cigarette
In the narcotic repose between two love-makings
Or the absent gaze of a passerby
Who takes off his hat to another passerby
With a meaningless smile and a good morning.

Forugh Farrokhzad:

تولّدی دیگر

Another Birth

یک خیابان درازست که هر روز زنی با زنبیلی از آن میگذرد
ژندگی شاید
زندگی شاید
ریسمانیست که مردی با آن خود را شاخه میاویزد
زا گریزی که ارواح دو همآغوش در فاصله رخوتنک دو هماغوشی
یا دو فروغچه همگری‌هایش
که کلاه از سر بر میدارد
»سپاه بخیر«
و به یک رهگذر دیگر می‌گوید، به معنی میگوید، صحیح بخیر

Life is perhaps that enclosed moment
When my gaze
Destroys itself in the pupil of your eyes
And it is in the feeling
Which I will put into the Moon’s impression and the
Night’s perception.
There is an alley
Where the boys who were in love with me
Still loiter with the same unkept hair thin necks and Bony legs
And think of the innocent smiles of a little girl
Who was blown away by the wind one night.

In a room as big as loneliness
My heart
Which is as big as love
Looks at the simple pretexts of its happiness
At the beautiful decay of flowers in the vase
At the sapling you planted in our garden
And the song of canaries
Which sing to the size of a window.

Ah
This is my lot
This is my lot
My lot is
A sky which is taken away at the drop of a curtain
My lot is going down a flight of disused stairs
To regain something amid putrefaction and nostalgia
My lot is a sad promenade in the garden of memories
And dying in the grief of a voice which tells me
I love
Your hands.

I will plant my hands in the garden
I will grow I know I know I know
And swallows will lay eggs
In the hollow of my ink-stained hands.

I shall wear
A pair of twin cherries as ear-rings
And I shall put dahlia petals on my finger-nails

There is an alley
Which my heart has stolen from the streets of my childhood.
The journey of a form along the line of time
Inseminating the line of time with the form
A form conscious of an image
Coming back from a feast in a mirror.

And it is in this way
That someone dies
And someone lives on.
No fisherman shall ever find a pearl in a small brook which empties into a pool.

I know a sad little fairy
Who lives in an ocean and ever so softly
Plays her heart into a magic flute
A sad little fairy
Who dies with one kiss each night
And is reborn with one kiss each dawn.

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Recommended collections in Translation:

Articles and Scholarship:

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Please direct your questions and views to  af@ariafani.com
A Traditional Nowrouz Feast Celebration

From: The Joy of Persian Cookin
By: Pari Ardalan Malek

“Following dishes are traditionally served on the eve of the Iranian New Year- Nowrouz. Polo is prepared exactly the same way as Chelow (white rice recipe Peyk #107), but in order to maintain the light, fluffy quality of the rice, boil the rice in polo recipes for only 2 minutes, instead of 3-4. It is important not to over cook the rice, as the other ingredients mixed in any polo recipe will tend to make the rice soft.”

Sabzi Polo: Preparation time 1 hour; serves 6-8 persons

3 cups dry rice; 3 cups chopped parsley; 3 cups chopped spring onions; 1 cup chopped dill; 3 teaspoons liquid saffron; ¼ cup butter; 2 cups water; ½ teaspoon salt.

1. Cook rice (Peyk #107- Chelow) for 2 minutes.
2. Just before draining the rice, add the chopped greens (except for dill), stir gently, boil for 1 minute and drain in a colander. Mix the chopped dill gently with drained rice. Add salt.
3. Melt ¼ cup butter in the cooking pot and add ¼ cup water to it.
4. Add rice mixture to cooking pot.
5. Before placing cover lid and steam pour over the rice ¼ cup of melted butter with ¼ cup of water.
6. Cook for 45 minutes on low heat.
7. To make tahdig (rice crust), cook rice for an additional 15 minutes on medium heat.
8. Remove 1 cup of the rice from the top of the pot and save on a separate plate.
9. Add 1 teaspoon liquid saffron to the plate and mix gently with the rice. Reserve for garnish.
10. Add other teaspoons liquid saffron to the mix in the pot and mix gently.
11. Spoon out rice out onto a serving platter, garnish with saffron rice (step #9) and serve.

Fried White Fish: Preparation time 1 hour, serves 6-8 persons

2 small white fish; 2 eggs slightly beaten; flour for dredging; ¼ teaspoon salt; 1/8 teaspoon pepper; oil for frying; ¼ cup chopped parsley; 6-8 lime halves.

1. Wash fish, cut into 3-inch long pieces.
2. Mix flour, salt and pepper.
3. Dip fish in eggs and roll in flour mixture.
4. In a skillet, fry fish in oil on both sides and drain on paper towel.
5. Garnish with lime halves and parsley.

Kookoo Sabzi: Fresh Herb Quiche/Souffle, preparation time 45 minutes, makes 8 wedges.

4 cups chopped parsley; 4 cups chopped spring onions; 1 cup chopped Chinese parsley; 1 cup chopped dill; 4 green lettuce leaves; 7 eggs; 1 tsp baking soda; 1 tablespoon flour; 6 tablespoons oil; ¼ tsp salt; ¼ tsp pepper; ½ tsp turmeric; ½ tsp cinnamon

1. Chop dill and lettuce leaves finely by hand.
2. Chop remaining vegetables in a food processor or by hand.
3. Heat 3 tablespoons oil in a large skillet, then sauté vegetables and set aside.
4. When cool, mix vegetables with remaining ingredients (except oil) in a large bowl. Beat with electric mixer for 3 minutes.
5. Preheat oven to 350 degrees. Pour remaining oil into a 9 or 10 inch round Pyrex dish and place in the oven.
6. When oil is hot, remove Pyrex dish and fill with vegetables, smoothing the top.
7. Bake uncovered for 35-45 minutes.
8. Remove from oven and slice into wedges.
9. To give the sides an even color, fry kookoo on all sides in 1 tablespoon oil.

OPTIONAL: Add 2 tablespoons barberries (zereshk) and 2 tablespoon chopped walnuts in step 3.
POST - CHROMODAL OUT

By Farhad Bahrami

Hafez Modirzadeh’s latest CD release, Post-Chromodal Out!, has reached number nine on the CMJ Jazz Chart. The New York Times writes, “It may take the ear a moment to adjust to ‘Post-Chromodal Out!’, an intrepid new album by the Iranian-American saxophonist, composer and ethnomusicologist Hafez Modirzadeh. A collection of pieces largely for an improvising quintet, it borrows the syntax of modern jazz, but pointedly alters the inflection. There’s heady discipline at work here, along with the stirrings of a hard-fought individualism.”

Hafez Modirzadeh is a composer/saxophonist/theorist and professor of music at San Francisco State University where he directs the World Music Program. For over two decades, Dr. Modirzadeh has developed his pioneering “chromodal” concept, a cross-cultural musical approach developed from his American jazz and Iranian dastgah heritages. He has published extensively on the subject in a wide variety of academic journals while developing alternative performance techniques to adapt the saxophone to the Persian tuning system. He studied the dastgah repertoire extensively with Iranian master violinist Mahmoud Zoufonoun, followed by a stint at the New England Conservatory to study saxophone with Joe Allard and musical concepts with George Russell. He received his master’s degree from the University of California at Los Angeles and his Ph.D. in Ethnomusicology from Wesleyan University. He was twice named a National Endowment for the Arts Jazz Fellow (1989, 1991) and was granted a Fulbright to work with Gnawan and Flamenco musicians in Morocco and Andalucia in 2005-06.

Dr. Modirzadeh has performed internationally over the last twenty years with such musicians as Don Cherry, Zakir Hussein, Steve Lacy, Oliver Lake, George Lewis, Peter Apfelbaum, William Lowe, James Newton, Wadada Leo Smith, Omar Sosa, Fred Ho, and Miya Masaoka. Perhaps the highlight of Dr. Modirzadeh’s performance career was being asked personally by Ornette Coleman to play with his quartet at the San Francisco Jazz Festival in 2007. His recorded output as a leader include: Bemsha Alegria (2007); Dandelion (2003); By Any Mode Necessary (1999); The Mystery of Sama (1998); The People’s Blues (1996); and In Chromodal Discourse (1993). His recording, Radif Suite, with Iraqi-American trumpeter Amir ElSaffar (Pi Recordings, 2010) has been described by the New York Times as a “radical cultural exchange” and “thick with ideas and inspiration” by the Los Angeles Times. In July 2011, Dr. Modirzadeh premiered his large-scale work, In Convergence Liberation, featuring the ETHEL string quartet, at the Yerba Buena Center for the Arts in San Francisco.

Hafez performs in San Diego with UCSD professor Mark Dresser on bass and Behrouz Sadeghian on santur, Monday, March 4 at 8:30 p.m. at Sufi, 5915 Balboa Ave., San Diego. For tickets call 858.653.0336 or 619.688.0688.
California Exams—How Important Are They?

During the spring months, it seems there is often a mad dash to jam as many standards into our students’ brains as possible in preparation for all the upcoming examinations. The California Standards Test (CST), California High School Exit Exam (CAHSEE), and the Advanced Placement (AP) exams all seem to pile up at one time, leading to a lot of stress for all parties involved. These exams are high stakes for students, teachers, and administrators for a multitude of reasons. Depending on the assessment, they may or may not have an impact on your child’s life.

The CST is the assessment used in the formula to calculate a school’s Academic Performance Index. These scores are typically a selling point for parents who are looking for a school district to move to. The CST is high stakes mainly for school and district personnel because it is seen as a reflection on the school. If students score low, it is viewed as an indicator that students are not meeting the California state content standards in the various subject areas, particularly math, science, and language arts. This then becomes a public relations issue as the fear is the school will be perceived as not being rigorous enough. Students begin taking the CST in second grade up through eleventh grade. Because of the potential impact this exam may have on a school, there is often quite a bit of conversation about it among students which may lead to anxious children.

Though the CST mostly affects school personnel, it is important to keep in mind that some schools use CST scores as part of the formula for determining whether a student (particularly in elementary school) is eligible for the Gifted and Talented Education program. In addition to this, teachers often times look at CST scores at the beginning of the year to gauge what their students know and don’t know. This may impact how a teacher delivers a lesson and how a particular student is viewed.

The CAHSEE tests students’ basic skills and knowledge gained through high school. Passing this exam is a requirement for high school graduation within California schools. Students begin taking the exam in tenth grade. If they do not pass, they will have opportunities to take the exam throughout their high school career until they pass. Not only is this exam high stakes for students because it affects high school graduation, it can actually impact a students’ future high school career. Oftentimes if a student struggles with passing the exam, school personnel may identify the student as being in need of remediation. The need for remediation may lead to either remedial courses during the school day or an after school intervention program.

Lastly, the AP exams take place after the CST, usually in early May. A student who passes an AP exam may receive college credits for that particular subject area. This is appealing as it allows a graduating high school senior to come out of high school with college credits already accumulated. Students who take these exams oftentimes take the AP classes throughout the school year. The course prepares the student for the exam. There are over twenty subjects offered including AP Calculus, AP Statistics, AP Biology, AP Chemistry, AP Spanish, AP Physics, etc.

In addition to the various exams described already, there are also benchmark exams and, in elementary school, continuous assessments of students’ skills. In my experience as a mother, my children are typically a bit anxious about the exams due to the perception they are high stakes. Given my knowledge about these exams as an educator, I continuously remind them to do their best. I have found that having a clear understanding of each of these exams has allowed me to explain their purpose well to our children, which in turn alleviates their stress.
If you are in the neighborhood of the following public libraries, please check-out our Nowruz and cultural presentations.

Carmel Valley Branch Library: 3919 Townsgate Drive, San Diego, CA 92130
Linda Vista Branch Library: 2160 Ulric Street, San Diego, CA 92111
Rancho Peñasquitos Branch Library: 13330 Salmon River Road, San Diego, CA 92129
Pacific Beach Branch Library: 4275 Cass Street, San Diego, CA 92109
North University Community Branch Library: 8820 Judicial Drive, San Diego, CA 92122
College-Rolando Branch Library: 6600 Montezuma Road, San Diego, CA 92115-2828
La Jolla/Riford Branch Library: 7555 Draper Avenue, La Jolla, CA 92037-4802
4S Ranch Library • March 13 at 6:00 pm
Persian Music (Ali Alipour, Kuroush & Nushin Baradaran) with craft for the children at the end of the program
Poway Library • March 27 at 6:00 PM
Persian Classical Music (Ali Sadr, Milad Jahadi, ?)
El Cajon Library • April 13 at 2:00 PM
Persian music (Ali Alipour, Kurossh & Nushin Baradaran)
Jazz concert with Hafez Modirzadeh
Monday March 4, 2013 8:30
Sufi Mediterranean Cuisine
5915 Balboa Ave. • San Diego, CA 92111
info & Tickets: 619-688-0688
Charshanbeh Soori, Tuesday, March 12th, 2013 at 7pm - 10pm
NCT Park, 2455 Cushing Rd
Sizdeh Bedar March 31, 2013 1:00 to 6:00 PM
NCT Park 2455 Cushing Rd, San Diego, CA 92106
Nowruz Celebration Saturday, March 16, 2013 at
San Diego Marriott La Jolla Hotel
4240 La Jolla Village Drive, La Jolla, CA 92037
Tel: 858-653-0336
Setar Workshop by Kourosh Taghavi
Registration and info: (858) 243-6008
Tombak workshop, info: (858) 735-9634
Daf Workshop with Ali Sadr,
Tuesdays 6 to 7:30 PM at PCC office.
Iranian School of San Diego
(858) 653 - 0336
ISSD Nowruz Preparation
Sunday March 3, 2013
Mt. Carmel High School From 10am – 12 pm
ISSD Nowruz Celebration
Sunday March 10, 2013 from 4:30-7:30 pm
Mt Carmel High School Auditorium
Mt. Carmel High School

Persian Cultural Center
Tel: (858) 653-0336 Fax & Voice: (619) 374-7335
www.pccus.org

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Association of Iranian American Professionals (AIAP)
Tel: (888)207 6232 • www.aiap.org
Last Wednesday of each month at 6:30 PM
at Sufi Mediterranean Cuisine
5915 Balboa Ave, San Diego, CA 92111
AIAP Nowruz Celebration
Saturday, March 23, 2013
ISTA (Iranian STudent Association at UC San Diego)
visit us at www.istaucsd.org
House of Iran
Tel: (619) 232 - Iran Balboa Park,
Sundays 12:00 4:00 ,pm
Day of Iran
March24, 2013 11am – 5pm at Balboa Park
Iranian - American Scholarship Fund
Tel: (858) 653 - 0336 • www.iasfund.org
Mehrgan Foundation
www.Mehrganfoundation.org Tel (858) 673 - 7000
PAAIA
Public Affairs Alliance of Iranian American
www.paaia.org
NIAC
National Iranian American Council
www.niac.org
Book Club Meeting
Last Sat. of each month
Sufi Mediterranean Cuisine
5915 Balboa Ave, San Diego, CA 92111
Top 10 Causes of Fatigue

Fatigue is one of those medical complaints that I hear from patients on a daily basis...sometimes multiple times a day. It is quite common, and easily one of the top 20 symptoms that brings patients to the doctor’s office.

Fatigue is not so easy to pin point, and the list of possibilities is long. But most patients’ fatigue is caused by one of the following top 10 causes:

1. **Medications**: Some medications, like those prescribed for blood pressure, can cause fatigue as a side effect. So can certain over-the-counter medicines or herbal supplements.

2. **Alcohol/Drugs**: Excessive alcohol intake and illicit drug abuse are also common causes of fatigue.

3. **Depression**: One of the most common ways patients with depression present at the doctor’s office is with fatigue. Often, patients are so depressed that they don’t want to go out or do the things they used to enjoy; doctors call this “anhedonia.” When I ask my patients with fatigue if they are depressed, they sometimes break down crying (this is why I always make sure to stock a box of tissues in each one of my exam rooms).

4. **Stress**: Sometimes stress alone can cause us to feel overwhelmed and run down. Juggling our careers, family responsibilities, financial obligations, while also raising children can be quite a struggle. These stressors can eventually take a toll on us. We have to remind ourselves to sometimes slow down (as much as we can).

5. **Excessive Caffeine**: Those who drink excessive caffeine often get a burst of energy initially, but then may crash after the effects wear off.

6. **Thyroid Disease**: Hypothyroidism, where the thyroid is underactive and produces too little hormone, can slow down the metabolism and cause fatigue. It is often hereditary, and can be found on a simple blood test.

7. **Anemia**: I always ask about heavy periods in women, and any bleeding in the stool or elsewhere in both men and women with fatigue. If our red blood cells don’t have enough iron, they can’t carry oxygen properly, causing us to feel tired.

8. **Heart and Lung Problems**: Certain heart and lung problems can also cause fatigue. If you have a history of them, or if they run in your family, make sure to mention that to your doctor, too.

9. **Sleep Apnea**: People with sleep apnea often snore and have brief moments in which they stop breathing during sleep. This is often witnessed by their spouses and can be very scary. These patients often experience daytime fatigue, and report frequent napping.

10. **Sleeping Disorders**: Insomnia or certain sleep disorders, like Restless Leg Syndrome, can interfere with a good night’s rest. We may not feel refreshed upon awakening, and this can cause daytime fatigue.

Even though sometimes doctors think they may have the answer (and they probably do most of the time) with just a few questions when attempting to solve the fatigue mystery, there are instances in which we can be surprised. Therefore, a blood test is usually a good idea to screen for some of the possible causes of fatigue.

In addition, even though most of the causes of fatigue may not be life-threatening, a few of them can be very serious. Therefore, it’s definitely not one of those symptoms you will want to ignore. Don’t just blame “stress” for everything without seeking your doctor, until you have been ruled out for the rest. Until then, “khasteh nahasheen!”

Dr. Sanaz Majd is a board-certified family medicine physician who podcasts and blogs at http://housecalldoctor.quickanddirtytips.com.
Dr. Gholam Peyman, LASIK Surgery Inventor, Wins National Medal of Technology and Innovation

UA College of Medicine – Phoenix Physician
Among Those Honored by President

PHOENIX – Gholam A. Peyman, MD, a faculty member at the University of Arizona College of Medicine – Phoenix, was named today by President Obama as one of the 12 eminent researcher recipients of the National Medal of Technology and Innovation. Dr. Peyman is also a professor of Optical Sciences and Engineering at the UA.

Eleven extraordinary inventors were also named recipients of the National Medal of Technology and Innovation. This award and the National Medal of Science designations are the highest honors bestowed by the federal government upon scientists, engineers, and inventors. The recipients will receive their awards at a White House ceremony in early 2013.

“I am proud to honor these inspiring American innovators,” President Obama said. “They represent the ingenuity and imagination that has long made this Nation great—and they remind us of the enormous impact a few good ideas can have when these creative qualities are unleashed in an entrepreneurial environment.”

Dr. Peyman is an ophthalmologist and vitreoretinal surgeon who has more than 135 patents. His most widely-known invention is LASIK eye surgery, a vision correction procedure designed to allow people to see clearly without glasses. Dr. Peyman’s inventions cover a broad range of novel medical devices, intra-ocular drug delivery, surgical techniques, laser and optical instruments, as well as new methods of diagnosis and treatment. He has won numerous honors and awards, including being inducted into the Hall of Fame of Ophthalmology.

“This is a great national honor for the tremendous contribution Dr. Peyman has made to medicine, science and technology” said Dr. Stuart D. Flynn, dean of the UA College of Medicine – Phoenix. “We are so proud of Dr. Peyman, and our faculty and students are grateful for the opportunity to have this amazing physician as part of our College.” In addition to his faculty appointments, Dr. Peyman’s practices at Arizona Retinal Specialists in Sun City West. Dr Peyman is a member of the editorial board of nine distinguished ophthalmology journals. His awards include the Lifetime Achievement Award of the American Academy of Ophthalmology, the first translational research award from the Association for Research in Vision and Ophthalmology and inclusion in the American Society of Cataract and Refractive Surgery Hall of Fame.

Dr. Peyman conducted pioneering studies in intraocular drug delivery and refractive and vitreoretinal surgery. He established the techniques of eye-wall resection and endoresection for intraocular tumors, and was the first to perform a retinchoroidal biopsy and transplant retinal pigment epithelial cells for age-related macular degeneration. He is also a pioneer in laser and photodynamic therapy.

He described the first pressure-controlled valve (the Krupin valve) for glaucoma surgery, and developed the first telescopic IOL for patients with macular disease. He was also among the first to implant an artificial silicone retina in patients with retinitis pigmentosa.

The National Medal of Science was created by statute in 1959 and is administered for the White House by the National Science Foundation. Awarded annually, the Medal recognizes individuals who have made outstanding contributions to science and engineering. A committee of Presidential appointees selects nominees on the basis of their extraordinary knowledge in and contributions to chemistry, engineering, computing, mathematics, or the biological, behavioral/social, and physical sciences.

“I am so honored by this award,” said Dr. Peyman. “What a wonderful surprise. I am gratified that our work has touched so many people. We work always to enhance treatments and improve the outcomes for patients. We continue to look forward since there are many more problems to solve.”

The National Medal of Technology and Innovation was created by statute in 1980 and is administered for the White House by the U.S. Department of Commerce’s Patent and Trademark Office. The award recognizes those who have made lasting contributions to America’s competitiveness and quality of life and helped strengthen the Nation’s technological workforce. Nominees are selected by a distinguished independent committee representing the private and public sectors.

President Obama Honors Nation’s Top Scientists and Innovators

President Obama today named twelve eminent researchers as recipients of the National Medal of Science and eleven extraordinary inventors as recipients of the National Medal of Technology and Innovation, the highest honors bestowed by the United States Government upon scientists, engineers, and inventors. The recipients will receive their awards at a White House ceremony in early 2013.

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Source: http://phoenixmed.arizona.edu/news/ua-college-medicine
ON THE SUBLIME EXPERIENCE

We often use the word “beautiful” to describe things that are pleasing and positive with a degree of excellence. The word “sublime” is often used to describe an astonishing grandness. The notions of beauty and sublime have often been opposed to one another. The definition of the two concepts varies in literary and philosophical tradition. However, the two become the most tangible in the realm of aesthetic experience. In the height of classicism and in literary traditions, sublime often synonymized with grave, elevated, strongly conceived, or impressive. In a philosophical tradition, especially since the eighteenth century, sublime designates a category opposed to the beautiful. Still, both concepts are often used as adjectives to better describe an experience of some sort, usually in an encounter with nature or arts – scenery, a human face, or an art piece.

It was Immanuel Kant who first introduced a tangible difference between beautiful and sublime. In his *Critique of Judgment* (1790), Kant made a novel division between beautiful and sublime. Previously, most commentators on the sublime treated both natural objects and human artifacts as beautiful or sublime. But Kant restricted the sublime to a definition describing natural objects alone. His purpose in putting such a limit was not to argue that one could not see inspiring and thus sublime themes or effects in art or in other human productions. Rather, he isolated the sublime in cases that demonstrated natural might or infinitude. More than anything else, Kant wanted to bring attention to the fact that while judgments on the sublime are subjective, meaning while one person may call a scene in nature sublime, to the other the same natural scene may not appear as sublime. The natural sublime thus provided a clear instance of an individual judgment that could appeal to no evidence outside itself. One could neither ask confirmation from other people nor plea to the conventions and conditions under which the object had been produced. Sublime was a personal experience; a personal aesthetic experience. Kant defined sublime as an experience encountering immeasurable occurrences, while beauty was described as measurable, manmade, and pleasing objects – in other words, art pieces. While both the judgments of beautiful and sublime are subjective matters, over and above the experience of the beautiful, the experience of the sublime contributed to restlessness as opposed to satisfaction.

It is important to understand sublime and beautiful in accordance with the word experience, for it is through our subjective human experiences that we may bring the experience of art and nature closer together. Through the eighteenth and nineteenth centuries, many artists, especially artists in Romanticism, dedicated their works to depicting the experience of the sublime. In *Wanderer above the Sea of Fog* (1817), Caspar David Friedrich depicted a man standing on the top of a cliff experiencing the grandeur of nature as an expression of the sublime. In another painting, *The Monk by the Sea* (1808), in a flat composition, Friedrich portrayed a small figure of the monk, as if reduced to a small spot in contrast to the vastness of the sea. Again what we see is a painting showing someone who is experiencing the sublime. Depicting the experience of sublime in nature became one of the artistic themes in paintings of eighteenth and nineteenth centuries. And like many other themes, it went through radical changes in twentieth century art. In the works of American Abstract Expressionists, a sublime experience of another kind is endured. The viewers of Rothko and Pollock are not looking at someone else’s sublime experience. They themselves are experiencing the sublime of the vast canvases that goes beyond them. The viewers of Pollock become that monk and wanderer in Friedrich’s paintings. The color bands of a large scale Rothko becomes that occurrence and scenery in nature that offers the sublime.

Wishing you all a sublime Nowroz experience; Happy New Year!
Our columnist Aria Fani had the honor of interviewing distinguished Iranologist and photographer, Riccardo Zipoli, in Venice in 2009 (Peyk #125). Recently, we received an email from Professor Zipoli that he was returning to “our beloved Iran” to exhibit his photographs on Hormuz Island. Peyk would like to congratulate Professor Zipoli and wish him a wonderful trip.

In January 1975, having left Tehran and my university lessons for a short vacation, I set off on my first journey in the Persian Gulf. My destination was the island of Hormuz, where I wanted to see the colored mountains, which some friends had described to me.

I arrived around noon and rented a scooter to tour round the island. This trip was to deeply influence my subsequent experience of Iran. I discovered a set of very suggestive forms and colors: crusts of brilliant white salt, iron-rich red soil, dark volcanic rocks, springs and ponds with transparent water colored by minerals, some bushes, isolated trees, jagged hills, at times rising up sharply, and an intense blue sky.

My initial impression was that I had been plunged into a world of unreal landscapes. Now, so many years later, I understand the reason for this better. Those landscapes rich in forms and colors were as if stripped of that third dimension which usually characterizes our everyday world. Perhaps it was the strong, very clear light, the incredibly bright hues, the limpidness and almost complete absence of shadows, the deep silence and the total solitude, but those scenes seemed to be contrived. They appeared to have been portrayed on a canvas, but with no perspective, in a style reminiscent of miniature painting.

Since then that type of landscape has stuck in my mind as a kind of ideal model that I have always sought to find again and to photograph on my many trips to Iran. At that time, however, photography had not yet become a predominant part of my education, a part that eventually coincided with my way of observing the world. So I took only a few shots and was more interested in admiring and trying to understand rather than record my feelings for aesthetic purposes. I am particularly fond of some of those photographs (shot in Bandar-e Abbas and Hormuz), which are now included in an exhibition that opens this week on Hormuz itself.

I returned to the area twice: in 1980 (the photographs of the island of Qeshm and some photographs of Bandar-e Abbas are from that time) and 1995 (when I visited and photographed the area
In those circumstances, too, I only made brief trips, characterized more by the pleasure of the experience than by my efforts to take photographs. Inspired by the idea of the current exhibition, I searched my archives of these two last journeys for some images to set beside those of Hormuz. The aim was to construct a small collection that, apart from being my own personal travelogue of those three distant journeys, would also convey an idea of the places in a blend of memory and documentation. At that time, I was still working with slides which, because of the many years that have elapsed, now inevitably show signs of aging (especially the grain and the colors). But overall the material is in a satisfactory condition.

They are photographs of a past that I have come to reconsider today and, as often happens in such situations, I find some things with which I still identify and others that now feel more remote. Almost half the photos are of people: women with brightly colored clothes and the famous “masks” walking (but never on the seafront) with a jar or can on their heads; more soberly dressed fishermen who idly and melancholically wander along the seashore looking at their own boats or directly at the camera; children and adolescents walking, playing, working, thinking, or observing you, all on the seafront.

The remaining images are of landscapes, mainly from the interior of Hormuz, but there are also some seascapes (two at sunset) near the island of Qeshm. Some typical vessels also feature: they have been shot both in deep water or stranded at low tide, while a couple of close-ups satisfy my innate tendency to abstract representation. Photographs of architecture portray two types of buildings found in the area -- Portuguese castles and mosques.

The overall picture is of an area outside the current conflicts -- a beautiful, fascinating, and peaceful realm. Moreover, in this region, Iranians and Arabs, Shiites and Sunnis live together in keeping with the cosmopolitan spirit of the past, offering a great opportunity for fraternity and progress. The hope is that with the help of science, culture, and art the day will soon come when local natural resources will be secured from any threat, and military helicopters and aircraft carriers will leave the sea forever to dolphins and seagulls.

The exhibition will be held in Paradise Art Centre, Hormuz Island, from December 17, 2012, to April 17, 2013. Another exhibition of the photographs on show in Hormuz will be staged in the Cinema Belas Artes, Belo Horizonte, Brazil, from January 31 to March 3, 2013. The photographs will also be published in the first issue of the magazine Ayiné (January 2013), dedicated to the region of Hormuz.

.........................Riccardo Zipoli was born in Prato, Italy, in 1952. He teaches Persian Language and Literature and Conceiving and Producing Photography at Ca’ Foscari University, Venice, where he was director of the Department of Eurasian Studies from 1990 to 1996 and from 1999 to 2005. An anthology of his photographs can be seen at RiccardoZipoli.com.