

## 'Welcome to Isfahan' rare book display in Doha



The Museum of Islamic Art (MIA) library in Doha is hosting 'Welcome to Isfahan', a rare book display and a remarkable collection that examines the rich history of Isfahan during the Safavid Empire.

This exhibition offers an extensive guide for those eager to explore Iran's heritage, culture, and the city's renowned architectural wonders, artistic achievements, delectable cuisine, groundbreaking scientific advancements, and even an intriguing European perspective on the city's unique charm, The Peninsula Qatar reported. On its website, MIA described it as a window into Isfahan's past. The 'Half the World is Isfahan' book, for instance, recounts a year-long motoring journey throughout Iran. The author, Caroline Singer, provided the narrative, while her husband, Cyrus Baldrige, contributed with six full pages of sanguine crayon drawings and over a hundred marginal sketches.

One of the focal points of the display is 'Meet the Shah,' which introduces visitors to Shah Abbas I, an important ruler in Isfahan's history. During 1597-1598, he shifted the imperial capital to Isfahan, where he implemented transformative reforms and commissioned projects that shaped the city into a new economic, political, and artistic hub. Among the treasured books on display is 'History of Art in Persia' by Georges Perrot, published in 1892.

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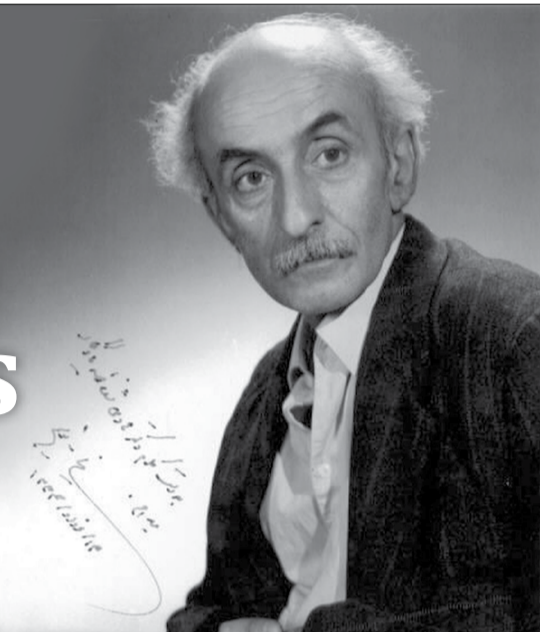
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# Nima Yushij poems still remain mysterious



## Arts & Culture Desk

Nima Yushij, the prominent figure in the contemporary literature of our country, turns 128 today, November 12. He revolutionized poetry, laying the foundation for a transformative life in the realm of poetry, introducing the sweetness of Persian language to the world.

Nima, a poet of the Mazandaran forests, breathed depth into Iranian poetry and always expressed his love for his homeland, saying, "I am Yush, I love my homeland." In his speech to the First Congress of Iranian Writers, 1946, in Tehran, Nima said: "My first years of life were spent among the shepherds and horse-herders who, in their seasonal movements from one grassland to another, every evening sat around the fire on the mountainside for long hours."

Well-regarded as the sun at the center of Persian literature, he's considered the father of modern poetry, harmonizing classical and rhythmic verses into a poetic symphony, Mehr news agency reported. His poems guided people; however, society deemed him mad, a seeker of legends. Nima, a child of nature, added depth into his poetry through symbols. Literary enthusiasts and experts view Nima's language as simple and clear, conveying social message in support of the oppressed.



Nima soars with phoenix wings in the sky of Iranian literature. His thoughts, rooted in Nima's deep reflections, remain mysterious despite the years. Scholars recognize him as a tradition-breaker in Iranian literary history. Although Nima's form (free verse) is well-known and easy to understand, the meaning of Nima's revolutionary work is still unclear.

Ali Esfandiari, aka Nima Yushij, born on November 12, 1895, in Yush village, Mazandaran. In his 64 years of life, he revolutionized the millennia-old standards of

Persian poetry with strong and reasoned verses. His works include diverse articles, reflections, and love letters, offering insights into social conditions and contemporary poetry analysis.

Yushij began writing poetry when he was a high school student. Until the age of 12, he lived in Yush, a village in the northern province of Mazandaran, near the Caspian Sea, where his father was a farmer. It is said that Nima did not write in 1932 and 1933. However, in 1934, he composed the poem 'Soqrim Castle.' From then until

1937, Nima faced personal and psychological challenges, and, as Mehdi Akhavan-Sales described, he stayed at home to be excommunicated.

Between 1937 and 1940, Nima returned to writing with works like 'The Phoenix' and 'Scavengers'.

In addition, Nima demonstrated solidarity with Prime Minister Mohammad Mosaddegh, evident in works like the poem 'The Amen Bird,' published in Atomak magazine, supporting the nationalization of the Iranian oil industry.

## Impact of painting on cinema, contemporary cineastes



By Behdad Najafi Assadollahi  
Painter, multimedia artist

Throughout the course of art history we have seen the coexistence and influence of various artistic fields. This, often accompanied by synergy, has significantly contributed to the overall outcomes of interactions between different artistic fields, fostering notable growth and development. Moreover, interdisciplinary collaboration has led to creativity, both quantitatively and qualitatively, playing a crucial role in advancing artistic activities.

Among these fields, painting and cinema share a special connection. The roots of this connection can be found in their nature, form, methods, and influential elements in the process of its creation. These two fields, primarily grounded in visual perception and their interaction with the audience, can be perceived as closely linked. Therefore, the roles of color, light, and composition can be considered fundamental factors linking them together. Both painting and cinema, through the creation of visual atmospheres, based on the mentioned visual characteristics, captivate audiences and engage them in the experience.

Although sound, music, and auditory perception also play significant roles in cinematic works, many renowned filmmakers have crafted timeless scenes relying solely on visual techniques, without using auditory

elements. Each of these scenes is recalled in art history discussions through a representative image, typically possessing the characteristics of a painting, including composition, color, light, and more.

After providing an overview of the common factors and the bond between painting and cinema, we explore the major practical methods of interaction and collaboration between these two in today's world.

Artists: A significant number of prominent filmmakers initially entered the realm of art through painting and other visual arts. Notable examples include the late Abbas Kiarostami, who started his artistic journey with painting at the age of 18 and later ventured into photography and filmmaking. Internationally, figures like Jean Cocteau, Andy Warhol, John Huston, and Alfred Hitchcock have followed similar approaches.

Biographies of painters: The use of painters' biographies in shaping the screenplay and narrative of films is another significant aspect. Films centered around the lives of painters such as Van Gogh, Modigliani, and Goya are some of these examples.

Paintings: Incorporating paintings into the creation of the main storyline, as seen in films like 'Girl with a Pearl Earring,' based on Johannes Vermeer's painting of the same name, demonstrates how paintings can inspire cinematic narratives. Paintings may also be used not as the main subject but to influence the storyline, as exemplified in the famous James Bond film 'Dr. No,' where

the stolen painting 'Portrait of the Duke of Wellington' becomes a significant element in the plot.

Set designing: Paintings are employed in two primary forms in cinematic films' set designing. In the first form, significant sections of the scene are created and implemented through painting, as seen in films like 'An American in Paris' directed by Vincente Minnelli and Hitchcock's 'Rope.' In the second form, paintings, along with other visual artworks like sculptures, play a key role in designing and composing scenes, enhancing the film's attractiveness, beauty, and impact.

Main locations: The use of museums, galleries, art exhibitions, and other art-related venues as primary and secondary film locations establishes a connection between the film and the audience through cultural and artistic lenses. Moreover, many films feature main or supporting actors engaging in artistic professions, such as painting, buying and selling artworks, which, depending on the film's narrative, influences the interaction between painting and cinema.

Influence: Using painting principles and techniques to enhance the narrative impact of film scenes is a common practice. A memorable example is the binary sunset scene in 'Star Wars: Episode IV - A New Hope' (1977), where the extraordinary creation of a sunset scene using painting techniques leaves a lasting impression on viewers. In terms of applying painting principles in

cinema, Quentin Tarantino's 'Kill Bill' is noticeable. The film's use of color and the application of specific color palettes, including yellow, orange, and black, alongside appropriate composition, significantly contribute to creating visually captivating and mesmerizing cinematic scenes.

Improvement of social class in film: Depicting scenes of art appreciation, artwork acquisition, and participation in art events, especially with a focus on painting, serves as an effective method to illustrate cultural growth and social class transformation in many successful cinematic works. This directly highlights the high status of art in human societies.

Other topics: Exciting themes such as art theft, plagiarism, illegal economic transactions, etc., have been used in successful films, emphasizing the value and unique position of paintings and, more broadly, art and artistic works in cinema.

As previously mentioned, drawing inspiration from another art form is not a new concept, and we have witnessed this throughout art history. The cinematic adaptation of painting, especially when the artworks possess a narrative content, significantly enhances the storytelling and character development in films.

In addition, the application of color, light, camera angles, and scene composition is strikingly evident in the successful cinematic works and memorable scenes recorded in the history of cinema.