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نقاشی

هنرمندان معاصر ایران

جلال‌الدین سلطان کاشفی

عکس

صبا به مثابه یک اتفاق

از دوسالانه تا عکس صبا

جادوی تصویر

گفت‌وگو

جنبشی نیست در این خاموشی

گرافیک

نگاهی به آثار مهدی سعیدی

نگاه

آلبوم گردی

تصویرسازی

نام من کوس اویانا است

تندیس تندیس

ساده، اما پیچیده مثل صلح

به همراه دوازده صفحه ویژه‌نامه جشنواره شهرآسمان



با خط‌نویسان از همان زمانه  
به سطح نگری  
ان آسبها  
گردد



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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 Freun 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.

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