

ORDINARY MOMENT

VOL. 8

Curator Mansour Forouzesh

Cuvânt deschidere
prof.univ.dr. Diana Andreescu
Decan Facultatea de Arte și Design Timișoara
lect.univ.dr. Mădălin Mărienuț

ARASH TAWAKOLI • BITA KAHNAMOUI • FATEMEH SALEHI • GOLNAZ ZIBANDEKHOO •
HOSNA KACHOOEE • MAHNAZ MINAVAND • MAJID HALVAEI • MEISAM POURJAFARI •
MINA NABAEI • MINTA SAMIEI • MOHSEN TAVANGAR • MORTEZA BEIGLOU • NADIYA DINI •
NIKOO ALIDOOSTI • PARHAM RAOUFI • REYHANEH MALEK SHOAR • SAJEDEH ERFANI •
SAJJAD ERFANI • SAMIRA HASHEMI • SHABNAM MALEKI • SHERVIN SHIRKUBI

VERNISAJ

JOI 5 FEBRUARIE ORA 19:00
GALERIA CU PLATANI / UVT
ART CENTER

Facultatea de Arte și Design Timișoara
strada Oituz nr.4

ORDINARY MOMENT

IRANIAN INDEPENDENT PHOTOGRAPHERS

Curated by MANSOUR FOROUZESH



This exhibition is dedicated to the memory of **JABBAR NAVID** (1916–2023)

An amateur photographer and an extraordinary ordinary citizen of Bandar-e Anzali, a port city in the north of Iran.

For more than seventy years, he walked its streets as a roaming photographer; capturing the everyday memories of its people. He began photographing when the first cameras arrived in the city and remained devoted to the craft throughout his long life.

In his later years, he lived in a nursing home, yet continued to take photographs. Passing at 107, he remains the only ordinary citizen in the city to be honored with two statues.

VERNISAJ
Joi 5 Februarie Ora 19:00
Galeria cu Platani / UVT Art Center

Facultatea de Arte și Design Timișoara
strada Oituz nr.4



ORDINARY MOMENT

IRANIAN INDEPENDENT PHOTOGRAPHERS

Galeria cu Platani / UVT Art Center

5th February 2026 | 19:00

Facultatea de Arte și Design Timișoara
strada Oituz nr.4

Supported by **Facultatea de Arte și Design Timișoara**

Curator: **Mansour Forouzesh**
Curatorial Assistant: **Raha Rohbani**
Project Coordinator: **Amin Forouzesh**
Editorial Coordinator: **Ali Pourhaji**
Printing Supervisor: **Judit Gyimesi, Nima Photo Lab**
Booklet design: **FORMA Art Studio, Ehsan Fayezi**
Poster Design: **Maryam Shirali | FORMA ART Studio**
Organized by Forma Visual Art

Opening Speeches
prof.univ.dr. Diana Andreescu
Dean Faculty of Arts and Design Timișoara
lect.univ.dr. Mădălin Mărienuț

Special thanks to:
DR. ISTVÁN ERŐSS
SZILVIA MUCSY
DR. JUDIT CSANÁDI
DR. TÜNDE MARIANN VARGA
DR. ADRIANA LUCACIU
DR. BALÁZS KICSINY
TEKLA USZKAY
KRISTÓF ASBÓT
RITA SOMOSI
ELIKA BASSI
RÉKA KOVÁCS



© COPYRIGHT NOTICE

All content in this booklet, including written texts, images, and personal names, is protected by copyright. Any use, reproduction, or republication requires prior written permission from the creators.

FORMAART.ORG

Just as Iran is a land of diverse climates, its society reflects an equally remarkable diversity—one that cannot be fully captured by a single artistic, media, or academic narrative. The ORDINARY MOMENT is a photo exhibition that seeks to portray this diversity through an artistic lens. While the exhibition offers only a glimpse into the everyday stories that shape life in Iran, it provides audiences with a platform to engage with the daily narratives and ordinary events that unfold across the country—a story told through the lenses of lesser-known Iranian photographers.

This exhibition not only offers an accessible and authentic depiction of daily life in Iran but also highlights the work of photographers who have had limited opportunities to showcase their art. These photographers, who often do not rely on photography as their primary livelihood, consistently produce meaningful and impactful projects. Through their work, the exhibition presents intimate, everyday stories from the heart of Iranian society—capturing life as it appears in the streets, homes, and communities of Iran.

Artists:

**ARASH TAWAKOLI • BITA KAHNAMOUİ • FATEMEH SALEHI
• GOLNAZ ZIBANDEKHOO • HOSNA KACHOOEE • MAHNAZ
MINAVAND • MAJID HALVAEI • MEISAM POURJAFARI • MINA
NABAEI • MINTA SAMIEI • MOHSEN TAVANGAR • MORTEZA
BEIGLOU • NADIYA DINI • NIKOO ALIDOOSTI • PARHAM RAOUFI
• REYHANEH MALEK SHOAR • SAJEDEH ERFANI • SAJJAD ERFANI
• SAMIRA HASHEMI • SHABNAM MALEKI • SHERVIN SHIRKUBI**

Forma Visual Art: An Anti-Platform for Artistic Practice

formaart.org
info@formaart.org
@formavisualart

Forma Visual Art is an independent, self-governed platform operating at the intersection of visual arts, film, and media. At its core, Forma is conceived as an anti-platform platform: a structure that deliberately resists the dominant, institutionalized mechanisms of visibility in the art world. Rather than foregrounding artists' resumes, market value, awards, or media presence, Forma prioritizes ideas, artistic practice, and the necessity of making work itself. In this sense, the platform functions less as a gatekeeper and more as a space for artistic articulation, where practice precedes recognition and process outweighs status.

Founded with a strong commitment to supporting art-driven content, Forma operates both as a production entity and a curatorial framework. It engages in the creation of films and media projects while organizing exhibitions, screenings, and art festivals internationally. Throughout these activities, Forma remains critically aware of how mainstream media and dominant art circuits shape the representation, reception, and categorization of artistic practices. As a result, the platform consciously distances itself from trend-driven narratives and reductive modes of representation, seeking instead to allow artworks to exist on their

own terms.

Originally launched under the name Forma Visual Art with a primary focus on independent artists, the platform has since developed a transnational presence, curating exhibitions and collaborations in cities such as Tehran, Budapest, and London. Alongside its curatorial activities, Forma is actively involved in the production of documentary and short films across Europe and Iran, maintaining a close and intentional relationship between moving-image practices and contemporary visual art. This cross-disciplinary positioning enables Forma to challenge rigid definitions of medium, authorship, and genre.

A central mission of Forma is to create visibility for artists whose works are often excluded from mainstream or institutional circuits due to economic, geographic, or structural limitations. However, this visibility is not pursued through conventional strategies of promotion or media exposure. Instead, through open calls, research-based projects, and long-term collaborations, Forma constructs alternative contexts in which authentic and original artistic voices can be encountered without being filtered through dominant

expectations of representation. Personal vision, artistic integrity, and sustained engagement with lived experience are consistently prioritized over conventional markers of success.

Forma's first major group exhibition, *ORDINARY MOMENT*, was presented as part of the Budapest Photo Festival—one of Central Europe's most significant photography events—in collaboration with the Hungarian University of Fine Arts. Held at FUGA Gallery in Budapest, the exhibition showcased works by eighteen independent Iranian photographers, offering an intimate and unfiltered portrayal of everyday life in Iran. The exhibition exemplified Forma's anti-platform approach by centering artists whose practices exist largely outside institutional visibility, while resisting stereotypical or media-driven representations of Iranian society.

The exhibition emerged from Forma's broader artistic research project, *[IN]VISIBLE MEANING*, which investigates how meaning is formed in documentary photography through ordinary, unstaged moments and through the dynamic relationship between image, artist, and viewer. This research-based approach reflects Forma's broader

commitment to questioning how meaning, value, and visibility are produced within contemporary art systems.

Continuously expanding its international activities, Forma Visual Art is dedicated to planning and realizing art events in cities around the world, while building sustainable, flexible frameworks for independent artistic practice. The platform actively welcomes submissions through open calls, particularly from artists with limited access to exhibition opportunities, encouraging practices that resist simplification, spectacle, and institutional conformity.

Founded and curated by Mansour Forouzesh—a filmmaker, interdisciplinary artist, and art researcher—Forma reflects a practice rooted in long-term research, critical positioning, and cross-disciplinary collaboration. At its foundation lies a belief in art as a space for shared meaning, careful looking, and human connection—one that exists beyond mainstream representation and against the pressures of standardization imposed by media-driven and institutional art systems.

About the Curator



MANSOUR FOROUZESH

<https://mansourforouzesh.com>
Instagram: @mansourforouzesh

Mansour Forouzesh is an Iranian filmmaker, photographer, and interdisciplinary artist active since 2005. Working across documentary, fiction, and experimental practices, his films and visual works have been screened at more than 70 national and international festivals, including the Fajr Film Festival, Cinema Verité International Documentary Film Festival, Tehran International Short Film Festival, and the Cork International Film Festival. His feature-length documentary *Lost Whispers in the Distance* was recognized as one of the Top 10 Iranian Documentaries of 2021.

Alongside his filmmaking practice, Forouzesh is deeply engaged in photography and artistic research. He is the founder of Forma Art Projects and served as curator of the Budapest International Photography Festival (2025). He is currently a doctoral researcher at the Hungarian University of Fine Arts, where his long-term research project, *(IN)VISIBLE MEANING*, explores how metaphor, perception, and narrative emerge in visual storytelling across film and photographic practices.



FUGA GALLERY
10th APRIL - 4th MAY

Opening:
10th APRIL 2025 - 18:00

Budapest Center of Architecture
1052 Budapest, Pet fi Sándor utca 5.

یک آنِ عادی

نمایشگاه گروهی عکاسان مستقل ایرانی
به انتخاب منصور فروزش

IRANIAN INDEPENDENT PHOTOGRAPHERS

ORDINARY MOMENT

Curated by
MANSOUR FOROUZESH

Artists:
AMIR MASOUD ARABSHAHI
ARASH TAWAKOLI
BITA KAHNAMOUI
FATEMEH SALEHI
GOLNAZ ZIBANDEKHOO
HOJATOLAH ATAIE
MAJID HALVAEI
MAHNAZ MINAVAND
MORTEZA BEIGLOU
MEYSAM POURJAFARI
MOHSEN TAVANGAR
NIKOO ALIDOOSTI
PARHAM RAOUFI
REYHANEH MALEK SHOAR
SAMIIRA SARAMAD
SAJEDEH ERFANI
SHERVIN SHIRKOUBI
SAEEDAH MIRZADEH

Curator Assistant:
RAHA ROHBANI



SAHAR KARDONINSEITI BOYETEM
HUNGARIAN UNIVERSITY OF FINE ARTS



FORMA ART
an artistic journey

THE ORDINARY MOMENT

Independent Middle-Class Art and the Question of Representing Lived Reality in Personal Narratives

A report on the exhibition “The Ordinary Moment” at the Budapest Photo Festival 2025

Introduction

The ORDINARY MOMENT is a group exhibition presenting works by Iranian photographers at the Budapest Photo Festival 2025. Curated by Mansour Forouzesh, the exhibition centers on storytelling as a fundamental mode through which photographers engage with and narrate the world. Rather than foregrounding stylistic unity or thematic consistency, the exhibition proposes a relational approach, emphasizing the lived photographic practices of its participants and their sustained engagement with everyday reality.

The exhibition deliberately focuses on photographers whose work remains largely absent from dominant institutional, market-driven, and festival-oriented circuits. These are practitioners whose artistic production is neither marginal in quality nor derivative in form, but structurally peripheral within contemporary systems of cultural validation. In this sense, The ORDINARY MOMENT can be situated within a broader inquiry into

what may be described as independent middle-class art: cultural practices produced outside elite institutional frameworks, yet marked by conceptual rigor, narrative depth, and sustained personal commitment.

Rather than articulating a single thematic proposition, the exhibition constructs a composite narrative of everyday life in Iran. This narrative emerges not through representational consensus, but through the coexistence of distinct artistic positions—each shaped by the photographer’s social location, lived experience, and relationship to the act of image-making itself. The exhibition thus unfolds as a multi-layered dialogue between individual modes of seeing and broader questions of representation, visibility, and meaning.

This report examines The ORDINARY MOMENT through conversations with the curator and participating photographers, situating the exhibition within contemporary debates on narrative, institutional visibility, and independent artistic

production.

Following the First Spark: Paths Outside Institutional Formation

A defining characteristic of the photographers presented in *The ORDINARY MOMENT* is the absence of a linear or predetermined trajectory into professional art practice. Like many photographers working outside institutional centers, their engagement with photography often began as a contingent encounter—a spark ignited at a particular moment, rather than the outcome of formal artistic training.

Photography initially functioned as a means of orientation: a way of making sense of the world when language proved insufficient. Over time, this spark was sustained through diverse tools and formats, ranging from mobile phone cameras to analog and digital systems. The heterogeneity of image-making devices visible in the exhibition reflects not technological eclecticism, but a continuity of attention across changing material conditions.

Universities, social media platforms, theatrical environments, and journalistic contexts served as formative spaces in which photographic practice gradually took shape. These were often non-art institutions—sites where visual expression emerged as a response to structural absence rather than institutional encouragement.

Curator Mansour Forouzesh recalls his own experience studying at a non-art university, where a film and photography club provided an entry point into artistic practice:

“My relationship with art was shaped primarily by personal passion and curiosity. Studying outside an art academy created a space where experimentation was possible without predefined expectations. Later, within academic art institutions, I became aware of how formal structures—while useful—can also limit personal and subversive experiences. This awareness continues to inform my curatorial and artistic work.”

Similar trajectories characterize other participants. Nikoo Alidoosti traces her engagement with photography to following a friend’s work on Facebook while studying law. Fatemeh Salehi’s background in urban planning informs her sustained attention to the city as a lived environment, while Morteza Beiglou emphasizes the formative influence of vocational art schools and darkroom spaces.

These discontinuities between formal education and artistic practice are not incidental. They reveal a structural condition shared by many independent practitioners: photography is maintained alongside other professions, functioning less as a career than as a sustained mode of engagement with lived reality.

Independent Middle-Class Art: A Structural Definition

To describe this condition, Forouzesh employs the term middle-class art. In this context, the term does not denote an average aesthetic or moderate artistic ambition. Rather, it refers to a structural position within the cultural field.

Independent middle-class art designates practices produced by artists who possess cultural capital—visual literacy, conceptual awareness, and historical sensitivity—without corresponding access to institutional power, economic resources, or symbolic legitimacy. These artists operate outside elite academic frameworks and global art markets, while also lacking the infrastructural support necessary for sustained visibility.

This position is defined by in-betweenness. Middle-class independent artists are neither fully integrated into dominant institutions nor positioned in radical opposition to them. Their marginality is not an aesthetic strategy, but the result of misalignment with prevailing systems of recognition, which tend to favor either institutionally credentialed practices or visually legible, market-oriented narratives.

Importantly, the middle-class condition remains analytically relevant because it shapes both the material conditions of production and the temporal rhythms of artistic work. These practices are often self-funded, developed over long durations, and sustained without guarantees of exhibition or circulation. Such conditions encourage attention to process, narrative accumulation, and personal experience rather than immediate visibility or performative impact.

Within this framework, the curatorial approach of *The Ordinary Moment* consciously resists the category of the exotic. The notion of exoticism, long embedded in the Western reception of art from non-Western regions, presupposes a hierarchical gaze in which difference is aestheticized, simplified, and rendered consumable. By framing cultural otherness as spectacle, the exotic reduces complex social

realities to visual markers of strangeness or cultural distance.

This curatorial project instead insists on proximity rather than distance. By foregrounding ordinary moments, personal narratives, and everyday temporalities, the exhibition rejects representational strategies that rely on cultural unfamiliarity or symbolic excess. In doing so, it positions the works not as illustrations of an “elsewhere,” but as autonomous artistic practices embedded in lived experience. Avoiding the exotic thus becomes an ethical and epistemological choice—one that seeks to suspend the unequal power relations often implicit in cross-cultural display and to allow the works to be encountered on their own narrative and formal terms.

The Camera as a Narrative Instrument

For the photographers in *The ORDINARY MOMENT*, photography functions less as a medium of representation than as a narrative instrument—a means of articulating personal relationships to time, place, and experience.

As Shervin Shirkubi notes:

“Sometimes I complain through photography, sometimes I protest, and sometimes I try to fix my own era in time. I rely on storytelling rather than manifestos.”

This emphasis on narrative aligns with Forouzesh’s broader research project, *The [IN]VISIBLE Meaning*, which examines the relationship between storytelling and meaning in photographic practice. Central to this inquiry is the question of whether

photographic meaning resides solely in what is visible, or whether it is shaped equally by what remains unseen—including the photographer’s subjective position.

Within this framework, the act of selection becomes crucial. By isolating a single moment from countless possibilities, the photographer actively constructs narrative significance. The subject itself becomes secondary to the decision to record a particular fragment of lived reality.

Across the exhibition, photography is articulated as an inward process: a form of reflection, catharsis, or self-positioning. For Morteza Beiglou, it is a practice of patience; for Mahnaz Minavand, a means of approaching the self; for Fatemeh Salehi, a reciprocal dialogue with the world; and for Nikoo Alidoosti, a temporal suspension within an otherwise numbing reality.

Structural Constraints and the Politics of Visibility in Iranian Photography

The relative invisibility of these practices cannot be separated from the structural conditions of photography in Iran. Security restrictions, the high cost of equipment, and widespread public distrust toward cameras impose significant limitations on photographic work in public spaces.

Several photographers describe these constraints directly. Saeedeh Mirzadeh observes that many individuals actively avoid being photographed, while Mahnaz Minavand identifies the difficulty of street photography as a major obstacle to sustained practice. Nikoo Alidoosti notes that public resistance often interrupts the moment of documentation

itself, resulting in the loss of what she describes as the “documentary moment.”

Beyond these material constraints, the photographers articulate broader critiques of Iranian photography’s relationship to international festivals and exhibition circuits. Shirkubi characterizes the field as entangled in imitation and repetition, arguing that it has yet to establish a fully autonomous visual language. Minavand points to the discouraging role of personal connections in gaining access to galleries, while Alidoosti critiques the prevalence of slogan-driven imagery that simplifies the complexities of contemporary Iranian life.

Within this context, independent middle-class practices occupy a particularly precarious position. International platforms often privilege images that conform to recognizable narratives of crisis, resistance, or cultural difference. Practices grounded in everyday experience, ambiguity, and personal narrative risk exclusion precisely because they resist such translation.

The Works Presented

The individual projects presented in The ORDINARY MOMENT reflect these concerns while maintaining distinct conceptual positions.

Nikoo Alidoosti’s *The Fifth Wall* engages critically with mediated empathy, drawing on Susan Sontag’s reflections on spectatorship and suffering. The series questions the assumption that distant observation constitutes ethical engagement, proposing the concept of a “fifth wall” produced by contemporary visual media.

Mahnaz Minavand’s *Faceless* emerges directly

from lived experience, emphasizing anonymity and erasure as structural conditions rather than symbolic gestures. Shervin Shirkubi's *Streets*, initiated in 2013, documents Iranian hip-hop culture through a long-term, uncensored engagement that resists both nostalgia and spectacle.

Morteza Beiglou recounts the making of a single image:

"I stood on the hot sand for an hour so this child could conquer the dune. Each time his feet burned, he knelt down. This patience exists in all my photographs."

Such accounts foreground duration, presence, and commitment—qualities that align with the broader ethos of independent middle-class practice.

Photography in the Age of Artificial Intelligence

The expansion of AI-based image-making tools prompted reflection among the photographers on the future of photography. While acknowledging AI as a potential technical resource, participants consistently emphasized the irreplaceability of embodied experience.

Fatemeh Salehi likens AI to the early reception of photography itself: initially unfamiliar, but ultimately integrated into visual culture. Shervin Shirkubi, despite experimenting with AI, argues that the absence of sensory presence limits its capacity to convey human experience.

Forouzesht similarly emphasizes that the value of projects such as *The ORDINARY MOMENT* lies precisely in their grounding in lived reality—an element that remains resistant to automation.

Conclusion

The *ORDINARY MOMENT* articulates a curatorial position that foregrounds independent middle-class art as a vital yet underrepresented mode of cultural production. By focusing on photographers whose practices unfold outside dominant institutional and market frameworks, the exhibition challenges prevailing regimes of visibility and representation.

Rather than offering a unified thematic statement, the exhibition constructs a narrative of everyday life through accumulated personal perspectives. In doing so, it affirms the significance of artistic practices that privilege narrative integrity over recognizability, duration over immediacy, and lived experience over symbolic performance.

Projects such as *The ORDINARY MOMENT* suggest the possibility of alternative cultural structures—self-organized, sustainable, and attentive to the complexities of everyday life. They invite renewed attention to artistic practices that remain unseen not because of their insignificance, but because of their refusal to conform to standardized modes of representation.



About the Project

CONCEPTUAL FRAMEWORK OF THE ORDINARY MOMENT

Mansour Forouzesh

The ORDINARY MOMENT is a photographic exhibition that brings together a selection of works from lesser-known Iranian photographers. These artists, despite having significant professional experience and notable projects, do not rely on photography as their primary source of income. Instead, photography serves as a medium for personal expression, an avenue to showcase their ideas and motivations; whether artistic, social, or individual.

Before delving into the specifics of this exhibition, it is important to provide context for the selection process behind these images. Since 2023, under the auspices of the FORMA Visual Arts platform, two open calls were launched, inviting Iranian photographers to submit their work. Eventually, the project received submissions from 150 photographers; a number that far exceeded our expectations. With nearly 400 photographs submitted, the selection process proved both challenging and inspiring.

To guide this process, a set of core criteria was established in this project:

First, we sought independent photographers; individuals who had initiated and produced their own personal projects without institutional backing.

Second, we prioritized artists whose work had rarely, if ever, been showcased in international exhibitions. Given the structural and financial challenges many Iranian photographers face in accessing global platforms, this consideration was central to our curatorial approach.

Consequently, technical refinement or the number of awards a photographer had received were not our primary concerns. Instead, the emphasis was placed on authenticity, originality, and a deep personal engagement with the medium — photography in its most sincere and unfiltered form.

This exhibition originated from a broader research project titled [IN]VISIBLE MEANING, which investigates how meaning is generated in documentary photography. The project explores the ways in which meaning emerges not from staged or

premeditated events but from moments that unfold in everyday life.

The [IN]VISIBLE MEANING artistic research project explores how meaning emerges in documentary photography, where captured events are part of everyday life rather than staged for the purpose of creating meaning. The central issue of this research is not whether meaning can be transmitted to the audience, but rather the process of how phenomena in a photographic artwork are related in the viewer's mind.

As Roland Barthes suggests, it is the viewer who 'makes' the picture, creating meaning through an emotional connection with the artwork. However, this connection between the viewer and the photograph may not reflect the reality in the traditional sense.

By "reality," I refer to the tangible world the camera captures—an experience that is inherently physical and lived by the photographer. Thus, a question arises: how can a photograph, a representation of reality, lead the audience to derive meaning that feels valid to them? Although documentary photographs record concrete events, they are not created with the intention of generating meaning. The process of meaning-making, it seems, is tied to the viewer's emotional and mental state. This leads us to ask: Where do these meanings come from? Are they rooted in the human desire to find



and apply meaning in life? And, in the context of photography, where does the meaning lie, within the artist's intention or the audience's interpretation?

To illustrate this, one might refer to philosophical concepts like the shadows in Plato's Allegory of the Cave or Rumi's "The Elephant in a Dark Room," where each person's perception of truth and reality differs based on their unique understanding of the representation of events. The [IN]VISIBLE MEANING research project seeks to understand the interplay between the artist, the audience, and the artwork itself, emphasizing that the meaning created by a photograph is not solely dependent on the artist's intention but on the dynamic relationship between the audience and the image.

This framework views the artist, the audience, and the artwork as interconnected entities, each influencing one another through the processes of artistic communication.

Returning to the ORDINARY MOMENT exhibition, it highlights the importance of visibility for Iranian photographers who have not had equal opportunities to showcase their work, often due to economic constraints or geographic isolation.

The exhibition provides these artists with a



© Shabnam Maleki

platform, allowing their unique perspectives to be shared with a wider audience. This exhibition invites viewers to engage with the daily narratives that shape life in Iran, offering them a glimpse into ordinary yet powerful moments that often go unnoticed. Through this process, the viewer is encouraged to apply their own meanings to the photographs, making each interaction a deeply personal and introspective experience.

The exhibition presents a diverse selection of works by 18 photographers (9 women, 9 men) from various regions of Iran, many of whom are not based in Tehran, the capital, where most major galleries and events are held. This diversity is significant, as it reflects a broader, often underrepresented spectrum of Iranian life.

The selected photographers include both young emerging talents and established artists, providing a rich mix of perspectives. As a filmmaker, photographer, and art researcher,

the curator believes that the works presented in this exhibition offer a more comprehensive picture of Iranian artistic expression, one that is less influenced by mainstream narratives or external perceptions of the country. Instead, the exhibition strives to amplify the voices of those whose stories have been overlooked, creating space for these “Ordinary Moments” to be seen and appreciated.

This exhibition is a result of both individual and collective efforts. It is a personal project that, despite having no external financial backing, has been made possible thanks to the support of friends, collaborators, and institutions such as the University of Fine Arts in Hungary and FUGA Gallery.

The exhibition benefits from the contributions of key individuals such as Dr. Diana Andreescu, Dr. Mădălin Mărienut, Dr. Adriana Lucaciu, Dr. István Erőss, Szilvia Mucsy, Dr. Tünde Mariann Var-ga, Dr. Balázs Kicsiny, Dr. Judit Csanádi, Tekla Uszkay, Kristóf Asbót, Rita Somosi, without whom the project wouldn't come to fruition.



© Morteza Beiglou



© Reyhaneh Malek Shoar



© Sajjad Erfani

ABOUT THE ARTISTS

ARASH TAWAKOLI
BITA KAHNAMOUI
FATEMEH SALEHI
GOLNAZ ZIBANDEKHOO
HOSNA KACHOOEE
MAHNAZ MINAVAND
MAJID HALVAEI
MEISAM POURJAFARI
MINA NABAEI
MINTA SAMIEI
MOHSEN TAVANGAR
MORTEZA BEIGLOU
NADIYA DINI
NIKOO ALIDOOSTI
PARHAM RAOUFI
REYHANEH MALEK SHOAR
SAJEDEH ERFANI
SAJJAD ERFANI
SAMIRA HASHEMI
SHABNAM MALEKI
SHERVIN SHIRKUBI



ARASH TAWAKOLI

Documentary Photographer
Based in Tehran, Iran
Instagram: @arashtawakoli

Arash Tawakoli is an amateur taste and popular culture. documentary photographer who Currently, Arash continues his captures both collective and private photography practice in his local life, with form being the central theme environment and during his of his work. travels, working towards creating

a documentary photo series that He uses the iPhone cameras he has challenges the viewer with familiar acquired over the years to create and ambiguous forms within the images that resonate with his visual context of everyday life.



BITA KAHNAMOUI

Art Documentary and Street Photographer
Based in Tehran
Instagram: @bita_kahnamoui

Bitah Kahnamoui is an art documentary *Mehr Gallery* in Tehran and *Aban* photographer who began her *Gallery* in Shiraz). Her unique and photography journey in 2015. Her playful approach to composition work explores urban life, the visible engages the audience, encouraging and hidden realities of everyday visual exploration and prompting existence, and personal lived deeper thought.

experiences. In most of her projects, Through a simple yet thought-she utilizes natural lighting and provoking presentation, her reflections to create images that go perspective invites viewers to see beyond mere documentation, offering both the apparent and hidden layers a visual narrative. of reality.

Her works have been featured in In her latest project, *Balaagardaan*, group exhibitions in Tehran, including she examines the influence of a living *New Media Projects*, *The Third Step*, element in its surroundings as it *The 36th Fajr Theater Photography* revisits personal pain. This series *Exhibition*, and *Valiasr Street in Art* reflects her perspective on death, life, and *Photography Experience* (at Mah and the cyclical nature of both.



FATEMEH SALEHI

Urban, Architectural & Documentary Photographer
Creative Director / Brand Strategy Designer
Based in Tehran
Instagram: @fatemehsalehi_

Fatemeh Salehi is an experimental cinema, architecture, and urban life, photographer who views cities and focusing on deep social issues such as architecture as living entities and belonging, identity, mental imagery, explores the profound, two-way and vitality, viewing cities and relationship between urban spaces architecture as living and evolving and humans with a dramatic, non-entities. This perspective draws the cliché perspective. audience's attention to the hidden layers of reality.

Her work often uses storytelling techniques, blending video, graphic design, and copywriting to create documents small, old, and local shops multifaceted, dramatic narratives that go beyond simple documentation. that are on the brink of closing due to the adverse economic conditions and the rise of commercial centers and online shops.

Her works have been exhibited in solo and group exhibitions at Hoze Honari, her personal vision of urban life and CameraNet Annual Photography Exhibition, Sou Documentary Agency, showcases her ability to establish a profound connection between image and more. Her unique style combines and emotion.



GOLNAZ ZIBANDEKHOO

Conceptual and Urban Documentary Photographer
Instagram: @golnazzibande

Golnaz Zibandekhoo is a conceptual, *Hepta*, *Aban*, and others. Additionally, experimental, and poetic her photographic series of *Vali Asr* documentary photographer whose *Street* is displayed and preserved at works delve into the reflection game the *Vali Asr Street Museum*. in urban life and personal concepts in nature photography.

Her distinctive style lies in utilizing reflections to create multiple layers of imagery in the city, and in her simple documentation by employing nature photography, she uses analog specific techniques such as long techniques to offer a unique visual exposure at night with an analog narrative.

camera, the use of natural light for creating reflections, and 35mm film, In her latest project, *Mountains*, she presenting a visual narrative of the has explored a new approach to city or nature. landscapes and nature. This collection reflects her personal perspective on

Her works have been showcased in landscapes and her ability to establish solo exhibitions at *009821* and group a deep connection between the image exhibitions at *Rahe Abrisham*, *Arya*, and emotion.



HOSNA KACHOOEE

Conceptual and Urban Documentary Photographer
Instagram: @hosna_kachooee

I began photography at the age of 14 and received my first award at an early stage through a television program. I began photographing less-recognized and remote villages of Iran, I produced a large body of photographs and video works.

From 2016 to 2021, I traveled extensively with my family across various cities and provinces of Iran. Through this practice, I sought to document and reveal the lived realities, everyday lives, and overlooked stories of rural communities, giving visibility to ways of life that are rarely seen.



MAHNAZ MINAVAND

Conceptual Photography , Journalist and Public Relations Expert

Based in Tehran

www.mahnazminavand.com

Instagram: @mahnazminavand

Mahnaz Minavand is an experimental and her confrontation with loss. Her photographer with a conceptual works have been displayed in solo vision, focusing on key themes such and group exhibitions at the *Iranian Artists Forum, Rooberoo Mansion Gallery, Etemad Gallery, Platform 3, and Gallery 6* in Tehran. She has also held a solo exhibition at the *Art Treasury Center* in Yazd. Additionally, her work has been presented in group photography and installation visual narratives. In a series exhibited exhibitions internationally in Italy, at Platform 3 Gallery, she sought Austria, and Turkey.

Utilizing techniques such as natural lighting and digital collage, she reconstructs her mental ideas into visual narratives. In a series exhibited at Platform 3 Gallery, she sought to present her concepts through installations and assemblages, reflecting her inner mental space. This collection was not only showcased in Tehran but also featured in an online magazine and an international virtual exhibition. Her artistic approach intertwines elements of personal identity with cultural motifs derived from shared Iranian memories, drawing the viewer into the hidden layers of reality.

In her latest project, *Faceless*, she explores her personal relationship with loss and the challenge of “self-portrait collages, using methods such as burning and tearing to create images that embody her artistic vision.” a process that first required the deconstruction of her mental structures regarding her own identity. This series reflects her perspective on loss, inner dissolution, and her ability to forge a deep connection between image and emotion.

Over the years, Minavand has strived to go beyond simple documentation, crafting a visual narrative of her personal identity



MAJID HALVAEI

Documentary, Nature, and Urban Photography & Filmmaking
Public Relations Specialist
Based in Tehran
Instagram: @majid_halvaei

Majid Halvaei is a documentary filmmaker whose work emphasizes solitude and isolation in long shots, exploring themes such as nature, urban and rural life, and the human connection with the environment. Using natural lighting, he crafts images that go beyond simple documentation, offering a profound connection between the viewer and the scene. His approach fosters a deep understanding of the coexistence of humans and their environment, allowing the viewer to absorb the full reality of the scene. His approach fosters a deep understanding of the coexistence of humans and their environment, allowing the viewer to absorb the full reality of the scene.

His work has been exhibited in group exhibitions at the Iranian Artists Forum and other venues. In his latest project, *Underground*, he turns his lens toward workers in metro construction sites, capturing their underground existence—both literally and socially, as members of the working-class often relegated to society's margins. This series offers a poignant look at their daily lives, portraying their unseen struggles and perseverance beneath the surface.

However, his primary focus is their underground existence—both literally and socially, as members of the working-class often relegated to society's margins. This series offers a poignant look at their daily lives, portraying their unseen struggles and perseverance beneath the surface.

His artistic style often presents perseverance beneath the surface.



MEISAM POURJAFARI

Documentary Photographer & Filmmaker
Based in Rezvanshahr
Instagram: @meisampourjafari

Meisam Pourjafari is a documentary photographer and filmmaker who seeks to capture poetic and metaphorical moments in his photographs. His recent works focus on the intergenerational relationships within Iranian society, exploring the connections and contrasts between different generations. In his latest project, *Heritage*, which started in 2019, he explores the relationship between mothers and daughters. The project reflects on how mothers, facing a new approach in their daughters, struggle with what heritage they wish to pass on or withhold. The project asks, What seeds are planted in the hidden parts of a daughter's being, seeds that his latest short documentary film *This is Not Your Home* has been featured to nurture?



MINA NABAEI

Photographer and Educator
Based in Tehran/Toronto
Instagram: @Mina_nabaei

Mina Nabaie is an Iranian-Canadian photographer and educator. She holds a Master's degree in Philosophy of Art from the Art University of Tehran (2006) and a Bachelor's degree in Philosophy from the University of Tehran (2002). She began her professional photography practice in 2010.

Her photographic work is grounded in a phenomenological approach, focusing on the lived experience of place and the duality of "old" and "new" locations. Through photography, she explores personal perspectives on space, belonging, and migration, reflecting a layered experience of displacement and home.

Nabaei has exhibited her work in numerous group exhibitions internationally, including in France, Toronto, Belgium, Iran, and Canada, with shows in Strasbourg, Brussels, Tehran, and Toronto. Selected exhibitions include Tehran, Une Ville, une Mégapole (2006) and a Bachelor's degree (Strasbourg, 2016), exhibitions at Toronto Metropolitan University (formerly Ryerson University), Rosetta Gallery, Gallery 1313, Contact Photography Festival, and online exhibitions during the COVID-19 pandemic.

She is a member of the National Iranian Photographer's Society and has been a recommended member of CBC (Children's Book Council). Alongside her artistic practice, Nabaei has extensive experience in child education and art education.

Since 2021, she has been working as a Montessori directress and Montessori educator in schools in Vancouver and Toronto.



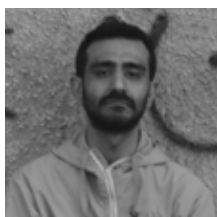
MINTA SAMIEI

Conceptual and Urban Documentary Photographer
Based in Tehran
Instagram: @minta.sm

Minta Samiei is an independent, self-taught photographer who believes that art gives her renewed life and purpose. Her work is primarily focused on documentary, street, and conceptual photography, with a particular emphasis on documenting generations and faces that will never be repeated. Her photographic approach is creative, personal, and consciously free from clichés.

and placed on its final list, and the same series was selected in the HIPA competition for two consecutive years. Samiei has been invited to publish her photographs in the book 100 Top Women in Canada and to participate in the Women Entrepreneurs Festival during the Grand Celebration of Iranian Women at Milad Tower, Tehran.

A number of her photographs have received international recognition. In addition, she has taken part for several consecutive years in the global project 24 Hours of Photography, Among these achievements are being a finalist in the Nikon Photo Contest, receiving three consecutive challenging herself alongside photographers from around the world and successfully exhibiting her works through this initiative in selected twice as a finalist in the HIPA International Photography Awards exhibitions inside and outside Iran. (UAE), and receiving the Alfred Fried Photography Award for Peace. Her artworks have also been published in various journals and shortlisted for the Peace Photo Award books internationally.



MOHSEN TAVANGAR (CHOOM)

Writer, Interdisciplinary Artist, Documentary, Urban, and Conceptual
Photography
Based in Fooladshahr
Instagram: @choom_ko_che

Mohsen Tavangar is a self-taught of space and place on contemporary writer, researcher, and artist whose human existence and the body. work explores themes such as archives, urban life, and transitional In his latest photography project, The spaces. Utilizing techniques like City as Archive, he questions how new natural lighting and a combination cities treat bodies as archival subjects. of documentary photography with This collection reflects his personal visual interventions, he creates perspective on urban memory and layered and critical narratives about the relationship between archives, the city and collective memory. space, and power.

He has held three solo exhibitions in Tavangar is also currently writing underground spaces and presented two books: one, supported by the his works at *Adapa Gallery* in Norwegian Embassy, examines the Tehran and *Emrooz Gallery* in social role of cafés in Iran, while the Isfahan. In addition, he has showcased other is an independent study on how his work through open exhibitions climate and personal studio spaces in public spaces and on the streets. influence the works and ideas of By integrating various media and artists across different disciplines. materials, he examines the impact



MORTEZA BEIGLOU

Photographer (Architecture, Landscape, etc.)

Based in Karaj

Instagram: @morteza.geniusloci

Morteza Beiglou is an Iranian artist, how spatial perception and inner photographer, and researcher with emotion shape visual and cultural a background in architecture and identity.

dramatic literature. He holds a Bachelor's degree in Architecture Through both research and practice, and a Master's degree in Dramatic he seeks to merge theory and image-Literature from the Art University making —transforming photography of Tehran, and he is currently a PhD into a philosophical and poetic act. candidate in Wisdom of Religious His photographs often depict quiet Arts. He is also a member of the landscapes, abandoned spaces, and Iranian Photographers Association. subtle traces of human presence,

revealing the tension between light and shadow, presence and absence, around photography as a medium for the visible and the unseen.

exploring themes of solitude, memory, By weaving together academic and the phenomenology of place. insight and emotional storytelling,

Deeply influenced by phenomenology a contemplative dialogue between and mysticism, his work examines space, spirit, and the human condition.



NADIYA DINI

Photographer/Editor
Based in Tehran
Instagram: @nadiya.dini.photos

Nadiya Dini (born 1990) began her professional photography career in 2017. Her first solo exhibition, *One Place, Multiple Times* (2024), marked a significant milestone in her artistic path.

Her work has been exhibited at I Gallery and selected for numerous national and international photography exhibitions.

In addition to participating in the Khayyam International Photography Exhibition, her photographs have

In her practice, Dini emphasizes the direct registration of reality. Her photographs are created without any form of digital editing or manipulation. Her work focuses on atmosphere, silence, and emotional presence,

exploring intimate moments and the psychological relationship between subject and space.



NIKOO ALIDOOSTI

Documentary and Street Photography, Attorney at Law
Based in Tehran
Instagram: @nikoo.alidoosti

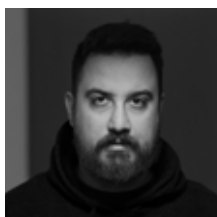
Nikoo Alidoosti is a documentary and street photographer who began her photography journey in 2013. It is a central concern in her work. By immersing herself in the randomness of her surroundings, she captures the interplay between coincidence and destiny in the lives of her subjects.

Literature and philosophy have deeply influenced her work, shaping her style, centered on transient exploration of philosophical themes, and accidental moments, draws the human suffering, and boredom. Her style, centered on transient exploration of philosophical themes, and accidental moments, draws the viewer's attention to the random, irrational, and fatalistic qualities of the world. Through the use of natural light and by capturing subjects in spontaneous, fleeting moments, she seeks to portray the concept of the decisive moment.

For Alidoosti, the external world—especially the street—resembles a theatrical stage where everything is prearranged and set, and human beings merely play their predetermined roles. Alidoosti's works have been exhibited in several group exhibitions, at Idea Gallery (Tehran), Mah-e Mehr Gallery (Tehran), Aban Gallery (Shiraz), and the Iranian Artists Forum's Momayez Gallery (Tehran). Two of her photographs have also been published in the photobook *Visible and Hidden*.

From her perspective, both the photographer and the street's subjects are actors bound to the unpredictability of daily life, surrendering themselves to chance and circumstance, the very forces that define their roles. In her latest project, *Mahtoom* (Inevitable), she examines the absence of free will in human existence. This series reflects her personal view on determinism and humanity's limited autonomy in life choices, conveyed through the juxtaposition of urban elements and human figures in the street.

The inescapable monotony of existence within this theatrical setting street.



PARHAM RAOUFI

Architectural and Industrial Photographer & Filmmaker
Based in Tehran
Instagram: @parhamraoufi
<https://parhamraoufi.com>

Parham Raoufi is a creative and versatile photographer and filmmaker specializing in architectural and industrial photography. These collaborations highlight his ability to capture architectural and industrial details with professionalism and creativity.

His work goes beyond mere documentation, offering an artistic and thought-provoking perspective on architectural spaces, urban identity, and visual forms.

In addition to photography, Raoufi produces documentary films on architectural and construction projects. These films visually and cinematically narrate the creation of modern spaces and their dynamic essence. Using innovative filmmaking techniques, he brings architectural designs and construction processes to life, forging a deep connection between the audience and the subject.

Raoufi started his photography journey by capturing landscapes, then moved into social documentary before choosing architecture as his primary artistic and professional focus. His latest project is a documentary about renowned Iranian architect Firooz Firouz. This film showcases his personal perspective on Firouz's life and work, demonstrating his storytelling ability in visually capturing the impact of architecture on culture and society.

Over the years, he has collaborated with leading developers, both domestically and internationally, as well as renowned architects such as Hadi Tehrani, Reza Daneshmir, and Alireza Taghaboni. These collaborations highlight his ability to capture architectural and industrial details with professionalism and creativity.



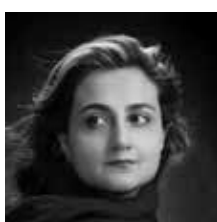
REYHANEH MALEK SHOAR

Documentary Photographer & Filmmaker,
Based in Lahijan, Rasht and Tehran
Instagram: @reyhanehmalekshoar

Reyhaneh Malekshahr began her photographic works. She uses her art as a tool to depict human lived experiences and uncover hidden social truths. Her photographs, bridge between the past and present, blending psychology and cultural reality and dream, and people across history, narrate human dreams, the world. Using simple tools, such as a mobile phone, she elevates the borders of time and place. She views photography not only as a tool for documentation but also as a bridge between the past and present, reality and dream, and people across the world. Using simple tools, such as a mobile phone, she elevates photography to a level where each image tells a meaningful story.

The poetic environment of Gilan and the chaotic atmosphere of Tehran, Her works have been showcased in her two places of work and residence, numerous solo and group exhibitions have been significant sources of inspiration for her artistic approach. in Gilan, Tehran, and Barcelona.

Her works hold a humanistic and impartial perspective, as she seeks to showcase forbidden dreams and everyday scenes that often remain hidden from the public eye. Through this, she invites her audience to contemplate identity, gender, and the historical and social impacts on human lives. She believes the human psyche transcends gender boundaries, and she manifests this philosophy in her work. In her most recent project, she has focused on marginalized groups in society whose difficult lifestyle has placed them on the periphery. Over the past six months, she has been documenting their lives, seeking to merge reality with their dreams. This project reflects her commitment to unveiling hidden truths of life and telling stories that prompt deep reflection, transcending the boundaries of time and place.



SAJEDEH ERFANI

Documentary & Fine Art Photographer
Journalist, PhD Student in Communication Studies
Based in Tehran
Instagram: @saa35mm

Sajedeh Erfani is a documentary- Her works have been exhibited in oriented photographer exploring various group exhibitions across Iran, themes of urban life, social existence, including, *Institute for the Intellectual memory, and personal history.*

She is particularly interested in the traces that people leave behind on history and geography throughout their lives. In her latest theoretical project, she is researching the *history of photography in Iran*, photographic archives, and memory. Both her theoretical and practical works reflect her *historical and social perspective* on everyday life in Iran.

By using a range of cameras from analog to smartphones she challenges the role of the camera as a mediator between the photographer and the subject.



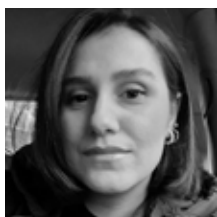
MOHAMMAD SAJJAD ERFANI

Photographer
Based in Tehran
Instagram: @mohammadsajjaderfani

Mohammad Sajjad Erfani is a nationally and internationally. His professional photographer with 14 photographs were accepted into years of specialized experience. the 12th Emirates International He has worked extensively in Photography Festival, and two of photojournalism and media, his works were selected for the 5th collaborating as a news photographer Mashhad National Photography with Khabar Online and Borna News Festival.

Agency. His professional background also includes work with the press In addition to journalism and office of the 34th Fajr International documentary photography, he has Film Festival and collaboration with contributed to artistic and cinematic the Press Affairs Department of projects, including serving as the the Ministry of Culture and Islamic photographer for the documentary Guidance.

film Rooted Within (Rishe Dar Khish) and for the theater production Sepanj: Erfani's work has been recognized Suffering and Constraint.



SAMIRA HASHEMI

Portrait & Conceptual Photographer
Based in Tehran
Photographer & Videographer
Instagram: @worksideofsamira

Samira Hashemi (born 1994) holds a diploma in Graphic Design from Sooreh Art High School and a Bachelor's degree in Photography from the Faculty of Art and Architecture, where she began her studies in 2013.

Hashemi has participated in student group exhibitions, including Khim Vakhim (2017), and was shortlisted for the Silk Road Photography Competition in 2018. In 2025, she received an Honorable Mention from the Budapest International Foto Awards. Since her university years, she has been actively engaged in commercial photography across a wide range of fields. In recent years, she has increasingly shifted her focus toward



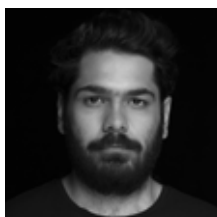
SHABNAM MALEKI

Conceptual and Urban Documentary Photographer
Based in Kermanshah
Instagram: @shab.nam_mk

Shabnam Maleki is a social with her subjects, she constructs documentary photographer and honest and intimate narratives. Her filmmaker. She holds a Bachelor's photographs move between everyday degree in Visual Communication life, social contexts, and personal (Graphic Design) and began her moments, aiming to make visible photography practice with a what is often overlooked. documentary approach in 2017.

Her work focuses on human Over the past two years, alongside narratives, everyday life, and lived photography, she has expanded experience, with particular attention her practice into documentary and to the body, identity, suffering, and experimental filmmaking. For Maleki, forms of resistance to social and filmmaking is a natural continuation of the documentary gaze—an extension of storytelling from still personal conditions.

In her projects, Maleki seeks to remain images into time and movement. Her close to reality, avoiding exaggeration work is an effort to record life as it is, or heroization. Through long-term without erasing suffering and without observation and direct engagement aestheticizing reality.



SHERVIN SHIRKUBI

Documentary Photographer and Videographer
Based in Lyon, France
www.shervinshirkoobi.com
Instagram: @s.shervin.sh

Shervin Shirkubi is a social documentary photographer and visual artist with a Bachelor's degree in Photography from the Faculty of Art and Architecture. He started out simply by taking pictures of the world around him, then little by little moved towards richer, multimedia projects. In his work, he follows bodies, spaces and landscapes, and the way people move between them. Through photography, video and visual storytelling, he tries to go further than just "showing what happened" and to build stories that can be felt as much as they are seen.

His practice is rooted in contemporary social issues, everyday life and lived experience. He often brings together literature, philosophy and image-based media, looking for the quiet, hidden layers of reality that usually stay beneath the surface.

Shervin's work has been shown in solo and group exhibitions at the International Center of Photography (ICP), Risch29 Gallery, Gallery A, the House of Iranian Artists, and the Environmental Gallery at the Catholic University of Lyon. In recent years, he has been more and more drawn to questions around the body, contemporary forms of embodiment and politics, and how all of this appears inside a photographic image. His latest project, Ruins, looks at forgetting and memory through landscapes, and at what happens when photography meets artificial intelligence. With this work, he is trying to build a strong emotional link between the viewer and the image.

He is currently based in Lyon, where he is pursuing a Master's degree in Digital Art Direction.











© Shervin Shirkubi



© Shervin Shirkubi



© Majid Halvaei



© Mintă Samiei

© Nikoo Alidoosti



© Nikoo Alidoosti





© Shabnam Maleki



© Shabnam Maleki



© Shabnam Maleki



© Mina Nabaei



© Minta Samiei



© Minta Samiei

© Minta Samiei



© Sajedeh Erfani





© Golnaz Zibandekho



© Mina Nabaei

© Fatemeh Salehi



© Arash Tawakoli





© Meysam Pourjafari



© Majid Halvaei

© Bita Kahnamouei



© Bita Kahnamouei





© Meysam Pourjafari



© Shabnam Maleki

© Parham Raoufi



© Fatemeh Salehi





© Hosna Kachooee



© Samira Hashemi





© Morteza Beiglou



© Morteza Beiglou









© Mohammad Sajjad Erfani



© Mina Nabaei



© Mina Nabaei



© Mina Nabaei



© Mohsen Tavangar



© Mohsen Tavangar

ORDINARY MOMENT

IRANIAN INDEPENDENT PHOTOGRAPHERS



GALERIA CU PLATANI
SPATIU PENTRU ARTA, TEHNOLOGII SI INOVATII
UNIVERSITATEA DE VIET DIN TIMISOARA



CENTRU
DE CREATIE
AL ARTELOR
VIZUALE
CONTEMPORANE



© COPYRIGHT NOTICE

All content in this booklet, including written texts, images, and personal names, is protected by copyright. Any use, reproduction, or republication requires prior written permission from the creators.

FORMAART.ORG
INFO@FORMAART.ORG
+36 70 216 83 52

BUDAPEST, BARTÓK BÉLA ÚT 152/C, 1115