



گالری ایرانشهر

روی دیوار

نمایش آثار

محمود کلاری

آنچه بیشتر از هر چیزی روی دیوارهای این ویرانه‌ها توجهم را جلب می‌کرد، نقش‌های عجیب و خیره‌کننده‌ای بود که به واسطه‌ی گذر زمان و تاثیرات عوامل طبیعی چون باد و برف و باران شکل گرفته بود، البته وسوسه‌های نوع بشر که با انگیزه‌ی ابراز وجود و میل به ماندگاری همراه با یادگارنویسی و گاهاً توأم با تخریب روی این دیوارها به وجود آمده بودند، گونه‌ای از زیبایی پردازی را به نمایش می‌گذاشت، که به شکلی آزاد و فارغ از تمامی قواعد مرسوم و تعریف شده، به گونه‌ای هنرمندانه و حتی در مواردی خلاقانه می‌نمودند.

این آغاز مسیری بود که با عنوان «زیبایی ویرانی» به موضوعی تبدیل شد که مدت‌ها ذهنم را مشغول کرد. در ادامه‌ی این مسیر و طی سفرهای متعدد به نقاط مختلف جهان به جلوه‌های هنرمندانه و متنوع هنر خیابانی و مشخصاً دیوارنگاری پی بردم که با آنچه پیش از آن ذهنم را مشغول کرده بود قرابتی آشکار پیدا می‌کرد.

باید اقرار کنم که در این مقطع من هم نتوانستم از وسوسه‌ی هیجان‌انگیز و خودخواهانه‌ی مداخله و دستکاری در این نقش آفرینی‌های بی‌ادعا چشم‌پوشی کنم.

البته امکانات شگفت‌انگیز و جادوی فریبنده‌ی تکنولوژی دیجیتال، که پیش از این تا مدت‌ها به شکلی لجوجانه از آن پرهیز می‌کردم، ابزاری شد در جهت شکل‌گیری روایت من در این مجموعه؛ در یک نمونه با انتخاب و کنار هم چینی تکه‌هایی از دیوار برلین در عکس‌هایی که در ۱۹۸۹ گرفته بودم، قطعه‌ای تازه از این عظیم‌ترین دیوارنگاری تاریخ ساخته شد که هرگز در واقعیت وجود نداشت.



Title: **Untitled**

Technique: **Print Photo on Canvas**

Size: **100x350 cm**

Edition: **3**

Year: **1989**



WÄL.
STR.

MUSEUM

FÜR
UNBEWÄLTIGTES

ZW.

SIN



Title: **Untitled**

Technique: **Print Photo on Canvas**

Size: **100x250 cm**

Edition: **3**

Year: **1390-1392**



Title: **Untitled**

Technique: **Print Photo on Canvas**

Size: **100x135/ 2x(100x50) cm**

Edition: **3**

Year: **1399**

RISQUE DE
RÊVE

RISQUE DE
RÊVE

SO ALONE



SO ALONE





Title: **Untitled**

Technique: **Print Photo on Canvas**

Size: **100x75 / 100x120 cm**

Edition: **3**

Year: **1392 / 1396**





Title: **Untitled**

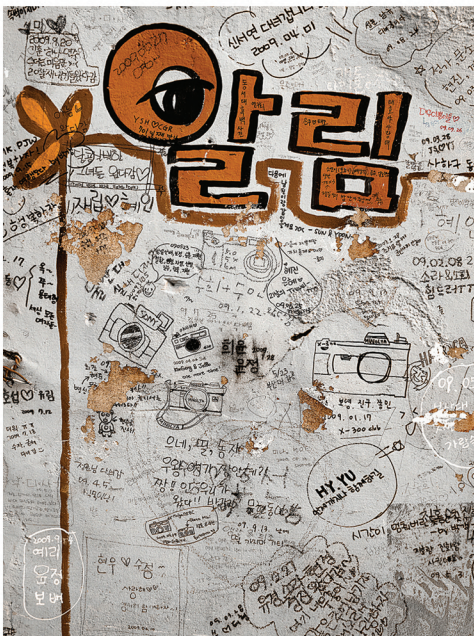
Technique: **Print Photo on Canvas**

Size: **100x85/ 2x(100x70) cm**

Edition: **3**

Year: **1392**





Title: **Untitled**

Technique: **Print Photo on Canvas**

Size: **2x(100x75) cm**

Edition: **3**

Year: **1396**

2009. 9. 20
김훈 하나
수지 미미관
20살재니가들었다감

신서연 대타감
2009. 04. 01

선다
대타감
09. 08. 04



아리리리

그녀들 유대감♡
재림♡혜인

다음에
남필이랑함
70x - SUN & YOUNG



17
속~
후~
윤정
세상 모든 여자들

호심♡유림
2009. 9. 12
더위 피기
2009. 7. 18
수지, 권희
대타감

2009. 9. 14
예리
윤정
보배

090523
성민선배, 보경, 순, 대환
영관, 영자형, 선영
남, 정, 재

혜인
윤정
2009. 09. 22
09. 06. 25



이네, 딸, 동자

유양애가 좋아해?
장! 이애가
왔다!! 바빠!!

HY.YU
2009. 01. 17
X-300 club



혜인♡수정~
사랑해♡
영원히 함께하자
2009. 06. 10

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Title: **Untitled**

Technique: **Print Photo on Canvas**

Size: **2x(100x75) cm**

Edition: **3**

Year: **1395/ 1396**

* شهید عباس نوروزی *





Title: **Untitled**

Technique: **Print Photo on Canvas**

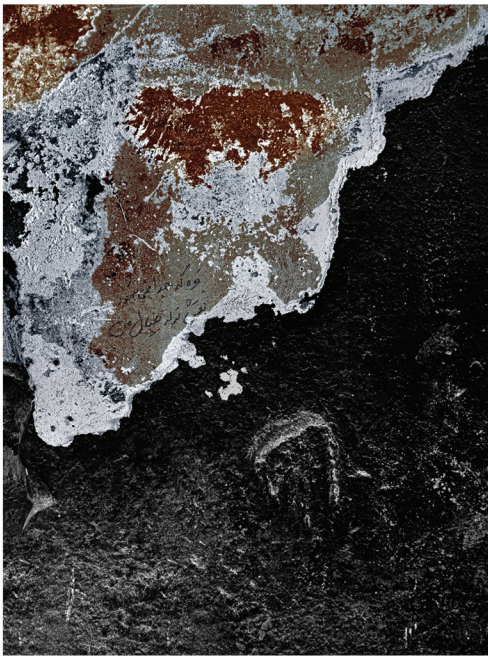
Size: **100x134/ 100x79 cm**

Edition: **3**

Year: **1393**



l'arts
de la bière



Title: **Untitled**

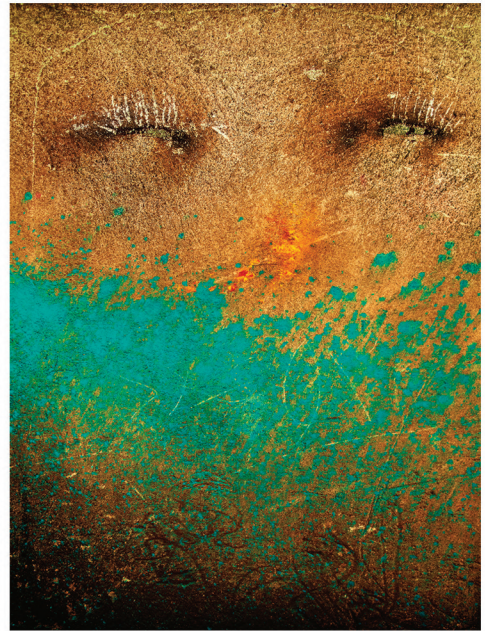
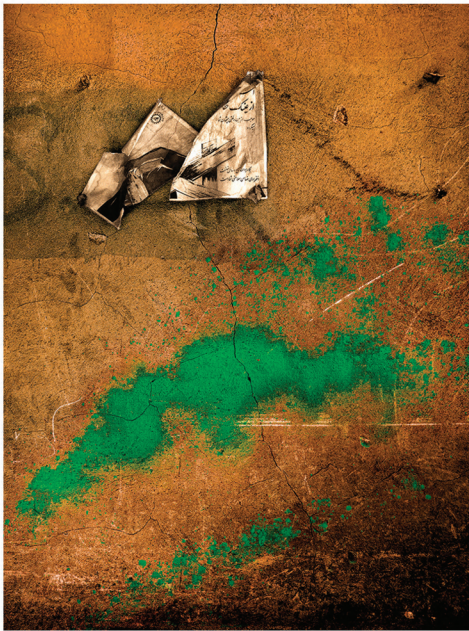
Technique: **Print Photo on Canvas**

Size: **100x75/ 100x70 cm**

Edition: **3**

Year: **1391**





Title: **Untitled**

Technique: **Print Photo on Canvas**

Size: **2x(100x75) cm**

Edition: **3**

Year: **1394**





Title: **Untitled**

Technique: **Print Photo on Canvas**

Size: **120x90 cm**

Edition: **3**

Year: **1385**



Title: **Untitled**

Technique: **Print Photo on Canvas**

Size: **120x90 cm**

Edition: **3**

Year: **1393**

Photo Graffiti

Mahmoud Kalari

Translated by Parisa Hakim Javadi

Years ago, we were filming a movie in not so new places such as old noble mansions and sites or a factory which had fell out of work.

What grabbed my attention were the curiously intriguing patterns which had formed by the coarse and brittle lashes of wind, rain and snow on the walls of these ruins through time. Also, the crude writings on these walls naturally demonstrated a kind of aesthetics based on human whims of self-expression and a desire to leave something abiding behind. These writings, though destructive of the walls, somehow seemed artistic and at times creative, free from all previously-defined conventions.

This was the beginning of a path about which I thought a lot with the title "The Beauty of Destruction" in mind.

On this path, during several trips to different places in the world, I came to know the diverse and artistic manifestations of street art, notably graffiti, with a clear affinity to what I had previously in mind.

I confess that at the time I couldn't resist the thrilling, egotistical whim to intervene and make alterations in these unassuming writings and outlines.

Indeed, the wondrous possibilities and the captivating magic of digital technology, which I obstinately refused for a long time, became a tool in constituting the narrative in the present series. As an example, selecting and juxtaposing parts of the Berlin Wall, which I had photographed in 1989, led to the shaping of a new piece – from this largest graffiti in all history – which did not exist before.



IRANSHAHR
ART GALLERY

Photo Graffiti
ArtWorks

Mahmoud Kalari