

CV of Mousavi Jazayeri SMV

Personal details:

Name: Seyed Mohammad Vahid
Last name: Mousavi Jazayeri
Email:
kuficpedia@gmail.com



Academic degree: BSc in Graphics; Excellence Degree in Art from the Minister of Culture (equivalent to PhD)

Performing arts: Professional calligrapher in different styles of calligraphy: Kufic, Naskh, Thulth and Modern Typography.

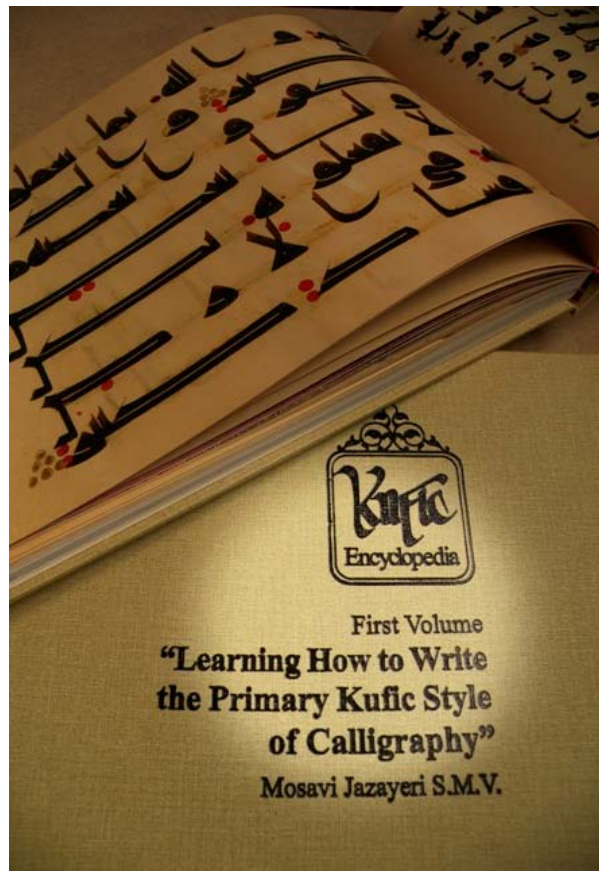
Interest: Researching on ancient manuscripts and calligraphic inscriptions of ancient buildings and objects (such as potteries, coins and gravestones).

Special finding: Finding the “lost pen of Primary Kufic writing, after hundreds of years and revealed its secrets in Kufic encyclopedia (2005)”.



Publication of calligraphic books:

1. Mousavi Jazayeri SMV, Mousavi Jazayeri SMH, Dr. Ringgenberg P., Dr. Michelli P.E., Dr. Christian M.L., Liboon C., *Teaching Reading and Writing Ancient Primary Kufic in the Manuscripts: The Origin of the Alphabets of Contemporary Arabic, Farsi and Turkish Othmani Scripts*; With 90 Pages from an Ancient Kufic Manuscript. **In press (2012)**
2. Mousavi Jazayeri SMV, Mousavi Jazayeri SMH, Christian L., *Stone-Inscriptions with Kufic Script, the Global Cultural Heritage. 2012.*
3. Mousavi Jazayeri SMV, Mousavi Jazayeri SMH, Christian L., *Stone-inscriptions with Thulth script of Istanbul, Turkey: A comparison between Thulth script with Kufic and Naskh styles of calligraphy over history. 2011.*
4. *Treasury of coins: the mirror of History and Art* (an album about coins of Heidarzadeh’s museum), **2011**, Aban Publisher.
5. Mousavi Jazayeri SMV; Mousavi Jazayeri SMH., *Script and calligraphy: 1st volume: Kufic script*. Aban publisher, **2010**. This

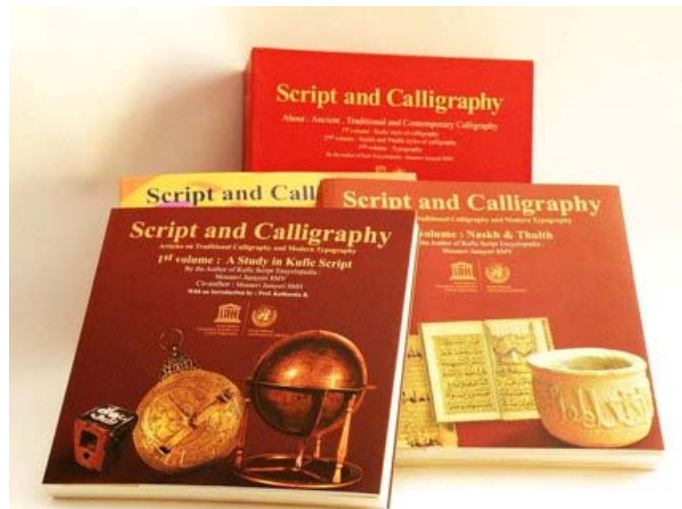


book had got the sign/seal of Iranian National Commission for UNESCO. This series of books were nominated for the best book of spring season in Iran, 2011.

6. Mousavi Jazayeri SMV; *Script and calligraphy: 2nd volume: Naskh and Thulth styles of calligraphy*. Aban publisher, **2010**. This book had got the sign/seal of Iranian National Commission for UNESCO. This series of books were nominated for the best book of spring season in Iran, 2011 (this book include a complete Arabic translation).
7. Mousavi Jazayeri SMV; *Script and calligraphy: 3rd volume: Typography*. Aban publisher **2010**. This book had got the sign/seal of Iranian National Commission for UNESCO. This series of books were nominated for the best book of spring season in Iran, 2011.
8. Mousavi Jazayeri SMV; *Kufic Encyclopedia: 1st volume: How to write the Primary method of Kufic style of calligraphy*. **2004**.
9. Mousavi Jazayeri SMV, Mousavi Jazayeri SMH, Christian L., *Artistry analysis of stones with Kufic inscription: Aesthetic art of ancient artists in creation of global heritage. Under page-layout*.

Publication of calligraphic works of Mousavi Jazayeri SMV as Calligraphic Albums:

1. Mousavi Jazayeri SMV., *Breeze of East: exquisite pieces of Kufic manuscripts*. **2008**.
2. Mousavi Jazayeri SMV., *Seventh Heaven: Typographic works on Bismé Allah Arrahman Arrahim*. 5th print. **2008**.
3. Mousavi Jazayeri SMV., *Messiha of Souls: 8 calligraphic pieces on different styles of calligraphy*. **2007**.
4. Mousavi Jazayeri SMV., *Diffusing Musk: 14 Thulth inscriptions*. **2007**.
5. Mousavi Jazayeri SMV., *Divine Love: exquisite manuscripts with Kufic style of calligraphy*. **2005**.



Teaching experiences:

1. **1990**: Teaching of Thulth style of calligraphy (advanced level) in Teacher of Tehran Association of Calligraphers.
2. **1997-2000**: Teaching of Latin Calligraphy and Typography at university in Tehran.



Exhibitions:

2011: Kufic Script on “Manuscripts and Potteries” of Mousavi Jazayeri. National Library and Archives of Iran, 12-17 February 2011, Tehran, Iran.

2009: Kufic Calligraphy, Forever Love, Mashhad, Iran

2007: Exhibition in Morocco.

1995–2006: Some exhibitions (both personal and with group) in Iran



Awards

2009: The best award for managing and publishing the exquisite books and poster in Iran during the year 2009.

1995: 1st prize in the national festival of Bismillah Arrahman Arrahim.

Designer of calligraphic posters:

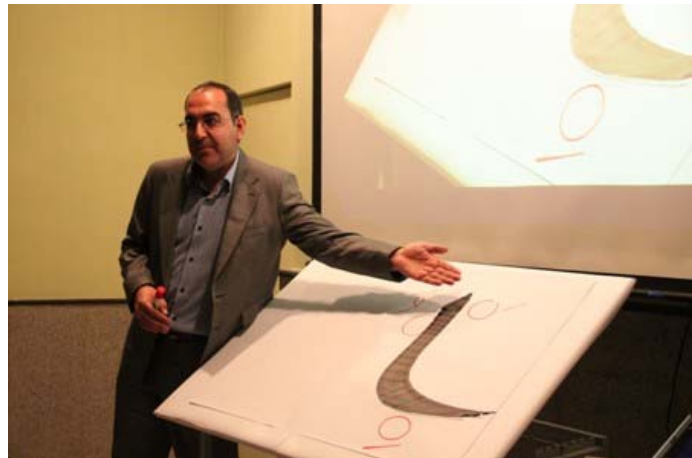
2011: The 1st national festival of rare manuscripts.

2010: Designer of the 1st international competition of exquisite manuscripts.

2010: The calligraphic calendar of 2010

2008: The calligraphic calendar of 2008

2007: The calligraphic calendar of 2007



International Congress Acceptances:

Can eastern calligraphy tell us much about our ancient ancestors? American Schools of Oriental Research (ASOR), 2012 Annual Meeting, Chicago, November 14-17.

Workshop:

Conductor of a workshop entitled “**Kufic Script**” in the International Conference of Religion in the Light of Art, 10–11 April 2012, Hamedan Azad University, Hamedan, Iran.





More about his experiences

“Seyed Mohamad Vahid Mousavi Jazayeri” was born at 1969 and graduated in Graphics (Bachelor of Art). He has research experience in writing and interpreting calligraphic works, particularly in the ancient and traditional styles of calligraphy, as well as modern typography. Throughout his career, his research interests and publication successes have made him able to analyze and provide applicable critiques on the different styles of calligraphy with a contemporary perspective that is scientifically appropriate for our modern times.



In the field of ancient calligraphy (Kufic style of calligraphy)

Initially, the research project on Kufic script began in 1992. Since then, Seyed M Vahid Mousavi Jazayeri has published academic articles which explore some of the more traditional methods of ancient calligraphy [such as the Primary method of Kufic script].

It is probably fair to note that this author has discovered and unveiled what many researchers who are interested in the field call the “lost pen of Primary Kufic writing”. The ‘lost pen’ emerged after hundreds of years, in 1993, but after only a period of about one decade (in 2005) the author documented and unveiled the secrets of this particular style of penmanship (often referred to as Qalam): how to write calligraphy using the Primary Kufic script.

Prof. Bahram Kalthornia has written about this discovery:

“Seyed Vahid had been carrying secrets with him he wasn't aware of himself.

How many ways can you trim and knife a pen to use it for different writings? How many times can you trim a pen so it can revive what has been lost? What could be seen was a pen in Seyed Vahid's hand that had the scars and trimmings of a pen that a century ago had the

honour to write the Kufic style. Now, you could write [Primary] Kufic. It should have been celebrated and made public,...

...The Kufic pen has woken up after centuries of hibernation. The graphic features of this style of calligraphy will once again never cease to amaze its anticipating viewers. We might not be able to use the style in our daily writings, but its advent once again would be a source for new perspectives to emerge.

The graphic features of the Kufic style might take the lead in becoming the guiding light of new perspectives, and its aesthetic strokes [in becoming] a healing hand in this "dark" millennium."

In the field of traditional calligraphy (Naskh and Thulth styles of calligraphy)

He started to learn traditional styles of calligraphy (Naskh and Thulth) from the masters of those particular styles in 1988. In 1991, he started teaching the methods (and styles) in Tehran and has continued to do so since then.



Whilst researching and publishing his calligraphic works, the author found evidence that these styles of calligraphy were and are still used in many countries around the world, and due to the fact that their presence also exists in applications of arts such as; graphics letter-designing and excavated and completed building works, he considers this art form to be an area of serious interest.

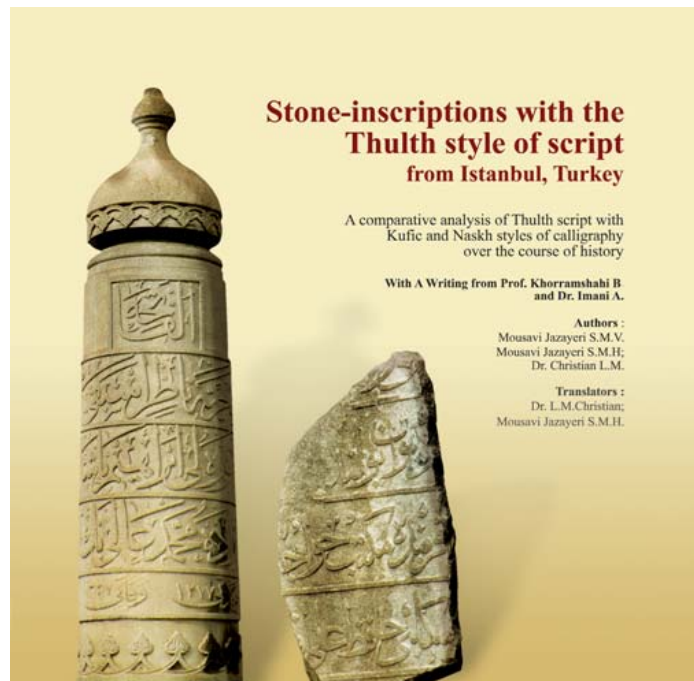
In the field of modern calligraphy (Typography)

Most of Seyed M Vahid Mousavi Jazayeri's experience in Typography developed from 1992 onwards, although it is also probably fair to say that his experience occurred simultaneous with his research on other styles of ancient calligraphy. For this reason, the author believes he found a special avenue to develop and extend his knowledge on both traditional calligraphy and contemporary Typography. For instance, he has created over three thousands logotypes and some fonts which include and consider a wider range of visual capacities. These capacities are by nature derived from the ancient and traditional styles of calligraphy to Typography and therefore compliment the artistry and workmanship skills that were previously used in the past.

Writing of Prof. Bahaoddin Khorramshahi about the books:

The research methods used in this collection of books are new and provide more precise details with regard to understanding the calligraphic styles used over the last 14 centuries. By categorizing the varied methods of Kufic style of writing into different and smaller segments, such as pottery, coins, and ancient manuscripts, it has therefore been possible to conduct a more comprehensive investigation about the potential impact of calligraphy on the heritage of humanity throughout our history.

This collection is from one of very few books containing pieces of manuscripts and inscriptions on stones, potteries, coins and buildings with Kufic, Naskh and Thulth styles of calligraphy. It was written by a calligrapher who compiled a comprehensive book detailing the exquisite history of a promising but declining literary art form. The artistic and historical art comprised within this collection was collated by a man who many interested in the field of calligraphy consider to be one of the greatest researchers and master calligraphers of Kufic style of writing, Mousavi Jazayeri SMV (born 1969). This particular collection presents works that are varied and unique art pieces, as well those that are precious and exquisite. The printing of this collection of works presented here are rarities and contain research methods that make a unique book of calligraphic history for the present time, which hopefully will serve as a valuable and beneficial guide for many in the future.



Writing of Dr. Ali Imani about books on stone-inscriptions:

Written works are not only one of the oldest signs to symbolize the progress of science and culture among a nation, but also outline the main principles of each individual civilization. As a result of modernization over the traditional and contemporary times, we are now able to use a variety of materials culminating from both the new and older methods of writing styles. Such materials have improved the standards by which social-historical written works can be accessed in all parts of the world by people from a diverse range of cultures, specialism's and societies, and are wholly based on the applicable needs (and requirements) that progressed as a result of the changes in civilization, over the past centuries.

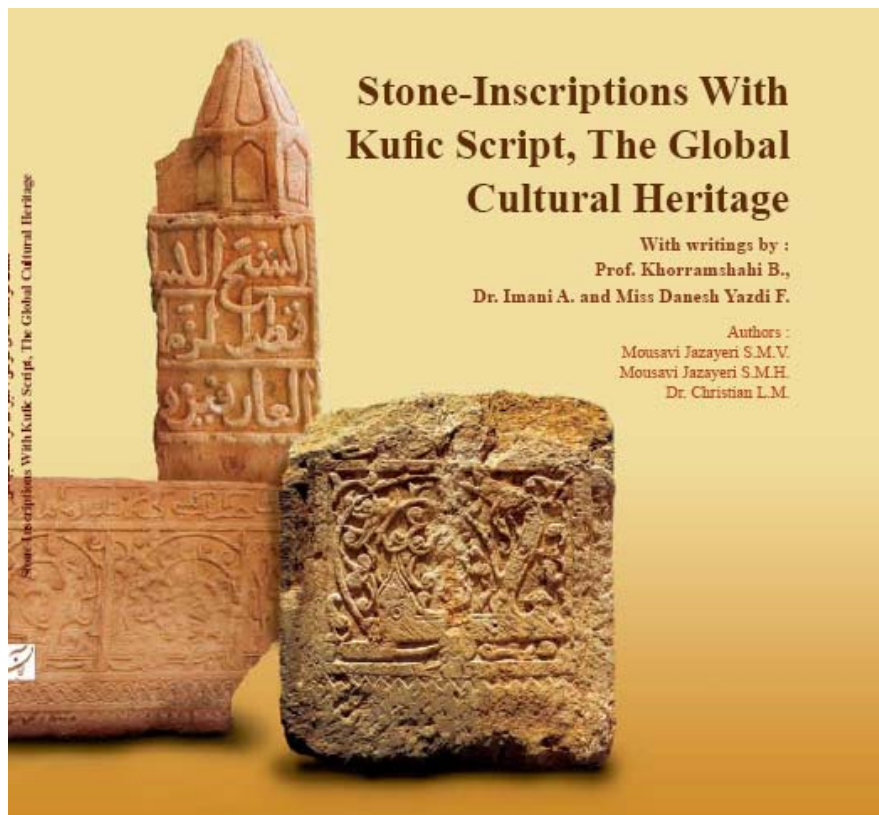
It is truly amazing to behold the variations in the styles of the written material of works that refer to different objects such as manuscripts, stone-inscriptions, calligraphic potteries, and productions from metals [like gold, bronze, and copper] which were used to emboss the ancient coins, trays and swords.

The historical objects merited for their survival centuries ago remain until even now as master pieces that will serve as learning tools for many centuries to come. Many of the pieces show calligraphy forms and

stone-inscriptions which provide an imminent narration of humanity, history, artistry and early communicative literature. Whilst some of their performing materials appear to show the hard, inflexible and harsh face of using stones – it is easy to see why they were of value then (and still are now!).

Stone-inscriptions should be accepted as one of the major cultural and historical honors of ancient societies, and for this reason it is imperative that research projects outlining their existence and importance are followed through.

This particular series of books has been provided by the truly serious attempts of Mr. Mousavi Jazayeri SMV and his team. Mr. Jazayeri is an inspirational calligrapher who has written books which are very different to many of the previously published reference books in the field of art and art history. We therefore call the method of study that has been used to compile the information in these books a novel and “new advancement” in the studies of “ancient script and



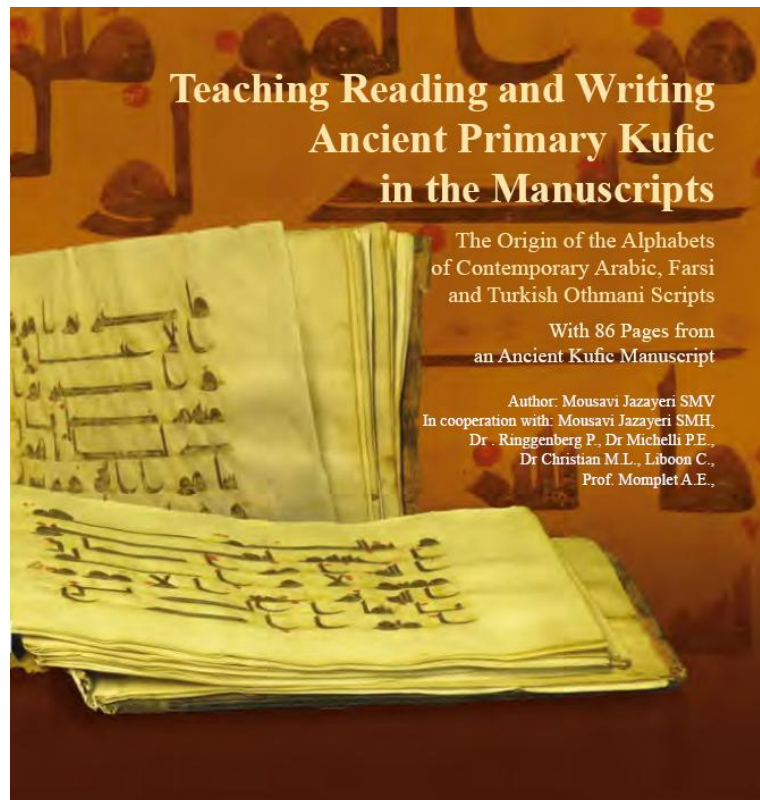
calligraphy” and hope that this recent achievement will be welcomed by researchers, who are not only familiar with Mr. Mousavi Jazayeri’s former works, but also those who are interested in assessing a wide range of evidence documenting true facts.

I truly believe that whilst this calligrapher did not live during the time of the great and ancient artisans, designers and calligraphers, he evokes a chivalrous desire in the readers to learn more about the cultures that made calligraphic writing one of the most developed and celebrated art forms of all times.

Writing of Prof Antonio E. Momplet (Complutense University of Madrid)

As an art historian specialised in Islamic art, and particularly in the art of al-Andalus, I think that this collection of books are of great interest and value.

The importance of script and calligraphy in Islamic culture is overwhelming, as it is its influence in most of its art productions. It is essential as a source of information in any study or research devised to deepen in the knowledge of Islamic art and archaeology. The way these books are conceived and presented make them a first class source of information for students and scholars dedicated to the study of Islamic culture. Besides its systematic and detailed study of the inscriptions, the quality and selection of its illustrations combine to create a most interesting contribution.



Where the influence of Islamic art and culture goes beyond Islam itself, as it is the case of Spain, publications of this sort are extremely valuable to understand better such historical processes. Most of our knowledge, not only artistic but historical too, about al-Andalus and its influence have been provided by inscriptions from our monuments and by texts related to them. Moreover, the interaction between different religious and cultural communities, as was the case in Medieval Spain, is a multifaceted phenomenon in which writings did have a clear protagonism. It is something that can only be understood using and studying all the possible sources, and books like these provide a very rich and valuable information. Besides, they are in themselves a projection of the aesthetical beauty of Islamic art.

Antonio E. Momplet
Professor of Medieval Art
Complutense University of Madrid (Spain)