jeudi Commissaire d'exposition: Mahdi Fatehi 12 juin 2025 à partir de 18h L'Iran en affiches

aleric 216 rue Saint Martin 75003 Paris colas Tel: +33 1 42 71 87 83 amel www.galerienicolasflamel.com (1926-1977)

Fereydoun Ave Ashurbanipal Babilla Sadegh Barirani Mohammad Ehsai Marcos Grigorian Behzad Hatam Ebrahim Haghighi Houshang Kazemi Kamran Katouzian

Abbas Kiarostami
Farshid Mesghali
Morteza Momayez
Parviz Moayed Ahd
Mostafa Owji
Ruyin Pakbaz
Abbas Sarang
Ghobad Shiva
Parviz Tanavoli
Hossein Zenderoudi

Introduction

Sur la base d'un mouvement de renaissance qui a commencé avant la révolution constitutionnelle en Iran, et qui, dans son chemin vers sa fin, a toujours connu des hauts et des bas, l'histoire moderne de l'Iran a débuté il y a plus d'un siècle. Avec la fin de l'époque de la renaissance safavide, au milieu du règne de cette dynastie, l'Iran, devenu un pays mondial au XVIe siècle, s'est retrouvé mêlé au chaos et aux guerres, puis à l'isolation du monde et du temps, ainsi qu'aux mouvements qui en découlèrent.

Après plusieurs siècles d'obscurité, l'Iran moderne, rapidement, dépassa cette distance du monde et du temps, et, dans tous les domaines, accueillit les nouvelles institutions et fondements. Les nouveaux rites de la vie urbaine, de l'économie et de la culture, demandaient leurs nouveaux outils. Parmi eux, l'outil de la sensibilisation et de la publicité. Et c'est ainsi que l'affiche est arrivée en Iran. Des affiches pour promouvoir le commerce et les affaires, et d'autres pour sensibiliser culturellement, pour faire connaître aux Iraniens les événements artistiques et culturels.

Dans la décennie 1960 chrétienne, le monde, libéré de la Seconde Guerre mondiale, entamait une nouvelle ère ; comme si le vingtième siècle venait tout juste de commencer. Tout changea, tout devint neuf, avec une perspective nouvelle et des idées innovantes, en particulier celles liées à la culture. Les Iraniens, eux aussi, traversèrent cette période, notamment dans le domaine culturel, en recevant ces transformations.

L'émergence et l'expansion d'institutions et d'événements culturels nouveaux, avec une vision et une pensée fraîches et innovantes, réclamaient leurs propres outils de sensibilisation. Seules une poignée d'artistes talentueux pouvaient ou réussirent à répondre à cette nécessité. Ces rares forces ouvrirent aux Iraniens les yeux sur une esthétique nouvelle, alignée sur celle du monde contemporain, et, dans les décennies 1960 et 1970, jusqu'à la fin d'une époque et de sa culture associée, elles ont, en plus de sensibiliser, présenté une nouvelle culture visuelle.

Pendant ces deux décennies, que le nombre de galeries était très limité, et que les voies pour aborder l'art et la culture visuelle — telles qu'Internet et les médias modernes — n'étaient pas encore apparues, ce petit nombre de graphistes pionniers envoya de petites affiches culturelles en ville, enseignant aux gens et aux artistes cette nouvelle esthétique et culture visuelle mondiale.

Cette esthétique et cette culture, soutenues par un déclin et un déchirement culturel, ne furent pas détruites par les décennies qui suivirent, mais s'épanouirent et s'étendirent dans les œuvres des artistes de descendance successive.

Des exemples d'affiches culturelles iraniennes de cette époque, il y a plus de cinquante ans, illustrent un aperçu des créations culturelles de plusieurs designers graphiques pionniers des décennies 1960 et 1970.

Behzad Hatam

Graphiste, Auteur, Collectionneur

Based on a Renaissance movement that began before the Constitutional Revolution in Iran, and which, on its way to its end, has always experienced ups and downs, the modern history of Iran started more than a century ago. With the end of the Safavid era of revival, during its mid-reign, Iran, a globalized nation by the 16th century, fell into chaos and wars, then into isolation from the world and time, along with the movements that followed.

After several centuries of darkness, Iran's modern era quickly moved past this distance from the world and time, and in all fields, embraced new foundations and institutions. The new customs of urban life, economy, and culture required their own tools. Among these was awareness-raising and advertising. And so, posters came to Iran. Posters to promote trade and business, and others to raise cultural awareness, to inform Iranians about artistic and cultural events.

In the 1960s, the world, freed from World War II, entered a new era; as if the 20th century was just beginning. Everything changed, everything became new, with a fresh outlook and new ideas, especially those related to culture. The Iranians, too, experienced this period, particularly in the cultural field, receiving these transformations.

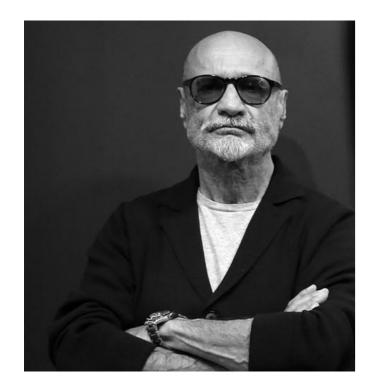
The emergence and expansion of new cultural institutions and events, with a fresh and innovative perspective, demanded their own tools of awareness. Only a few talented artists could meet this need. These rare forces opened the eyes of Iranians to a new aesthetic, aligned with contemporary global aesthetics, and during the decades of 1960 and 1970, until the end of an era and its associated culture, they not only raised awareness but also introduced a new visual culture.

During these two decades, when the number of galleries was very limited, and new ways of engaging with art and visual culture — such as the internet and modern media — had not yet appeared, this small number of pioneering graphic designers sent small cultural posters into the city, teaching people and artists this new aesthetic and global visual culture. These aesthetics and this culture, supported by a decline and cultural rupture, were not destroyed by the subsequent decades but flourished and expanded in the works of successive generations of artists.

Examples of Iranian cultural posters from that time, over fifty years ago, depict an overview of the cultural creations of several pioneering graphic designers of the 1960s and 1970s.

Behzad Hatam

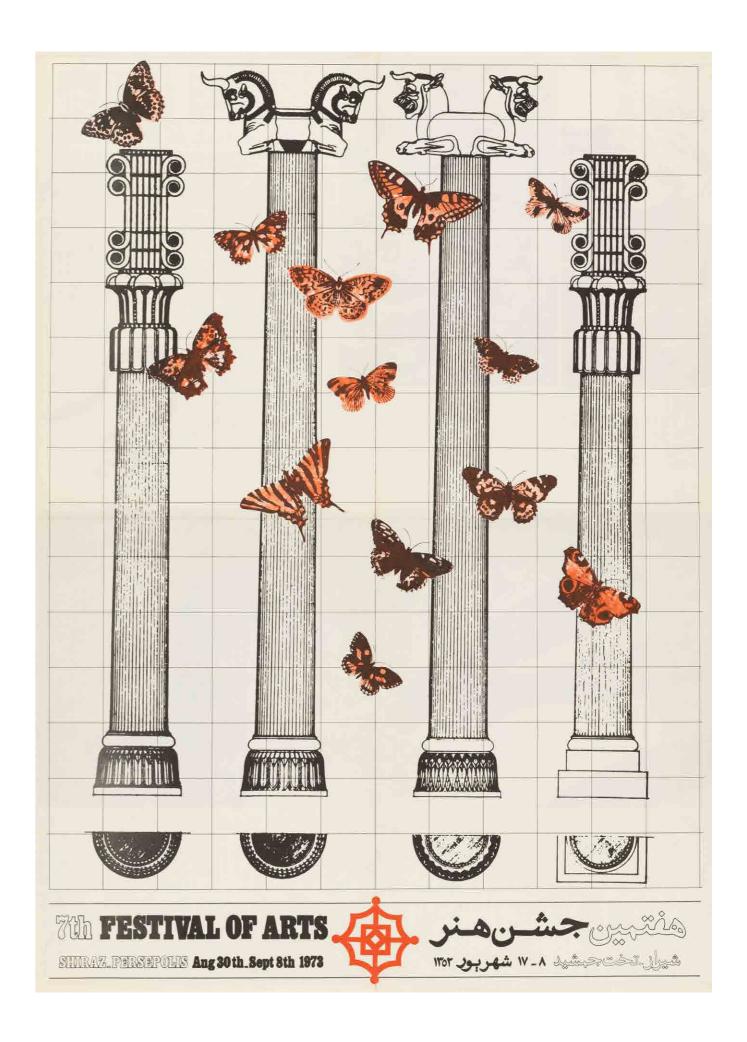
Graphic Designer, Author, Collector



Fereydoun Ave

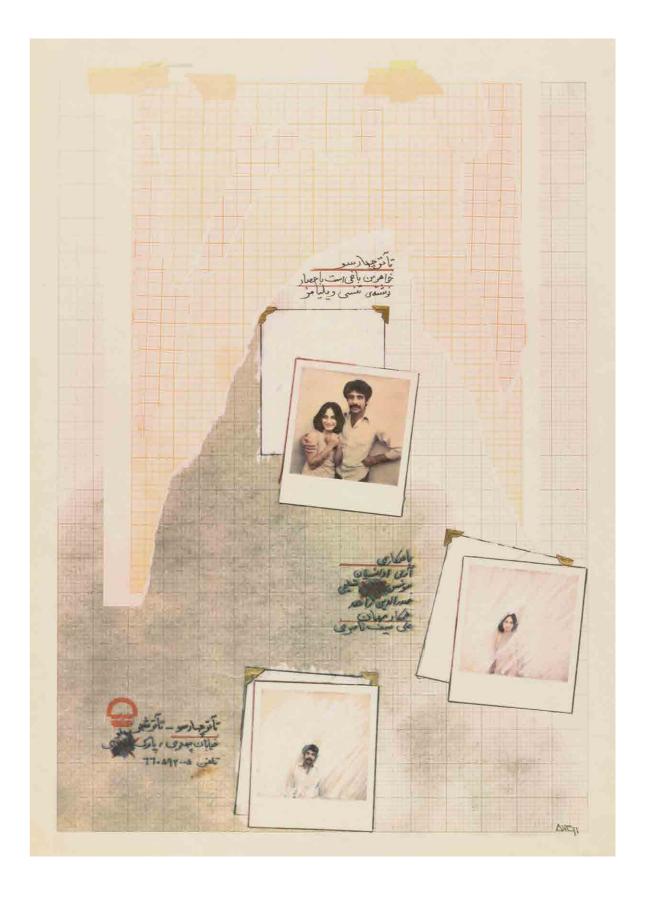
Fereydoun Ave (b. 1945, Tehran, Iran) is an influential figure in Iranian contemporary art. He received his BA in Applied Arts for Theatre from Arizona State University (1964), studied Film at New York University (1969), and attended the University of Seven Seas (aka Semester at Sea, 1964).

7th Shiraz Arts Festival
Edition number: 1
Dimensions: 51x71/ Date of original poster: 1973
Print Medium: Off-set





Work at Home
Edition number: 1
Dimensions: 50x70/ Date of original poster: 1972
Print Medium: Off-set

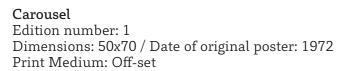


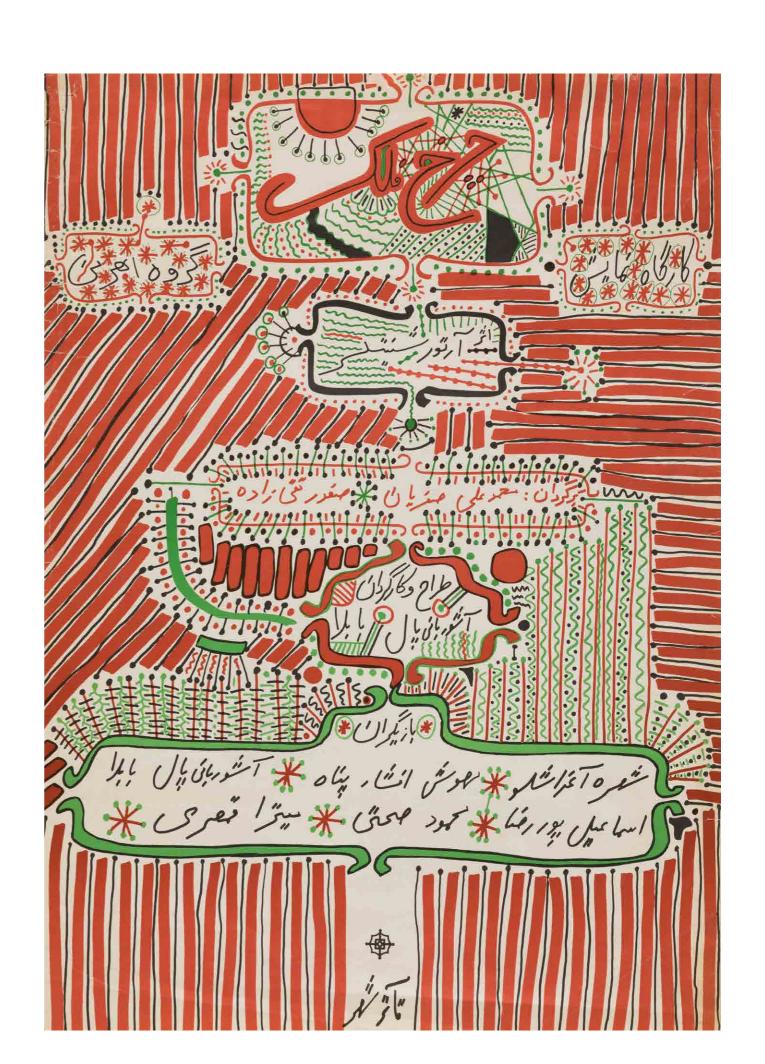
My Sister is a Garden with a Fence Edition number: 1 Dimensions: 50x70 / Date of original poster: 1972 Print Medium: Off-set



Ashourbanipal Babilla

Babilla completed his primary and secondary education at the Mehr and Firuz Bahram schools in Tehran, and moved to Beirut afterwards to pursue further education. In 1968 he received his B.A. from the American University of Beirut and in 1971 his M.A. from the Near East School of Theology.

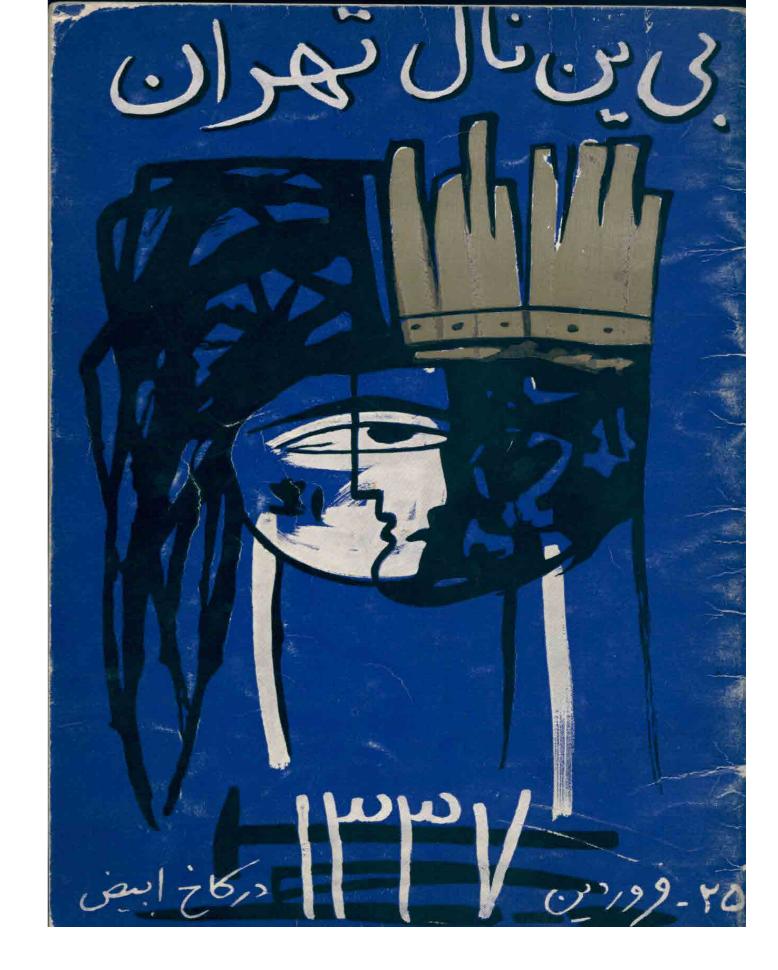




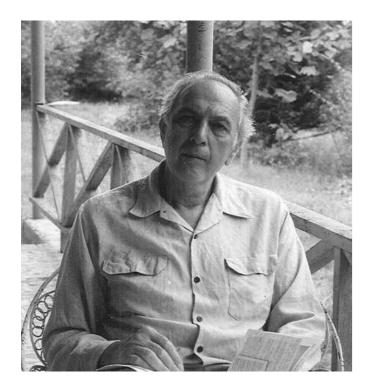


Marcos Grigorian

Grigorian was born in Kropotkin, Krasnodar Krai, Russia, to an Armenian family from Kars who had fled that city to escape massacres when it was captured by Turkey in 1920. In 1930, the family moved from Kropotkin to Iran, living first in the city of Tabriz, and then in Tehran.

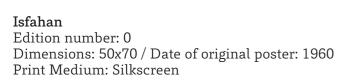


Tehran First Biennial Edition number: 1 Dimensions: 50x70 / Date of original poster: 1958 Print Medium: Silkscreen



Houshang Kazemi

Houshang Kazemi was born in Tehran in 1923. He studied literature and mathematics, later earning degrees in graphic design from France. He founded Iran's first university dedicated to art and introduced modern graphic design principles. He managed the graphic department until 1975, emigrating later to the Netherlands and Australia.



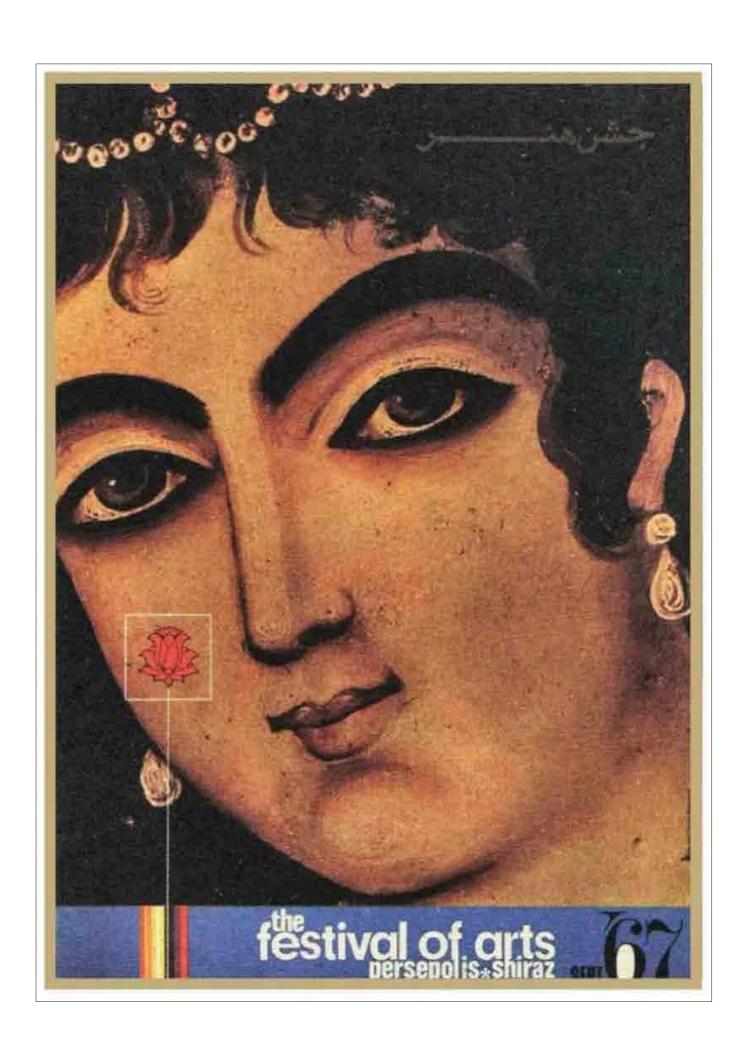




Kamran Katouzian

Born in Tehran, he showed a special interest in painting from childhood. After finishing high school, he left Iran for the U.S. to follow his studies and by the advice of one of his professors, he started to study in Wyndham University in Vermont state. In 1961 he was graduated in the field of painting and sculpturing.

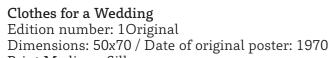






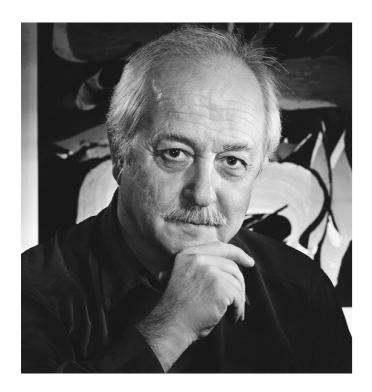
Abbas Kiarostami

Abbas Kiarostami (22 June 4 – 1940 July 2016) was an acclaimed Iranian filmmaker, screenwriter, poet, photographer, and producer. Active from 1970, he directed over forty films, including the renowned Koker trilogy and films like Close-Up and Taste of Cherry, which won the Palme door. His works often featured child protagonists, rural settings, and poetic dialogue, blending fiction and documentary with themes of life, death, change, and continuity. Kiarostami was a key figure in the Iranian New Wave and also worked in various artistic fields, including poetry and visual arts.



Print Medium: Silkscreen





Mohammad Ehsai

Mohammad Ehsai, born in 1318 in Qazvin, graduated from the Faculty of Fine Arts at the University of Tehran. He began his career working with magazines and in textbook publishing, then collaborated with prominent art figures, becoming influential in graphic design and calligraphy. Considered the inventor of calligraphy in Iran, he innovatively used letters as personal expression in «Khayyam's Knots» (1347). His style merged traditional calligraphy with painting, emphasizing the cultural significance of letter forms.

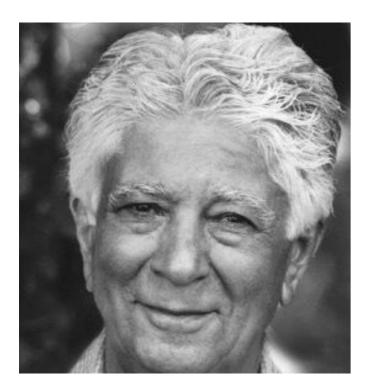




نمایشگاه "نگاهی به آثار محمد احصایی "

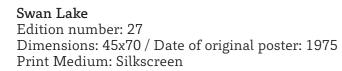


Ehsai Exhibition
Edition number: 30
Dimensions: 50x70 / Date of original poster: 1979
Print Medium: Silkscreen



Sadegh Barirani

Sadegh Barirani (1923) was an Iranian artist from Gilan, trained in Tehran and Indiana. He taught graphic design, served as a judge at international biennales, and created over 50 stamps. His work blends traditional Iranian calligraphy with contemporary art, emphasizing movement and symbolism.





TEHRAN OPERA COMPANY كوده ايراى تهران

اپرا از: جاکوموپوچینی کارگردان: عنایت رضائی Opera by G. Puccini Director: E. Rezai Conductor: H. Sosnitza

November 5,11 and 13th ۲۰ ۲۰ آبان



Tosca

Edition number: 50

Dimensions:45x70 / Date of original poster: 1975 Print Medium: Silkscreen



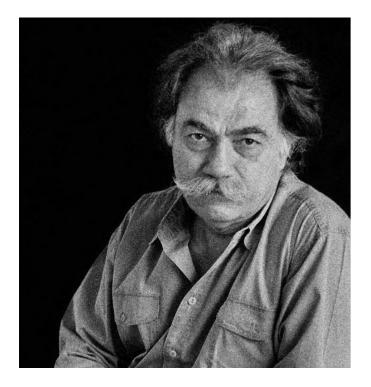
Behzad Hatam

Behzad Hatam is an Iranian graphic designer and painter, known for his minimalist posters in black and red, mainly for advertising and festivals. He also collected works by contemporary Iranian artists and won international design awards, including in Iran and Japan.

Bijan and Manijeh Edition number: 60 Dimensions: 50x70 / Date of original poster: 1977 Print Medium: Silkscreen IRANIAN NATIONAL BALLET COMPANY المالية المالية BUAN AND MANUEH BASED ON THE SHAHNAMEH BY FERDOWSI ROUDAKI HALL-OCT. 14,16,18



La Traviata
Edition number: 60
Dimensions: 50x70 / Date of original poster: 1971
Print Medium: Silkscreen

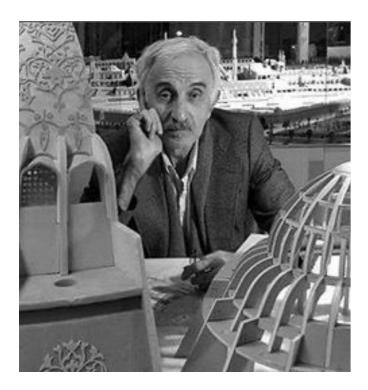


Morteza Momayez

Morteza Momayez est né le 26 août 1936 à Téhéran, de Mohammad-Ali et Kochak Momayez. En 1965, il a terminé ses études de premier cycle en peinture à la Faculté des Beaux-Arts de l'Université de Téhéran. Il a ensuite poursuivi ses études à l'École Nationale Supérieure des Arts Décoratifs à Paris, où il a obtenu son diplôme en 1968. Entre 1973 et 1977, il a été directeur artistique et graphiste pour le Festival international du film de Téhéran.

Antigone
Edition number: 60
Dimensions: 50x70 / Date of original poster: 1975
Print Medium: Silkscreen

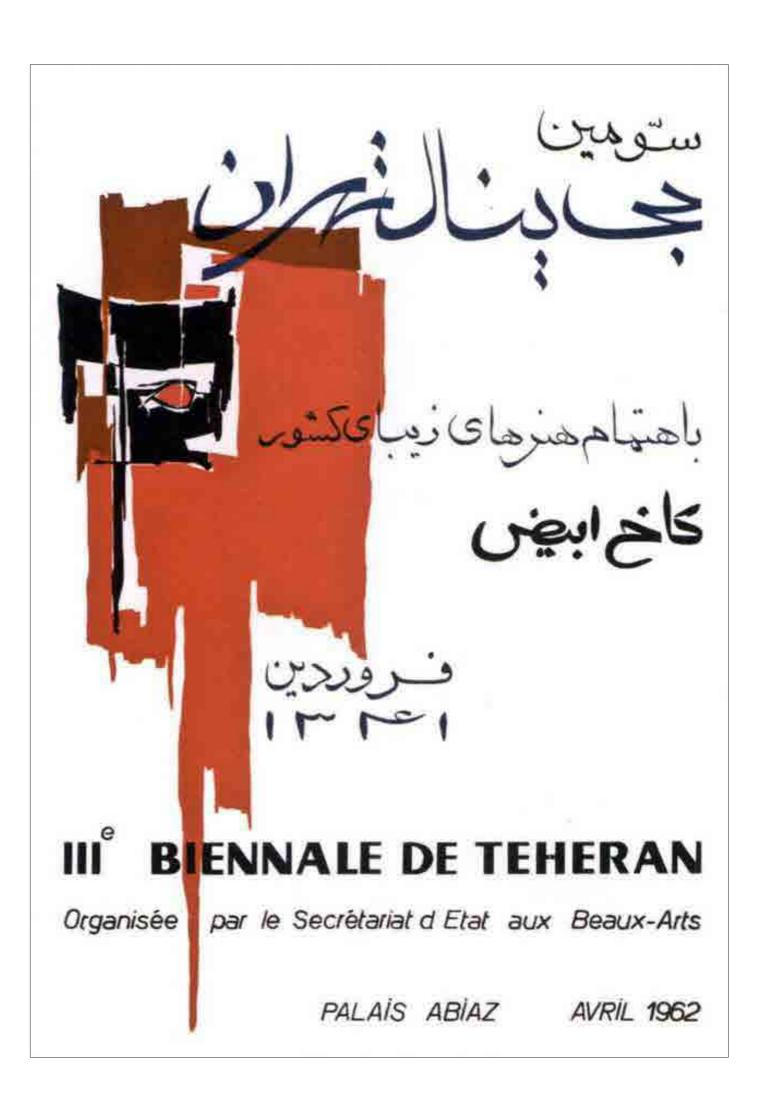


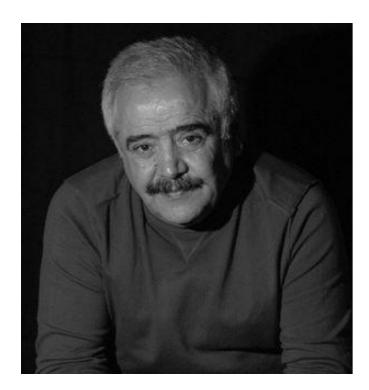


Parviz Moayed Ahd

Parviz Moayed Ahd (2016-1930) was an Iranian architect and professor at Tehran University. He studied architecture in France, earning top honors and awards, including an honorary PhD from Sorbonne. He taught architecture at Tehran University, served as head of the Faculty of Decorative Arts, and received multiple national and international recognitions for his contributions.

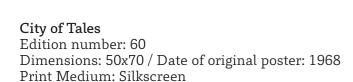
3rd Tehran Biennial Edition number: 1 Digital Dimensions: 35x50 / Date of original poster: 1962 Print Medium: -





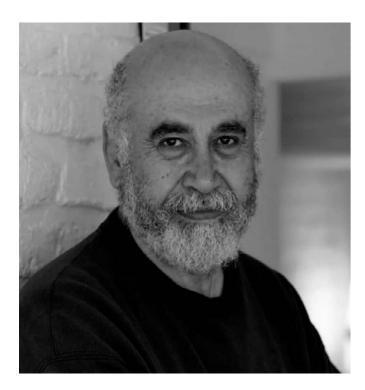
Ghobad Shiva

Shiva graduated from Tehran University's Faculty of Fine Arts in 1966 and earned a master's from Pratt University in 1980. He contributed to Iranian radio and TV's graphic sections and co-founded the Iranian Graphic Designers Society (IGDS). An acclaimed artist and educator, his work has been exhibited internationally and published widely. He also leads his own institute offering art management, consulting, and environmental design services.





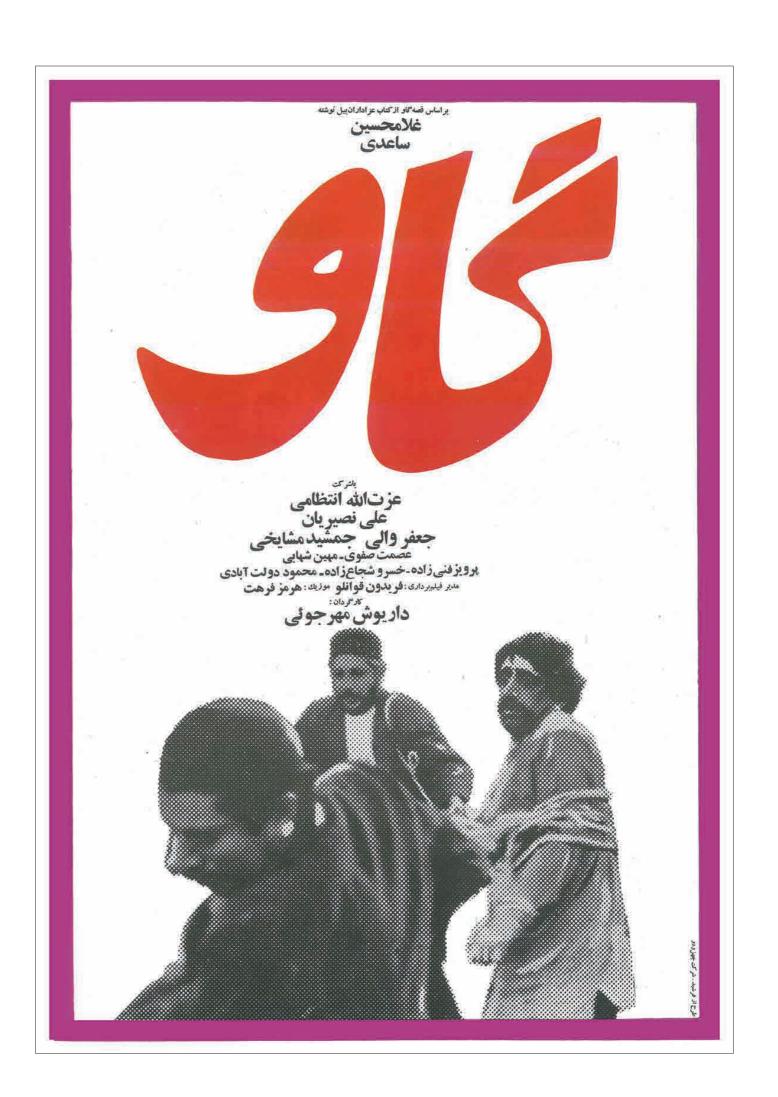
از روز چهارشنبه اول آبان ماه ۴۷ شهرقصه نمایش برگزیده تلویزیون ملی ایران برای جشن هنر شیر از اثربیژن مفید در قالار ۲۵ شهریور

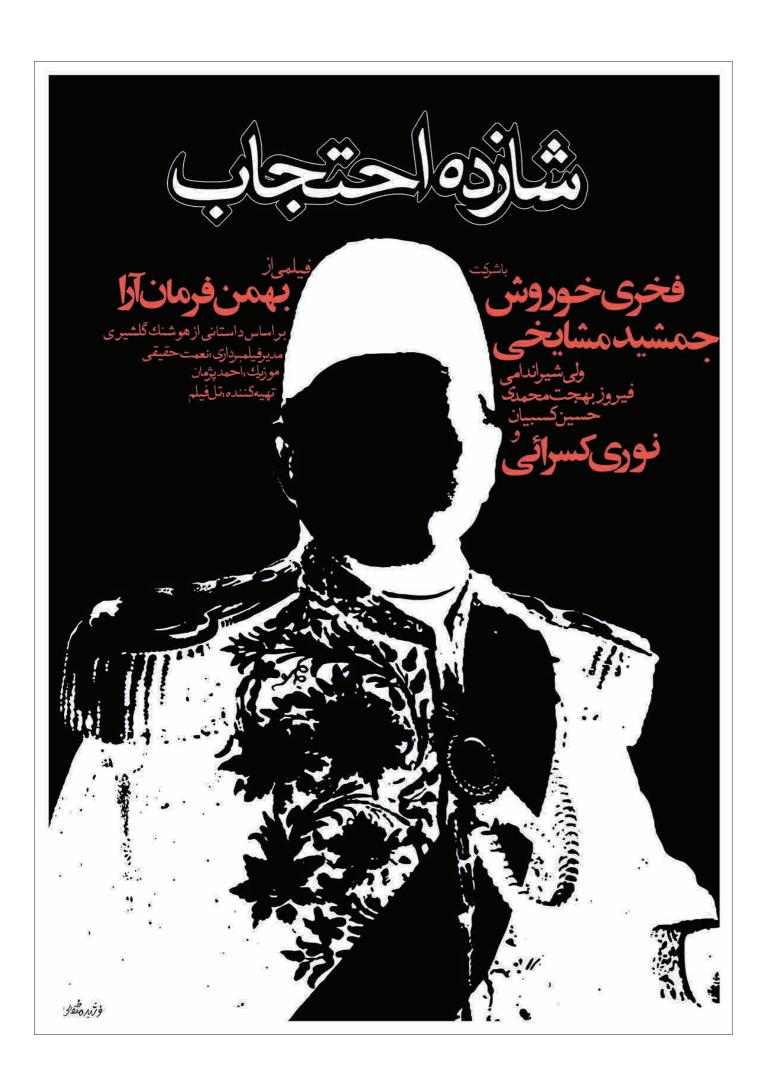


Farshid Mesghali

Mesghali, born in Isfahan, Iran, in 1943, studied painting at Tehran University and started working as a graphic designer and illustrator in 1964. After graduating in 1968, he received support from Iran's Institute for the Intellectual Development of Children and Young Adults, producing notable animated films, posters, and children's book illustrations. In 1979, he moved to Paris, where he exhibited paintings and sculptures at Sammy King Gallery.







Shazdeh Ehtejab Edition number: 50 Dimensions: 50x70 / Date of original poster: 1974 Print Medium: Silkscreen

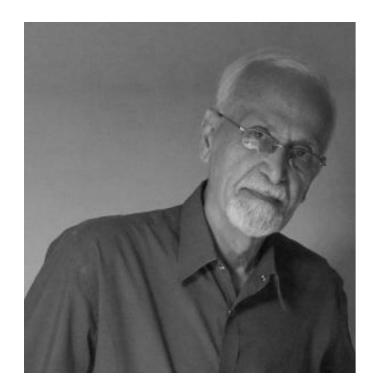


Mostafa Owji

Mostafa Owji, born in Shiraz in 1950, is a prominent Iranian calligrapher, graphic designer, and lettering teacher. He studied at the College of Art in Tehran and London, blending traditional and modern techniques. His influential work includes posters, logos, and book designs, earning national and international recognition. Oji has significantly contributed to the development of Persian graphic and typographic art, creating iconic logos like those for Payam Nour University and other institutions.







Ruyin Pakbaz

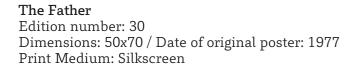
Ruyin Pakbaz, born in Tehran in 1939, is a renowned Iranian art historian, critic, and painter. He studied at Tehran University and in France, and has taught art history at Tehran University. His major work, The Encyclopedia of Art (1999), features over 2800 entries on Iranian and contemporary art, becoming a key reference. He also authored important books on Iranian painting, art terms, and techniques, significantly shaping Iranian art historiography.

تالار ایران: خیابان شاهرضا روبروی دانشگاه ۱۳- ۲۰ اردیبهشت EXPOSITION DES DESSINS, LITHOGRAPHIES GALERIE IRAN: 198 AVENUE CHAHREZA 3_20MAI 66

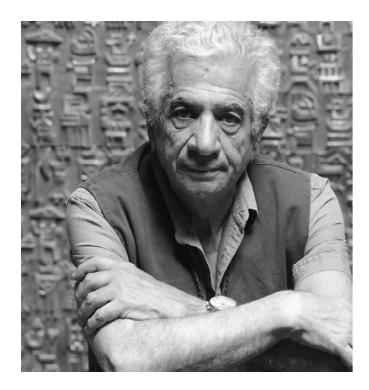


Abbas Saranj

Abbas Saranj, born in Isfahan on June 1946,13, is an Iranian graphic designer, illustrator, and painter. He worked on university programs, cultural centers, theater halls, and designed posters for various art festivals, magazines, and books. Starting from a family with musical background, he developed a strong interest in painting and sculpture, studying at the School of Fine Arts in Isfahan and later in Tehran. His career in graphic design was shaped in 1967 under Morteza Momayez at Fakopa Advertising Agency, leading to significant contributions to Iranian cultural and artistic projects.







Parviz Tanavoli

Parviz Tanavoli, born in 1937, is a prominent Iranian sculptor, painter, and art historian, known as a pioneer of the Saqqakhaneh movement. His works, including the Heech series, are displayed at major museums like the British Museum and the Metropolitan Museum of Art. He has written extensively on Persian art and crafts and has lived in both Tehran and Vancouver since 1989..



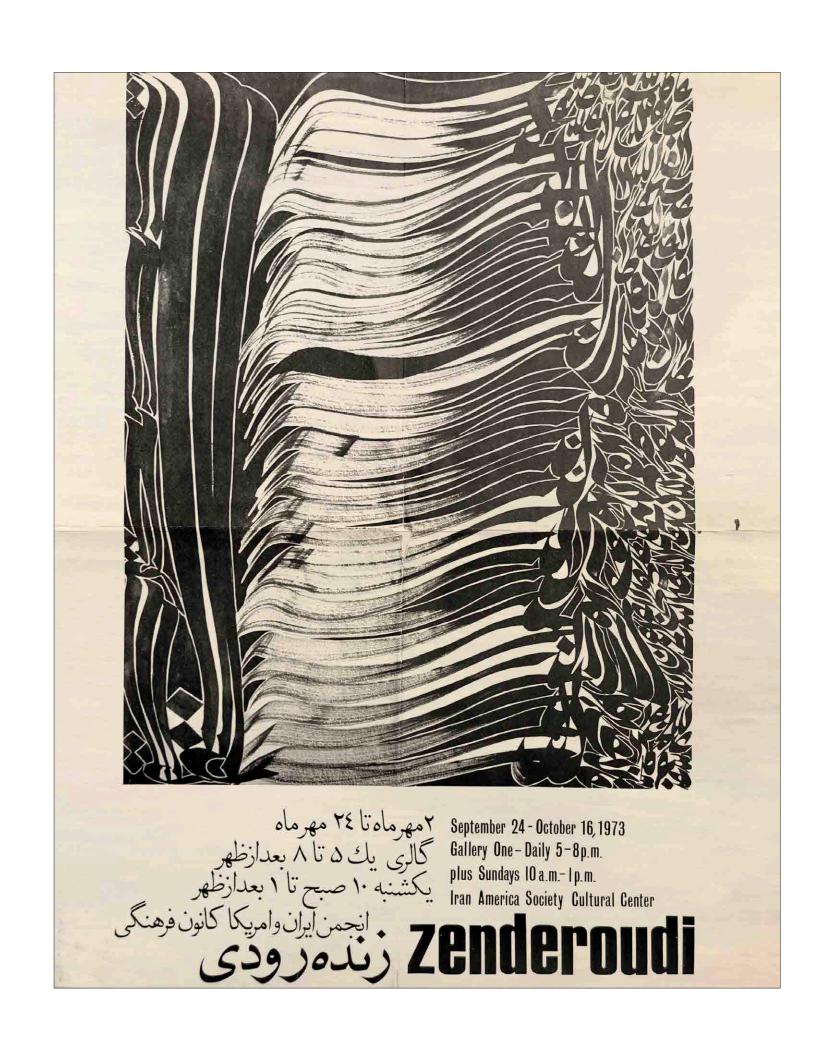
Kaboud Atelier
Edition number: 10riginal
Dimensions: 50x70 / Date of original poster: 1961
Print Medium: Silkscreen

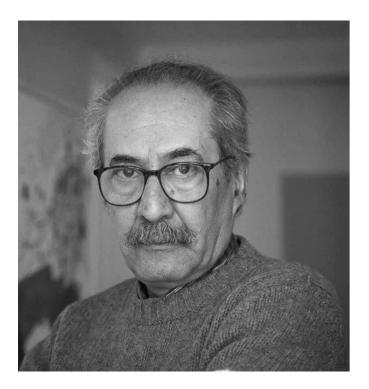


Hossein Zenderoudi

Charles Hossein Zenderoudi, born on March 1937,11, is an Iranian painter, calligrapher, and sculptor, known as a pioneer of Iranian modern art and the Saqqakhaneh School. He was among the first to incorporate Persian calligraphy into his work, blending neotraditional elements with modern styles. He currently resides in Paris and New York.

Zenderoudi Edition number: 10riginal Dimensions: 50x70 / Date of original poster: 1973 Print Medium: Off-set





Ebrahim Haghighi

Ebrahim Haghighi started designing posters in 1969 for Talaash Film and created early works like the poster for «Les Moniales» and Borges» «El.» He was involved in Iranian cinema, making a prize-winning 8mm film and collaborating on animated films. During the Iranian Revolution, he taught graphic design, worked on TV series, and focused on poster and cover design, founding an art studio in 1975.

The respectful prostitute Edition number: 30

Dimensions: 50x70 / Date of original poster: 1975

Print Medium: Silkscreen



Warens Profession

Edition number: 30

Dimensions: 50x70 / Date of original poster: 1978 Print Medium: Silkscreen



Hassani

Edition number: 30

Dimensions: 50x70 / Date of original poster: 1978 Print Medium: Silkscreen



Exposition du 12 au 21 juin 2025

Comissaire d'exposition : Mahdi Fatehi

Graphic Design: Studio FAA

Galerie NICOLAS FLAMEL Hessam Khalatbari & Yassi Metghalchi





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