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MASTERPIECES IN HORN: INTRODUCING FARAMARZ MASTAELIZADEH BY MANOUCHEHR MOSHTAGH KHORASANI

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The first time when I met Mr. Faramarz Mastaelizadeh was when we arranged a meeting with Mr. Aydin Agdashloo and Mr. Mastaelizadeh and his wife Ms. Etezadi kindly offered to pick me up. So I was waiting in the intersection where we had arranged to meet. I was very excited to meet Mr. Mastaelizadeh as I knew that he was going to have an exhibition in Reza Abbasi Museum soon to display the art pieces he had made from horn. I had already seen the pictures of those wonderful art pieces he had made. When I met him and we shook hands, I looked at his hands and wondered how he could make such beautiful pieces. Those pieces looked so wonderful as if they had been made in a different world, like magic, like a dream. I remember how nice and how gentle he was, and we all drove to meet Mr. Agdashloo. Unfortunately, neither could I see his pieces of art at his place at that time nor could I visit his exhibition in Reza Abbasi Museum. So when I went back to Europe, I could not wait to fly back to Tehran, just to see those pieces of art closely.

During my last visit to Tehran, I was honored to see those pieces of horn made by Mr. Mastaelizadeh closely. It was late in the afternoon when Ms. Etezadi and I arrived at their apartment. I remember Mr. Mastaelizadeh was repairing his car. He greeted us with a big smile. I thought how friendly he was, as usual. I could not wait to see all the artwork and statues he had made from horn and wood. I knew that his last exhibition at Reza Abbasi Museum in Tehran was a major success. I remember when I entered and saw the showcase of his artworks. All those beautiful pieces were made by the hands of this great artist. I asked for the permission to handle them, and he smiled and kindly agreed. I could not believe my eyes with what Mr. Mastaelizadeh was able to do, forming pieces of horn into those delicate features. I was really astonished to see the beauty of ballerinas he had made. Everyone who tries to make something with horn knows how delicate the material is, and forming it into those beautiful pieces of art shows the true mastery level of this artist.

I remember I stayed there for supper and we had a delicious soup, and I was always astonished and thankful to the hospitality of Iranians in Iran. They shared everything: their happiness, their joy, their food, and their friendship. I could hardly concentrate on eating, so I got up and asked for permission to take some pictures. It was truly a mesmerizing experience to capture those beautiful figures made of horn in the memory of my camera, to freeze them there so that the world could see and enjoy their level of perfection and mesmerizing beauty.

Mr. Faramarz Mastaelizadeh majored in art conservation. However, he changed his field of work, and he has been working as a director for quality control for cranes up to 500 tons. Nevertheless, his love for art has never ceased. He first did some paintings and was also successful in this area. Later on, he discovered wood to make statues and other pieces of art. After that, he found the material horn (ibex, goat, and cow) and was immediately fascinated by its internal beauty. He has been making art pieces made of horn ever since. Mr. Mastaelizadeh explains that the world of horn is an unknown one, providing a lot of challenges and, at times, forcing the



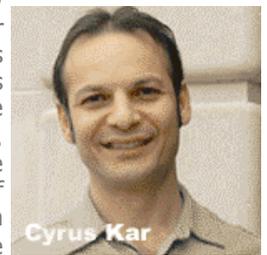
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maker to quit. But each time he feels that way, he just continues to work more on the piece to make sure that he could manage to shape a beautiful piece of art into existence so that many people can enjoy and cherish it. The internal structure of horn is like a mystery and a labyrinth of curves, forcing the author to follow them accordingly at times. However, a true artist such as Mr. Faramarz Mastaelizadeh knows how to enforce his will on horn to shape statues and pieces of art so that they appear pleasing to the eyes. Watching the art pieces made by Mr. Faramarz Mastaelizadeh is like watching the end product of a journey, a long journey embedded in disappointments, asymmetry, and unevenness ending up into joy, brilliance, symmetry, and balance.



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I am proud and happy to announce that Mr. Mastaelizadeh would like to try to make a composite bow some day. He is the perfect candidate for doing this job and reviving the ancient art of making composite bows in Iran. This way, he will be the gentleman who will revive the art of making composite bows and, hence, contribute to the revival and preservation of an ancient art of his ancestors.

Picture 1: Mr. Faramarz Mastaelizadeh

Picture 2: A dancing ballerina

Picture 3: A dancing ballerina

Picture 4: Mitra in her old days

Picture 5: Mitra in her old days

Picture 6: A sitting ballerina

Picture 7: A sitting ballerina

Picture 8: A kneeling ballerina

Picture 9: A kneeling ballerina

Picture 10: A kneeling ballerina

Picture 11: A kneeling ballerina

Picture 12: A thinker

Picture 13: A thinker

Picture 14: A thinker

Picture 15: A thinker

Picture 16: A smoking woman

Picture 17: A smoking woman

Picture 18: A smoking woman

Visit the site of Mr. Faramarz Mastealizadeh

<http://www.faramarztandis.com/>

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ABOUT THE AUTHOR

Manouchehr Moshtagh Khorasani writes for PersianMirror from Germany. He is the author of the book "[Arms and Armor from Iran - The Bronze Age to the End of the Qajar Period](#)".

More information is at www.legat-verlag.de/e/programm_e.html.

Manouchehr is also the moderator of the American organization of Swordforum International, where he answers questions on Middle Eastern Swords. He is considered the specialist on Middle Eastern Arms and Armor and responsible for the forum Edged Weapon from the Middle East, India and Africa (MEIA). For more visit: forums.swordforum.com/index.php?s= Manouchehr is also the moderator of the Chinese organization of HFSword.com Forums, where he is responsible for European and Islamic Sword Forum. For more visit:

This article was contributed by **MANOUCHEHR MOSHTAGH KHORASANI**, *Senior Contributor* for PersianMirror.



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