

Press (Interviews, News, Critics)

1) Interviews :

Tandis Magazine

عبدالله حسین زاده مترجم رسمی زبان انگلیسی قوه قضائیه جمهوری اسلامی ایران
خیابان میرداماد، نبش خیابان شریعتی، پلاک ۱ تلفن: ۲۲۲۲۴۰۶۴
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شماره ۶۷۶۸۲۳ سری ۵
دفتر دیتا
جمهوری اسلامی ایران
قوه قضائیه - اداره مترجمین رسمی

Abdollah Hosseinzadeh
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License No: 17

Tandis Art. Bi-weekly
Issue: 225
Date: July 31, 2012

Interview with Mr Mohammad Janbozorgi

Calligraphic fashion and attendance of Persian writing in contemporary Art of Iran have changed tone of the main issues of verbal and written concepts. Most of critics on these art types state that they owe their success to surface orientation and touristic-acceptance of calligraphers and calligraphy lovers. However, qualitative and quantitative development of this part of contemporary art of Iran can't be thoroughly ignored due to such perceptions. If Saghakhaneh is the most visual trend in the recent fifty years, most part of this cultural loftiness owns its success to use of Persian calligraphy and Arabic alphabet in the body of modern art of the 1340s and 1350s. A new wave of contemporary calligraphy of Iran started by dispersed efforts made by young artists who have tried to revive calligraphy in a form of post-Saghakhaneh. Mohammad Janbozorgi is among such artists. Some of its works have recently been displayed in the collection of "A New Generation of Calligraphy of Iran" in Zurich. Art Freon and Art Abu Dhabi shall display some of his painting-calligraphy in the next months as well. Thus, because of his exhibitions, we have setup an interview with the above-named about critics and challenges facing contemporary painting-calligraphy.

Tehran- Sept 25th, 2012- M

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Maghreb Newspaper

عبدالله حسين زاده مترجم رسمي زبان انگليسي قوه قضائيه جمهوري اسلامي ايران
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جمهوری اسلامی ایران

قوة قضائية - اداره مترجمين رسمي



Maghreb Newspaper
Issue: 3
Tuesday- Sept 4, 2012

Mohammad Janbozorgi tells us about the alchemy of calligraphy:

Excerpts:

We must learn from tradition and go beyond it.

An exhibition of works of calligraphy-paintings of Mohammad Janbozorgi was opened in Shirin Gallery. He is an artist whose works have always displayed in Arabian and European countries for many times.

It seems that other countries communicates with his works more than Iranians do. This kind of calligraphy-painting is more appreciated in the said countries rather than in Iran. What is the position of calligraphy-painting in Iran and other countries all over the world?

What are your personnel understand of calligraphy and its potentials?

In my opinion, Persian calligraphy is a great media to express our culture. If we study calligraphy separately, its potentials for communication with other cultures become more evident. Even we omit concept from the said calligraphy, it is still pleasant in the view of its form.

Tehran- Sept 25th, 2012- M

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Jahan-e-Sanat Newspaper

عبدالله حسين زاده مترجم رسمي زبان انگليسي قوه قضاييه جمهوري اسلامي ايران
خیابان میرداماد، نبش خیابان شریعتی، پلاک ۱ تلفن: ۲۲۲۳۰۶۴
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جمهوری اسلامی ایران
قوه قضایه - اداره مترجمین رسمی



Jahan-e-Sanat Newspaper
9th Year- Sunday- Sept 9, 2012
Issue: 2325

Excerpts:

Suggesting visitation of Calligraphies of Mr Mohammad Janbozorgi

A miracle under the name of Language

Mohammad Janbozorgi, is a calligraphist, whose painting exhibition-Khatesh, was opened on Friday at Homa Gallery. He provides us with pleasant words about the miracle of calligraphy and also the traditions used in this kind of Art.

The most interesting point in his works is their colors, revealing that the artist has a perfect orientation with calligraphy and a deep and psychological recognition of colors as well. He knows well how to impress his audience. While watching the said works, the audience gets involved in the difficulty of putting Persian calligraphy in a definite framework by breaking traditions and avoiding definite rules. He says: "In my idea, these works are writing minus calligraphy".

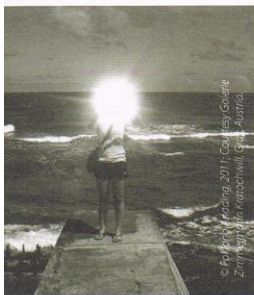
Tehran- Sept 25th, 2012- M

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2) NEWS : Canvas Magazine



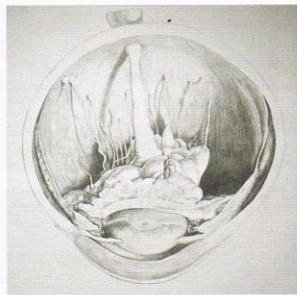


FRANCISCO

2 september
art museum
*atoms of asia: contemporary
lens the past'*

This show constitutes the Asian Museum's first large-scale temporary art exhibition and explores the complex, diverse and multi-cultural perspectives of Asian art and spirituality through artworks from the past and the present. Showcasing pieces made in a variety of media by more than 30 artists, the exhibition highlights the relationship between the ancient and the contemporary within the Asian continent. The show juxtaposes contemporary works with the museum's permanent collection. Participating artists include Han Jinchi, Hiroshi Sugimoto and Lin Xue.

The Art Museum
San Francisco, California, USA
Tel: +1 415 581 3500
asianart.org

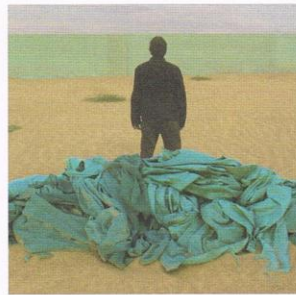


SHARJAH

2 july–3 october
sharjah art foundation
'the museum of optography'
derek ogbourne

This exhibition presents Derek Ogbourne's ongoing *Museum of Optography*, *The Purple Chamber*, the latest instalment of the London-based artist's ongoing Museum of Optography. The installation was created in 2007 to explore the idea that a final image can be imprinted temporarily on the retina at the moment of death. Ogbourne's museum consists of drawings, paintings, photography, film and video art that blur the boundaries between art, science and history. The themed clusters of objects that make up the exhibition highlight the relationship between imagination and death, inviting the viewer to engage with myth and science.

Sharjah Art Foundation
Sharjah, UAE
Tel: +971 65444113
www.sharjahart.org

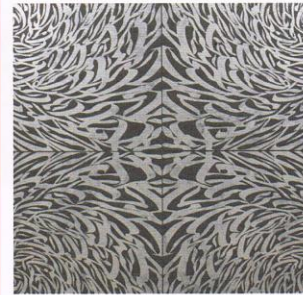


TOKYO

until 28 october
the mori museum
'arab express'

Arab Express constitutes Japan's first exhibition devoted to Contemporary art from the Arab world. On display are works by 34 artists and artist groups in the form of painting, sculpture, photography, video and installation. While stereotypical images of the Arab world tend to include references to terrorism and conflicts rooted in ethnic and religious causes, the people from the Arab world continue to go on with their lives. The exhibition seeks to convey the realities and subtleties of actual life in the Middle East providing a news-like 'report' on the Arab world's current state. Participating artists include Halim Al-Karim, Jananne Al-Ani and Adel Abidin.

The Mori Art Museum
Tokyo, Japan
Tel: +81 364066111
www.mori.art.museum/eng



ZURICH

until 18 august
galerie kashya hildebrand
*'the next generation: contemporary
iranian calligraphy'*

This exhibition presents works by six emerging Contemporary artists of Iranian origin. Although the artists have been trained in and inspired by classical Iranian calligraphy, their traditional schooling has served them solely as a point of departure in the creation of their present-day oeuvre. Working within and outside of their country of origin, these artists use the traditional medium of calligraphy to discover new avenues for their contemporary artistic expression. Participating artists include Mohamed Bozorgi, Hadiieh Shafie, Behrouz Zindashti, Aghighi Bakhshayeshi, Habib Faraj Abadi and Abolfazi Shai.

Galerie Kashya Hildebrand
Zurich, Switzerland
Tel: +41 44 2100202
www.kashyahildebrand.org

3) Critics : Tandis Magazine by Alireza Astaneh

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توقه قضائیه - اداره مترجمین رسمی

ردیف دفتر ثبت: ۶۷۶۸۰۷ شماره

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OFFICIAL TRANSLATION FROM PERSIAN

Tandis Arts & Biweekly
Issue: 233
Date: Sept 25, 2012

Excerpts:

A window, which is open to Non-Persian Calligraphy

"A note on the exhibition of Mohammad Janbozorgi in Homa and Shirin Gallery"

Audience's critics

It is stated: "Mohammad Janbozorgi doesn't essentially do calligraphy. In stead, he manipulates formulated words, with difficult and absolute proportion in such a way as they are formed in his desirable form accordingly. Type of his attitude toward letters is more similar to the paste played by children rather than calligraphy, with similar sense of freedom and carefree. He fills his cadre space with no preplanning".

One of the most importance characteristics of Mohammad Janbozorgi is that he is "following seven calligraphies". He has actually a great mastery over seven-eight common and uncommon Persian and Arabic calligraphies. In my opinion, it is the most important element, involved in formation of his unique space, bearing his signature. For this simple reason, in stead of insisting on a special calligraphy and for example, useless exaggeration about form of its letters in order to create different space, he hires other items of calligraphy as well. Even, in order to promote expressive possibilities of his work, Mr Janbozorgi applies a mixture of various calligraphies in one single work and eventually, the result is combinations in which none of calligraphies used were not able to create to the same individually. Complicated combinations, together with attractive hitches, have remove many expressive dead-ends of the calligraphy, which was common n the past".

Watching great works, we are emotionally impressed, which is unique in the realm of calligraphy. Certain combinations that draw us like abyss, or throw us beyond the cadre using a centrifuge force by a powerful twist, daunting symmetries and frightening perspectives, with strange and frightening calligraphies, which are called 'Nastaaliq' inspired curves drawn from bureaucratic calligraphies, which cause anxiety...."

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