

**MOHAMAD BOZORGI**

Born in Tehran, Iran, in 1978
Lives and works in in Tehran, Iran

EDUCATION

- 2002 Masters in Medical Engineering, Islamic Independent University Tehran, Iran
2009 Society of Iranian Calligraphers, Excellent Level, Tehran, Iran

SELECTED EXHIBITIONS

- 2012 *The Next Generation: Contemporary Iranian Calligraphy*, Galerie Kashya Hildebrand, Zurich, Switzerland
2012 *Alternative Calligraphy*, Gallery Homa, Tehran, Iran
2011 Tehran Art Centre, Tehran, Iran
2004 Iran Country of Prayers, Munich, Germany

COLLECTIONS

Islamic Museum in Kuala Lumpur, Malaysia

Mohamad Bozorgi trained with the Society of Iranian calligraphers for 15 years and achieved the Excellent level. He left his training, however, because he found that the Society's practices were too restrictive and did not allow for innovation. Nevertheless, his regular practice of repetition, or *Siah Mashg*, helped him develop the skills he demonstrates in his new body of work. In his current practice, he uses elegant dancing curves to create beautiful repetitions – a style that has been recognized as an independent calligraphy form in its own right.

In order to arrive at this practice, he studied 18 classical calligraphy forms, including *divani-kufi-nastaliq-sols-broken*, *nastaliq-Mohaggegh*, and *ghobare-laghe*. In recent years, he has used the age-old practices of classical calligraphy as a starting point for exploring his own constructions and creating his own unique language in a contemporary format. Although the form that he has invented has Arab and Persian roots, his main focus is on developing a more architectural approach to calligraphic forms, an approach that can be seen in the mathematical structure and symmetry of the letters in his "crying" series.

His use of mathematics to explore the expressive potentials of calligraphy reflects his interest in both the arts and sciences as a calligrapher and an engineer. Like an engineer designing a dome, he makes quantitative calculations to help him build his works, using geometry to create illusions of movement and space and to develop a pure but abstract technique; at the same time, he draws on the angles and repetitions of classical calligraphy to create forms in oil, ink, and acrylic that become metaphors for dance and spiritual liberation. His desire is to create a new language, one that is based in traditional Iranian forms but communicates through abstraction.

Bozorgi painstakingly writes by hand, rejecting contemporary technological mediations and perceiving the process as a spiritual journey. Through his own two hands, then, he has taken all he has learned from the past and shaped his own artistic practice.