



LOBATBAZ

DIRECTOR: POURIA NOURI

EDITOR: FARID DAGHAGHELEH / WRITTEN BY: ALI SHAMS

SOUND DESIGNER: HASSAN SHABANKAREH / CAMERA MAN: POURIA NOURI

COLOR CORRECTION: OMID HASHEMLOU / GRAPHIC DESIGNER: MEHDI RAIGANI





Siavash Sattari
President of UNIMA Mobarak – Iran



Pouria Nouri
Director of the documentary Lobat Baz

The documentary "Lobet-Baz" , produced and directed by Pouria Noori, tells the story of Siavash Sattari's efforts to revive and preserve the art of Kheimeh Shab-Bazi (traditional Iranian puppetry), an art form that has faded over time and is on the verge of being forgotten. The film is currently screening in cinemas across Iran.

Pouria Noori, a photographer and filmmaker, directed this documentary. Filming for Lobet-Baz took place in various locations across Iran, with the production process spanning four years.



Behind-the-scenes photos of the movie



Note by Mohammad Soleimani, Iranian Film Critic, in Jam-e Jam Newspaper (one of Iran's most widely circulated and important newspapers)
Realism in Lobet-Baz (The Puppeteer) in Love

"Lobet-Baz" is more than just a documentary or a narration about the gradual decline of an ancient and valuable Iranian traditional art, and a call to decision-makers to promote it again. It is a lyrical work about the deep attachment of a master of Kheimeh Shab-Bazi (Iranian puppet theater) to this performing art, and how it intertwines with his personal and professional life.

As the director of this documentary, Pouria Noori attempts to follow a subtle narrative line in the background of what he presents as documentary images. Through this, he delves into the inner world of an artist on the verge of his pupil's migration—the pupil who he has spent years teaching the art of Kheimeh Shab-Bazi. Instead of sitting back and lamenting, the artist embarks on a journey through time—past and future—blending words and images, beginning a movement and effort to find audiences across Iran.

From the filmmaker's perspective, Siavash Sattari is an artist whose internal conversations with Mubarak, the central character in the Kheimeh Shab-Bazi performance (who now, in a way, is meant to fill the gap left by his daughter), reflect a preference for engaging with audiences rather than focusing on the classroom. Pouria Noori, understanding the theatrical essence of Kheimeh Shab-Bazi, consciously avoids a typical dialogue-driven documentary, which would have been easier to produce. Instead, he places his camera in the field where Lobet-Baz (The Puppet Master) lives.

In certain parts of the film, we encounter the names and images of masters and students who have transmitted Kheimeh Shab-Bazi through the master-apprentice tradition to the present generation. We also meet some of its surviving practitioners. Still, the film intentionally keeps a distance from becoming just a portrait of the Kheimeh Shab-Bazi art. Alongside Sattari's concerns, the documentary captures him in two distinct environments: one among the intelligent, enthusiastic, and underprivileged children of the villages of Sistan and Baluchestan, where he attempts to teach the practical application of the art in the master-apprentice style; the other, accompanying the loneliness and monologues of the last active master of Kheimeh Shab-Bazi and the character of the dark puppet, Mubarak.

This section of the film, where the director's presence is notably more significant and impactful, paired with scenes of Sattari's extensive presence in the various regions of Sistan and Baluchestan, set against the unique and stunning natural landscapes, places the film on a creative and impactful thematic and visual path. The fluid camera work of Noori captures the moments when the joyful and energetic children of Sistan warmly welcome Sattari's puppet show. Despite the regional folk differences, they form a lively connection with what Lobet-Baz offers, showcasing a world where traditional art remains vibrant.

The filmmaker's view of the different aspects of the Kheimeh Shab-Bazi master's behavior, without any intrusive commentary, exemplifies a realism in the style of Lobet-Baz, a realism that understands the limited time left and the urgency to preserve a beloved image of an ancient tradition before it fades.



The screening of Lobat Baz in "Art and Experience" cinema group



The screening of Lobat Baz in "Cinema Museum of Iran"



The screening of Lobat Baz in "Iranian Artists Forum"